Intangible Cultural Heritage Safeguarding Efforts in Vietnam

In collaboration with the Center for Research and Promotion of Cultural Heritage

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Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2015

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

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

In 2015, ICHCAP worked in collaboration with experts and institutes from four countries—Vietnam, Fiji, Samoa, and Kiribati—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, in collaboration with the Center for Research and Promotion of Cultural Heritage, the director, Ms. Le Thi Minh Ly and co-researchers, Ms. Nguyen Kim Dzung, Ms. Duong Hai Yen, and Ms. Nguyen Thi Tham, cooperated with ICHCAP on the 2015 field survey in Vietnam. This was a follow-up to the 2009 survey and dealt with updated and supplementary information of ICH safeguarding. Owing to the team’s efforts, we now publish this report on the situation of Vietnamese ICH safeguarding efforts.

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

*Kwon Huh*

Director-General,

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

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

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2015 is the seventh year of the implementation of this project.

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

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

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

1. National Law / Act

In Vietnam, a national law for the safeguarding of cultural heritage (including tangible and intangible cultural heritage) entitled 'Law on Cultural Heritage' was promulgated by the National Assembly in 2001. Since its entry into force on January 1st, 2002, the Law has set a strong legal foundation for the safeguarding of cultural heritage of the nation. However, after eight years of implementation in the context of globalization and modernization, this Law has also revealed several gaps and inefficiency in practice, particularly in response to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (e.g. limitation in conceptions of intangible cultural heritage and inventory; responsibilities of state bodies were not yet assigned concretely, the roles of culture bearers and communities were not appropriately appreciated, etc.). Therefore, the 2001 Cultural Heritage Law was supplemented and amended. The Amended Law on Cultural Heritage was passed through on June 18, 2009 and entered into force on the 1st of January, 2010. The new amended Law is titled: 'Law of Amending and Supplementing Certain Articles of the Law on Cultural Heritage' (hereinafter referred to as the Amended Law). In this new Law, intangible cultural heritage is defined in Article 1 as in the item 2) below.

1) Definition of Intangible Cultural Heritage

'Intangible Cultural Heritage is mental products that are closely linked with (a) certain community(ies) or individual(s), related object(s) and cultural space(s), represents historical, cultural and scientific values, reflects the identities of the community(ies); constantly recreated and transmitted from one generation to another by, inter alia, oral, professional instruction and demonstration and other forms and means.'

2) Section/Division in Charge

The Department of Cultural Heritage (Ministry of Culture, Sports and Tourism) is the state body to be in charge of ICH management.
3) Year of Establishment of the Law on Cultural Heritage: 2001

4) Amendments: 2009

5) Particular Articles Related to ICH

The whole Chapter II of the Law on Cultural Heritage is dedicated to the safeguarding of intangible cultural heritage. Particular articles are:

- Article 4, item 1 is a definition of intangible cultural heritage as quoted in item 1. Part A above; Article 4, item 14 defines the conception of inventorying; ‘14. Inventorying Cultural Heritage is the act of identifying, evaluating and making list(s) of cultural heritages’;

- Article 17 deals with various safeguarding measures: “The State shall allow for the protection and promotion of the values of intangible cultural heritage by implementing the following measures:
  1. Conducting research, collection, inventory and classification of intangible cultural heritage.
  2. Organizing the transmission, promotion, publication, performance and restoration of various types of intangible cultural heritage elements;
  3. Encouraging and facilitating the examination, collection, maintenance, transmission and promotion of the values of intangible cultural heritage among individuals and organizations;
  4. Providing guidance and instruction on the practice of protecting and promoting the values of intangible cultural heritage at the request of organizations or individuals who own the intangible cultural heritage element(s);
  5. Providing budget for the protection and promotion activities while preventing intangible cultural heritage from the risk of loss and oblivion’;

- Article 18 regulates concrete responsibilities of the provincial Chairman and the Minister of Culture, Sports and Tourism:
  1. The Chairman of the centrally-controlled provinces and cities (hereinafter referred to as ‘provincial level’) undertakes the responsibility to inventory the intangible cultural heritage at their locality, formulate scientific dossiers of selected heritage elements and propose to the Minister of Culture, Sports and Tourism to include them in the National Inventory(ies) of Intangible Cultural Heritage.
2. The Minister of Culture, Sports and Tourism is to make public announcement of the National Inventory(ies) of Intangible Cultural Heritage and grant certificates to those included in the National Inventory(ies).

Under circumstances when an element of intangible cultural heritage is already listed in the National Inventory of Intangible Heritage but is later determined as failing to meet the required criteria, it will be removed from the National Inventory by the Minister of Culture, Sports and Tourism.

3. The Minister of Culture, Sports and Tourism is to provide instruction on the implementation of item 1 of this Article.

• Article 19 stipulates the building of nomination files to submit to the UNESCO:

"Following recommendations of the Minister of Culture, Sports and Tourism, the Prime Minister shall consider proposals to the United Nations Educational, Scientific and Cultural Organization (UNESCO) to recognize the Intangible cultural heritage of Vietnam as representing part of the world's cultural heritage.

Files submitted to the Prime Minister must have the written comments and evaluation of the National Council on Cultural Heritage."

• Article 25 composes of regulations on the safeguarding of traditional festivals:

"The State shall facilitate the preservation and promotion of cultural values of traditional festivals through the following initiatives:

1. Offering favorable conditions for the organization of festivals;

2. Encouraging the organization of cultural activities and folk arts that are closely linked with traditional festivals;

3. Restoring selected traditional festival ceremonies;

4. Encouraging the instruction and popularization of the origin and implications of typical traditional values and originality of festivals on a national and international scale."

• Article 26 stipulates the State’s enhancement of master artists as below:

"1. In honor of Excellent Folk Artists who help preserve, protect and promote the values of the intangible cultural heritage, the State shall
adopt appropriate remuneration policies through the following incentives:

a. Awarding Excellent Folk Artists with, inter alia, orders of merit and state honorary titles.

b. Providing budgetary assistance to creative works, performances, exhibition and display of craft-related products.

c. Offering monthly allowances and other preferential treatments to those who have been awarded state honorary titles but are still in financial difficulties with their low income.

2. The Government promulgates Folk Artist-supportive remuneration policies in accordance with clause b and c of item 1 of this Article

• Article 65

“1. The titles ‘People’s Master Folk Artist’ or ‘Excellent Master Folk Artist’ are to be granted to those artists who have made great contributions to the preservation and promotion of intangible cultural heritage values.

2. The title ‘People’s Master Folk Artist’ shall be awarded to any individual who:

a) pledges allegiance to the Socialist Vietnam Fatherland

b) demonstrates good ethics and outstanding talents

c) contributes greatly to the preservation and promotion of intangible cultural heritage values

d) wins due respect and popularity from the general public as well as peer professionals and is recognized as a worthy representative of the effort to protect and promote the values of intangible cultural heritage on a nationwide scale.”

3. The title “Excellent Master Folk Artist” shall be awarded to any individual who:

a) pledges allegiance to the Socialist Vietnam Fatherland;

b) demonstrates good ethics and outstanding talents;

c) contributes notably to the preservation and promotion of intangible cultural heritage values;

d) wins popularity from the general public as well as peer professionals and is recognized as a worthy representative of the effort to pro-
tect and promote the values of intangible cultural heritage on a local scale."

4. The titles "People’s Master Folk Artist" and "Excellent Master Folk Artist" shall be considered and granted on a biennial basis on the occasion of the National Day - September 2.

Soon after the entry into force of the Amended Law on Cultural Heritage, Decree No. 98/2010/NĐ-CP detailing and guiding the implementation of certain provisions of the Law on Cultural Heritage and the Amended Law on Cultural Heritage was issued on 21 September, 2010. In this Decree, State policies for the safeguarding of intangible cultural heritage were regulated in Article 3 as follows:

1. Establishing and implementing targeted programmes for the preservation of representative cultural heritage items;

2. Commending and rewarding organizations and individuals who gained tremendous achievements in safeguarding and promoting values of cultural heritage; assessing and awarding honorable state titles and applying special policies toward those artisans and artists who made great contributions in holding and publicizing traditional arts and professional knowhows of typical values

3. Studying to apply technological achievements into the activities of collecting, preserving and publicizing values of intangible cultural heritage; establishing databanks of the collected information and data of intangible cultural heritage items

4. Training and retraining professional human resources for the field of preservation and promotion of cultural heritage

5. Encouraging and facilitating domestic and foreign organizations and individuals to make physical and mental contributions to, or be directly involved in protecting and promoting values of cultural heritage

6. Expending modes of international cooperation in the field of safeguarding cultural heritage; establishing and implementing international cooperation projects in accordance with legal regulations, etc.

In addition, based on the Law and amended Law on Emulation and Commendation, new Decree No. 62/2014/NĐ-CP regulating the Assessment of rewarding honorable State titles of "People's Master Folk Artist" and "Excellent Master Folk Artist" to artists in intangible cultural heritage sector was promulgated on 25 July 2014. Furthermore, another decree regulating preferential policies to culture bearers is currently under preparation. The state body having been in charge of
drafting and preparing procedures, as well as managing the implementation of these Decrees is the Ministry of Culture, Sports and Tourism and its affiliated organizations (The Department of Cultural Heritage and the Department of Emulation and Commendation).

In the Decree No. 98/2010/ND-CP, the domains of intangible cultural heritage regulated in Article 2 include:

1. Speeches and scripts;
2. Folk philology (Oral traditions);
3. Folk performing arts;
4. Social customs and beliefs;
5. Traditional festivals;
6. Traditional craftsmanship;
7. Folk knowledge.

Article 5 of this Decree regulates selection criteria of intangible cultural heritage items for possible inscription into the National List of intangible cultural heritage as below:

1. Having a representative quality and constituting the identity of the relevant community and locality
2. Representing the cultural diversity and the creativity of human beings, having been inherited and continued through generations
3. Having a possibility of revival and sustainable existence

Having common consent of the relevant community who makes the nomination of their own free will and are committed to safeguarding the cultural heritage item.

Article 6 of the above Decree No.98 deals with selection criteria and the process and procedures of building and submission of nomination files for possible inscription into the Representative List of Intangible Cultural Heritage of the Humanity and the List of Intangible Cultural Heritage in need of Urgent Safeguarding by the United Nation's Educational, Scientific and Cultural Organization (UNESCO).

1. "The criteria include:
   a) Being an inscribed intangible cultural heritage item in the National List of Intangible Cultural Heritage
   b) Having enormous values of history, culture and science
c) Representing traditional cultural identity and acting as a foundation for the creation of new cultural values

d) Having enormous impacts on history, culture and science at the national and international scopes and levels

e) Meeting the selection criteria of the United Nation’s Educational, Scientific and Cultural Organization (UNESCO)

2. Process and procedures of building and submission of nomination files to UNESCO are:

a) Based on the National List of intangible cultural heritage and on the criteria set out in Clause 1 of this Article, Chairperson of provincial People’s Committee of the locality where cultural heritage element(s) exist(s) shall send proposal in writing to Minister of Culture, Sports and Tourism for his consideration. If the case is possible, the Minister of Culture, Sports and Tourism shall request the permission of the Prime Minister to prepare nomination file to submit to UNESCO.

In case the proposed element does not meet all the conditions to submit to UNESCO, there must be a reply in writing within 30 days, including the day the proposal is received, of feedback from the Minister.

b) After receiving permission from the Prime Minister, the Chairperson of provincial People’s Committee shall organize the preparation of the draft nomination file to send to the Ministry of Culture, Sports and Tourism

c) The Minister of Culture, Sports and Tourism, in collaboration with the Minister of Foreign Affair and other related ministries and branches shall organize the assessment and request comments on the quality of the draft nomination file of the National Council of Cultural Heritage, within 30 days, including the day the file is received.

d) The Minister of Culture, Sports and Tourism shall submit the nomination file to the Prime Minister for his decision.

Upon agreement with the Prime Minister, the Minister of Culture, Sports and Tourism shall cooperate with the Minister of Foreign Affairs to complete every formality in order to submit the elaborated nomination file to UNESCO in accordance with its regulations.

Clause 4 of Article 6 of the Decree stipulates that the Minister of Culture, Sports and Tourism and the Minister of Foreign Affairs shall be responsible to inform the Chairperson of Provincial People’s Committee and the holding community(ies)
of the proposed intangible cultural heritage about the decision of UNESCO regarding that intangible cultural heritage element.

Article 10 of Decree No. 98 stipulates preferential policies toward the People’s Master Folk Artist and Excellent Master Folk Artist as follows:

- To be provided with budgetary assistance and facilities of ground and space for transmission, creative works, performances, exhibition and display of craft-related products
- To be offered tax reduced or tax-free activities that protect and promote intangible cultural heritage following legal regulations on tax
- To be granted monthly allowances and other preferential treatments in case the designated artist has low income and faces difficulties in his/her life.

In the Decree No. 62/2014/NĐ-CP, which regulates the assessment of awarding honourable State titles of “People’s Master Folk Artist” and “Excellent Master Folk Artist”, Article 5 defines the title of “People’s Master Folk Artist” as any individual who satisfies all the following criteria:

1. pledges allegiance to the Socialist Vietnam Fatherland; strictly follows the direction and policies of the Communist Party and the legislation of the State

2. demonstrates good ethics, love and commitment to the occupation; wins due the respects and esteem of the general public and their peer professionals; has trained followers who are involved in the preservation and promotion of intangible cultural heritage

3. has outstanding talents; makes notable contributions to the preservation and promotion of intangible cultural heritage values and is recognized as a worthy representative of the effort to protect and promote the values of intangible cultural heritage on a national scale; masters the skills and knowhow of practicing intangible cultural heritage; gains brilliant achievements, awards, spiritual and material products of high values of history, culture, science, arts, aesthetics and technology

4. has experience of at least 20 years; has been granted title of “Excellent Master Folk Artist” by the State

Article 6 of the Decree states the title of “Excellent Master Folk Artist” shall be granted to any individual who meets the following criteria: Satisfies the criteria set out in items 1 and 2 of Article 5 of this Decree;
1. has outstanding talents; makes notable contributions to the preservation and promotion of intangible cultural heritage values and is recognized as a worthy representative of the effort to protect and promote the values of intangible cultural heritage on a local scale; masters the skills and knowhows of practicing intangible cultural heritage; gains brilliant achievements, awards, spiritual and material products of high values of history, culture, science, arts, aesthetics and technology;

2. has experience of at least 15 years.

These two legal documents have been implemented right after their entries into force. Some particular results gained will be noted in the lower parts of this Report.

6) Responsible Organization/Department

The Department of Cultural Heritage (DCH) of the Ministry of Culture, Sports and Tourism is responsible to do state management on cultural heritage, including tangible and intangible heritage by assisting the Minister of Culture, Sports and Tourism in implementing state management of the cultural heritage field. The Department is authorized by the Minister with responsibility for its direction and guidance in the implementation of developing the mission of safeguarding and promoting values of tangible and intangible cultural heritage in the whole country.

Below are some of its fundamental tasks:

1. Assist the Minister in issuing legal documents relating to cultural branch (Law, Decrees, Regulations, Decisions and others ...);

2. Establish strategies, master - plans, as well as annually and long -term plans for the safeguard and promotion of cultural heritage;

3. Formulate scientific study programs, capacity building plans, provide with professional training courses for the officials who are working in this area;

4. Establish cooperation programs with other countries and international organizations in the field of safeguarding and promotion of cultural heritage;

5. Implement a number of pilot projects concerning the safeguarding and promotion of cultural heritage, especially intangible cultural heritage to have practical experiences in implementing cultural heritage management tasks.
The draft Circular on Inventorying Intangible Cultural Heritage that had been introduced in the previous Final Report of the first phase Field Survey Project was also issued by the Minister of Culture, Sports and Tourism on 26 June 2010. Outcomes of implementation of the Circular shall be indicated in part B of this report.

7) Contact Details

• Ms. Nguyễn Thị Thu Trang,  
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1 Ms. Nguyễn Thị Thu Trang, MA. Was promoted to be Chief of the ICH management Division after Ms. Nguyễn Kim Dung left this position for her retirement.
2. Cultural Policy

1) Policies toward Culture Bearers/Practitioners

An extremely important policy regarding the safeguarding of intangible cultural heritage is to respect and to implement preferential policies for intangible cultural heritage holders. This viewpoint is clearly stated in the legislation system on cultural heritage and on the emulation and awarding policy of Vietnam.

In order to implement the statements in Article 10 of Decree No. 98/2010/ND-CP that the State shall show respect and preferential treatment to artists and artisans who master and disseminate traditional arts or their professional know-how of special values and in Decree No. 62/2014/ND-CP that regulates the assessment of awarding honorable State titles of “People’s Master Folk Artist” and “Excellent Master Folk Artist”, 56 out of 63 provinces and cities throughout the country have carried out local level assessment procedures to select their most outstanding artists to propose for the award of “Excellent Master Folk Artist” in the first assessment cycle, which will announce recipients in September 2015.

After a period of intensive assessment based on the criteria regulated in the Decree No 62/2014/ND-CP, as of June 2015, a list of over 600 artists out of over 712 candidates of different domains of intangible cultural heritage from 55 provinces and cities of Vietnam has been submitted by the professional Assessment Council of Ministry level to the State level (the National Assessment Council) for its consideration. Details on a number of outstanding ICH artists are provided in Chapter 4 below.

Responsible governmental organization: Ministry of Culture, Sports and Tourism

- Office in charge: Department of Emulation and Commendation, an affiliated organization to the Ministry of Culture, Sports and Tourism.
- Job description: Implementing state management on emulation and commendation in all activities related to culture, including cultural heritage.

2) Policies on Preservation and Development of Ethnic Minority Cultures

- Policies on preservation and development of ethnic cultures are implemented through general and specific development projects. They include priority policy by investing in a huge amount of budget (around 160 millions US dollars), aiming at reducing poverty for the ethnic groups in the remote and extremely difficult mountainous areas and the Central Highland. For instances, Program 134 (Decision 134/2004/QD-TTg on 20
July, 2004 of the Prime Minister) which provided production land, houses and clean water to the local families and Program 135 (Decision 135/1998/QĐ-TTg on 31 July, 1998 of the Prime Minister) invested on increasing production, encouraging fishery, agriculture and forestry, opening schools, and cultural institutions, training young state officials and managers, etc. These partly help strengthening infrastructures and material as well as spiritual life of the local people.

- Decision 122/2003/QĐ-TTg on 12 June 2003 by the Prime Minister on the Government’s Action Plan to implement the Resolution 7 of the Party Congress IX on ethnic minority works; Decision 124/2003/QĐ-TTg on 17 June 2003 of the Prime Minister on the approval of the Project on Preservation and Development of Ethnic Minority Cultures (2003-2010); Decision 25/2004/QĐ-TTg on 27 February 2004 of the Prime Minister on the approval of the project ‘Developing culture and information activities in the Central Highlands until 2010’; Decision 167/2006/QĐ-TTg on 14 July 2006 of the Prime Minister on the approval of the project ‘Developing cultural and information activities in the Mekong Delta to 2010’ and many other projects.

- Objectives of these projects on preservation and development of ethnic minority peoples are clearly and fully defined in Decision 124/2003 of the Prime Minister, which is: ‘a) to preserve, inherit with selection and promote traditional cultural values, and to establish and develop new cultural and artistic values of ethnic minority peoples; b) to discover and train ethnic minority peoples who are owners of literature and arts works; c) to organize surveys, collect, research and disseminate cultural and artistic values; to preserve and develop traditional crafts; to enhance the establishment and promotion of cultural and information mechanisms; and to develop virtuous cultural and artistic programs; d) to build a civilized lifestyle, cultural family; to expand network of information in ethnic minority regions, contributing to improving people’s level of understanding, contributing to developing tourism, eradicating hunger and reducing poverty.’ The project focuses mostly on preserving and promoting traditional cultural values of ethnic minority.

3) The National Target Programs on Culture

- The National Target Programs on Culture started since 1997 and still continues. Hundreds of projects/activities of different scales have been invested on preservation and protection of the ICH aspects, using various measures, such as projects on survey, researches, collection, revitali-
zation, preservation of villages of ethnic groups, dissemination and transmission of intangible cultural heritage, etc.,

- For the period from 2006 - 2010, the objectives of the Program is to invest with 4.542 billion VND in total for 09 projects including those sub-projects that aims at researching and collecting ICH elements of various ethnic minorities, filing 05 elements to submit to the UNESCO, set up 15 satellite centers in localities for the database bank; preserve 30 mountainous villages and revitalize 30 festivals. During 4 years from 2006 – 2009, 66.93 million VND for 454 projects on collection and preservation of ICH, 16.320 million VND was invested for investigating ICH, 3.400 million VND for investigation and organization of 38 festivals of ethnic minorities and 4.190 million VND was located to support villages in particular difficulties. Besides, 14.342 million VND was used for education and training for cultural staffs.

- For the period from 2007 – 2012, the Target Program on Culture aimed at collection and preservation of the values of distinctive intangible cultural heritage. During that 5-year period, 458 projects on ICH collection and research have been implemented, 38 traditional festivals of ethnic minorities have been revived and 350 state officials have been trained.

4) "The Cultural Development Strategy until Year 2020"

The “Cultural Development Strategy to 2020” had been approved by the Prime Minister at his Decision No 581/QD-TTg on May 6, 2009.

The construction of "Cultural Development Strategy until year 2020” aims at concretizing and institutionalizing the Party’s views and policies on cultural development, and the establishment of primary goals, tasks and solutions as a basis for scheduling and planning the step-by-step construction of the Vietnamese culture from the time of the industrialization, modernization and international integration.

Key tasks in the “Cultural Development Strategy until year 2020” include: preserving and promoting the national cultural heritage (this is a pivotal task in the Cultural development strategy); Focus on comprehensive investigations, researches, collection, preservation and promotion of historical monuments’ value – culture and intangible culture; forms of unique traditional art, regional culture, every cultural region, every ethnic region; traditional crafts, typical festivals, the Hán-Nôm scripts treasure; the harmonization between the preserving and promoting of the traditional heritage values with the economic and tourist developmental activities.
• Investigating, collecting, and building a ‘database bank’ of typical tangible and intangible cultural heritage.

• Investing in modern technical equipment for long-term preservation and protection of documents, artifacts at museums, local and central historical, cultural, art material archive agencies.

• Implementing forms of honor to typical artists, artisans and adjusting the policies to encourage the artists to promote and transmit their knowledge to the young generation.

• Task designations:

  1. The Ministry of Culture, Sports and Tourism shall assume the prime responsibility, in collaboration with the Ministry of Planning and Investment, Ministry of Finance and relating ministries, branches and People’s Committees from centrally organized provinces and cities organizing the implementation of Cultural development strategy until year 2020; construct and implement 5-year and annual cultural development plans suitable to the Cultural development strategy and socio-economic development plans; guide, inspect, and monitor the implementation and periodically report to the Prime Minister; organize the preliminary review of this strategy’s implementation in 2015 and the final review in 2021.

  2. The Ministry of Education and Training shall assume the prime responsibility, in collaboration with the Ministry of Culture, Sports and Tourism to build and implement the personnel training plan for cultural and art institutions; specific mechanisms, policies for training art talents; training music and art teachers in general education schools; organizing appropriate forms for students to enhance their knowledge about history, culture, art, national cultural heritage; organizing student trips to museums and historical-cultural monuments.

  3. The Ministry of Planning and Investment shall direct the departments and local authorities on cultural development plan in periodic plans of branches and localities; assume the prime responsibility, collaborate with the Ministry of Finance, Ministry of Culture, Sports and Tourism to mobilize domestic and international sponsors.

  4. The Ministry of Finance shall assume the prime responsibility, in collaboration with the Ministry of Planning and Investment, the Ministry of Culture, Sports and Tourism to determine the rate of annual budget expenditures for culture, ensuring the implementation of the Cultural development strategy until year 2020; perfect the mechanisms, fiscal
policies and financial management mechanisms in culture and art to effectively use the financial resources invested in culture; develop policies to encourage the socio-economic sector’s investment in culture.

5. The Ministry of Home Affairs, in collaboration with the Ministry of Culture, Sports and Tourism shall commence administrative reformation in cultural management; determine staffing, building regulations, policies for cultural sector officials, intellectuals, writers and artists,

6. The Ministry of Information and Communication, in collaboration with the Ministry of Culture, Sports and Tourism and other ministries concerned shall formulate mechanisms and policies to develop and manage publications concerning culture, literature, art; internet culture; manage foreign movies, music programs on television.

7. The ministries, ministerial-level agencies, Government agencies shall organize and direct the implementation of Cultural development strategy until year 2020 according to their organizing functions and tasks within the scope of jurisdiction; collaborate with the Ministry of Culture, Sports and Tourism and other ministrie and, agencies to implement cultural developmental tasks on a national scale.

8. People's Committees from provinces and cities under central authority are responsible for cultural development in region according to their competence; develop and direct the implementation of the 5-year and annual cultural plans suitable to the Cultural development strategy until 2020 and regional economic-social development plan in the same period.

Another enormous projects related to the safeguarding of cultural heritage in general and intangible cultural heritage in particular that has been approved by the Government is Project No 23 for the implementation of the Resolution of the 5th Session, 8th Term of the Central Communist Party on the building of advanced Vietnamese culture, which is imbued with national characteristics. The Project involves many state bodies and social organizations. After 15 years of implementation, encouraging achievements have been gained.

Through the time, the vital and decisive roles of intangible cultural heritage bearers, practitioners and communities in preserving and promoting traditional cultures have been gradually paid more attention and gain higher consideration. In our opinion, to enhance the process of developing safeguarding policies and systems,

- first of all, we have to raise awareness of people of all sectors and at all ranking levels on the significance of ICH safeguarding.
• having to further develop and strengthen legislation system, such as Laws/Decrees/ Circulars /Regulations or Decisions, etc., to have legal basis for developing cultural policies.

• an essencial principle that needs be taken account of is that every policy made must base on the actual needs of reality and bring practical benefits to the culture bearers and its communities.

• increasing international cooperation in capacity building for cultural officials in professional, management and policy - building abilities.
II. Intangible Cultural Heritage Inventory

1. National Inventory

Until 2009, Vietnam did not have an official national inventory of intangible cultural heritage. In recent years, many organizations and institutions all over the country, including state research institutes, localities, professional institutions, and NGOs, as well as individuals have implemented various projects for surveying, researching, collecting, documenting, revitalizing, and transmitting intangible cultural heritage, created databases and inventories, and in the process, have helped raise awareness of the communities involved. The inventories were constructed in different ways, based on types or on geographical areas, and initially identified the variety of the country’s cultural heritage in general and intangible cultural heritage (ICH) in particular. For example, the Institute of Culture and Arts Studies divides its inventories of around 400 items into 4 basic different domains: festivals, performing arts, craftsmanship, and rituals of human beings’ cycle of life. It also made inventories based on geographical areas: ethnic villages, communes, or districts. The Musicology Institute has inventories of different types of traditional music and dance, etc. However, a study on the status of inventorying ICH in Vietnam carried out by the Department of Cultural Heritage with the support of UNESCO in 2008 showed that those inventories had been set up mostly for research purposes and according to the tasks of the implementers, and did not aim directly to the safeguarding of ICH as it is instructed in the 2003 UNESCO Convention. Therefore, the issue of how to carry out ICH inventories in an appropriate manner has been raised while amending and supplementing the Law on Cultural Heritage eight years after it was first implemented. The Amended Law on Cultural Heritage passed in June 2009 and became valid on January 1, 2010 (as mentioned in the earlier part of this report).

In line with the Amended Law No 32/2009/QH12 on Cultural Heritage, in which regulations on inventory-making were supplemented in the spirit of the 2003 UNESCO Convention, a circular (herein after referred to as Circular No 04) on inventorying ICH and on building scientific files of ICH for possible inscription into the National List of Intangible Cultural Heritage (or National Inventory) was es-
tablished and promulgated nationwide by the Ministry of Culture, Sports and Tourism (MOCST) on June 30 2010. As defined in Circular No 04, the crucial purpose of inventorying ICH is to identify the viability of elements and to implement appropriate measures for safeguarding them, especially those in need of urgent safeguarding.

Regarding the establishment of the National List of Intangible Cultural Heritage, Article 10 of Circular No 04 stipulates that a scientific file shall be created for any ICH item that satisfies all of the criteria listed below, and it shall be submitted to MOCST for inscription into the National List. The criteria (Article 10) are:

1. possessing a representative quality and constituting the identity of the relevant community and locality;
2. representing the cultural diversity and the creativeness of humanity, having been inherited and passed down through generations;
3. having the consent of the relevant community that makes the nomination of their own free will and are committed to safeguarding the heritage;
4. having a possibility of revival and sustainable existence.

Circular 04 also states that during the ICH inventorying process, it is the duty of the Provincial Department of Culture, Sports and Tourism to identify and put forth a list of local ICH elements meeting the criteria of Article 10, as part of its consultation for the relevant Provincial People's Committee to prepare scientific files for ICH items to be submitted to MOCST for possible inscription on the National List of Intangible Cultural Heritage.

According to Circular 04, a board for the assessment of scientific nomination files of ICH elements has been established by MOCST. After reviewing the proposed list and the documents of ICH elements submitted by the Chairman of the Provincial People's Committee and listening to the recommendations made by the Assessment Board, the Minister will decide whether or not to inscribe each ICH element and will release a new updated ICH National List yearly.

- **Responsible governmental organization**

  **Ministry of Culture, Sports and Tourism (MOCST)**

  **Office in charge: Department of Cultural Heritage**
From the entry into force of Circular 04 in 2010 to July 2015, more than 39,366 ICH elements in the territories of 60 out of 63 provinces and cities2 of Vietnam have been inventoried by the communities and authorities of the respective localities. Among them, Hanoi City has conducted a tremendous project for the comprehensive inventory of their ICH to be implement from 2013 to 2015. They set up their own criteria for identifying and inventorying ICH items. Those criteria are:

1. existing in the community(ies) (still being practiced in the communities);
2. created, preserved, and transmitted from generation to generation;
3. recognized by communities as part of their cultural heritage, important to their life, and critical to their sense of identity;
4. representing cultural diversity and promoting respect among communities and the groups concerned.

Hanoi’s Comprehensive Inventory Project is still under development, but after a two-year implementation, encouraging achievements have been accomplished. More than one thousand ICH items have been inventoried in sixteen rural districts and two urban districts of Hanoi city. Among them, two elements have been inscribed in the National List of Intangible Cultural Heritage by MOCST. Nomination files for possible inscription on the National List are being prepared for six other elements. In addition, nearly one hundred ICH elements in need of safeguarding were selected to be prioritized in receiving appropriate safeguarding measures, and six urgent safeguarding projects for six of these ICH elements are to be carried out soon.

Hanoi city has used methods of inventorying ICH that employ large-scale participation of concerned communities and an enthusiastic involvement of scientists, experts3, and local authorities. These high-quality methods serve as a good example of an effective implementation ICH inventorying (A guidebook and forms for the ICH inventory are attached to this report).

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2 A total of 3,300 square kilometers of adjacent rural areas and peri-urban villages of the former Ha Tay province were recently amalgamated into the municipality of Hanoi.
3 Experts and researchers from CCH are invited to advise the Department of Culture, Sports and Tourism of Hanoi in the above-mentioned project.
2. Non-governmental Inventory

In Vietnam, several non-governmental organizations are working actively on the fields of safeguarding ICH by doing research and inventorying work. Some representative organizations are: the Association of Vietnamese Folklorists, the Vietnam Cultural Heritage Association, and the Association of Preservation of Traditional Culture and Arts, among others.

Association of the Vietnamese Folklorists (AVF)

1) Intangible Cultural Heritage Inventory

“View toward 2010” is the name of a long-term project (2000-2010) aiming at listing the ICH elements of fifty-four Vietnamese ethnic groups. In 2009, the leaders of AVF said in an interview that they were still in the process of surveying and listing ICH elements to determine the status of ICH and the number of items in the cultures of each of the fifty-four ethnic groups in Vietnam. According to an investigation conducted from 2000 to 2010, the project had restored and maintained more than one hundred endangered ICH elements of the cultures of thirty-one of the fifty-four ethnic groups. The leaders added that they included folklore in their definition of ICH, which they divided into the following main categories:

- various kinds of customs, habits, rites, ceremonies, and festivals;
- various kinds of folk literature, such as verses, idioms, proverbs, tales, riddles, children’s songs, fables, and epics;
- various kinds of performing arts, such as music, dance, theater, puppetry, games, and plays;
- various kinds of fine art, decoration, and architecture;
- various kinds of beliefs, religions, and their rituals;
- various kinds of local knowledge, such as handicrafts.

2) Publication

The above-mentioned categories of folklore are the subjects for the AVF investigation and publication. The classification and designation of ICH items will be carried out during the 2010-2015 term. The leader of the association stated that AVF would publish all investigation materials in 2010.
### 1. National Intangible Cultural Heritage List
(121 Elements inscribed)

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*2nd batch (Decision No. 1524/QĐ-BVHTTDL on April 24, 2013 of Ministry of Culture, Sports and Tourism)*
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**3rd batch** (Decision No. 3084/QĐ-BVHTTDL on September 9, 2013 of Ministry of Culture, Sports and Tourism)

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*8th batch* (Decision No. 4205/QĐ-BVHTTDL on December 19, 2014 of Ministry of Culture, Sports and Tourism)
| 83 | 14 | Khô già già festival of Black Hà Nhì ethnic people | Traditional festival | Bát Xát District, Lào Cai Province |
| 84 | 15 | Kỳ yên rituals of the West Tân Phước communal house | Traditional festival | Tân Phước Tây Commune, Tân Trụ District, Long An Province |
| 85 | 16 | Vía Bà Ngũ hành festival | Traditional festival | Xã Long Thuòng, huyện Cần Giuộc, tỉnh Long An Commune, District, Province |
| 86 | 17 | Làm chay festival | Traditional festival | Tam Vu Town, Châu Thành District, Long An Province |
| 87 | 18 | Rước cỏ Bà festival in Durch market | Traditional festival | Bình Triệu Commune, Thăng Bình District, Quảng Nam Province |
| 88 | 19 | Chhay – dân drum dance | Folk performing arts | Trường Tây Commune, Hòa Thành District, Tây Ninh Province |
| 89 | 20 | The (dance) art of the Tày ethnic people in Tà Chải | Folk performing arts | Lào Cai Province |
| 90 | 21 | Traditional textile craft of the Tày ethnic people | Traditional craftsmanship | Bắc Kạn Province |
| 91 | 22 | Boat building in Long Hậu | Traditional Craftsmanship | Căn Đước District, Bến Lức District, Tân Trụ District, Long An Province |
| 92 | 23 | Sedge mat making industry | Traditional craftsmanship | Long Hậu Commune, Lai Vung District, Đồng Tháp Province |
| 93 | 24 | Lê worship rituals | Social customs and beliefs | Long An Province |
| 94 | 25 | Art of texture decoration on costumes of the Xa Pho ethnic people | Social customs and beliefs | Lào Cai Province |
| 95 | 26 | Sử giề pà festival of Bo Y ethnic people | Social customs and beliefs | Mường Khương District, Lào Cai Province |

**9th batch (Decision No. 1877/QB-BVHTTDL on June 8, 2015 of Ministry of Culture, Sports and Tourism)**

<p>| 96 | 1 | Vong temple Festival | Traditional festival | Song Văn Commune, Tân Yên District, Bắc Giang Province |</p>
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<td>108</td>
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2. Information of ICH Elements on the National List (14 elements selected)

(1) Nôm Scripts of the Dao

1) Name of the Element (Local language, English): Chữ Nôm của người Dao (Nôm-Dao script)

2) Inscription:
Registration No. 31 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain):
Speeches and Scripts (UNESCO domain: Oral traditions and expression, including language as a vehicle of intangible cultural heritage)

4) Regions:
Bắc Kạn province (in northern Vietnam’s mountainous region)

5) Communities Involved:
Communities of the Dao in Phiêng Dương village (Đức Vân commune, Ngân Sơn district), Khưu Lương village (Lam Sơn commune, Na Rì district), Bắn Cuốn village No. 2 (Ngọc Phái commune, Chợ Đồn district), Bắc Kạn province

6) Short Explanation (30 to 50 words):
The Nôm-Dao script constitutes a system of old scripts used by the Dao people to record the way in which they pronounce the Han script, which is connected to their cultural and ritualistic practices and quite different from the language the Dao people use in their daily life today. Because the Nôm-Dao script is so difficult
to read and write, few Dao people are actually capable of understanding the texts and reading old documents and prayer books in the rituals of the Dao, and most of these people are now very old.

7) Detailed Explanation (200 to 400 words):
There are about 51,800 Dao ethnic people in Bac Kạn Province (2009). They account for 17.6 percent of the provincial population and have a longstanding history. They are located near the Han ethnic people and the Viet (Kinh) people, and their culture mixes and crosses with that of their neighboring communities. This is especially true of the Dao writing system, also known as the “Nôm-Dao script,” which is used in ancient texts and rituals.

Over many generations, through the appropriation of loan words for concepts that cannot be expressed by the common Dao language, the Nôm-Dao writing system has contributed to the enrichment of the Dao people’s language. Previously, the Nôm-Dao script was used in all types of documents, including school books, poems, and other types of literature, and was also used to record the date. Thus, it reflects all aspects of both the material and the spiritual life of the old Dao ethnic. Researchers even call the Nôm-Dao script the “Dao language in literature.” It is a valuable and diverse historical source for the Dao people and Dao language researchers. Most Dao families with people over sixty years old still keep in their homes ancient books left by their ancestors.

Nowadays, the Nôm-Dao script is used mostly in rituals. Only researchers, Tao teachers, and shamans learn to read and write the Nôm-Dao writing. Therefore, people who can understand, read, write, and pray in Nôm-Dao in rituals are becoming rarer. Thus, not only is the Nôm-Dao script at risk of disappearing, but with it, so are the Dao people’s related traditional culture and beliefs. The preservation and practice of this writing system is now an urgent need for the community, as well as the local and central governments.

8) Source: Scientific file of Nôm-Dao by the Department of Culture, Sports and Tourism of Bac Kạn province.

9) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Bac Kạn province
   - Department of Cultural Heritage, MOCST

10) Practitioners: Communities of the Dao people in Bac Kạn province

11) Associated items: Old books and other documents in the Nôm-Dao script

12) Scientific file of the Nôm-Dao script of the Dao people archived at the Department of Cultural Heritage, MOCST
13) Data Creation: 2012

(2) Hơmon (epic) of the Bahnar-Rengao

1) Name of the Element (Local language, English):
Hơmon (Sử thi) của người Bahnar Rengao (Hơmon (epic) of the Bahnar Rengao)

2) Inscription:
Registration No. 73 in the National List of Intangible Cultural Heritage - Eighth batch (Decision No. 4205/QĐ-BVHTTDL, December 19, 2014)

3) Category (national domain, UNESCO domain):
Oral tradition (UNESCO domain: Oral traditions and expression including language as a vehicle of intangible cultural heritage)

4) Regions:
Kon Tum province, Central Highlands

5) Communities Involved:
Communities of Bahnar-Rengao ethnic people in Kon Tum province

6) Short Explanation (30 to 50 words):
Hơmon is historical poetry practiced by Bahnar-Rengao people in Kon Tum province in the Central Highlands of Vietnam

7) Detailed Explanation (200 to 400 words):
The Hơmon (epic) of the Bahnar-Rengao people in the Central Highlands of Vietnam started around the time when small pleis (villages) became bigger through alliances and conflicts arose among their leaders. Hơmons tell the stories of highlands legendary heroes such as Giong, Du, and Dam Noi, who conquered their enemies and defeated tough wild animals.

Folk artists would sing the poems for many nights. One Hơmon can be recited every night for one to two months.

Each long epic song comprises different small parts. Each part tells of a small event, a character, or a cultural phenomenon and can be considered a separate piece of art. When put together, these parts become a historical epic.

A Hơmon’s storyline starts with the foundation of a village and a new life beginning. Then war breaks out, and the hero fights his enemy to protect his village. In the end, he wins, and the village is in peace again.

A hero in a Hơmon is supposed to accomplish three main tasks in his life: get married, work, and go to war against his village’s enemies. Homons represent
the Bahnar people’s ideology and mindset, including marriage customs, the praise of hard work, and the victory of a hero in each war.

A Bahnar’s epic is passed on from generation to generation in a form of recitative performance. Folk artists sing the poems to fulfill their own spiritual needs at random times: at work, in their free time, at home, or in the field.

Hơmons are also performed after weddings, funerals, and other communal ceremonies, more often at night. The listeners sit around bonfires in groups inside and outside a long house (Rong). The folk artist may sit or lay down. While telling the story in recitative form, he or she can also change the voice and tone to represent different characters or situations. The way they divide the parts, bend the lyrics, pause or breathe, speed up or slow down in the rhythmic Bahnar language helps to push the listeners’ imagination further.

8) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Kon Tum province
   - Department of Cultural Heritage, MOCST

9) Practitioners: Community of the Bahnar Rengao people in Kon Tum province

10) Source: Nomination file of the Bahnar people’s Hơmon, submitted by the Department of Culture, Sports and Tourism of Kon Tum; archived at the Department of Cultural Heritage, MOCST

11) Data Creation: 2015
(3) Ví and Giảm Folk Songs of Nghệ Region

1) Name of the Element (Local language, English):
Ví, Giảm Xứ Nghệ (Ví and Giảm folk songs of Nghệ Region)

2) Inscription:
Registration No. 9 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain): Performing arts

4) Regions: Nghệ An and Hà Tĩnh provinces

5) Communities Involved: Communities of Nghệ An and Hà Tĩnh provinces

6) Short Explanation (30 to 50 words):
Ví and Giảm Folk Songs are a popular musical form created and sung by a wide range of Việt communities in the Nghệ Region (Today Nghệ An and Hà Tĩnh provinces) in the north-central part of Vietnam. They reflect the cultural customs of daily life and are imbued with identity, particularly in terms of dialects of the local people.

7) Detailed Explanation (200 to 400 words):
Ví and Giảm are two related types of folk songs performed without instrumental accompaniment, that have existed among the communities of the Nghệ region for hundreds of years. Ví and Giảm are practiced in villages and attached to people’s work and daily lives. For example, they are sung while people cultivate rice in the fields, row boats, make conical hats, or lull children to sleep. Ví songs are named

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4 Ms. Nguyễn Thị Vinh, age 83, in transmission of Ví and Giảm folk songs at her club in Ngọc Sơn commune, Thanh Chương district, Nghệ An province.
according to their different performance contexts, such as “rice-seedling transplanting Ví”, “conical-hat making Ví”, and “weaving Ví.” There are also various types of Giặm songs, such as “lullaby Giặm”, “narrative Giặm”, and “advice Giặm.”

Ví and Giặm lyrics use the specific dialect and linguistic idioms of the Nghệ Tĩnh region, and practitioners sing with the particular singing voice of the Nghệ Tĩnh people. The lyrics use various poetic forms and meters, including variants of six- and eight-syllable lines for Ví, and five-syllable lines for Giặm. Ví is performed in three styles: non-alternating, alternating, and organized group singing. Among the Ví songs, the performing process of the weaving Ví songs is the most strict. Each performing session comprises three phases:

1. greeting songs, welcoming songs, and songs for raising questions;
2. riddle-posing or alternating songs;
3. invitation songs, ending songs, and farewell songs.

Giặm is performed in two styles: recitative, and call-and-response songs (alternating male and female). Ví and Giặm are sung separately, but they are also sung alternately.

Today, Ví and Giặm are commonly performed at community cultural events and are sung by artists on the theatrical stage. Ví and Giặm are strongly attached to the lifestyles and customs of Nghệ Tĩnh communities; they have a powerful vitality in contemporary life, and have been handed down, transmitted, preserved, and promoted for generations.

8) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Nghệ An and Hà Tĩnh provinces
   - Department of Cultural Heritage, MOCST

9) Practitioners:
Ví and Giặm practitioners come from a wide range of backgrounds and include farmers, rural handicraft workers, fishermen, teachers, students, laborers, artisans, and retired people. According to the 2012 inventory undertaken by the Departments of Culture, Sports and Tourism of Nghệ An and Hà Tĩnh provinces, there were 803 master practitioners of Ví and Giặm. Of these master practitioners, 19 individuals have been designated with the title of “Folk Artist” by the Vietnam Association of Folklorists. These master practitioners are key members of the 75 officially recognized Ví and Giặm Folk Song Groups, which have a combined membership of approximately 1,500 members. The master practitioners
play an important role in the safeguarding and transmission of Ví and Giảm to younger generations.

The artists from the Center for the Safeguarding and Promotion of Ví and Giảm Folk Songs of Nghệ Region in Nghệ An and the Theater of Traditional Arts in Hà Tĩnh are former pupils of master practitioners. The Ví and Giảm Folk Song Groups have collected lyrics and popularized and transmitted Ví and Giảm at schools and via broadcast media.

In Hà Tĩnh province, as of 2012, there were 388 artists participating in the twelve Ví and Giảm folk songs clubs, among which 53 artists can transmit, and 12 have been granted title of “Master Folk Artist” by the Association of Vietnamese Folklorists of Vietnam.

In Nghệ An province, as of 2013, in fifty-nine Ví and Giảm folk songs clubs, there were around 1,500 club members including 415 master artists, of which 7 have been granted the title of “Master Folk Artist” by the Association of Vietnamese Folklorists of Vietnam. The 2014 inventory shows that just over one year after the inscription of Ví and Giảm folk songs into the Representative List of UNESCO, the number of clubs and their members (in Nghệ An only) has increased sharply; the number of clubs has doubled and reached 90 while the number of members is up to 1,921, which represents an increase of nearly 130 percent since 2013. Of these members, 42 were awarded the title of “Folk Artist” by the Association of Vietnamese Folklorists, and 26 artists were recommended for being granted the honorable state title of “Excellent Master Folk Artist” at the first batch to be declared in September 2015.

10) Source:
Nomination file of Ví, Giảm Nghệ Tĩnh in the archive of the DCH.

11) Data Creation: 2013
(4) Chăm Riêng Chà Pây Performing Art of the Khmer Ethnic People

1) Name of the Element (Local language, English):
Nghệ thuật Chăm riêng chà pây của người Khmer (Chăm riêng chà pây performing art of the Khmer ethnic people)

2) Inscription:
Registration No. 35 in the National List of Intangible Cultural Heritage - Second batch (Decision No. 1524 /QD-BVHTTDL, April 24, 2013)

3) Category (national domain, UNESCO domain): Performing arts

4) Regions: Sóc Trăng province in southern Vietnam

5) Communities Involved:
Community of the Khmer people in Tân Hiệp commune, Trà Cú district, Sóc Trăng province
6) Short Explanation (30 to 50 words):
Among the traditional music treasures of the Khmer people in the Mekong Delta, there is Chăm riêng чà pay, a folk art form that comprises instrumental and solo vocal performances. An age-old tradition, Chăm riêng чà pay flourished among the community of the Khmer people in Tra Vinh province during the first decades of the twentieth Century, but today, the art is fading gradually.

7) Detailed Explanation (200 to 400 words):
In the Khmer language, Chăm riêng чà pay means “instrument-playing while singing” or “storytelling singing.” The artist’s performance is often based on improvising folktales and singing poems that usually have four verses with seven words in each verse. Some stories are too rich to be finished in one night. At times, instead of being based on tales, Chăm riêng чà pay performances are composed extemporaneously by the artists, to describe reality or to express human emotions and desires, carrying educational purposes. As a result, apart from some basic songs, the art developed diversely in content and performing styles, and became suitable for performance in a variety of contexts.

The чà pay is a musical instrument with ancient roots from India. The body can be of many shapes: triangular, trapezoidal, quadrilateral, bodhi-leaf shaped, or fruit shaped. It may also be similar to the Vietnamese day instrument, but with a larger body and longer neck, which can measure up to 120 centimeters and has twelve frets tuned to a pentatonic scale. Due to the long neck of the instrument, players are required to be especially skilled. The чà pay has a deep, warm, and low-pitched tone, which makes it suitable for narrative music or calm emotional songs.

Before the show, the Chăm riêng чà pay artist performs a rite dedicated to the ancestral masters who created this art form and passed it down, to show gratitude and to ask for blessings from them in order to perform well. The rite is performed indoors, with three trays filled with offerings including: a cotton tree, a section of a banana tree for betel and areca (for chewing), a musical instrument, incense, a piece of white cloth, a roll of red thread, one bowl of rice, one banana bunch, one plate of boiled pork, one plate of tea, cakes, and fruit, a teapot, and two bottles of alcohol.

According to a recent survey, the only Chăm riêng чà pay artist left in the province is Thach Mau (born in 1934), who lives in the Chong Bat Village, Tan Hiep Commune, Tra Cu District. He is capable of performing an extemporaneous composition of Chăm riêng чà pay. His son is learning the art, but his skill is still limited.

8) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Trà Vinh province
Information on ICH Elements

- Department of Cultural Heritage, MOCST

9) Practitioners:
Representative: Artist Thạch Mậu, b.1934, Khmer people

Address: Chông Bát village, Tân Hiệp commune, Trà Cú district, Trà Vinh province.

10) Associated items:
Chà pây (musical instrument) and offerings used in the ceremony of worshipping professional ancestors

11) Source:
Scientific nomination file on the National ICH List by the Trà Vinh Department of Culture, Sports and Tourism; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012

(5) Water Puppetry

1) Name of the Element (Local language, English):
Múa rối nước (Water puppetry)

2) Inscription: Registration No. 11 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain): Performing arts

4) Regions:
Bộ Dương village, Hồng Phong commune, Ninh Giang district;
An Liệt village, Thanh Hài commune, Thanh Hà district

Bùi Thượng village, Lê Lợi commune, Gia Lộc district, Hải Dương province

5) Communities Involved:
Artists of three groups of water puppets of the three communes of Hồng Phong in Ninh Giang district, Thanh Hài in Thanh Hà district, and Lê Lợi in Gia Lộc district, Hải Dương province

6) Short Explanation (30 to 50 words):
Water puppetry (Múa rối nước) constitutes an invaluable cultural heritage in the domain of performing arts. Statues of water puppetry are made of wood, usually coming from fig trees. They are handled underwater by bamboo sticks to reflect the daily spiritual life, viewpoints, thoughts, and feelings of the local people.

7) Detailed Explanation (200 to 400 words):
Documents and carved patterns preserved at the Bo Duong village temple show that water puppetry has been handed down in Hải Dương since the fourteenth century. Until the August Revolution (1945), there have been three water puppetry guilds in Hải Dương: Bo Duong, An Liet, and Bui Thuong.

The main types of water puppets used by these guilds include Uncle Teu, the dragon, dragon boats, the turtle, the snake, the fish, and the tiger. Each puppet is a work of art and plays a certain role in each drama. Among them, Uncle Teu is the most iconic figure of water puppetry. The number of puppets, and their type, scale, and size depend on each guild’s show.

Puppets are usually made out of fig-tree wood, which is elaborately carved with specially styled shapes, then sharpened, polished, and decorated with many colors to highlight the shapes and emphasize each character’s personality. The puppets are usually made to look vibrant and comical, and are highly symbolic.

A puppet’s body, which floats on the water, shows the character, while the underwater base keeps the puppet floating and holds the controlling rod and string mechanism that makes the puppet move.

Water Puppetry uses the water surface, and a puppet-size water temple (see photo below) as a stage. Water temples are usually built in the center of a pond with symmetric architecture, symbolizing the pagoda roofs of the Vietnamese countryside. Water puppetry artists stand inside the control chamber to control the puppets. Nowadays, all three water puppetry guilds build their water temples securely with bricks and reinforced concrete above village ponds. The preferred water level is 0.8 meters, and in some cases, the surrounding water is mixed with blue dye. The water puppetry stage is in front of the control room.

Representative repertoires:
- Teu's welcoming: greeting the audience and introducing the show
- Wrestling: celebrating the people’s chivalry and wellness
- Fishing: showing married couples’ harmony in life and work with daily bucolic activities
- Dragon dance, lion dance: showing the strength of the mascots and creating joy
- Eight fairies’ dance: showing harmony between heaven, earth, and ordinary life

Nowadays, puppetry guilds are also composing new plays, such as Uncle Ho’s Photo Parade, Antique Thefts, and Journey to the West.

There are two teams of water puppetry artists: the puppet-controlling team and the performing team, which includes singers and voice actors.

Water puppetry is an art that uses body movement as the main expressive language. The way in which the water puppets relate to music is similar to the art of dance. The music, which plays a leading role in water puppetry, controls speed, keeps pace, guides movements, and creates the atmosphere using traditional rhythms. Water puppetry music usually includes Cheo tunes or folk music from the Tonkin Delta.

8) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Hải Dương province
   - Department of Cultural Heritage, MOCST

9) Practitioners:
There are two groups:
The puppet-controlling artists: The puppets on stage act under the control of the artists behind the screen, who use rods and wires.

The musicians, singers, voice actors: The performers sit next to the control room to introduce and read the lines for each performance.

10) Associated items:
- Fixed and mobile water temples: They have an area of about thirty square meters, and used to be made of bamboo and a backdrop decorated with flags, fans, elephants, parasols, gates (votive) and the name of the puppet guild
- Water temple systems: There are three water temples built securely with bricks and reinforced concrete above village ponds.
- Bo Duong temple relic, also known as the “East temple”: It belongs to Bo Duong Village, Hong Phong Commune (Ninh Giang). Inside the relic are many carved pieces representing a dragon, a unicorn, a turtle, a phoenix
and the precious quartet (representing the four seasons) with pine, daisy, bamboo, and apricot blossom, as well as puppets riding dragons. Of particular interest are pieces representing a wrestling Uncle Teu.

- Bui Thuong temple in Le Loi Commune (Gia Loc): This is a place to worship the Bui Thuong village’s tutelary. The person who taught water-puppet-making to the villagers lived there.

- An Liet temple, Thanh Hai (Thanh Ha) Commune: It was told that the temple had been carved with Uncle Teu’s figures on the roof’s supporting frames. Unfortunately, the temple and carved works were destroyed, and the temple no longer has any puppet-related carved works.

11) Source: Scientific nomination file of water puppetry by the Department of Culture, Sports and Tourism of Hai Duong province; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012

(6) Châu Văn Rituals of the Việt in Nam Định Province

Medium Nguyễn Thanh Hải (age 46) in the role of the Saint Trần

Props for a Lên dòng ritual

1) Name of the Element (Local language, English):
Nghi lễ Châu văn của người Việt ở Nam Định (Châu văn Rituals of the Việt in Nam Định province)

2) Inscription:
Registration No. 29 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)
3) Category (national domain, UNESCO domain):
Social customs and beliefs (UNESCO domain: Social practices, rituals and festive events)

4) Regions:
Chầu văn Rituals of the Việt exist in many regions of the country, but are concentrated mainly in the northern and central northern parts (Nam Định, Hà Nam, Ninh Bình, Hải Dương, Hanoi, Thái Bình, Lào Cai, Yên Bái, Thanh Hóa, Nghệ An...). Chầu văn Rituals of the Việt in Nam Định, including Mẫu Tứ phủ and Saint Trần cults, are held in 287 relics (such as palaces, temples, and pagodas) distributed across ten districts and cities in the province.

5) Communities Involved:
The bearers of Chầu văn rituals of the Việt people in Nam Định include: thanh dỗng (medium) hẫu dâng (Medium’s assistants), thủ nhang (owners or people who take care of the temples and shrines), cung văn (musicians and singers), and others followers.

6) Short Explanation (30 to 50 words):
The Chầu văn rituals of the Việt people are a form of complex ritual and cultural expression that is closely connected to the worshipping of the mother goddesses of the four realms and the Mẫu Tứ phủ Saint worshipping cult. The rituals include receiving incarnations of the deities and văn singing (chầu văn singing). They and are conducted by an incense holder, practitioners, musicians, and assistants to the practitioners in front of altars at temples, castles, palaces, and shrines.

7) Detailed Explanation (200 to 400 words):
The Chầu văn ritual is also known as Lên dỗng, Hầu dỗng (“going into trance”) and plays an important role in the Beliefs of Mẫu (the Mother Goddesses) and Saint Trần.

The Chầu văn rituals of the Việt have been growing in Nam Định province since the seventeenth century, developing alongside the main relics. Such relics include Phú Quốc Cung (Yên Đồng ward, Ỷ Yến district) and, especially, Phú Đày (Kim Thái ward, Vũ Bàn district), which has become a national relic and the center of the famous Phú Đày festival. This cultural heritage then spread to the provinces of Hà Nam, Thái Bình, and others around the country.

In a Hầu dỗng ritual, there are thirty-six giã ("incarnations"), each representing one spirit, although one session usually has eight to fifteen incarnations depending on the background and the medium. The medium dresses according to the tales, achievements, and characteristics of each spirit for each múa dỗng (sacred dance). Bare-handed dances include the mudra dance, the splashing sacred water dance, and the luck-bringing dance. Dances featuring instruments include the
opening dance (offering incense and candles and lights), the fan dance, the sword dance, the dragon-knife dance, the polearm dance, the bow dance, the stick dance, and the lion dance.

Usually, three to five musicians sing vocational songs and play instruments such as the đàn nguyệt (moon-shaped guitar), trống ban (small barrel drum), phách (bamboo clappers), cành (small cymbal), and thanh la (small round metal drum). The musicians always have to be sensitive and responsive to the medium’s dances to bring out the best Hầu Đông performance. Recently, more instruments have been featured in the dances, including the nhị (two-stringed guitar), kèn (reed), sáo (flute), đàn tam thập lục (thirty-six string guitar, and trống cơm (small rice-shaped drum).

Before each performance, the participants have to prepare suitable offerings, costumes, and instruments for each dance to precisely illustrate each spirit’s characteristics.

The offerings used to be quite simple, with basic items such as sticky rice, meat, fruit, pan (betel leaf and areca nut), liquor, tobacco, and joss paper. Nowadays the offerings vary much more and can include expensive goods (both vegetarian and non-vegetarian).

Each performance has four stages: Inviting the spirit to take over the medium (by praising the spirit’s favors), passing the spirit’s words, giving the spirit’s gifts, and seeing the spirit off (musicians sing a song with a fast and exhilarating rhythm). Sometimes, the number of stages is reduced to three: Phụ dòng, during which the medium sings the opening lyrics in lục bát (poem formed by alternating lines of six and eight syllables) and describes the spirit’s appearance; Thánh nhập, during which the spirit descends into the medium’s body (and the tea, tobacco, and liquor are consumed); and Đồng thăng, which consists in seeing the spirit off.

8) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Nam Định province
   - Department of Cultural Heritage, MOCST

9) Practitioners:
   According to the initiative inventory result (2012), there were twelve hội/bàn hội (association/guild), six clubs in Nam Định province alone, including 245 musicians, 246 male and female mediums, 162 instrumentalists, and 16 medium assistants preserving the genre at 287 related relics around the province. However, most of the experienced musicians and practitioners are old and in poor health, thus their experience and knowledge is not being recorded fast enough and transmitted efficiently.

10) Associated items:
Places of worship for the mother goddesses of the Việt; related temples, pagodas, shrines, altars, props, costumes, and offerings

11) Source:
Scientific Nomination file of the Chầu văn rituals of the Việt in Nam Định province by the Department of Culture, Sports and Tourism of Nam Định; archived at the Department of Cultural Heritage, MOCST

12) Data Creator: 2012

(7) Ritual of Praying for Rain by Yang Potao Apui

Mr. Rơlan Hieo taking the liquor in the barrel to offer the Spirit Lords
Mr. Rơlan Hieo performing the act of delivering his prayers to the Spirit Lords

1) Name of the Element (Local language, English):
Lễ cầu mưa của Yang Potao Apui (ritual of praying for rain by Yang Potao Apui)

2) Inscription:
Registration No. 10 in the National List of Intangible Cultural Heritage – Ninth batch (Decision No. 1877/QĐ-BVHTTDL, June 8, 2013)

3) Category (national domain, UNESCO domain):
Social customs and beliefs (UNESCO domain: Social practices, rituals and festive events)

4) Regions:
Ploi Oi, Ayun Hạ commune, Phú Thiện district, Gia Lai province in the Central Highlands.
The ritual also exists in other southern districts of Jã Lai province where the Jrai ethnic people live, such as Phú Thiện, Ia Pa, Krông Pa, and Ayun Pa town.
5) Communities Involved:
   Jrai community
   - Representative: Mr. Rơlan Hieo of the Jrai ethnic people
   - Career: farmer
   - Address: Plơi Ơi, Ayun Hạ commune, Phú Thiện district, Gia Lai province

6) Short Explanation (30 to 50 words):
*Potao Apui* refers to the joining of the Fire Lord (Lord of the East) with the Water Lord (Lord of the West)—the two highest-ranking lords of the minority peoples’ earliest religious system in the Central Highlands of Vietnam. The lords have supernatural powers, particularly the ability to change drought into rain, bringing about water for the maintenance of the lives of all beings, thanks to the power of their mystical sword, ơi Tha (“old man”). This rain ritual is one of the most iconic rituals of Potao Apui, who is the only being who can communicate with the lords to ask for rain, using the mystical sword as a medium.

7) Detailed Explanation (200 to 400 words):
Alongside various legends of the Bahnar, Mnông, and Ê Đê peoples about the mystical sword of Potao Apui, many written historical records of the Great Việt country in the dynasty of Lê Thánh Tông (1460 - 1496) dealt with the Fire Lord and Water Lord. According to the documents collected, there were fourteen generations of Potao Apui in Plơi Ơi. Currently, Rơlan Hieo is the person caring for the treasures of Potao Apui in Plei Ơi, and he carries out all the rituals that must be done by a Potao Apui, including the rituals of praying for rain.

Traditionally, the village of Potao Apuis has a very strict rule: The mystical sword must be placed in the west of the village, along with other precious items of Potao. Potao’s house is the first one on the west of the village, followed by the houses of Potao’s assistants, and lastly the other villagers’.

The first room after the entrance (amăng side) is where Potao receives guests. In the middle of the room, there is a kitchen which is used to cook food for guests. The second room has two alternative entrances on the sides, through which strangers, especially women, are strictly prohibited from entering. The farthest room inside is the bedroom, which is also where Potao keeps his valuables. There is another kitchen in the northwest corner of this room, which is used to cook Potao’s food only. He must avoid the following: frog, snake, beef, house animal intestine, and others.

Another important element of the ritual of praying for rain is Chư Tao Yang, the mountain where the mystical sword and other precious items were originally hidden. Other items included other swords, which were considered guardians of the Sword Lord.
Annually at the season of seeding, in April, Potao Apui would perform the ritual of praying for rain. He would also perform the ritual when people from dry regions come to ask for help with their offerings. Potao Apui could only perform a maximum of three rituals a month.

- Process of the ritual:

Tlăo đing (the main assistant of Potao) prepares the offerings: a barrel of liquor, beeswax candle bars, a bowl of rice, and cooked-and-cut chicken. Everything is placed on a mat on at the northern door of the middle room of Siu Luynh’s house.

After the preparations, Potao Apui replaces Tlăo đing. He bows three times to the lords. Then, he uses the bronze cup to take water from a bronze pot and pour it into the liquor barrel using his right hand, which he holds at the wrist with his left hand to show respect to the lords. While praying, he takes the rice and spatters it onto the mat to invite the Mountain Lord, River Lord, Wood Lord, and Rock Lord, and other lords to attend the ceremony. With his left hand still holding his right wrist, he throws the chicken meat three times towards the front, each throw followed by a prayer. At the end of the ceremony, Potao Apui puts the chicken in a bronze bowl with liquor and places them on the dead Potaos’ graves. While he does this, he says the reasons for the ceremony and asks the dead Potaos to help make the prayers come true and bring rain.

While performing the ritual, Potao Apui and his assistants believe that they have escaped the current world to represent the lords’ will.

8) Relevant Organizations/Institutions:
- The Department of Culture, Sports and Tourism, People’s Committee of Phú Thiện district
- Department of Cultural Heritage, MOCST

9) Practitioners:
- Communities of the Jrai ethnic people in Gia Lai province
- Representative: Mr. Rolan Hieo

10) Associated items:
The mystical sword: eighty to ninety centimeters long, always covered with a white cloth, and with two “servant swords” alongside.

The gong Ơi Tú set: one drum and three nipple gongs. If they are played inside the house, they hang from the beam and all four performers sit on a line facing the ritual performer. If the ritual is taking place at another village or on the field, then people make a frame to hang the gongs.
The costume worn by Potao Apui in the ritual: must be made by a sister of his, who must be over the reproductive age to avoid contaminating the clothes.

11) Source:
Scientific nomination file of Rituals of Praying for Rain by Potao Apui submitted by the Department of Culture, Sports and Tourism of Gia Lai province; archived by DCH

12) Data Creation: 2012

(8) Cập Sắc (Promotion) Ritual of the Dao People


1) Name of the Element (Local language, English):
Nghi lễ cắp sắc của người Dao (Cắp sacc ("promotion") ritual of the Dao people)

2) Inscription:
Registration No. 26 in the National List of Intangible Cultural Heritage – First batch (Decision No. 5079/QĐ-BVHTTDL, January 19, 2014)

3) Category (national domain, UNESCO domain):
Social customs and beliefs (UNESCO domain: Social practices, rituals and festive events)

4) Regions:
Nậm Đầm village, Quản Bạ commune, Quản Bạ district, Hà Giang province

5) Communities Involved:
Community of the Dao people in Nậm Đăm village, Quản Bạ commune, Quản Bạ district, Hà Giang province

6) Short Explanation (30 to 50 words):
The Cầu sắc (“promotion”) ritual, also known as “Tự cải” is a renaming ritual for a grown boy of Dao ethnicity. It is the most important ceremony in a Dao man’s life. Every Dao boy must go through this ritual to be recognized by the ancestors and the community as a grown man, and to earn the right to participate in the family's important business.

7) Detailed Explanation (200 to 400 words):
According to old people in Nậm Đăm village, Quản Bạ commune, Quản Bạ district, Hà Giang province, the Cầu sắc ritual first appeared in their homeland at least ten generations ago. In the Dao people’s customs, when a male Dao (aged ten to sixteen) becomes a grown man spiritually as well as physically, he may participate in the common work of the village’s community. A Dao man can communicate with the spirits and deities only once he is recognized and granted a certificate of adulthood by the community through a ritual ceremony entitled “Lễ cầu sắc.” Therefore, this is one of the most important ritual ceremonies of a man’s cycle of life. The ceremony is often organized when there is little farming work to do, normally at the beginning or at the end of a year.

After a month of preparation, including the selection of good days for the ritual and the invitation of magicians and relatives, the ceremony is held over three days, both inside the house of the boy’s family, and outdoors, in the yard or on a nearby rice field. According to Dao customs, one day before and during the three ritual days, the young boy has to eat only vegetarian food and stay away from other people in the family and community. Nobody is allowed to touch him. During the first and second days, the magicians conduct rituals to notify the ancestors of the family of the upcoming Cầu sắc ceremony and ask them for blessings of good luck. On the third day, they pray, inviting the spirits and deities to come witness the ceremony. Then, the magicians stamp on the forehead of the young boy before sending him to the yard. During these days, whenever the magicians rest, young boys and girls of the village sing folk songs and dance. Finally, in the yard or dry field, the boy, dressed in a red costume, is brought onto the top of a high wooden frame, from where he will then be pushed down onto a mat. After that, the magician places a seal onto his hands, meaning that the ritual ceremony has been successful. From that moment, the young boy is considered a mature man and is expected to hold more responsibilities in his family and be kind to others. The ceremony ends with a thanks-giving dance by the magicians and the newly mature man.
The worshipping rituals, sword dance, and folk songs reflect the cultural identity of the Dao people. Thus, the ceremony is a significant event not only for the host family and its clan, but also for the whole community, creating a cultural space for the maintenance of various traditions and for a linkage among Dao communities.

8) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Hà Giang
- Department of Cultural Heritage, MOCST

9) Practitioners:
Community of the Dao people in Quàn Bà, Hà Giang province

10) Associated items:
Traditional costumes, foodways, music, decorations

11) Source:
Scientific nomination file of the Cấp sắc ritual of the Dao prepared by the Department of Culture, Sports and Tourism of Hà Giang province and archived at the Department of Cultural Heritage, MOCST.


(9) **Seated Tugging Ritual and Game**

![](image1)

1) Name of the Element (Local language, English):
Kéo cõngi (Seated Tugging Ritual and Game)

2) Inscription:
Registration No.75 in the National List of Intangible Cultural Heritage - Eighth batch (Decision No. 4205/QĐ-BVHTTDL, December 19, 2014)

3) Category (national domain, UNESCO domain):
Social customs and beliefs (UNESCO: Social practice, rituals and festive events)

4) Regions:
Thạch Bàn ward, Long Biên district, Hanoi city

5) Communities Involved:
Communities in Thạch Bàn ward, Long Biên district, Hanoi city

6) Short Explanation (30 to 50 words):
Seated Tugging is a ritual game in the village festival of the community of Ngọc Tri village, Cự Linh commune, Gia Lâm province, Hanoi, currently at Thạch Bàn Ward, Long Biên district, Hanoi.

7) Detailed Explanation (200 to 400 words):
Seated Tugging is practiced in the village festival of Thạch Ban Ward, Long Biên District, Hanoi city.

This village is situated on the land along the Red River dike. The people live mainly on farming and rice cultivation, so water is extremely important. The legend of Seated Tugging is rooted in the desire for sufficient water for life and production. Thus, the saints that people worship are all related to water. Seated Tugging expresses the desire for good weather and good harvest.

Seated Tugging is done on the ground. A rattan rope is threaded through ironwood pillars fixed to the ground. The tugging game is played by two teams (nineteen people per team) sitting on the ground. One leg is bent, the other is straight, and the heels provide the leverage to pull. The teams also have to prepare gifts of sticky rice and a pig head covered with fat to offer to the saints.

Seated Tugging is a ritual and a game, played in three-round matches at the Tran Vu temple festival. There is always a winning team. According to the compact of the community, it symbolizes luck and flourishing for the year. These compacts, concepts, and conditions for participation for Seated Tugging are prescribed by the community and maintained from generation to generation. The value of the ritual and game has a spiritual character and also expresses cultural creativity. It is the conversion of beliefs or desires into a cultural expression of offerings, rituals, and performances, which is reflected in the behavior between the two teams, as well as between the game participators, flag keeper, and drum player. All communities participate in the ritual and game voluntarily, fairly, and without rivalry.
Seated Tugging, like other social rituals and customs of the village, plays an important role in strengthening and refreshing social relationships, promoting solidarity and community cohesion, and influencing the next generation to live in a sustainable way.

8) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Hanoi city
- Department of Cultural Heritage, MOCST.

9) Practitioners:
Community in Thạch Bàn ward, Long Biên district, Hanoi. Representatives are the male and female teams of the Đường area, Chợ area, and Địa area.
People of Thạch Bàn ward, Long Biên district, Hanoi. Representatives are men and women tugging teams from the Đường area, Chợ area, and Địa area.

1. Mr. Đào Ngọc Ánh, born 1962, group 7, flag keeper from Địa area
2. Mr. Nguyễn Ngọc Mai, born 1963, group 3, flag keeper from Đường area
3. Mr. Nguyễn Văn Vui, born 1959, group 6, flag keeper from Chợ area
4. Mr. Nguyễn Văn Xê, born 1924, group 6, Thạch Bàn ward
5. Mr. Nguyễn Phong Phước, born 1946, group 4, Thạch Bàn ward
6. Mr. Ngô Quang Khải, born 1957, group 6, Thạch Bàn ward
7. Mr. Mai Trị Linh, born 1947, group 6, Thạch Bàn ward
8. Mr. Nguyễn Văn Kết, born 1960, group 5, Thạch Bàn ward
9. Mr. Lê Văn Cự, born 1947, group 4, Thạch Bàn ward
10. Mr. Nguyễn Như Lương, born 1946, Trần Vũ temple keeper
11. Mr. Nguyễn Văn Chung, born 1955, group 7, Thạch Bàn ward
12. Mrs. Âu Thị Có, born 1952, group 4, Thạch Bàn ward
13. Mr. Mai Hồ Binh, born 1959, group 5, Thạch Bàn ward

10) Associated items:
Trần Vũ festival, Trần Vũ temple, iron-wood pillar, rattan/jute cord, costumes, and offerings for the village’s saints

11) Source:
Nomination file of Kéo co ngòi (Seated Tugging Ritual and Game) of the Việt people in Thạch Bàn ward, Gia Lâm district, Hanoi; prepared by the Department of Culture, Sports and Tourism of Hanoi; archived at the Department of Cultural Heritage, MOCST.

12) Data Creation: 2014
(10) Tugging Ritual and Game with a Hooked Bamboo Cord

1) Name of the Element (Local language, English):
   - Kéo mó (Tugging Ritual and Game with a Hooked Bamboo Cord)

2) Inscription:
   Registration No. 76 in the National List of Intangible Cultural Heritage - Eighth batch (Decision No. 4205/QĐ-BVHTTDL, December 19, 2014)

3) Category (national domain, UNESCO domain):
   Social customs and rituals (UNESCO: Social practice, rituals and festive events)

4) Regions:
   The Tugging Ritual and Game are performed during the Queen’s Temple festival in Xuân Lai village, Xuân Thu commune, Soc Son District, Hanoi City. The Xuân Thu commune formerly belonged to the Xuân Lai district. The Xuân Lai village in the ancient language of Vietnam was named “Sả” village.

5) Communities Involved:
   Communities in Xuân Lai village, Xuân Thu commune, Soc Son District, Hanoi city

6) Short Explanation (30 to 50 words):
   Kéo mó is a community ritual game of tugging that uses two bamboo sections joined together by hooking one end of one bamboo to the other.

7) Detailed Explanation (200 to 400 words):
   Tugging (Kéo mó) is one of four games having a ritual character performed during the Queen’s Temple festival in Xuân Lai village, Xuân Thu commune, Sóc Son district, Hanoi. In this game, people from two sides pull on two linked bamboo cords (mó).
   Mó is made from bamboo. Participants of the game are men of the village, aged eighteen to thirty-five. Each year, two hamlets are allowed to play the game. Each hamlet picks out a team of five, seven, or nine members. After the Holy Mass, the teams compete in the temple courtyard. Local people believe that if the host team wins, the villagers will have a good harvest. If the visiting team wins, they may face drought or flooding. The purpose of the tugging is to pray for a good harvest.
   The village festival is a way for people to commemorate the saints being worshiped by agricultural village residents and to pray for a new year with a bumper crop. The traditional games, including tugging, are rituals for the saints of the agricultural people. Such ceremonies are usually inspired by nature, the universe, mankind, the world, and the history of the village. This game is performed only during the temple festival and has strict protocols for the participants and the
tools involved in the game; there are rules for how the bamboo is chosen by the participants, mandatory regulations for the bamboo cutter, and rules for processing and linking the bamboo, and every other step along the way. All of these rites and processes have a spiritual character, such as the worshipping of the saints for a lucky new year. Everything is strictly dependent on the saints, and even despite changes in the conditions of space and time have not caused changes in these processes.

8) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Hanoi city
- Department of Cultural Heritage, MOCST

9) Practitioners:
Community of Xuân Lai village, Xuân Thu commune, Sóc Sơn district, Hanoi. Representatives are tugging teams, the organization board of the Queen's Temple, representatives of the Elder People's Association, and others.

1. Mr. Hoàng Văn Cây, born 1960, Xuân Lai village chief
2. Mr. Nguyễn Văn Bây, born 1949, Xuân Lai village, chief of festival organization board
3. Mr. Hoàng Văn Lùng, born 1959, Xuân Lai village, member of festival organization board
4. Mr. Nguyễn Văn Khải, born 1931, Đồng hamlet, member of Elder People's Association
5. Mr. Ngô Văn Đông, born 1934, Cây Đa hamlet, member of Elder People's Association
6. Mr. Hoàng Văn Sơn, born 1949, Cây Hương hamlet, Queen's Temple keeper.
7. Mr. Nguyễn Văn Nguyên, born 1949, member of festival organization board
8. Mr. Ngô Văn Đặng, born 1934, member of Elder People's Association
9. Mr. Hoàng Văn Sơn, born 1979, captain of Đồng (east) hamlet tugging team
10. Mr. Vũ Văn Tiến, born 1988, captain of Cạnh (side) hamlet tugging team
11. Mr. Hoàng Đức Tươi, born 1986, member of Cạnh (side) hamlet tugging team
12. Mr. Hoàng Văn Ánh, born 1996, member of Cạnh (side) hamlet tugging team
13. Mr. Hoàng Văn Thắng, born 1996, member of Đồng (east) hamlet tugging team
14. Mr. Nguyễn Văn Đại, born 1996, member of Đồng (east) hamlet tugging team
15. Mr. Hoàng Văn Phú, born 1984, member of Cành (side) hamlet tugging team

10) Associated items:
Đền Vua Bà (Queen’s Temple) festival; Queen’s Temple, offerings, Cờ dâu (leading flag), tugging bamboo cords, costumes

11) Source:
Scientific nomination file of Kéo co ngồi (Seated Tugging Ritual and Game) submitted by the Department of Culture, Sports and Tourism of Hanoi; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2014

**11) Fire-Dancing Festival of the Pà Thèn Ethnic People**

![Fire-Dancing Festival](image)

1) Name of the Element (Local language, English):
Lễ hội nhảy lửa của người Pà Thèn (Fire-Dancing Festival of the Pà Thèn ethnic people)

3) Category (national domain, UNESCO domain):
Traditional festivals (UNESCO domain: Social practices, rituals and festive events)

4) Regions:
My Bắc village, Hà Giang province

5) Communities Involved:
Communities of Pà thèn in My Bắc village, Hà Giang province

6) Inscription:
Registration No. 15 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)
7) Short Explanation (30 to 50 words):
Fire dancing is only the performance part of a ceremony in which ritual masters officially pass on their knowledge to the next generation. In the Pà Thèn language, this ceremony is called Póc Quơ, the fire-dancing festival is called Po dinh hòn a tò. This dance is now widely known as the “fire-dancing festival” or “fire-praying festival” of the Pà Thèn people.

8) Detailed Explanation (200 to 400 words):
The fire-dancing festival takes place annually on October 16, after the harvest is done.

The festival officially starts at eight o’clock in the evening, beginning with the master lighting the candles and places the offerings onto the altar. He then lights three incense sticks, puts them in the altar’s incense pot, and lights three more on the ground next to where he sits. After that, he sits on the chair, holding a bamboo stick with one hand, and the Pà sán tâu bracelet with the other. He then knocks on the Pàn đơ guitar and shakes the bracelet at the same time, his body shaking along with the rhythm as he reads the first lines of the prayers, announcing the reasons for the fire-dancing festival in the Pà Thèn language.

The prayers include asking for a path to the other world so that he may meet the lords and ask them to take over the young men’s bodies. When praying, the master’s head shakes along with his legs following the fast rhythm of the Pàn đơ guitar and the Pà sán tâu bracelet on his left hand. Pà Thèn people believe that at this point the master has moved to the other world to seek the lords. After the music starts along with the call of the master after twenty to thirty minutes, the young men’s bodies and head start shaking, and their gazes become strange. They are said to have the lords controlling their bodies. They then jump into the fire and dance barefoot on the burning red coal.

Once a man finishes his dance on the fire, he comes back to sit next to the master. After a while, his body begins to shake again, and he returns to the fire. Thus, the men continuously follow one another into the fire and dance on the coal. The performance continues for about an hour, until the fire becomes smaller, and until the coal turns cold. When the fire is completely gone, the master says the prayers to see the spirits off, thus returning the young men to their normal condition, with no injury or pain. At the end of the festival, the master reads the prayers to thank the lords for granted the people a great favor, ask for their protection of the villagers, and invite them to come to the next fire dance.

9) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Hà Giang province
- Department of Cultural Heritage, MOSCT
10) Practitioners:
Communities of the H'mong people in Hà Giang province

11) Associated items:
Shamanism, offerings, wood, candles, hot coal

12) Source:
Scientific nomination file of the Fire-Dancing of the Pà Thèn ethnic people submitted by the Department of Culture, Sports and Tourism of Hà Giang province; archived at the Department of Cultural Heritage, MOCST

13) Data Creation: 2012

(12) Gâu Tào Festival

1) Name of the Element (Local language, English):
Lễ hội Gâu Tào (txang taox) (Gâu Tào festival)

2) Inscription:
Registration No. 20 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain):
Traditional festivals (UNESCO domain: Social practices, rituals and festive events)

4) Regions:
Hà Giang province

5) Communities Involved:
Communities of the H'mong living in Lao Cai province and in the districts of Yên Minh, Quản Bạ, Đồng Văn, Mèo Vạc, and Vị Xuyên of Hà Giang province

6) Short Explanation (30 to 50 words):
Txang Taox is a traditional festival connected to the religion of animism of the H'mong people in the districts of Mường Khương, Bắc Hà, Si Mai Cai, and Phong Hải town, Lào Cai province, and other regions of Hà Giang. This festival's purpose is to thank the lords. It is normally celebrated at the family level, with participation from the community.

7) Detailed Explanation (200 to 400 words):
This festival doesn’t take place annually but is only held if a couple hasn’t had child for a long time or if their children are all of the same gender. It is also held when a family member is sick or business is not going well. The family travels to the Txang Taox hill to pray for children, health, or good business. When their prayers come true, they hold the Txang Taox festival to thank the lords.

Traditionally, the festival is held by three related families with similar backgrounds. The ceremony is held for three consecutive years. Each year, one family grows one nêu tree and hangs different objects on the tree to bring luck and fortune. To hold a Txang Taox festival, the host family has to invite a festival master (Trừ Tào) to host the festival, and a female assistant (Nẹ Tào), both of whom should have happy families and good financial situations. A young man and woman (Tú Tào and Sày Tào) also come to help host the festival.

The festival takes place in January, but the preparation normally starts at the end of December, with ceremonies for chopping bamboo and setting up the nêu tree. The offering ritual next to the nêu tree is held on the same morning, with chicken, liquor, and rice. The host lights the incense, burns the joss paper, and walks counterclockwise around the nêu tree, singing the song “Tình Chay” (“Set the Date”) to inform the lords of the setting up of the nêu tree to thank them (as promised). People then consume the offerings under the tree.

The day of the main festival normally falls between the second and the fourth of January (lunar calendar), depending on the age of the head of the family. The host and the assistant hang the offerings on the nêu tree and announce the opening of the festival. The event lasts three days. In the afternoon of the last day, the host announces the taking down of the nêu tree. He then holds an umbrella and leads the family members around the tree counterclockwise while singing the song “Khâu Dìn Sê” (“Take Down the Nêu Tree”). The family waits inside the house behind closed doors, sings back to ask for the tree from the host, and finally opens the doors to take it. The tree has to be brought inside the house with the root end first. The master gives the family a piece of linen and a root from the tree. The root is used to decorate the bed, and the linen is used to make clothes for the baby they were granted after praying on the Txang Taox hill. If the ceremony was to give thanks for recovery from illness, the root and linen are given to the person who recovered.

8) Relevant Organizations/Institutions:
   - Departments of Culture, Sports and Tourism of the provinces of Lào Cai and Hà Giang
   - Department of Cultural Heritage, MOSCT

9) Practitioners:
Communities in the Yên Minh, Quản Bạ, Đồng Văn, Mèo Vạc, and Vị Xuyên districts, Hà Giang province

10) Associated items:
Bamboo nêu tree, linen, chickens, liquor, rice, decorative objects

11) Source:
Scientific nomination files of Gău Tào festival of the H’mong ethnic people in the provinces of Lào Cai and Hà Giang, submitted by the Departments of Culture, Sports and Tourism of Lào Cai and Hà Giang; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012

(13) Đồ Hỏ folk Paintings

1) Name of the Element (Local language, English):
Tranh dân gian Đồ Hỏ (Đồ Hỏ folk paintings)

2) Inscription:
Registration No. 32 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain):
Traditional craftsmanship (UNESCO domain: Traditional craftsmanship)

4) Regions:
Song Hỏ commune, Thuận Thành district, Bắc Ninh province

5) Communities Involved:
Community of Đồng Hồ village, Thuận Thành district, Bắc Ninh province

6) Short Explanation (30 to 50 words):
Đồng Hồ folk painting serves as a folk woodblock printing craft and is categorized as traditional craftsmanship, as it has been created and developed by the community of the Đồng Hồ village, Song Hồ commune, Thuận Thành district, Bắc Ninh province over the past hundreds of years, and possesses unique historical, cultural, and artistic value.

7) Detailed Explanation (200 to 400 words):
To produce a picture, excluding the creation of the dominant black outlines of the images, one needs a number of woodcuts equal to the number of colors that the pattern of the painting has. In particular, the paper used for print is the traditional dỏ paper (made from dỏ- Rhamnoneuron balansae tree), which is swept with a layer of light color mixed with oyster powder (điệp). The colors used in the paintings are all made from natural sources, such as the luscious yellow, the red from the day lily, the white from shell powder, and blacks from bamboo leaves ashes. The content of the Đồng Hồ paintings is divided into six main categories: worship paintings, wishing paintings, tale paintings, proverb paintings, scenery paintings, and daily life paintings.

The manufacturing process has many steps, but can be roughly divided into two main stages: composing the pattern of the paintings and carving the woodcut and print paintings. When composing painting patterns, artists often use a brush and Chinese ink to draw on flat giấy bàn (a very soft and thin paper) to help carvers make the woodcut easily. There are two kinds of painting woodcuts: one for printing outlines, and one for printing color segments. Carving tools are chisel kits made from hardened steel. Each kit has thirty to forty chisels.

The materials and equipment used to print paintings include: Dỏ paper, assorted colors, printing woodcuts, and a cover sheet and thết (broom made of pine leaves). The Đồng Hồ woodblock printing craft has high historical, cultural, and scientific value. The government agreed to prepare documents on the craft for submission to UNESCO and it was added to the National List of Intangible Cultural Heritage by MOCST (First batch), in the category of traditional craftsmanship, in December 2012.

8) Relevant Organizations/Institutions:
- Department of Culture, Sports and Tourism of Bắc Ninh province
- Department of Cultural Heritage, MOCST

9) Practitioners:
Families of Mr. Nguyễn Đăng Chế, Mr. Nguyễn Đăng Sơn, Mr. Sam, and their followers
10) Associated items:
Wood blocks, carving tools (kits of chisels), broom made of pine leaves, Dó papers

11) Source:
Scientific nomination file prepared by the Department of Culture, Sports and Tourism of Bác Ninh province; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012

(14) Chăm People’S Pottery-Making in Bình Thuận Province

1) Name of the Element (Local language, English):
    Nghề làm gốm của người Chăm tỉnh Bình Thuận (Chăm people’s pottery-making in Bình Thuận province)

2) Inscription:
    Registration No. 33 in the National List of Intangible Cultural Heritage - First batch (Decision No. 5079/QĐ-BVHTTDL, December 27, 2012)

3) Category (national domain, UNESCO domain):
    Traditional craftsmanship (UNESCO domain: Traditional craftsmanship)

4) Regions:
    Bình Đức village, Phan Hiếp commune, Bác Bình district, Bình Thuận province

5) Communities Involved:
    Chăm communities of Bình Đức village, Phan Hiếp commune, Bác Bình district, Bình Thuận province.

6) Short Explanation (30 to 50 words):
    Terracotta pottery in Bình Đức village, Phan Hiếp commune, Bac Bình district, Bình Thuan province is very different from other ceramics in Vietnam. It is distinct in form, shape, and production technique, and has been maintained by the families of the Chăm people for more than three generations.

7) Detailed Explanation (200 to 400 words):
    Preparing clay
Choosing and preparing pottery clay has always been regarded as a very important step by the Chăm people in Bình Đức village. According to the popular experience of the older artisans in Bình Đức village, clay used to make ceramic must be palely yellow, highly flexible, fine, and must not be mixed with small gravel particles.

According to customs, to obtain good clay, avoid risks, and facilitate the exploitation of clay, before digging, people must practice rituals where they pray to the God of Land.

**Processing clay before shaping ceramic products**
Chăm Bình Đức people transport clay home and dump it in a hummock outside. To get pottery material for pottery production, one must beat, temper, mix and knead the clay, and depending on the daily need of production, they process only a sufficient amount of clay and rarely leave the clay to the next day.

**Shaping Techniques of wet ceramic products**
The shaping techniques of ceramic products do not involve a turning table, and production doesn’t make use of an oven; only simple tools are used according to the traditional manual methods, which is the most unique and distinctive feature of the process of pottery production by the Chăm people in Bình Đức.

The tools of artisans for shaping pottery products are simple: one steady table (in the Chăm language, it is called *kathun* or *lithung giov yong*) and a little coarse cloth.

After the pottery product is formed and has a basic shape, the workmen use a thin bamboo ring to handle the outside of the wet product to make it well-formed and smooth. They then use a cloth moistened by ocher to competently and skillfully make a ring movement on the mouth of the crude product to make it larger, rounder, and smoother. Then, they again use an ocher-moistened cloth to stroke a ring on the inside and outside surface of the product.

During the creating process of the wet product, only the mouthpart is perfected while the body and the bottom undergo just basic styling. When the ceramic bone becomes dry, the workmen continue to complete the body and bottom by scrubbing, scraping, and polishing the inside and outside of the product surface. In the case of large and bulky ceramic products, the workmen cannot shape them on the table, but must use a flat surface yard. Those products should be made by the older and more experienced artisans.

**Shape adjustment techniques for crude ceramic products**
As the basic shaping of a crude ceramic product is finished, it is put in a shady or sunny and windy place to dry naturally, though some kinds of ovens allow dry crude products. The drying of shaped products importantly affects later shape
adjustment, and determines how round, symmetrical, and glossy the final products will be.

**Ceramic firing technique**
A fired batch usually has between a few hundred products and two thousand products. The firing process is done year-round. The main fuel used for firing pottery is firewood and straw.

**Products**
The types of ceramic products are quite diverse and abundant, and can be divided into two groups: cooking utensils and containers.

8) Relevant Organizations/Institutions:
   - Department of Culture, Sports and Tourism of Bình Thuận province
   - Department of Cultural Heritage, MOCST

9) Practitioners:
Communities of the Chăm people in Bình Thuận province

10) Associated items:
Clay, table or a firm platform/stage, wood, straw, tools for processing clay

11) Source:
Scientific nomination file prepared by the Department of Culture, Sports and Tourism of Bác Ninh province; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012
IV. ICH Practitioners

Below are the resumes of a number of master folk artists on the list of possible candidates for the state title of “Excellent Master Folk Artist” (in Vietnamese: Nghệ nhân ưu tú) - 1st batch (September 2015)

Traditional Performing Arts

1) Mr. Lâm Phên (Lâm Phene), Khmer people
   - Birth year: 1957
   - Career: farmer
   - Location: Ba Se village, Lương Hòa commune, Châu Thành district, Trà Vinh province
   - Covered ICH element: Bearer of various objects associated with traditional knowledge and folk performing arts in Khmer culture
   - Activities:
     • Having begun his practice in 1990, he now has 24 years of experience in producing different types of masks for traditional and folk dances; crafting traditional musical instruments; transmitting folk dances and teaching others how to play traditional music of the Khmer nation. During his career, he has trained 40 students, among whom, Mr. Lâm Sơ Vi is a representative.
     • He is an active member of the Khmer popular performing art team of Ba Se village, Lương Hòa commune, Châu Thành district, Trà Vinh province.
   - Some of his awards: Certificate of merit by the Department of Culture, Sports and Tourism of Trà Vinh province (2003); Certificates of merit by the Chairperson of the People’s Committee of Trà Vinh province and by the People’s Committee of Châu Thành district (2013); Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist” to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).
- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.
- Source: Resume of the artist represented by the Trà vinh provincial level council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

2) Mr. Thạch Ca Ri Nó, Khmer people
- Birth year: 1948
- Career: carpenter
- Location: Lương Hôa A commune, Châu Thành district, Trà Vinh province
- Covered ICH element: Knowledge of producing and playing Khmer traditional musical instruments
- Activities:
  - He began learning his craft in the 1960s from Mr. Thạch Ni, who has now passed away, and from his father, Thạch An, a carpenter.
  - He started his job in 1966 and now has 48 years of experience in producing and using all types of Khmer traditional musical instruments and disseminating and transmitting different traditions of his nation. During his career, he has trained 25 students, among whom, Mr. Thạch Acara is a representative (excluding those who participate in training classes that he hosts).
  - From 1981 to the present, he has been invited by the People’s Committee of Cà Mau and Vĩnh Long provinces to produce 21 sets of traditional musical instruments and work as a travelling lecturer on how to play those musical instruments for many districts’ culture divisions and institutions.
- Awards: Currently, his profile document has been submitted to the Ministarial Professional Council for assessment regarding the awarding of the state title of “Excellent Master folk Artist” to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).
- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master folk Artist” in accordance with state policies.
- Source: Resume of the artist represented by the Trà Vinh provincial level council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”
3) **Mr. Nguyễn Ban**, Việt people  
- Birth year: 1941  
- Career: farmer  
- Location: Tiên Điền commune, Nghi Xuân district, Hà Tĩnh province  
- Covered ICH element: Vǐ and Giảm folk songs of Nghệ Tĩnh; Ca trù singing and other items of folk performing arts.  
- Activities:  
  - Having begun his career in 1984, he now has 30 years of experience practicing different genres of folk performing arts including Vǐ and Giảm folk songs of Nghệ Tĩnh and Ca trù singing. He has composed over 50 pieces of lyrics and songs of these folk genres. In addition, he has helped revive other genres of intangible cultural heritage that were almost lost or were at risk of disappearing.  
  - In 1984, as the head of the Division of Culture and Information, he was the first person to revive Vǐ and Giảm folk songs of Nghệ Tĩnh in Nghi Xuân district after many years without their practice.  
  - He has trained 36 students, among whom Mr. Võ Danh Tuấn and Ms. Đặng Hồng Vân are representatives.  
- Some of his awards: Certificate of merit from the Ministry of Culture and Information (Today Ministry of Culture, Sports and Tourism)(2001); certificate of merit from the People’s Committee of Hà Tĩnh province (2010); an award for the lyric work of “Fishers’ longing for Uncle Hồ” at the competition for composing folk songs held by the Department of Culture, Sports and Tourism of Trà Vinh province (2003); certificates of merit from the Chairperson of the People’s Committee of Trà Vinh province and from the People’s Committee of Châu Thành district (2013). Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist” to submit to the highest ranking council for its consideration and possible rewarded the title of the first coming batch, which is to be declared in September this year (2015).  
- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.  
- Source: Resume of the artist represented by the Hà Tĩnh provincial level council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”
4) Mr. Trần Khánh Cẩm, Việt people

- Birth year: 1939
- Career: farmer
- Location: Ký Bác commune, Ký Anh district, Hà Tĩnh province
- Covered ICH element: Ví and Giằm folk songs of Nghệ Tĩnh (domain of folk performing arts).
- Activities:
  - Having begun his practice in 1953, he has now 61 years of experience practicing and transmitting the genre. He has deep knowledge of the associated skills and techniques and can beautifully perform many melodies and songs of Ví and Giằm, especially such old songs as Ví of weaving, rice planting or boat rowing and Giằm of lullabies, etc. He has composed many lyric songs of Ví and Giằm. In addition, he has made many contributions to the research, collection, inventorying, and composing of new songs and the preservation and revival of cultural spaces of the genre.
  - At the age of 10, he knew how to sing many folk songs.
  - In 1953, he participated in the performing art club of the commune, where he learned many lyrics and songs of Ví and Giằm from Mr. Trần Đức Duy, a famous master folk artist.
  - In 1968, he set up a performing art team in Ký Bác commune, Ký Anh district, Hà Tĩnh province and a Ví and Giằm folk song of Nghệ Tĩnh club, which was composed of 20 members. Both the club and team have performed many times in various localities.
  - He has opened Ví and Giằm transmitting classes and has already trained 82 students, among whom Ms. Trần Thị Hiền, Nguyễn Thị Duyên, Nguyễn Thị Trang and Nguyễn Thị Cẩm Thơ are representatives.
- Some of his awards:
  - In 2011, he won a prize for his performance of the song "Ô lục soạn" at the festival of folk songs of Việt Nam, which was organized by the Việt Nam Television Station;
  - In 2012, he was recognized and rewarded the title of "Folk artist" by the Association of Vietnamese Folklorists and won the prize of "excellent performance" dedicated to old people at the Festival of Ví and Giằm folk songs of Nghệ Tĩnh region, which was co-organized by the People’s Committees of Nghệ An and Hà Tĩnh provinces;
Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist” to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).

- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.

- Source: Resume of the artist represented by the Hà Tĩnh Provincial Level Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

5) Mr. Nguyễn Thanh Minh, Việt people
- Birth year: 1944
- Career: farmer
- Location: Hương Bình commune, Hương Khê district, Hà Tĩnh province
- Covered ICH element: Ví and Giăm folk songs of Nghệ Tĩnh (domain of folk performing arts).
- Activities:
  - Having begun his career in 1962, he now has 52 years of experience practicing and transmitting Ví and Giăm folk songs of Nghệ Tĩnh. He has deep knowledge of the associated skills and techniques and can beautifully perform over 30 old songs of Ví and Giăm. In addition, he also composes and creates many melodies and songs of the genre, especially such old songs as Ví of weaving, rice planting or boat rowing and Giăm of lullabies, etc. He has composed many lyric songs of Ví and Giăm. In addition, he has made many contributions to the research, collection, inventorying, and composing of new songs and the preservation and revival of cultural spaces of the genre.
  - In 1962, he participated in a class for Ví and Giăm, and immediately after was directly transmitted to Trần Đức Duy, an Excellent Master Folk Artist.
  - Since 1972, he has composed many new songs for Ví and Giăm, participated in various national competitions and transmitted it to 160 trainees of many generations of Ví and Giăm folk songs lovers. Among them, Ms. Hải Vân, Minh Phương, Việt Hà, Diệu Hàng and Mr. Đậu Thắng Lợi are representatives.
- Some of his awards:
• In 1980, he was awarded the Certificate of Merit by the Ministry of Culture and Information (the MOCST today)
• In 1994, he won the Gold Medal at the Festival of Folk Songs, which was organized by the Ministry of Culture and Information (MOCST)
• In 1997, he won another Gold Medal at the National Popular Arts Festival, which was organized by the Ministry of Culture and Information (MOCST)
• In 2011, he won a prize for his artwork “Song of festival” at the Competition of Composing Folk Lyrics
• In 2012, he was recognized and rewarded the title “Folk Artist” by the Association of Vietnamese Folklorists.
• Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist” to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).

- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.
- Source: Resume of the artist represented by the Hà Tĩnh provincial level council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

6) Mrs. Vũ Thị Thanh Minh, Việt people
- Birth year: 1954
- Career: farmer
- Location: Cẩm Mỹ commune, Cẩm Xuyên district, Hà Tĩnh province
- Covered ICH element: Ví and Giặm folk songs of Nghệ Tĩnh (domain of folk performing arts).
- Activities:
  - Having begun her career in 1970, she now has 44 years of experience practicing and transmitting Ví and Giặm folk songs of Nghệ Tĩnh. She has collected many melodies and songs of old Ví and Giặm folk songs; revived a number of old performing spaces of the genre; and revised, composed, and organized performances. She sings beautifully Ví and Giặm songs, particularly the old songs of the Cẩm Xuyên, Thạch Hà, Kỳ Anh, and Can Lộc regions.
• From 1969 to 1988, she participated in many performances in various performance groups.
• Since 1989, she has been active in joining popular activities.
• She has transmitted Ví and Giặm folk songs of Nghệ Tĩnh to 80 trainees.

- Some of her awards:
  • In 2005, she was awarded the Certificate of Merit by the Ministry of Interior.
  • In 2012, she was recognized and rewarded the title of "Folk Artist" by the Association of Vietnamese Folklorists.
  • Currently, her profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of "Excellent Master Folk Artist" to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).

- Financial support: At present, she receives no government subsidy, finances, etc., but she will be supported upon becoming an "Excellent Master Folk Artist" in accordance with state policies.

- Source: Resume of the artist represented by the Hà Tĩnh Provincial Level Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

7) Mr. Nguyễn Văn Kiên, Viet people
- Birth year: 1925
- Career: Folk Artist
- Location: Hai Duong
- Covered ICH element: Water puppetry (domain of folk performing arts)
- Ability and activities:
  • Having practiced this folk art for 54 years, he has mastered all the puppetry techniques and has a profound understanding of the art of water puppet performance and its tradition.
  • In 1999, he contributed to the recovery of the traditional water puppet performing art of Hai Duong province and with the other members of his troupe, he has maintained its activities, for example, by taking part in the Hue Cultural Festival in 2004; the National Water Puppet Festival in 2005, 2006 and 2011; provincial-level festivals; and other performance activities at the Vietnam Museum of Ethnology, etc.
  • He has trained 5 students, including folk artist Nguyễn Văn Uẩn.
• In 2005, he won two gold and three silver medals at the National Water Puppet Festival in Phu Tho province.
• In 2006, he won the a prize at the National Competition organized by the Sweden-Vietnam Foundation.
• In 2011, he won first place at the National Water Puppet Festival.
• In 2012, the Water Puppet performing art of Hai Duong province was inscribed in the National List of Intangible Cultural Heritage.

- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.
- Source: Resume of the artist represented by the Hà Tĩnh Provincial Level Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

Social Customs and Beliefs

8) Mrs. Vũ Thị Điểu, Viet people
- Birth year: 1940
- Career: Folk Artist
- Location: Hưng Yên province
- Covered ICH element: Châu Văn ritual, Ca trù singing (domain of social customs and beliefs and performing arts).
- Ability and activities:
  • With 68 years of experience in Châu Văn and Ca Trù, she can sing different types of these two genres with all the most popular melodies, such as: Bì, Mười, Phú, Độc, Còn, Kiều Drồng, etc. She is also very skillful in breathing and vocal technique and articulation. She has mastered technical skills, including five basic clapper techniques and 9 poetry songs.
  • In 2012, she became vice-director of the Đào Đằng Ca Trù club.
  • In 2014, she participated in the National Ca Trù Festival.
  • She has transmitted Ca Trù singing knowledge and skills to 35 students to present.
  • In 2013, she was awarded the Certificate of Merit by the President of the People’s Committee of Hưng Yên Province.
  • In 2014, she was awarded the Certificate of Merit at the National Ca Trù Festival.
Financial support: At present, she receives no government subsidy, finances, etc., but she will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.

Educational background:

- She used to follow her grandmother and her mother to their performances when she was 6 years old and then joined the local cultural troupe when she was 15 years old. At the age of 20, she joined the cultural troupe of her home district and began her studies at the National Chèo performance in Troupe 2.
- In 1961, she attended Chèo and Ca Trù and traditional singing class at Ngoc Tinh ward, Hưng Yên province
- In 2000, she became a Ca Trù student of the folk artist Phạm Văn Sáu in Khoai Chau, Nghệ An province.

Source: Resume of the artist represented by the People’s Committee of Hưng Yên Province for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

9) Mrs. Lê Thị Bích Thảo, Viet people

- Birth year: 1948
- Career: Folk artist
- Location: Hưng Yên province
- Covered ICH element: Chầu Văn ritual (domain of social customs and beliefs)
- Activities:
  - She has deep knowledge of the belief of the Mother Goddess and has experience in the practice of Chầu Văn ritual, including performance techniques. She has practiced the ritual continuously from 1970 to the present.
  - She participates in many festivals of Chầu Văn ritual and national as well as international workshops and seminars in different places all over the country and overseas as well.
  - She has transmitted her knowledge and skills to 60 students in all.
  - In 2013, she was awarded the Certificate of Merit by the Vietnam Federation of UNESCO Associations.
  - In 2013 and 2014 she was awarded the Certificate of Merit for her contributions to the preservation and promotion of cultural heritage by the Association of Cultural Heritage of Vietnam.
- **Financial support**: At present, she receives no government subsidy, finances, etc., but she will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.

- **Educational background**:
  - In 1970, she was a student of folk artist Dao Tien Hai at Nap temple and artist Phạm Văn Diệp at Bao Loc temple in Nam Dinh province.
  - In 2000, she became a Ca Trù student of folk artist Phạm Văn Sáu in Khoái Châu, Nghệ An province.

- Source: Resume of the artist represented by the People’s Committee of Hưng Yên Province for assessment regarding the awarding of the state title of "Excellent Master Folk Artist."

**10) Mrs. Bà Nguyễn Thị Tuyết, Viet people**
- **Birth year**: 1982
- **Career**: Folk artist
- **Location**: Bồ Đề, Long Biên, Hà Nội
- **Covered ICH element**: Châu Văn/Lên đồng ritual (domain of social customs and beliefs)
- **Ability and activities**:
  - From 2008-2014 she participated in many festivals of Châu Văn rituals in various places all over the country and overseas as well.
  - She has a good knowledge of and is skillful at playing Nguyệt musical instruments to accompany, sing and perform all the 36 incarnations of Lên đồng ritual and in various other performances related to Châu Văn, Chèo, Quan Ho, etc.
- **Financial support**: At present, she receives no government subsidy, finances, etc., but she will be supported upon becoming an “Excellent Master Folk Artist” in accordance with state policies.
- **Educational background**:
  - She was born into a family that follows the age-old tradition of practicing Châu văn/Lên đồng and Chèo.
  - In 2010 she graduated from the National Music Academy of Vietnam in the ology of Nguyệt (moon shaped) musical instrument.

- Source: Resume of the artist represented by the People’s Committee of Hưng Yên Province for assessment regarding the awarding of the state title of "Excellent Master Folk Artist."

**11) Mr. Lý Đại Thông, Dao people**
- **Birth year**: 1958
Careers:
Location: Quan Ba district, Ha Giang province
Covered ICH element: Cap sac ritual of the Dao people (domain of Social customs and beliefs)

Ability and activities:
- Having begun his career in 1982 and now has 33 years of experience preserving and practicing traditional customs and Cap sac ritual of the Dao people.
- Beginning 10 years ago, he started transmitting his knowledge to the younger generation and during his career, he has trained 18 students, among whom, Mr. Ly Quoc Thang (1968) is a representative.

Awards: Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of "Excellent Master Folk Artist" to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).

Educational background: From 1975-1982, he learned the ritual of Cap sac from his brother, Mr. Ly Dai Minh.

Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an "Excellent Master Folk Artist" in accordance with state policies.

Source: Resume of the artist represented by the Tra Vinh provincial level council for assessment regarding the awarding of the state title of "Excellent Master Folk Artist."

12) Mr. Sin Van Phong, Pa Then people
- Birth year: 1956
- Career: Shaman/sorcerer
- Location: Tan Bac commune, Quang Binh district, Ha Giang province
- Covered ICH element: worshipping ritual in the fire-jump festival of the Pa Then people (domain of Social customs and beliefs)

Ability and activities:
- Having begun his career in 1990, he now has 24 years of experience preserving and practicing traditional customs and the worshipping ritual in the Fire-jump Festival of the Pa Then people.
- At the age of 28, he started learning the art of sorcery from his father. At 29 he was promoted, recognized by the spirits and gods as a First-level sorcerer, and could practice.
• At 30, he was promoted to Second-level sorcerer and could worship and pray for ancestors, the god of the earth for good lucks when building a new house, a weeding, and perform the worship rituals of the Fire-Dance festival.

• At 31, he was promoted to Third-level sorcerer to guard his shaman teacher and his family.

• At 32, he was promoted to Fourth-level sorcerer to pray for bad luck to be relieved and for death to be sent to the second world of the ancestors.

• At 40, he was promoted to Fifth-level sorcerer to pray and could request the gods to come help and wear the special costumes of a master sorcerer.

• At 47, he reached the seventh level – the highest level of sorcery and could request the gods to come help immediately.

• During his career, he has trained 04 students, of whom, Sin Ngọc Thái (1988) is a representative.

  - Awards:
    • He was granted the Certificate of Merit by the Museum of Vietnamese Ethnic Minority People of Việt Nam in 2010.
    • Currently, his profile document has been submitted to the Ministerial Professional Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist” to submit to the highest ranking council for its consideration of the first coming batch, which is to be declared in September this year (2015).

  - Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an “Excellent Master Folk Artist,” in accordance with state policies.

  - Source: Resume of the artist represented by the Hà Giang provincial level council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”

Craftsmanship

13) Mr. Lê Đình Nghiên, Viet/Kinh people
- Birth year: 1950
- Career: Folk artist. He is the last folk artist of the Hàng Trống paintings craftsmanship
- Location: Hà Nội City
- Covered ICH element: Hàng Trống folk painting (domain of craftsmanship).
- Activities:
  - Painting, printings and performing other steps to accomplish Hàng Trống wood block printing
  - Mastering technical skills
  - Doing researches, collecting, restoring silk art works and folk paintings
  - Taking care of conserving folk paintings and silk paintings at the Vietnam Fine Arts Museum. He is now transmits the skills related to his career to his only student and son.
- Some of his awards:
  - In 2004, he was rewarded the title of "Hanoi Folk Artist" by the People's Committee of Hanoi City.
  - In 2000, he was awarded the Certificate of Merit by the Tourist Department, an affiliated body to the Ministry of Culture, Sports and Tourism.
  - In 2000, 2003 and 2006 he was awarded the Certificate of Merit by the Ministry of Culture and Information (currently, the Ministry of Culture, Sports and Tourism).
  - In 2006, he was awarded the Certificate of Merit by the People's Committee of Thừa Thiên Huế province.
- Financial support: At present, he receives no government subsidy, finances, etc., but he will be supported upon becoming an "Excellent Master Folk Artist," in accordance with state policies.
- Source: Resume of the artist represented by the Hà Nội Provincial Level Council for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”
- Educational background: He is the posterity of a traditional Hàng Trống wood-block painting family of many generations, including his father, Lê Đình Liệu, a Folk Artist.
- Source: Resume of the artist represented by the Hanoi People’s Committee for assessment regarding the awarding of the state title of “Excellent Master Folk Artist.”
V. Relevant Organizations

1. Governmental Organizations

(1) Ministry of Culture, Sports and Tourism
- Address: 51 Ngo Quyen Street, Hoan Kiem District, Hà Nội, Vietnam.
- Field of concentration: State management on culture, sports and tourism fields.
- Advisory body: National Council of Cultural Heritage; Assessment Board for Scientific Files of Intangible Cultural Heritage and other committees working on the fields of culture, sports and tourism.

(2) Cultural Heritage Department
- Address: 51 Ngô Quyền Street, Hoàn Kiếm District, Hà Nội, Vietnam.
- Field of concentration: State management on cultural heritage fields. Implementing or providing guidance to other institutions, organizations to implement various projects on the safeguarding of cultural heritage.
- Contact: Mr. Nguyễn Thế Hùng, Ph.D., Director.
- Tel: 84-4 3 9438025; Fax: 84-4 3 9439929;
- Brief information of recent activities:
  From 2010 to present, the Department has provided consultations to the Minister of Culture, Sports and Tourism and directly involved in drafting various legal documents, including the Decree No. 98 detailing implementation of certain articles of the Law on Cultural Heritage, the Decree No. 62 regulating the assessment of rewarding State titles of “People’s Master Folk Artists” and “Excellent Master Folk Artists” and the Circular No.04 regulating ICH inventory and building of scientific nomination files of ICH elements for inscription on the National List.

(3) Institute of Culture and Arts Studies
- Address: 32 O Cho Dua, Dong Da district, Hà Nội.
- Contact: Ms. Tứ Thi Loan, Ph.D.; Director
- Tel: 84 4 35116460 – 35112925; Fax: 38516415.
- Brief introduction:
  The Institute of Culture and Arts Studies (VICAS) was established on 1st April 1971 In the past 40 years, the Institute has experienced many
changes from the names to organizational mechanism. Its original name was Institute of Arts, and then changed to Vietnam Institute of Culture and Arts in 1988, Research Institute of Culture and Arts in 1996, and to Institute of Culture and Arts Studies in 2003. Since the establishment it has been always a leading national institute for scientific research and post-graduate training on culture, arts and information in Vietnam's culture and information sector.

From 1997 up to now, Institute of Culture and Arts Studies was assigned by the Ministry of Culture, Sports and Tourism to be a member of the Management Board of the National Targeted Program on Culture, and directly manages the collection and safeguarding of intangible cultural heritage of different ethnic groups residing in Vietnam. Besides the role as an advisory body for the Ministry leaders (to propose and check local project implementation) the Institute directly implements a range of projects related to collection, safeguarding and promotion of ethnic ICH in Vietnam. An ethnic ICH database has been developed at the Institute by the Ministry. At the moment the database keeps more than 1,100 video tapes, including 860 original Betacam and VHS tapes with total playing time of 55,000 minutes; 240 scientific films with total playing time of 7,200 minutes; 240 albums with 17,000 photos; 350 cassette tapes; and around 400 field reports on ICH elements of different ethnic groups in Vietnam.

From the figures in the database and the new materials collected from field surveys, the Institute has successfully prepared the nomination file of 'The Space of Gong Culture in the Central Highlands' to be submitted to the list of 'UNESCO Masterpieces of the Oral and Intangible Cultural Heritage of Humanity', which was granted recognition on 25th November 2005 by the Director General of the UNESCO. In 2005, Ministry of Culture and Information (Today Ministry of Culture, Sports and Tourism) assigned the Institute to cooperate with Bac Ninh provincial Department of Culture and Information (now is the Department of Culture, Sports and Tourism) to prepare the nomination file of ‘Quan Ho Bac Ninh Folk Songs’ to be submitted and inscribed by the UNESCO onto the Representative List of the Intangible Cultural Heritage of Humanity. Furthermore, the Institute also emphasizes the introduction and promotion of the values of the ICH elements of ethnic groups on mass media through Hanoi Television (program: Cultural Space - Không gian văn hoá), Vietnam National Television (program: Conservation for Future Generations - Gìn giữ cho muốn đời sau)... To date it has published VCDs and
DVDs to introduce ICH elements; supported provincial libraries, Ha Nội National University of Education, Social Sciences and Humanity University (Hanoi National University), and large amount of readers and audience.

(4) Institute of Musicology
The Institute of Musicology is a specialized institution that focuses on raditional music heritage of Vietnam. It was founded in the 1950s. For the past 50 years, the Institute has built up a huge archival storage with 17,027 folk songs and 8,845 musical pieces of 54 ethnic groups residing in Vietnam, performed by 1,848 artists. In addition, it also possesses large number of materials collected from newspapers, monographs, ancient books about traditional folk music. Since January 2004, the Institute of Musicology has a computer-based databank on traditional music, performing arts and some other ICH domains with modern equipments and a user-friendly software that allows people who need to access the databank to listen to the sounds, look at the images and read the information all at the same time. However, this is not yet a complete ICH inventory of the Institute but only to serve as a tool to systematize the materials available in the library of the Institute for research purpose.

(5) Institute of Cultural Studies
- Address: 27 Tran Xuan Soan street, Ha Noi
- Contact: Tel. 84-4 39784868; Fax: 84-4 39725903
- Brief introduction:
  The Institute of Cultural Studies, formerly called the Institute of Folk Culture, an affiliated organization of the Vietnamese Academy of Social Science, is an experienced research body in social sciences in general and in the field of culture in particular. The institute’s former name, to an extent, indicates the main objectives and obligations of its research activities that focus on folk culture. Folk culture is divided into different fields: folk literature, festivals, beliefs, folk knowledge, cosmogony eating and drinking, folk arts, architecture and fine arts. The Institute has collected an abundant amount of materials, ranging from detailed description of festivals to comprehensive collection of works of researchers from inside and outside of the Institute.

(6) Vietnam Museum of Ethnology
- Address: Nguyen Van Huyen road, Cau Giay district, Ha Noi.
- Contact: Tel. 84-4 37562193; Fax: 84-4 38360351.
- Brief introduction:
  Vietnam Museum of Ethnology was established in 1995 and opened in 1997. This is one of the youngest museums in Vietnam. After 10 years'
creative performance it has proved its prestige in not only the domestic but also international community. It is now the centre that keeps and safeguards tangible and intangible cultural heritage of 54 ethnic groups residing in Vietnam. This is one of the reasons why the Museum has been selected for the survey on the existing inventories and activities on the ICH safeguarding in Vietnam. The Museum has carried out much successful community – base projects, for example the photo-voice projects in Dai Bai traditional brass casting, in the old quarter streets of Ha Noi and community film-making, in which, communities play the crucial and decisive roles in their works.

During the period from year 2009 to present, the Museum unceasingly continues their community-based strategy of preservation cultural heritage.

**Local Institutional System**

To strengthen human resources for the safeguarding of intangible cultural heritage in localities, since 2010 to present, many units specializing managing intangible cultural heritage have been established under the name of “Phòng quản lý di sản văn hóa” (Cultural Heritage Management Division) at the Departments of Culture, Sports and Tourism of almost of 63 provinces in Vietnam. Staff of these Division specialize in doing management of tangible as well as intangible cultural heritage, working with communities to conduct research, doing inventory and documentation of intangible cultural heritage in their localities.
2. Non-governmental Organizations

(1) Association of the Vietnamese Folklorists (AVF)

- **Strategical tasks**
  Among the others, collection, study, transmission and dissemination of all ICH elements of 54 Vietnamese ethnic groups are the fundamental tasks of the organization. Therefore, the investigation of the real situation of ICH is a permanent-preceding field work, of which, the collected information can help understand the actual status of ICH in a certain locality. Based on that, annual working plan and schedule of the Association is set up to implement. Through the outcomes of the investigations, the member researchers can identify which intangible cultural heritage element is in danger and at risk of disappearing and thus have relevant solutions to safeguard and maintain it in the daily life of local people in a sustainable manner.

- **Location:** Nguyễn Văn Huyên road, Cầu Giấy district, Hanoi, Vietnam

- **Contact:**
  - Tel. 844.3869.3280; 844.3868.2608,
  - Fax: 844.3868.2607;
  - Email: tapchinguonsang@gmail.com

- **Field of concentration:** Collecting, studying, transmitting and disseminating all categories of ICH of 54 Vietnamese ethnic groups including safeguarding, revitalizing the endangered ICH elements and working together with local people to maintain them in current social life.

- **Advisory body:** Committee of scientific experts

- **Project details:** The Association has restored and revitalized more than one hundred endangered ICH elements from the cultures of 31/54 ethnic groups and they made their own inventories and announced to put them all in a book. However, to date, the said book has not been seen yet.

  - 'View toward 2010’ for investigating the real situation of ICH of 54 ethnic groups in Vietnam (2000-2015)
  - ‘Rewarding the honor title ‘Master of Folklore’ (2005-2015). During the past years, 285 members of the Association of Vietnamese Folklorists have been enhanced and rewarded title "Master of folk artisan" (as of June 2015).
  - ‘Publishing collected ICH properties of 54 Vietnamese ethnic groups’: Since 2008 up to today (July 2015), around 1000 ICH books during 2008-2015.

  - Very recently, the seventh national congress of the Association of Vietnamese Folklorists (AVF) took place in Hanoi from May 26-
27, 2015 with participation of over 273 delegates. The Report, the AVF now has over 1,000 members across the country. The members have completed 721 research projects and published 1,000 projects. In the last tenure. An action plan for the new term 2015-2020 has been also set out.

- Person in charge: Prof. Dr. To Ngoc Thanh, President
- Contact information:
  - Tel: 844.3868.2608/Hom 844.3868.6051;
  - E-mail: tongocthanh@gmail.com

(2) Cultural Heritage Association of Vietnam

- Affiliation

- Additional Information

### Decision of Minister of Interior

**Ref: Approving Regulations of the Cultural Heritage Association of Vietnam**

**Minister of Interior**

- In accordance with the Ordinance No. 102/SL - L004 dated 20/5/1957 specifying the right to establish association;
- According to the Decree No. 45/2003/ND-CP dated 09/5/2003 issued by the Government specifying function, duties, rights and organization structure of Ministry of Interior;
- Based on the Decree No. 88/2003/ND-CP dated 30/7/2003 issued by the Government specifying organization, operation and management of association;
- Considering the proposal from the Chairman of the Cultural Heritage Association of Vietnam, Director of Non-Governmental organization Department.

Decides:

**Article 1.** Approving the Regulations of the Cultural Heritage Association of Vietnam establishing Congress on 26/7/2004.

**Article 2.** This Decision comes into force after 15 days from the date of publishing on the official gazette.

**Article 3.** The Chairman of the Cultural Heritage Association of Vietnam, Director of Non-Governmental organization Department shall be responsible for implementing this Decision.

### Regulations of the Cultural Heritage Association of Vietnam

**Chapter I**

**General Provisions**
Article 1. Name, Logo
1. Official name: The Cultural Heritage Association of Vietnam
2. Name in English: The Cultural Heritage Association of Vietnam
3. Abbreviated name: CHAV
4. The Association shall have its logo and official song.

Article 2. Line, purpose, field of activities
The Cultural Heritage Association of Vietnam (hereafter referred to as Association) is a social, occupational association that assembles Vietnamese organizations, individuals operating occupation or having ardour fervour for cultural heritage in order to take part in protection and promoting cultural value, meeting the people’s cultural increasing demand in building and developing the advanced culture deeply stamped with national character of Vietnam, and contributing to the World cultural heritage treasure, in enhancing state administration efficiency, improving the People’s responsibilities to take part in protection and promoting cultural value in the spirit of the Law on Cultural Heritage.

Article 3. Scope of activities
The Association shall operate in the whole country under the State management and the patronage of Ministry of Culture - Information. The Association shall have regular relation with organizations, individuals at home and abroad as specified by the Laws.

Article 4. General principles on organization and operation
The Association’s organization and operation shall be carried out in the principles: Voluntary, self-government, self-paying up expenditure; democratic centralism, collective leadership, individual responsibility, decision made by majority, observing regulations of the Law of Vietnam and the Association Regulations.

Article 5. Status of juridical person, head office
The Association shall operate independently, enjoy Status of juridical person, have its stamps (wet round stamp and small impressing stamp) and its own bank account. The Central National Association’s head office shall be located in Hanoi. The Association’s shall have its representative office in some provinces, cities directly under the Central Government and localities.

Chapter II
Duties, rights and obligations of the Association

Article 6. Duties of the Association
1. Assembling, uniting and pushing up cooperative relationship between organizations and individual members, pushing up exchange of information, theory, experience in realistic activities for protecting and promoting national cultural value;
2. Propagandizing, enhancing the people’s awareness, mobilizing organizations, individuals to take care of cultural heritage, pushing up the cause of socialization in order to mobile all resources to serve the cause of protecting and promoting cultural heritage value.
3. Guiding, refreshing, professionalism, enhancing knowledge on protecting cultural heritage value for the association members and heritage owners;
4. Assisting development of occupational activities of cultural heritages;
5. Studying, proposing the Party, State about policies, measures for protecting and promoting the value of national heritage;
6. Taking part in consulting, counter-arguing, supervising, assessing subjects, projects for protecting and promoting the value of national heritage as required by a competent state organ and the demand of organizations, individuals at home and abroad, participating or directly implementing subjects, projects for protecting and promoting the value of national heritage as required by a competent state organ.
7. Studying, applying, disseminating scientific and technological achievements for protecting and promoting the value of national heritage;
8. Establishing and expanding cooperation with foreign organizations, individuals for protecting and promoting the value of national heritage as specified by the Laws;
9. Protecting legal rights and benefits or the association members, taking part in the struggle for protection of legal rights and benefits of the cultural heritage of Vietnam toward international;
10. Propagandizing, mobilizing to develop new members.

Article 7. The rights and obligations of the Association

The rights and obligations of the Association of Cultural Heritage of Vietnam shall be carried out by the provision in Article 22 and Article 23, Decree No.88/2003/ND-CP dated 30/7/2003 issued by Government specifying the organization, operation and management of the Association. The Cultural Heritage Association of Vietnam shall be entitled to set up organizations directly under the Association as specified by the Laws.

Chapter III
Association members

Article 8. Association members

Vietnamese organizations, individuals that are legible to be an Association's member as specified by the Association's Regulations, voluntarily applies for joining the Association can become members of the Cultural Heritage Association of Vietnam. The members of the Cultural Heritage Association of Vietnam shall include official members and patron members.

1. Official members

a. Vietnamese citizens from 18 years old or higher, that are not in the period of tracking down criminal suit, have ardour - fervour for protecting and promoting the cultural heritage value, acknowledgement and voluntarily implement the Association's Regulations.

b. Vietnamese juridical persons, that are not in the period of considering for winding up or bankrupt, that actively take part in protecting and promoting the cultural heritage value, acknowledgement and voluntarily implement the Association's Regulations.

2. Patron members

Domestic organizations, businesses, individuals and joint-venture businesses, businesses with 100% foreign investment capital, operating in Vietnam, contributing to the Association operation could be considered by the Central Executive Committee of the Association for acknowledging as patron members.

Article 9. Obligations of the Association members

1. Strictly observing Association’s Regulations, resolutions, decisions of the Association organization;
2. Well completing the duties assigned by the Association;
3. Studying to enhance knowledge, capacity, political quality, occupational morals;
4. Maintaining unity, unification of the Association, protecting the prestige of the Association; actively taking part in development of members;
5. Operating and paying association fee as specified.

Article 10. The member’s rights

1. Shall be granted Association Member Card;
2. Shall be entitled to ask the Association organizations for protecting their legal rights and benefits;
3. Running and nominating for election and voting the Association works;
4. Criticizing, inquiring, recommending operation of the Association organization and members;
5. Taking part in activities organized by the Association; shall be given priority for study, sightseeing museums, relics, beautiful landscapes, that are members organization of the Association; shall be appointed by the Association to travel for study tours, working at home and abroad when there are conditions; 6. Shall be supplied information and created conditions by the Association organizations in occupational activities related to protecting and promoting cultural heritage value. Patron members shall have rights above, excluding the rights of running for election and voting the Association works.

Article 11. Termination of membership

The membership of the Cultural Heritage Association of Vietnam shall be terminated in the following cases:

1. Individuals lose the citizen right of Vietnam;
2. Individuals cease Vietnamese nationality;
3. Juridical person is subjected to winding up, bankrupt;
4. Do not pay association fee for 12 successive months or summate 18 months without proper reasons;
5. Submitting application for voluntarily leaving from the Association when terminating status of juridical person, members should give back their Association Member Card to the Association organization where they have been operating.

Chapter IV
The association organization

Article 12. Principles of the Association organization

1. The highest body of the Cultural Heritage Association of Vietnam shall be plenary Congress of delegates with the tenure of 5 years. The highest body of the lower Association organization shall be the congress of this organization, with the tenure of 5 years.
2. The leading organ of the Association organization between two tenures shall be the Executive Committee.
3. The standing Executive Committee of the Association organization and the Standing committee that shall lead the Association organization activities between two conferences of the Executive Committee.
4. The Executive Committee of the Association organization shall report and shall be responsible for its activities to the Congress of the same. Other important documents.
5. Abnormal Congress shall be convened when there are at least 2/3 (two third) of the total number of the Executive Committee members or at least 1/2 (a half) the total number of members propose.
6. Principle of voting at the Congress:
   a. The Congress can vote by the form of raising hands or ballot. The form of voting shall be decided by the Congress.
   b. The voting to pass decisions at the Congress must be consented by more than 1/2 (a half) of official delegates present at the Congress.

Article 15. The Executive Committee if Association organizations

1. The Executive Committee shall be elected by the Congress of the Association organizations among official delegates of the Congress. The number of the Executive Committee members shall be decided by the Congress.
2. The result of election at the Congress of base Association organizations must be approved by the Executive Committee of the Cultural Heritage Association of Vietnam.
3. In the tenure, the Executive Committee can vote further members but not over 25% (twenty five percent) of total members who have been voted by the Assembly.
4. For newly established units of the Association, the Standing Executive Board of the Cultural Heritage Association of Vietnam will directly appoint a provisional Executive Committee.
5. Any member of the Executive Committee who asks for relieving from his/her office has to be approved by the Executive Committee.

6. The Executive Committee’s duties;
   a. Electing leadership and Inspection Commission;
   b. Assigning professional boards;
   c. Instructing the implementation of the Association’s Regulations (if any);
   d. Organizing the realization of the Assembly’s Resolution and the Association’s action plan;
   e. Deciding to establish juridical organizations as stipulated by law;
   f. Deciding working policy of the Standing Executive Board;
   g. Preparing for periodical and irregular Assembly;

7. The Executive Committee meets periodically every six months and irregularly when the Standing Executive Board deems it necessary or more than one half of the executive Committee’s members propose. The Executive Committee gives out Resolution which is valid when more than one half of members agree.

Article 16. Inspection Board

1. The Executive Committee elects the Inspection Board, which includes Head, Deputy Head and members. Number of the Inspection Board’s member is decided by the Executive Committee. The Inspection Board’s Head has to be member of the Executive Committee.

2. The Inspection Board operates under collective policy and the Executive Committee leadership.

3. The Inspection Board has duties of:
   a. Inspecting franchise as per standards and duties of members;
   b. Inspecting realization of the Association’s Regulations, resolutions of the Assembly and of the Executive Committee;
   c. Testing award and punish;
   d. Testing financial collection and expenditure;
   e. Settling claims and accusation;

Article 17. Standing Executive Board of the Association

1. The Standing Executive Board of the Association includes: Honorable President, President, Deputy Standing President, Deputy Presidents and General Secretary.

2. Duties:
   a. Leading the Association’s operation, implementing and inspecting the realization of the Association’s Regulations, resolutions of the Assembly and the Association’s Executive Committee meetings;
   b. Making decision on summoning and preparing agenda of the Association’s Executive Committee meetings;
   d. Making decision on award;
   e. Making decision on reorganizing patron members of the Association;
   f. Reporting activities to the Association’s Executive Committee. 3. The Standing Executive Board meets periodically every one months and irregularly in case of necessity. The Standing Executive Board issues resolution which is valid when more than one half of its members agree.

Article 18. President of the Cultural Heritage Association of Vietnam

1. Honorable President is voted by the National Representative Assembly of the Cultural Heritage Association of Vietnam.

2. President is Head of the Association. President assigns the Association’s works to Deputy Presidents. When president is absent, Standing Deputy President implements President’s tasks.
3. Tenure of President and Deputy President is decided as per tenure of the Standing Executive Board. President continues doing his tasks until a new President is voted by new Standing Executive Board.

4. President’s task;
   a. Chairing meetings of the Standing Executive Board and the Association’s Executive Committee;
   b. Signing resolutions of the Association’s Executive Committee and the Standing Executive Board;
   c. Signing documents on the basis of resolutions of the Executive Committee and Standing Executive Board that stipulates function, duties, authorizations, organizational structure and decisions of appointment, suspension and dismissal toward heads of the Association’s affiliated organizations and memberships.

Article 19. General Secretary of the Cultural Heritage Association of Vietnam

General Secretary is person who manages daily operation of the Association. His tenure is as per one of the Standing Executive Board. General Secretary's tasks are:

1. Regulating and collaborating daily activities and public relations of the Association;
2. Leading works of the Association Office. Organizing management and use of finance and properties of the Association;
3. Helping the Standing Executive Board supervise and speed up development of the Association and its affiliated organizations, preparing contents to be submitted to the Standing Board and the Executive Committee of the Association;
4. Signing administrative and cooperative documents with the Association-related organizations and individuals and other documents as assigned by Standing Executive Board or the President.

Article 20. The Association-affiliated organizations. They include:

1. The Association Office;
2. Professional Boards;
3. Mouthpiece agencies;
4. Cultural Heritage Fund of the Association;
5. Administrative units, enterprises and other organizations as stipulated by law.

Chapter V

Finance and Property of the Association

Article 21. Finance and Property of the Association

The Association’s Finance and property include:

1. Subscription paid by members;
2. Property and financial support of the State;
3. Property, presents and financial aid from organizations and individuals.
4. Budget collected from legal non-profitable activities;
5. Other legal receivables.

Article 22. Management and use of the Association’s finance and property

The Association’s Executive Committee uniformly stipulates principles and policies for managing finance and property of the Association, rate of subscription to be paid by members. The Association’s Executive Committee annually receives reports and make decision on financial tasks of the Association.

Article 23. Solving finance and property when the Association disintegrates

Finance and property when the Association disintegrates are solved as per regulated at Article 10 of Decree No. 88/2003/ND-CP dated 30th July 2003 by the Government stipulating the association’s organization, operation and management and Resolution of the Association’s Executive Committee.
Chapter VI
Awards and settlement toward breach

Article 24. Awards
1. Members and organizations or individuals who have contributed to the Association’s activities and the protection and development of cultural heritage value are awarded and recommended for State award.
2. Form of ward of the Association:
   - Commemoration certificate;
   - Certificate of merit;
   - Commendation certificate;
   - Other forms.

Article 25. Settlement toward breach
1. Any member who breaches the Association’s Regulations will be solved by:
   a. Reprimanding
   b. Warning
   c. Dismissing from office in the Association
   d. Expelling from the Association
2. Any Association branches or affiliated organizations who breach disciplines will be solved by:
   a. Reprimanding
   b. Warning
   c. Disbanding

Chapter VII
Execution of the association’s regulations

Article 26. Execution of the Association’s Regulations
The Association and its members have to observe strictly the Association’s Regulations which is only revised and supplemented by National Representative Assembly of the Association. The Association’s Executive Committee is responsible for stipulating in details and instructing the realization of the Association’s Regulations.

Article 27. Execution validity
The Regulations of the Cultural Heritage Association of Vietnam, which comprises of 7 chapters including 27 articles, was adopted on 26th June 2004 by Establishment Assembly of the Cultural Heritage Association of Vietnam and comes into valid as per the Approval Decision by Minister of Interior.

In the recent years, some more non-governmental organizations relating to intangible cultural heritage have been established, or had been established before 2010, but currently became more active and operate more effectively in the field of safeguarding intangible cultural heritage. Among them are such organizations as the Center for Research and Preservation of Vietnamese religious Culture and its affiliated institutions (Club for preservation of the beliefs of Mother Goddess and Chầu văn clubs); and, particularly the Center for Research and Promotion of Cultural Heritage (CCH), an affiliated institution to the Association of Cultural Heritage of Việt Nam. Below is a brief information on CCH.
Established in 2007, CCH is the first NGO in Vietnam specializing in developing education programmes and training schemes for museums, schools and community organizations; and in engaging in social criticism work for the preservation and promotion of the tangible and intangible cultural heritage of Vietnam. Under the leadership of a high qualified team of Vietnamese experts with extensive experiences of culture administration and public policy work, CCH has been making a crucial innovative contribution to Vietnam's contemporary development needs in an area hitherto unrecognized as a vital basis for educational advancement and community empowerment in both rural and urban localities.
VI. Relevant Meetings

During the past decades until 2009, the Department of Cultural Heritage and other professional institutions had organized various meetings on the field of safeguarding intangible cultural heritage. Some among them are:

- International seminar on ‘Cultural Itinerary to the traditional Ceramic Villages in the North – Eastern Region of the Red River Delta’ with the theme of Cultural Itinerary – integrating Cultural heritage with tourism (lasted for two days in June, 2006 in Hà Nội city, Bắc Ninh and Bắc Giang provinces); The project was carried out by DCH in collaboration with the French speaking Community in Belgium and the Belgian Delegation to Vietnam.

- International conference ‘Regional Asia – Pacific Meeting on the Safeguarding of the Intangible Cultural Heritage and Sustainable Tourism: Opportunities and Challenges”. It happened in three days in December 2007 in Hue city, Organizers are: DCH, EIIHCA, UNESCO Bangkok Office, UNESCO Hanoi Office.

- “Evaluation Workshop on the Safeguarding of the Intangible Cultural Heritage in Vietnam”. It was organized by the Department of Cultural Heritage and UNESCO Hanoi Office in three days (2007) in Hanoi

- Workshop on “Integrating intangible cultural heritage within and across the high school curriculum in Hanoi: Active Learning, Active Teaching” organized in one day (2007) in Hà Nội City by the Department of Cultural Heritage in collaboration with UNESCO Paris and UNESCO Hanoi Office, lasted.

- “Training workshop on Inventorying the Space of Gong Culture in Đak Nông province with the involvement of communities”. It was a 3-day workshop organized by DCH and Department of Culture, Sports and Tourism of Đak Nông province with support of UNESCO Headquarter in Paris.

- Review meeting of pilot project “Introduction of a System of Living Human Treasures in Vietnam”. The Project focus on the policies to enhance master artists or culture bearers. It was organized by DCH in collaboration with CHCAP, lasted in 7 days in January 2008 in Hanoi, Hue city and Gia Lai province;
Name of the meeting: "International Review on Inventories of Intangible Cultural Heritage in Vietnam". It was organized for 3 days in January 2008 in Hà Nội by DCH in collaboration with UNESCO

Workshop: “A Study of Shamanism From Intangible Cultural Heritage Safeguarding Approach” was organized for 3 days in September 2009 in Hà Nội by DCH in collaboration with ICHCAP and Seoul Saenam Gut Association

From 2010 to present, various other meetings related to the field of safeguarding intangible cultural heritage have been carried out. Some of them are:

- International workshop on Ca trù singing, organized by the Ministry of Culture, Sports and Tourism and the People’ Committee of the respect locality (in 2009)
- International workshop on Quan Họ folk songs, organized by the Ministry of Culture, Sports and Tourism and the People’ Committee of the respect locality (in 2009)
- International workshop on Gióng festival, organized by the Ministry of Culture, Sports and Tourism and the People’ Committee of the respect locality (in 2010)
- International workshop on Xoan singing, organized by the Ministry of Culture, Sports and Tourism and the People’ Committee of the respect locality (in 2011)
- International workshop on festival management (organized by the National council of Cultural Heritage, in 2012):
  - International Workshop on Preservation and Promotion of traditional festivals, organized by the Vietnam Institute of Culture and Arts Study (April 2012)
  - Workshop on Preservation of the Goddess Religion, organized by the Center for Research and Preservation of Vietnamese Religious Culture (in May 2012)
  - Training workshop on “Developing Effective Methodologies to Document ICH Elements in Vietnam”. It was a 5-day workshop including field survey, jointly-organized by the Institute for Musicology of Vietnam and ICHCAP of Korea (in July 2012)
  - International Conference on the Beliefs of Worshiping Goddesses in Asia – Identities and Values, co-organized by the Center for Research and Preser-
viation of Vietnamese Religious Culture and the Department of Culture, Sports and Tourism of Nam Định province in September 2012

- International workshop on the Worship of Hung Kings in Phú Thọ, Vietnam, organized by the Ministry of Culture, Sports and Tourism and the People’ Committee of the respect locality (in 2012)


- International workshop on Vǐ and Giẳm folk songs (in May 2014)

**In 2015, the following meetings have reecently been organized:**

- International workshop on the Art of Bài chòi (organized by the Ministry of Culture, Sports and Tourism and the Provincial People’s Committee of Bình Định province)

- Promoting Intangible Cultural Heritage for Education to Reinforce Education for Sustainable Development in the Asia-Pacific Region (Closing meeting and publication launch). This meeting was co-organized by UNESCO Ha Noi Office, Ministry of Education and Training and Ministry of Culture, Sports and Tourism, from March 24 to 25, 2015 in Melia hotel, Ha Noi, Vietnam.

  The workshop aimed at promoting ‘a fundermental strategy to reach education for sustainable development by integrating culture, heritage and education, linking schools, teachers, parents, communities and the media to ensure an enable environments to reinforcepossitive long - term collective behaviours’.

  The meeting envolved nearly 70 national and international participants from various institutions of cultural and educational areas

- Symposium on ‘Young intellectuals with the traditional culture preservation’ was co-organized on June 29, 2015 by the Youth Union Group Executive Committee of the Ethnographic Institute and the Youth Union Group Executive Committee of Vietnam Museum of Ethnology took place at the Vietnam Museum of Ethnology. This is an opportunity for union members and young researchers to present their research capabilities; simultaneously, added their voice to the preservation of the national identity imbued culture. The seminar received twenty-four presentations from many different units: Vietnam Museum of Ethnology, Ethnographic Institute, Cultural Research Institute, Institute of Southeast Asian Studies, Institute of History, Institute of Philosophy, Institute of
Human Studies, Institute of Social Science in the Central, Institute of Social Science in Tây Nguyên (Highlands). The reports reflected the abundance of research topics as well as approaches. Six reports that best suited the selected Seminar topic, among which there were two presentations from the Youth Union members of the Vietnam Museum of Ethnology were chosen to be presented. The presentations not only contributed to social science knowledge but also affirmed the role of young intellectuals in research. This is also an activity of the Youth Union Group of the Vietnam Museum of Ethnology to celebrate its 20th year since establishment.

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5 Source: News letter of the Vietnam Museum of Ethnology
VII. ICH Transmission System

“Project” System


2) Year of establishment: in 1995; from 1997, targets for intangible cultural heritage preservation were added

3) Objectives: funding for those programs/projects that aim at researching, inventorying, transmitting, documenting and reviving intangible cultural heritage

4) Legal provisions: Decision of the Prime Minister

5) Process of training: training local culture staffs, and raising awareness and ability of communities

6) Rewards and duties: Implementation expenses are invested by the Government through the Ministry of Culture, Sports and Tourism. After assessment, the Vietnam Institute of Culture and Arts Studies (VICAS), MOCST then allocates budgets to feasible projects. All the outcomes (collected documents, data, reports, etc.) must be submitted to the Institute.

“Master Folk Artists” System

The Amended Law on Cultural Heritage and the recent amendment and supplement of the legislation on emulation and commendation (2013) now allow us to carry out the task of rewarding honor state Titles and creating policies to support the master artists to encourage them maintaining and transmitting their valuable skills and knowledge to the younger generation. Based on this firm legal framework, the Government can continue to strengthen its supported system and start a new system of “People’s Master Folk Artist” and “Excellent investments Master Folk Artist” which is going to be announced this September for the first batch.
Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation? What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.

(Please include the name of the particular heritage, location, problems encountered, etc.)

1. The epics of minority ethnic groups in the provinces of Đak Lak, Đak Nông, Gia Lai, Kon Tum, Phú Yên, Lâm Đồng, Quảng Ngãi, etc., are ICH elements that need urgent protection. The reasons are: holders are getting fewer day by day, there is a lack of heirs; the teaching is little and not feasible due to the difficulty of learning, understanding and lack of attractiveness to young people. Practice is virtually missing because the cultural, economic, social context has changed, and there is no time or public need for performances of epics.

**Measures done:** the project of the government has invested 21 billion VND during 2001-2008 to research, record, document, print books and transmit, etc.

**Work needed to be done:** digitalization of old recordings; finding ways to transfer these materials to the community using forms like teaching, promotion, and museums.

2. Trống quân singing of Hanoi: now there are at least three districts Phúc Thọ, Phú Xuyên and Thường Tín in Hanoi where this form of art performances is available. Trống quân singing is a type of repartee singing between men and women. Currently it is no longer practiced since young people no longer need this form of communication. The art has been recovered in some places in the form of club activity or performances organized at village festivals. These models are not successful due to the lack of public appeal. Hanoi is implementing a project in 2015 to document and teach to retain works and record some older artists practicing as a basis for later transmission.
Q2. What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?
To avoid difficulties, permission and introduction of cultural management agencies like Departments, Bureaus, etc., local authorities are needed.

Q3. What kind of problems and difficulties were encountered during the safeguarding projects? What future plans are there for the safeguarding of ICH (program information)?
Awareness about the intangible cultural heritage and safeguarding measures in the spirit of the 2003 UNESCO Convention of the researchers/managers are still limited. This has had an impact to the methods of working with the community and their effectiveness.
- Future plans need to prioritize educational and capacity training.

Q4. What type of cooperation from the international society or sub-region is needed for the safeguarding of ICH in your country?
- International conference to share experiences
- Documents like ICH Newsletter of ICHCAP which effectively inform and exchange experiences
- It would be excellent to send experts to support and exchange experiences in intangible heritage protection if possible; especially experts teaching at universities

Q5. What role do you expect ICHCAP to play in safeguarding ICH in the region in terms of programs, projects for information and networking on ICH? Please include any requests and/or suggestions you have on this matter.
Create opportunities for countries to share information, collaborate and increase awareness about ICH: seminars; etc.

Q6. What should be considered to encourage or to ensure active involvement from the community in safeguarding ICH?
- Review and summarize the experience of community involvement in various projects to find good and diverse lessons.
Integrate this perspective/approach in every policy, planning program so that the community can have the opportunities to participate in projects, especially ones related to national and local socio-economic development.
**List of co-researchers**

<table>
<thead>
<tr>
<th>Name</th>
<th>Responsibility</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms. Le Thi Minh Ly, Ph.D.</td>
<td>Head of the team, providing implementation instructions</td>
<td>Director, Center for Research and Promotion of Cultural Heritage</td>
</tr>
<tr>
<td>Ms. Nguyen Kim Dung, B.A.</td>
<td>Co-researcher</td>
<td>Researcher, Center for Research and Promotion of Cultural Heritage</td>
</tr>
<tr>
<td>Ms. Duong Hai Yen, B.A.</td>
<td>Co-researcher</td>
<td>Researcher, Center for Research and Promotion of Cultural Heritage</td>
</tr>
<tr>
<td>Ms. Nguyen Thi Tham, B.A.</td>
<td>Co-researcher</td>
<td>Researcher, Center for Research and Promotion of Cultural Heritage</td>
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Water palanquin of Ngu Doi temple
People take their children to go under the God’s palanquin with the belief that the Gods will give their children good health and they will be obedient.
Do Ha ceremony: The elderly practice the ritual of asking for permission to take water from the river
Taking water from the river for Moc Duc ritual
Procession of Va temple to Ngu Doi temple for Moc Duc ritual in 2014
The offering of a pig with some hair in the neck and its head covered with omental fat in a ritual at Ngu Doi temple

Grilling fishes
The convoy of gifts from Van Gia communal house to the Va temple

Gifts of Van Gia village
Gifts of Phu Sa village

Presenting wine to the altar of the Three Figures in the back alter
Reading the worshiping oration
Trần Vũ temple, where the Sitted tugging ritual and game happens yearly

Tugging Teams carrying out worshipping ritual before the tugging match
Mạn Đìa male Team running around the village before getting to the tugging match site

Mạn Chợ male Team running around the village before getting to the tugging match site
Mr. Mai Tự Lĩnh in the role of Tiên Chí (the First Notable off the village) drumming to give a signal of start for a tugging match
Pannorama of the Sitted Tugging festival
Annex 2 | Guidebook for the Inventory of Ha Noi city
I. Organization Process for the Inventory of Intangible Cultural Heritage in Hà Nội

1.1. Training workshops on inventorying and the filling of inventory forms issued by the Department of Culture, Sports and Tourism of Hà Nội (DCST).

1.2. Investigation and the filling of inventory forms by the culture officials of communes, wards, towns and officials of the culture and information bureaus of urban districts, suburban districts, county towns, in collaboration with the communities.

1.3. Inventory team (which includes 6 persons: 01 official from the culture and information bureau of an urban district, suburban district or a county town; 04 researchers and 01 specialist) to do initial re-examination, assessments of the ICH inventory outcomes to propose a draft List of ICH elements of Hà Nội, negotiate for agreements of communities and authorities of urban districts, suburban districts and county towns, and finalize the inventory files.

1.4. Recapitulation of all inventorying outcomes (including Reports and Lists of ICH elements) of urban districts and suburban districts for submission to the Department of Culture, Sports and Tourism of Hà Nội.

1.5. The review, survey and assessment on the ICH List and preparation of report to the Inventory Board of Hà Nội City of the Department of Culture, Sports and Tourism of Hà Nội.

II. Rules for the Identification of Intangible Cultural Heritage in Hà Nội

2.1. Criterions for the identification and definition of intangible cultural heritage

- Existing in the community (still being practiced among communities).
- Having been created, preserved and transmitted from generation to generation.
- Being recognized by communities as part of their cultural heritage, important to their life, providing them with a sense of identity.
- Representing cultural diversity and promoting respects among communities and groups.

2.2. Criterions for bearers of intangible cultural heritage:

- Having deep knowledge, excellent skills, techniques and know-how
- Having a long period of practicing the ICH element
- Having participated in organizing or been practicing the element constantly.
- Having contributed much to the transmission of the ICH element
Being respectfully recognized by the communities.

For examples: the transmitter of Mr. Hiệu, the first notable of a village, chief craftsman, the head of a guild, master artist, medium, martial-art instructor, etc.

2.3. **Domains of intangible cultural heritage**

**[1] Oral intangible cultural heritage**

Oral intangible cultural heritage includes various forms of philology and oral traditions that are conveyed by oral expressions/speech, such as: poem, folk-songs, proverbs, chanty, mudguard, puzzles, fairy tales, legends, funny stories, fables, lullabies, story-telling, prayers, etc.

**[2] Traditional performing arts**

Traditional performing arts include music, dances, singing, theatre and other forms of folk performances.

Some examples of traditional performing arts practiced in rural areas: Chèo tau singing, Ca trù singing (or Â đào), Cầu đình singing (singing in the temples), folksongs, Trống quân singing, Xẩm signing (songs of strolling blind persons), Dô singing, alternate songs, Quan họ folk songs, Văn singing (attached to shamanism or Lên đóng rituals), chanty, bông dancing, masks dancing, sênh tiến dancing, bát đất dancing, lion dancing, dragon dancing, fans dancing, water puppets, stick-puppets, tuồng, chèo, cải lương theaters, etc.

**Folk games:** khăng (game playing with sticks), chess, human chess, stilts-walking, cocks-fighting, swinging, rod-playing, dugs-catching, earthen-pots breaking, etc.

**Folk sport games:** shuttle-cock kicking, traditional martial art, wrestling, tugging rituals and games, kites playing, swimming, rowing, boats racing, bơi đăm, etc.

**Entertainments:** Flowers and miniature trees cultivation and enjoyment, golden fishes, birds releasing, cocks-fighting.

**[3] Social customs**

Social customs includes customary law, village regulations, ethic codes, rituals and other practices.

Some examples of social customs:

**Customs and rituals related to human life include:**

- Giving births (taboo or abstaining from unsuitable things by a mother before, during and after giving birth to a child; how to identify gender of a child in the womb, ceremonies for a one-month baby, for the birthday of one year-old baby, for giving a name to a baby; taboos when bringing a newborn to a long distance place or when consecrating a baby to god, etc.)

- Wedding (telling the good date and hours; related rituals and village’s customs, etc.)

- Longevity ceremony for a person who attains very old age
- Practices and beliefs related to the death, funeral ceremony, praying for the peace of people’s souls, sacrifices in the twelfth lunar calendar, death anniversary, etc.

*Customs and rituals related to the cycle of seasons, celebrations and New Year include:*

Erection and taking down of a New Year’s tree (Nêu tree), festival of spring rice planting, lunar New Year festival, mid-January festival (Nguyen tieu festival), grave-visiting season, Hàn thực (having cool food of sticky rice cakes of troi and chay on the 3rd of March in memory of the ancestors), Đoan ngọ festival (on the 5th of May), Xá tội vong nhân (lunar mid-July), Trung thu (mid-Autumn), etc.

Others: kết cha (Customs of friendship-making), chewing betel, dying teeth, spa, setting up a dragon to pray for rain, seated tugging rituals and games, nô nường (Linga and yoni – yang and yin) and other customs related to fecundity belief, etc.

[4] **Traditional festivals**

Examples of villages’ festivals in the đình (communal houses), shrines and Buddhist temples: Giá festival, Gióng festival, Thây pagoda festival, Hương pagoda festival, Đống Đa festival, Lễ Mật festival, Vân Sa festival, Sài Đòn festival, La festival, Hô Kháu festival, Chêm festival, Cậu village’s festival, Hai Bà Trưng temple festival, Trăm Gian festival (festival of the One hundred sectioned pagoda), Bố Khê temple festival, An Dương Vương festival (or Cổ Loa temple festival), Và temple festival, Tổng Lệnh festival, Cẩm Đại festival, Khê Thượng festival, Tả Thanh Oai festival, Chí Nam festival, Bùng village’s festival, Trầo Khúc village’s festival, etc.

[5] **Traditional craftsmanship**

Examples of traditional craftsmanship: weaving (cotton, silk, brocade, cloth dying, etc.), cultivation of mulberry and raising silkworms, embroidery, mats weaving, wood products procession (wood-carving, furniture, wooden combs, wooden shoes/clogs, etc.); tiles-making, ceramics, bricks-making, tin-box making, iron-smiths, gold-smiths, silver-cut, brass-casting, shoe-making, conical-hat making, house-making (folk architecture), rattan weaving, lacquer making, fish-traps making, food-ways (noodles: bún, phở, miến, rice cakes, pound meat, wet rice cake, green young rice making, wine, etc.), toy-making, tò he making, kites making, fans making, drums making, keys-reparation, o’clock reparations, portraits drawing, painting, printing, paper-products production, joss sticks production, paper-making, masks-making, sugar cane production, soya bean source making, tofu production, etc.

[6] **Folk knowledge**

Folk knowledge includes knowledge on the nature, human life, production, labor, traditional medicines and pharmacy, cuisine, costumes, and other types of folk knowledge.

Example of traditional knowledge:
- Folk medicines (treating measures of traditional herbalists for cases of broken bone, sprain, shocking on a bone, tooth decay, cirrhosis, nervous-disease, mental illness, skin-disease, sunstroke or catching a cold, etc.); deliveries (midwifes); knowledge on folk pharmacy (on medicinal plants, remedies, etc.)
- Beliefs, confidence related to folk knowledge (creating nỗ – linga and nưỡng – yoni in nỗ nưỡng or Trò tràm festival in Phú Thọ province, etc.)
- Knowledge on agriculture (weather forecast, insects, harvests, cattle-breeding, farming calendar, preservation of paddies, corns, squashes, grapes or woven products, etc.)
- Knowledge on natural environment, nature (how to find the course of a stream, to drill a well, reading the stars and the moon, etc.), knowledge on measurement, counting by tools, instruments, such as: a bushel, a scale, a ruler or by arm length, etc.
- Experiences in producing and using tools/instruments for economy and daily life: ploughs, rakes, grass-rake, sickle/ripping hooks, knives, scissors, hammers, axes, traps, instruments for hunting and catching fishes (dố, đón - bamboo fish traps, fishing baskets, hoofs, net, fish hooks, fish rods, snares, eel-pots, etc.); kitchen tools (containers, chopsticks, spools, bowls, pots, pans); treatment of materials (dumping bamboo, smoking), etc.
- Knowledge of how to select, process and preserve agricultural products, foods: grinding paddies, pounding, husking rice or sieving rice powder with traditional tools; smoking, hanging on the kitchens, fermenting vegetables and unions in salt, making various types of sauces and soya sauce, etc.
- Knowledge of how to process and combine materials for production of food and drink: drink (embalming and making different types of teas, brewing wine (distill, cooking rice, making ferments and preservation of wine, etc.); foods (steamed sticky rice, noodles, vermicelli, various types of cakes and sweets, fermented foods, sweet soups, etc.)
- Knowledge related to customs: chewing betel and areca nuts, dyeing teeth, beauty spas, etc.

III. Process of Intangible Cultural Heritage Inventory in Hà Nội

3.1. Principles of inventorying intangible cultural heritage
- Giving priority to representative ICH elements and those facing serious risks of disappearing.
- Paying attention to the tasks of investigation, building lists of the holders of intangible cultural heritage.
- Concentrating in inventorying, describing process of practice and transmission of intangible cultural heritage.
- Ensuring cultural diversity and respect among communities.
Paying attention to every aspects of the intangible cultural heritage element, including related objects, space and conditions for the practice of the intangible cultural heritage.

Paying attention to the scope and size of the elements, especially those that exist in a range of hamlets and communes to be consistent in inventorying and to avoid overlapping;

3.2. **Instructions on filling inventory forms**

3.2.1. **Principles of filling inventory forms**

- Making sure that no sheet of inventory forms is missing and all pages are in good order;
- Writing correctly and clearly
- Not writing in capital letters
- Not writing in red ink
- Information interviewee(s) may be individuals, group(s) in locality (hamlet, village), who are holders and knowledgeable of the ICH element inventoried. In case, the information provided is different, every information or idea should be recorded.
- Being honest and having respects to the community and person(s) who provide(s) information.
- Recording accurately all information provided by the interviewees;
- Requesting for permission and agreement from the information providers or community before filling out their know-how, secrets and personal details, etc., in the inventory form(s);
- Basing mainly on the questions in the inventory forms, but, can be flexible in using them, raising more supplemental questions to collect information from the interviewees;
- Such questions that apt to put the answers to the mind of the interviewee(s) should never be raised;
- Avoiding the missing of question(s) and taking note of "No information" for those questions that no information was collected;
- Submitting both copies of filled inventory forms, the version of original signature and the electronic one, if the form was prepared on the computer (MS.Word);
- Person who is to fill out the inventory form(s) and the head of the inventory team will be responsible for the contents and quality of the submitted forms;
- The forms submitted to the Inventory Board must include all the signatures of the person who filled out the inventory form(s) as well as of the head of the inventory team.

3.2.2. **Codes of inventory forms** (this part will be filled out by the Inventory Board of the Department of Culture, Sports and Tourism of Hà Nội)

3.3. **Contact information**
Please, contact us (at working hours) through the addresses below, if you have any inquiries related to the inventory of intangible cultural heritage in Hà Nội.

Ms. Bùi Thị Huống Thủy, specialist
Division of Cultural Heritage Management
Department of Culture, Sports and Tourism of Hà Nội
Tel: 04-39264607.
Cell phone: 0913228700.
Email: huongthuyqlds@gmail.com

Mr. Phạm Quốc Vinh, researcher
Center for Research and Promotion of Cultural Heritage (CCH)
Cell phone: 0902164831.
Email: phamquocvinh151@gmail.com.
Annex 3 | *Forms for ICH Inventory of Ha Noi City*
1. **Name of the element** (poem, folk-songs, proverbs, chants, mudguard, puzzles, fairy tales, legends, funny stories, fables, lullabies, story-telling, prayers, etc., and other forms of oral expression)

1.1. Common name
1.2. Other name(s) of the element (if any)
1.3. Which ethnic group does this element of intangible cultural heritage (ICH) belong to?

2. **Location(s)** *(Indicate the concrete address(es) of location(s) where the element presently exists)*

3. **Indicate names of the people who have deep knowledge of and often practice this oral ICH element** *(use additional sheets for listing, if in need)*

4. **Description of the element**
4.1. When did this oral ICH element appear?
4.2. Provide a brief description of the function or basic contents of this element.
4.3. Who often practices or uses this element (male/female; old/young; herbalists; shamans; teachers, etc.)?
4.5. When and where is the element often practiced or used?
4.6. Has this element been indicated in any written documents (such as: prayer books, traditional medicine books, petition to the king, funeral oration, written prayers, etc.)
4.7. Is there any taboo subjects or forbidden rituals related to this element? If yes, what are they?

4.8. Are there any aspects of the element related to ghosts, souls, evil spirits, gods, saints, figures or beliefs?

4.9. Are there any aspects of the element related to local natural and social environments, customs, rituals or concrete folk knowledge, etc.,?

4.10. How is this ICH element currently transmitted to the younger generations?

5. Current status of the element? (mark in the applicable blank box)

<table>
<thead>
<tr>
<th>5.1. Practiced regularly</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.2. Practiced, but not regularly</td>
</tr>
<tr>
<td>5.3. No longer practiced, but there still remains people who have knowledge of the element</td>
</tr>
<tr>
<td>5.4. Totally disappeared</td>
</tr>
</tbody>
</table>

6. Is the element at risk of disappearing? At what level? (mark in the applicable blank box)

<table>
<thead>
<tr>
<th>6.1. not at risk</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.2. at risk</td>
</tr>
<tr>
<td>6.3. at serious risk</td>
</tr>
<tr>
<td>6.4. At extremely serious risk and in need of urgent safeguarding</td>
</tr>
</tbody>
</table>

7. What are the main causes of the risks of disappearing? (select one or more answers)

<table>
<thead>
<tr>
<th>7.1. Few practitioners, users</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.2. Changes of social/human being’s psychology</td>
</tr>
<tr>
<td>7.3. Decrease in number of knowledgable persons of the element</td>
</tr>
<tr>
<td>7.4. Lack of transmitters</td>
</tr>
<tr>
<td>7.5. Changes in social conditions</td>
</tr>
<tr>
<td>7.6. Conception of the belief that the element is superstitious and backward</td>
</tr>
</tbody>
</table>

| 7.7. Other causes (indicate, if any): |
8. What are your thoughts if, for some reason, the element is no longer practiced or is at risk of disappearing? *(indicate the function, meaning of the element within and to the community concerned)*

9. What are the measures for revitalization, preservation and maintenance of the element in your locality over the past years?

10. What should be done to better safeguard this element?

11. Provide a list of publications, hand written or typed documents, films, photos, audio, videos, etc. related to the element that are known or conserved by the locality

12. Details of the form-filler

Full name: ..............................................................................................................................................

Position: ........................ Name of office: ...........................................................

Professional experience: ..........................................................................................................................

Contact address: .................................................................................................................................

Tel .................................. Email: ...........................................................

........................................, date .... month .... year......

confirmation of the Head of inventory team

(Signature, full name and stamp)

Form filler

(Signature and full name)
### 3. List of person(s) who have deep knowledge of or usually practice the element

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Year of birth</th>
<th>Number of practicing years</th>
<th>Name of the oral ICH element hold and ability in practicing it</th>
<th>Address, telephone, email</th>
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PEOPLE'S COMMITTEE
URBAN/SUBURBAN
DISTRICT
OF........................................
.
CULTURE &
INFORMATION BUREAU

SOCIALIST REPUBLIC OF VIỆT NAM
Independence - Freedom - Happiness

INTANGIBLE CULTURAL HERITAGE INVENTORY
FORM
FOLK PERFORMING ARTS

Code number..................................

1. Name of the element:
   1.1. Common name
   1.2. Other name(s) of the element (if any)
   1.3. Which ethnic group does this ICH element belong to?

2. Location(s)  *(Indicate the concrete address(es) of the localities where the element presently exists)*

3. Indicate the name(s) of the prestigious practitioners who have deep knowledge and skills concerning this ICH element of the performing arts *(use additional sheets for listing, if needed)*

4. Description of the element
   4.1. When did this element of the performing arts first appear?
   4.2. What are the significant technology and skills related to the element?
   4.3. When does the element often occur?
   4.4. Who are the current practitioners of the element (their characteristics, gender, age, etc.)?
   4.5. How are the associated knowledge and skills of the element currently transmitted to the younger generations?
   4.6. Is there a professional ancestor?
   4.7. If yes, who is he/she? Where is he/she worshipped? Since when? Is there a legend, story, conference of a title to the professional ancestor, etc.,
4.8. What are the notable customs, rituals, taboos, etc., related to the element? When does the worshipping anniversary dedicated to the professional ancestor usually take place?

4.9. Describe the main steps, performing processes and roles of the participants.

4.10. Draw up a list of all related musical instruments, costumes, props, etc., as well as the places of practice and transmission of the element.

4.11. Draw up a list of repertoires, melodies, plays, narratives, etc., of the element.

4.12. Who are the main audiences of the element?

5. Current status of the element? *(Mark in suitable blank box)*

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<tbody>
<tr>
<td>1. Developing and expanding</td>
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<td>2. Practiced regularly</td>
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<td>3. Practiced, but not regularly</td>
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<tr>
<td>4. No longer practiced, but there still remains people who possess knowledge of the element</td>
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<tr>
<td>5. Totally disappeared</td>
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</tbody>
</table>

6. List the remarkable changes to the element over the last 10 years.

7. Current status of the practitioners of the element *(attach a list, if applicable)*

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<tbody>
<tr>
<td>1. Number of practicing families, groups</td>
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<td>2. Current number of practitioners</td>
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<tr>
<td>3. Number of transmitters</td>
<td></td>
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<tr>
<td>4. Number of apprentices</td>
<td></td>
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</tbody>
</table>

8. Is the element at risk of disappearing? At what level? *(mark in the applicable blank box)*

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1. Not at risk</td>
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<tr>
<td>2. At serious risk</td>
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<tr>
<td>3. At extremely serious risk</td>
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</tbody>
</table>

9. What are the main causes of the risks for disappearance *(select one or more answers)*
9.1. Little attention from the young generation
9.2. Lack of learners and practitioners
9.3. Being changed and deformed
9.7. Lack of good conditions for transmission and practices
9.9. Other causes (please, indicate):

9.4. Changes to customs
9.5. Experienced artists getting older and weaker
9.6. Practice being interrupted
9.8. No longer suitable to the contemporary taste

10. What are your thoughts if, for some reasons, the element is no longer practiced or is at risk of disappearing? (indicate the function, meaning of the element within and to the community concerned)

11. What are the measures for revitalization, preservation and maintenance of the element in your locality over the past years?

12. What should be done to better safeguard this element?

13. Provide a list of publications, hand written or typed documents, films, photos, audio, videos, etc. related to the element that are known to or conserved by the locality.

14. Details of the form-filler
   Full name: ............................................................................................................................
   Position: ......................... Name of office: .................................................................
   Professional experience: ........................................................................................................
   Contact address: .................................................................................................................
   Tel ...................................... Email: ....................................................................................

   .................. date .... month .... year......

   Confirmation of the Head of inventory team
   (Signature, full name and stemp)

   Form filler
   (Signature and full name)
* 3. List of person(s) who have good knowledge of or usually practice the element

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Birth year</th>
<th>Number of years of practice</th>
<th>Brilliant skills and role</th>
<th>Address, tel, email</th>
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</table>
INTANGIBLE CULTURAL HERITAGE INVENTORY FORM
SOCIAL CUSTOMS

Code number........................................

1. Name of the element (custom, ritual):
   1.1. Common name
   1.2. Other name (if any)
   1.3. Which ethnic group does this ICH element belong to?

2. Location(s) (Indicate the permanent address(es) of localities where the element presently exists)

3. Indicate the name(s) of the people who have a deep knowledge of the customs, rituals and skills for the practice of this ICH element (use additional sheets for listing, if in need)

4. Description of the element
   4.1. When did this ICH element of customs appear?
   4.2. Is there any aspect of ghosts, souls, evil spirits, gods, saints, figures or beliefs related to this ICH element?
   4.3. When and how long does the element take place?
   4.4. Where does the element exist? Indicate names of the location(s).
   4.5. Indicate those persons who play the most important role in ensuring the existence of contents of the element
   4.6. Who participates in the practice of the element (they are male or female, old or young, grandparents, parents or children in the family; they are shaman or herbalist, etc?). What are their roles?
4.7. Is there any regulation in written documents related to the element (village regulation and law, etc.)?
If yes, when did it appear?

4.8. If there is not any written regulation, how can the element be carried out/practiced?

4.9. Are there legends, narratives, family annals, god records, written prayers, etc., that are related to the element (brief description or list)?

4.10. Are there any notable taboo subjects or forbidden rituals related to this element? If yes, what is that?

4.11. Brief description of the element

4.12. List the names or provide a brief description of the plays, repertoires of music performance, rituals, etc., related to the element

4.13. Set up a list of the main objects (worshipping objects, offerings, tools, props, musical instruments, costumes, etc.,) used in practicing the element

4.14. How is this ICH element currently transmitted to the younger generations?

5. Current status of the element? (mark in the applicable blank box)

| 5.1. Being practiced regularly |   |
| 5.2. Being practiced, but not regularly |   |
| 5.3. Not practiced anymore, but there still remain people who have knowledge of the element |   |
| 5.4. Completely disappeared |   |

6. Identify the noticeable changes of the element during the past 10 years

7. Current status of the practitioners of the element (attach a list, if any)

| 7.1. Number of practitioners |   |
| 7.2. Number of people who are able to organize, instruct and transmit the element |   |
| 7.3. Number of apprentices |   |
| 7.4. Number of people who play important roles in the practice and the maintenance of the element |   |
8. Is the element at risk of disappearing? At what level?

<table>
<thead>
<tr>
<th>8.1. not at risk</th>
<th>8.2. at serious risk</th>
<th>8.3. at extremely serious risk</th>
</tr>
</thead>
</table>

9. What are the main causes of the risks of disappearing? *(select one or more answers)*

<table>
<thead>
<tr>
<th>9.1. Lack of practitioners</th>
<th>9.4. Lack of space for the element to perform</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.2. Changes of environment, life conditions and social sychology</td>
<td>9.5. Lack of people who can instruct and transmit the element</td>
</tr>
<tr>
<td>9.3. Inappropriate conceptions lead to the unfavorable conditions for the development of this ICH element of social customs</td>
<td>9.6. Caused by the conception that the element is superstitious and backward</td>
</tr>
<tr>
<td>9.9. Other causes (indicate clearly):</td>
<td></td>
</tr>
</tbody>
</table>

10. If the element is no longer practiced or be at risk of disappearing, what do you think is the reason? *(indicate the function, meaning of the element within and to the community concerned)*

11. What have been the measures for revitalization, preservation and maintenance of the element in your locality during the past years?

12. What should be done to safeguard this element better?

13. Provide a list of publications, hand-written or typed documents, films, photos, audio, videos, etc. related to the element that are aware of or conserved in the locality

14. Details of the form-filler

   Full name: ...........................................................................................................................
   Position: ......................... Name of office: .................................................................
   Professional experience: .................................................................................................
   Contact address: .............................................................................................................
   Tel .............................................. Email: ...........................................................................
........................... date .... month .... year......

Confirmation of the Head of inventory team
(Signature, full name and stamp)

Form filler
(Signature and full name)

* 3. List of person(s) who play important roles, have deep knowledge of regulations, organization and implementation skills of the element

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Birth year</th>
<th>Number of practicing years</th>
<th>Role in practicing the element</th>
<th>Address, telephone, email</th>
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<th>No</th>
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<th>Gender</th>
<th>Birth year</th>
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INTANGIBLE CULTURAL HERITAGE INVENTORY 
FORM 
TRADITIONAL FESTIVALS

Code number...........................................

1. Name of the traditional festival:
   1.1. Common name
   1.2. Other name(s) (if any)
   1.3. Which ethnic groups this traditional festival belongs to?

2. Location(s) (Indicate the concrete address(es) of localities where the festival presently exists)

3. Indicate name(s) of people who have deep knowledge of regulations and skills for the organization and practice of the contents of this traditional festival (use additional sheets for listing, if in need)

4. Description of the festival
   4.1. When did this festival appear?
   4.2. Who is the worshipped god, saint or figure(s) that the festival is dedicated to?
   4.3. When and how long does the festival take place (e.g. big festival in the even year, in the odd year)?
   4.4. Where does the festival take place? Indicate name(s) of the locations where the festival happens
   4.5. Indicate those persons who play the most important roles in ensuring the existence of contents of the festival
   4.6. Who participates in the practice of the festival (are they male or female, old, young, grandparents, parents or children in the family; they are shaman or herbalist, etc?). What are their roles?
4.7. Is there a festival book or written regulations on the organization of the festival? Where did the book or regulation appear? When?

4.8. Are there legends, narratives, family annals, god records, written prayers, letters, etc., that are related to the festival (brief description or setting a list)?

4.9. Is there any notable taboo subject or forbidden ritual related to this festival? If yes, what is that?

4.10. Brief description of the main rituals of the festival?

4.11. List the names or provide a brief description of the plays, repertoires of music performance, rituals, etc., related to the element.

4.12. Set up a list of the main objects (worshipping objects, offerings, tools, props, musical instruments, costumes, etc.,) used in practicing the element.

4.13. How is this ICH element currently transmitted to the younger generations?

5. Current status of the element? (mark in the applicable blank box)

| 5.1. Being practiced regularly |
| 5.2. Being practiced, but not regularly |
| 5.3. Not practiced anymore, but there still remain people who have knowledge of the element |
| 5.4. Totally disappeared |

6. Identify the remarkable changes of the element during the past 10 years

7. Current status of the practitioners of the festival (attach a list, if any)

| 7.1. Number of organizers and main participants in the festival |
| 7.2. Number of persons who are able to organize, instruct and transmit the festival |

8. Is the element at risk of disappearing? At what level?

| 8.1. not at risk |
| 8.2. at serious risk |
| 8.3. at extremely serious risk |

9. What are the main causes of the risks of disappearing? (select one or more answers)

| 9.1. Lack of practitioners |
| 9.4. Lack of spaces for the festival to |
9.2. Changes of environment, life conditions and social sychology

9.3. Lack of persons who can instruct and transmit the festival

9.5. Inappropriate conceptions lead to the unfavorable conditions for the development of this festival

9.6. Other causes *(indicate clearly):*

| 10. If the festival is no longer practiced or at risk of disappearing, what do you think is the reason? *(indicate the function, meaning of the element within and to the community concerned)* |
|---|---|
| 11. What have been the measures for revitalization, preservation and maintenance of the festival in your locality during the past years? |
| 12. What should be done to safeguard this element better? |
| 13. Provide a list of publications, hand-written or typed documents, films, photos, audio, videos, etc. related to the festival that are aware of or conserved in the locality |
| 14. Details of the form-filler |
| Full name: ............................................................ |
| Position: .................. Name of office: ...................... |
| Professional experience: ........................................... |
| Contact address: .................................................... |
| Tel .................................. Email: .................................. |

................., *date* .... *month* .... *year*.............

**Confirmation of the Head of inventory team**

**Form filler**

*(Signature and full name)*
(Signature, full name and stamp)

* 3. List of person(s) who play important roles, have deep knowledge of regulations, organization and implementation skills of the festival

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Birth year</th>
<th>Number of practicing years</th>
<th>Role in practicing the element</th>
<th>Address, telephone, email</th>
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<th>No</th>
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<th>Gender</th>
<th>Birth year</th>
<th>Number of practicing years</th>
<th>Role in practicing the element</th>
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INTANGIBLE CULTURAL HERITAGE INVENTORY FORM
TRADITIONAL CRAFTSMANSHIP

Code number.................................

1. Name of the traditional craftsmanship (Hereafter referred to as the element):
   1.1. Common name
   1.2. Other names (If any)
   1.3. What ethnic group(s) does the element belong to?

2. Location(s) (Indicate the concrete address(es) of the localities where the element presently exists)

3. Indicate name(s) of the prestigious practitioners who have deep knowledge of the know-how and skills of the element (Use additional sheets for listing, if in need)

4. Description of the element
   4.1. When did the element appear?
   4.2. What are the significant technology and skills of the element?
   4.3. How often does the element happen?
   4.4. Who are currently practitioners of the element (Their characteristics, gender, age, etc.)?
   4.5. How is the knowledge and skills of the element currently transmitted to the younger generations?
   4.6. Is there a professional ancestor? Yes ☐ No ☐
   4.7. If yes, who is he/she? Where is he/she worshipped? Since when? Is there a legend, God records, conferments, etc., related to the professional ancestor?
4.8. What are the notable customs, rituals, taboos, etc., related to the element? When does the worshipping anniversary dedicated to the professional ancestor usually take place?

4.9. Describe the main steps in the production processes?

4.10. Provide a list of the main materials, equipments, tools and production places of the element

4.11. Draw up a list with the names of the products and patterns of this craftsmanship

4.12. Where are the current consumer societies of the products? And who are the consumers?

5. Current status of the element? (Mark in suitable blank box)

<table>
<thead>
<tr>
<th>5.1. Developing and expanding</th>
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</thead>
<tbody>
<tr>
<td>5.2. Being practiced regularly</td>
</tr>
<tr>
<td>5.3. Being practiced, but not regularly</td>
</tr>
<tr>
<td>5.4. Not practiced anymore, but there still remain people who have knowledge of the element</td>
</tr>
<tr>
<td>5.5. Totally disappeared</td>
</tr>
</tbody>
</table>

6. List the remarkable changes or the element during the last 10 years

7. Current status of the practitioners of the element (Attach a list, if applicable)

| 7.1. Number of practicing families, groups |
| 7.2. Recent number of practitioners |
| 7.3. Number of transmitters |
| 7.4. Number of apprentices |

8. Is the element at risk of disappearing? At what level? (Mark in the applicable blank box)

<table>
<thead>
<tr>
<th>8.1. Not at risk</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.2. At serious risk</td>
</tr>
<tr>
<td>8.3. At extremely serious risk</td>
</tr>
</tbody>
</table>

9. What are the main causes of the risks of disappearing (Select one or more answers)

<table>
<thead>
<tr>
<th>9.1. Lack of raw materials</th>
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<tbody>
<tr>
<td>9.2. Lack of human resources</td>
</tr>
<tr>
<td>9.4. Causes related to environmental pollution</td>
</tr>
<tr>
<td>9.5. Lack of land for production</td>
</tr>
</tbody>
</table>
9.3. Limited ability in competition

9.6. Products are not consumed

9.7. Other causes (Please, indicate clearly):

10. If the element is no longer practiced or at risk of disappearing, what do you think is the reason? (Indicate the function, meaning of the element within and to the community concerned)

11. What have been the measures for revitalization, preservation and development of the element in your locality during the past years?

12. What should be done to safeguard this element better?

13. Provide a list of publications, hand-written or typed documents, films, photos, audio, videos, etc. related to the element that are aware of or conserved in the locality.

14. Details of the form-filler

Full name: ........................................................................................................................................

Position: ................. Name of office: ...........................................................

Professional experience: ..........................................................................................................

Contact address: ...........................................................................................................................

Tel .............................................. Email: ....................................................................................

...................., date ..... month ..... year.....

Confirmation of the Head of inventory team

(Signature, full name and stemp)

Form filler

(Signature and full name)
* 3. List of prestigious bearers who have good knowledge of the know-how and skills of the craftsmanship

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Birth year</th>
<th>Number of practicing years</th>
<th>Brilliant skills and know-how</th>
<th>Address, telephone, email</th>
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</thead>
<tbody>
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</tbody>
</table>
INTANGIBLE CULTURAL HERITAGE INVENTORY
FORM
FOLK KNOWLEDGE

Code number...........................................

1. Name of the folk knowledge *(Hereafter referred to as the element)*:
   1.1. Common name
   1.2. Other name(s) *(If any)*
   1.3. What ethnic group(s) the element belongs to?

2. Location(s) *(Indicate the concrete address(es) of localities where the element presently exists)*

3. Indicate names of prestigious persons who are knowledgeable and able to practice

4. Description of the element
   4.1. When did the element appear
   4.2. Brief description of the content of the element
   4.3. Draw up a list of the main objects used when practicing the element
   4.4. Who are the current practitioners of the element *(Are they men/women, old people, herbalists, etc.)*. What are their roles?
   4.5. When is the element practiced?
   4.6. Where is the element practiced? Indicate the names of the practicing location(s)
   4.7. Is the element written in any type of documents? *(For example: prayer books, books on traditional medicines, etc.)*
   4.8. Is there any legend, story, etc., related to this folk knowledge? *(Describe briefly or draw up a list)*
4.9. Is there any notable taboo or forbidden ritual, etc., related to the element?
4.10. Are there any aspects of the element related to ghosts, the soul, God, saints, evil spirits, figures or beliefs?
4.11. Are there any aspects of the element related to the natural and life environments of the locality?
4.12. How is this ICH element currently transmitted to the younger generations?

5. **Current status of the element?** (Mark in the applicable blank box)

<p>| | |</p>
<table>
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<tbody>
<tr>
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<td>5.2. Being practiced, but not regularly</td>
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<td>5.3. Not practiced anymore, but there still remain people who have knowledge of the element</td>
<td></td>
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<tr>
<td>5.4. Totally disappeared</td>
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</table>

6. **Identify the noticeable changes of the element during the past 10 years**

7. **Current status of the practitioners of the element** *(Attach a list, if any)*

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<table>
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<tbody>
<tr>
<td>7.1. Number of persons who practiced the element regularly</td>
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<tr>
<td>7.2. Number of transmitters</td>
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<tr>
<td>7.3. Number of current apprentices</td>
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<tr>
<td>7.4. Number of persons who have vital roles in using and practicing the element</td>
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</tbody>
</table>

8. **Is the element at risk of disappearing? At what level?**

<p>| | |</p>
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<tr>
<td>8.3. At extremely serious risk</td>
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</tbody>
</table>

9. **What are the main causes of the risks of disappearing?** *(Select one or more answers)*

<p>| | |</p>
<table>
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<tbody>
<tr>
<td>9.1. Few number of users and practitioners</td>
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<td>9.2. Changes of natural environment</td>
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<td>9.3. Decrease in number of</td>
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<td>9.4. Changes in social conditions and psychology of the people</td>
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<tr>
<td>9.5. Lack of people who can instruct and transmit the festival</td>
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<td>9.6. Wrong conception that</td>
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</table>
9.9. Other causes (Please, indicate):

| people who are knowledgeable of the element | the element is superstitious and backward |

10. If the festival is no longer practiced or at risk of disappearing, what do you think is the reason? (Indicate the function, meaning of the element within and to the community concerned)

11. What have been the measures for revitalization, preservation and maintenance of the festival in your locality during the past years?

12. What should be done to safeguard this element better?

13. Provide a list of publications, hand-written or typed documents, films, photos, audio, videos, etc. related to the festival that are aware of or conserved in the locality

14. Details of the form-filler

Full name: ............................................................................................................................

Position: .............. Name of office: ..................................................................................

Professional experience: ......................................................................................................

Contact address: .................................................................................................................

Tel ...................................... Email: ..................................................................................

...................., date ...... month ...... year......

Confirmation of the Head of inventory team Form filler
(Signature, full name and stemp) (Signature and full name)
* 3. List of prestigious person(s) who have deep knowledge and ability of practicing the element

<table>
<thead>
<tr>
<th>No</th>
<th>Full name</th>
<th>Gender</th>
<th>Birth year</th>
<th>Number of practicing years</th>
<th>Name of the folk knowledge and practicing ability</th>
<th>Address, telephone, email</th>
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