

III. Information on ICH Elements

1. National Intangible Cultural Heritage List (121 Elements inscribed)

No. in National List	No. in Decision List	Name of item	Domain	Location(s)
<i>1st batch</i> (Decision No. 5079/QĐ-BVHTTDL on December 27, 2012 of Ministry of Culture, Sports and Tourism)				
1	1	<u><i>Nha Nhạc, Vietnamese court music</i></u>	<i>Folk performing arts</i>	Thừa Thiên Huế Province
2	2	<u><i>Space of Highland gong culture</i></u>	<i>Folk performing arts</i>	- Đắk Lắk Province - Đắk Nông Province - Gia Lai Province - Kon Tum Province - Lâm Đồng Province
3	3	<u><i>Quan Họ Bắc Ninh folk songs</i></u>	<i>Folk performing arts</i>	- Bắc Giang Province - Bắc Ninh Province
4	4	<u><i>Ca trù singing</i></u>	<i>Folk performing arts</i>	- Bắc Giang Province - Bắc Ninh Province - Hà Nội City - Hà Tĩnh Province - Hải Dương Province - Hải Phòng City - Hồ Chí Minh City - Hưng Yên Province - Nam Định Province - Nghệ An Province - Phú Thọ Province - Quảng Bình Province - Thái Bình Province - Thanh Hóa Province - Vĩnh Phúc Province
5	5	<u><i>Xoan singing of Phú Thọ province, Vietnam</i></u>	<i>Folk performing arts</i>	- Phú Thọ Province
6	6	<u><i>Art of Đờn ca tài tử music and song in southern Vietnam</i></u>	<i>Folk performing arts</i>	- An Giang Province - Bà Rịa-Vũng Tàu Province - Bạc Liêu Province

				<ul style="list-style-type: none"> - Bến Tre Province - Bình Dương Province - Bình Phước Province - Bình Thuận Province - Cà Mau Province - Cần Thơ City - Đồng Nai Province - Đồng Tháp Province - Hậu Giang Province - Hồ Chí Minh City - Kiên Giang Province - Long An Province - Ninh Thuận Province - Sóc Trăng Province - Tây Ninh Province - Tiền Giang Province - Trà Vinh Province - Vĩnh Long Province
7	7	<i>Cao Lan folk songs</i>	<i>Folk performing arts</i>	- Đèo Gia Commune, Lục Ngạn District, Bắc Giang Province
8	8	<i>Sán Chí folk songs</i>	<i>Folk performing arts</i>	- Kiên Lao Commune, Lục Ngạn District, Bắc Giang Province
9	9	<u>Ví and Giặm folk songs of Nghệ Tĩnh</u>	<i>Folk performing arts</i>	- Hà Tĩnh Province - Nghệ An Province
10	10	<i>Bình Định traditional martial arts</i>	<i>Folk performing arts</i>	- Bình Định Province
11	11	<i>Water puppetry</i>	<i>Folk performing arts</i>	- Hải Dương Province
12	12	<u>Gióng festival of Phù Đổng and Sóc temples</u>	<i>Traditional festival</i>	- Hà Nội City
13	13	<i>Yên Thế festival</i>	<i>Traditional festival</i>	- Cầu Gồ Town, Yên Thế District, Bắc Giang Province
14	14	<i>Thổ Hà festival</i>	<i>Traditional festival</i>	- Vân Hà Commune, Việt Yên District, Bắc Giang Province
15	15	<i>Jumping on fire festival of Pà Thẻn ethnic people</i>	<i>Traditional festival</i>	- Tân Bắc Commune, Quang Bình District, Hà Giang Province
16	16	<i>Côn Sơn festival</i>	<i>Traditional festival</i>	- Chí Linh Town, Hải Dương Province
17	17	<i>Kiep Bac festival</i>	<i>Traditional festival</i>	- Chí Linh Town, Hải Dương Province
18	18	<i>Buffalo-fighting festival</i>	<i>Traditional festival</i>	- Đồ Sơn District, Hải Phòng City
19	19	<i>Fish- worship (Whale- Wor-</i>	<i>Traditional</i>	- Khánh Hòa Province

		<i>ship</i>)festival in Khánh Hòa	<i>festival</i>	
20	20	<i>Gầu Tào festival</i>	<i>Traditional festival</i>	- Lào Cai Province - Hà Giang Province
21	21	<i>Kỳ Yên festival in Gia Lộc Temple</i>	<i>Traditional festival</i>	- Trảng Bàng Town, Trảng Bàng District, Tây Ninh Province
22	22	<i>Tháp Bà (the Dame Ponagar) festival in Nha Trang</i>	<i>Traditional festival</i>	- Khánh Hòa Province
23	23	<i>Lồng tồng festival of the Tày ethnic people</i>	<i>Traditional festival</i>	- Tuyên Quang Province
24	24	<u>Worship of Hùng kings in Phú Thọ</u>	<i>Social customs and beliefs</i>	- Phú Thọ Province
25	25	<i>Ancestor-worship of the Lô Lô ethnic people</i>	<i>Social customs and beliefs</i>	- Lũng Cú Commune, Đồng Văn District, Hà Giang Province
26	26	<i>Promotion ritual of the Dao ethnic people</i>	<i>Social customs and beliefs</i>	- Bắc Kạn Province - Hà Giang Province - Lào Cai Province - Yên Bái Province
27	27	<i>Forest-God worship rituals of the Pu Péo ethnic people</i>	<i>Social customs and beliefs</i>	- Phố Là Commune, Đồng Văn District, Hà Giang Province
28	28	<i>Grave abandoning ritual of the Raglai ethnic people</i>	<i>Social customs and beliefs</i>	- Ba Cùm Bắc Commune, Khánh Sơn District, Khánh Hòa Province
29	29	<i>Chầu văn Rituals of the Việt people</i>	<i>Social customs and beliefs</i>	- Hà Nam Province - Nam Định Province
30	30	<i>Then Rituals of the Tày ethnic people</i>	<i>Social customs and beliefs</i>	- Lào Cai Province - Quảng Ninh Province - Tuyên Quang Province
31	31	<i>Nôm scripts of the Dao ethnic people</i>	<i>Speech and scripts</i>	- Bắc Kạn Province
32	32	<i>Đông Hồ folk painting</i>	<i>Traditional craftsmanship</i>	- Song Hồ Commune, Thuận Thành District, Bắc Ninh Province
33	33	<i>Pottery making of the Chăm ethnic people</i>	<i>Traditional craftsmanship</i>	- Phan Hiệp Commune, Bắc Bình District, Bình Thuận Province
2nd batch (Decision No. 1524/QĐ-BVHTTDL on April 24, 2013 of Ministry of Culture, Sports and Tourism)				
34	1	<i>Khao lễ thể lính rituals in Hoàng Sa paracel islands</i>	<i>Social customs and</i>	An Vĩnh Commune, Lý Sơn District, Quảng Ngãi Province

			<i>beliefs</i>	
35	2	<i>Châm riêng chà pây performing art of the Khmer ethnic people</i>	<i>Folk performing arts</i>	Tân Hiệp Commune, Trà Cú District, Trà Vinh Province
3rd batch (Decision No. 3084/QĐ-BVHTTDL on September 9, 2013 of Ministry of Culture, Sports and Tourism)				
36	1	<i>Vĩnh Nghiêm pagoda festival</i>	<i>Traditional festival</i>	Trí Yên Commune, Yên Dũng District, Bắc Giang Province
37	2	<i>Phủ Dầy festival</i>	<i>Traditional festival</i>	Kim Thái Commune, Vụ Bản District, Nam Định Province
38	3	<i>Nghinh Ông (the welcome of Sir. Whale) festival</i>	<i>Traditional festival</i>	Cần Giẻ District, Hồ Chí Minh City
39	4	<i>Bả trạo singing</i>	<i>Folk performing arts</i>	Thăng Bình District, Duy Xuyên District, Điện Bàn District, Tam Kỳ Town, Hội An City, Quảng Nam Province
40	5	<i>Mat weaving</i>	<i>Traditional craftsmanship</i>	Định Yên Commune and Định An Commune, Lấp Vò District, Đồng Tháp Province
4th batch (Decision No. 3820/QĐ-BVHTTDL on October 10, 2013 of Ministry of Culture, Sports and Tourism)				
41	1	<i>Roóng pọc festival of the Giáy ethnic people</i>	<i>Traditional festival</i>	Tả Van Commune, Sa Pa District, Lào Cai Province
42	2	<i>Pút tồng festival of the Red Dao ethnic people</i>	<i>Social customs and beliefs</i>	Sa Pa District, Lào Cai Province
43	3	<i>Carving on silver industry of the Mông ethnic people</i>	<i>Traditional craftsmanship</i>	Sa Pa District, Lào Cai Province
44	4	<i>Chàng slaw industry of the Nùng Dín ethnic people</i>	<i>Traditional craftsmanship</i>	Mường Khương District, Lào Cai Province
45	5	<i>Páo dung singing of the Dao ethnic people</i>	<i>Folk performing arts</i>	Tuyên Quang Province
46	6	<i>Cấp sắc (Promotion) rituals of the Dao ethnic people</i>	<i>Social customs and beliefs</i>	Tuyên Quang Province
47	7	<i>Xòe Thái dance of the Thái ethnic people</i>	<i>Folk performing arts</i>	Điện Biên Province
48	8	<i>Sea worship festival in Mỹ Long</i>	<i>Traditional festival</i>	Mỹ Long Bắc Commune, Mỹ Long Nam Commune and Mỹ Long Town, Cầu Ngang District, Trà Vinh Province

5th batch (Decision No. /QĐ-BVHTTDL on August 25, 2014 of Ministry of Culture, Sports and Tourism)				
49		<i>Trần temple festival</i>	<i>Traditional festival</i>	Tiến Đức Commune, Hưng Hà District, Thái Bình Province
6th batch (Decision No. /QĐ-BVHTTDL on August 25, 2014 of Ministry of Culture, Sports and Tourism)				
50		<i>Bình Đà festival</i>	<i>Traditional festival</i>	Bình Minh Commune, Thanh Oai District, Hà Nội City
7th batch (Decision No. 2684/QĐ-BVHTTDL on August 25, 2014 of Ministry of Culture, Sports and Tourism)				
51	1	<i>Nôm scripts of the Tày ethnic people</i>	<i>Speech and scripts</i>	Bắc Kạn Province
52	2	<i>Lượn Sương dance of the Tày ethnic people</i>	<i>Folk performing arts</i>	Bắc Kạn Province
53	3	<i>Bội singing of Bình Định province</i>	<i>Folk performing arts</i>	Bình Định Province
54	4,5,6	<i>Art of Bài Chòi</i>	<i>Folk performing arts</i>	Bình Định Province Phú Yên Province Quảng Nam Province
57	7	<i>Then rituals of the Tày ethnic people</i>	<i>Social customs and beliefs</i>	Cao Bằng Province
58	8	<i>Non Nước artistic stone carving</i>	<i>Traditional craftsmanship</i>	Hòa Hải Ward, Ngũ Hành Sơn District, Đà Nẵng City
59	9	<i>New year festival of the Giáy ethnic people</i>	<i>Traditional festival</i>	Tát Ngà Commune, Mèo Vạc District, Hà Giang Province
60	10	<i>Local people's knowledge of cultivation in rocky land of the residents in Hà Giang Highland</i>	<i>Folk knowledge</i>	Quản Bạ District, Yên Minh District, Đồng Văn District, Mèo Vạc District, Hà Giang Province
61	11	<i>Khu Cù Tê new year of the La Chí ethnic people</i>	<i>Social customs and beliefs</i>	Xín Mần District, Hoàng Su Phì District, Hà Giang Province
62	12	<i>Tugging rituals and Games of Tày and Giáy ethnic peoples</i>	<i>Social customs and beliefs</i>	Tỉnh Lào Cai Province
63	13	<i>Brocade textile craft of the Cơ Tu ethnic people</i>	<i>Traditional craftsmanship</i>	Đông Giang District, Nam Giang District, Tây Giang District, Quảng Nam Province
64	14	<i>Tân'tung Da 'dá dance of the Cơ Tu ethnic people</i>	<i>Folk performing arts</i>	Đông Giang District, Nam Giang District, Tây Giang District, Quảng Nam Province
65	15	<i>Rituals of Nêu pole and Gu set erection of the Co ethnic people</i>	<i>Social customs and beliefs</i>	Trà Kót Commune, Trà Nú Commune, Bắc Trà My District, Quảng Nam Province
66	16	<i>Dù Kê performance art of the Khmer ethnic people</i>	<i>Folk performing arts</i>	Sóc Trăng Province
67	17	<i>Promotion rituals of the Dao ethnic people</i>	<i>Social customs and beliefs</i>	Thái Nguyên Province
68	18	<i>Tắc Xình dance of the Sán Chay ethnic people</i>	<i>Folk performing arts</i>	Phú Lương District, Thái Nguyên Province

69	19	<i>Ok Om Bok festival of the Khmer ethnic people</i>	<i>Traditional festival</i>	Trà Vinh Province
8th batch (Decision No. 4205/QĐ-BVHTTDL on December 19, 2014 of Ministry of Culture, Sports and Tourism)				
70	1	<i>Epic of the E Đê ethnic people</i>	<i>Oral traditions</i>	Đắk Lắk Province
71	2	<i>Ot Ndong (Epic) of the Mnông ethnic people</i>	<i>Oral traditions</i>	Tuy Đức District, Đắk Song District, Đắk Mil District, Đắk Nông Province
72	3	<i>Homon (Epic) of Ba Na ethnic people</i>	<i>Oral traditions</i>	Đắk Đoa District, Đắk Pơ District, Kbang District, Kông Chro District, Gia Lai Province
73	4	<i>Homon (Epic) of the Ba Na - Rơ Ngao ethnic people</i>	<i>Oral traditions</i>	Kon Tum Province
74	5	<i>Tugging Rituals and Games</i>	<i>Social customs and beliefs</i>	Hòa Long Commune, Bắc Ninh City, Bắc Ninh Province
75	6	<i>Seated Tugging Ritual and Game</i>	<i>Social customs and beliefs</i>	Thạch Bàn Ward, Long Biên District, Hà Nội City
76	7	<i>Kéo mỏ - Tugging Ritual and Game with a hooked bamboo cord</i>	<i>Social customs and beliefs</i>	Xuân Lai Village, Xuân Thu Commune, Sóc Sơn District, Hà Nội City
77	8	<i>Kéo song - Tugging Rituals and Games with a rattan cord</i>	<i>Social customs and beliefs</i>	Hương Canh Town, Vĩnh Phúc Province
78	9	<i>Trần temple festival</i>	<i>Traditional festival</i>	Lộc Vượng Ward, Nam Định City, Định Province
79	10	<i>King Đinh', King Lê' temple festival</i>	<i>Traditional festival</i>	Trường Yên Commune, Hoa Lư District, Ninh Bình Province
80	11	<i>Madame Chúa Xứ temple festival in Sam mountain</i>	<i>Traditional festival</i>	Núi Sam Ward, Châu Đốc City, An Giang Province
81	12	<i>Lồng tồng festival in Ba Bể area</i>	<i>Traditional festival</i>	Nam Mẫu Commune, Ba Bể District, Bắc Kạn Province
82	13	<i>Lệ Mật village festival</i>	<i>Traditional festival</i>	Lệ Mật Village, Việt Hưng Ward, Long Biên District, Hà Nội City

83	14	<i>Khô già già festival of Black Hà Nhi ethnic people</i>	<i>Traditional festival</i>	Bát Xát District, Lào Cai Province
84	15	<i>Kỳ yên rituals of the West Tân Phước communal house</i>	<i>Traditional festival</i>	Tân Phước Tây Commune, Tân Trụ District, Long An Province
85	16	<i>Vía Bà Ngũ hành festival</i>	<i>Traditional festival</i>	Xã Long Thượng, huyện Cần Giuộc, tỉnh Long An Commune, District, Province
86	17	<i>Làm chay festival</i>	<i>Traditional festival</i>	Tầm Vu Town, Châu Thành District, Long An Province
87	18	<i>Rước cộ Bà festival in Đước market</i>	<i>Traditional festival</i>	Bình Triều Commune, Thăng Bình District, Quảng Nam Province
88	19	<i>Chhay – dăm drum dance</i>	<i>Folk performing arts</i>	Trường Tây Commune, Hòa Thành District, Tây Ninh Province
89	20	<i>The (dance) art of the Tày ethnic people in Tà Chải</i>	<i>Folk performing arts</i>	Lào Cai Province
90	21	<i>Traditional textile craft of the Tày ethnic people</i>	<i>Traditional craftsmanship</i>	Bắc Kạn Province
91	22	<i>Boat building in Long Hậu</i>	<i>Traditional Craftsmanship</i>	Long Hậu Commune, Lai Vung District, Đồng Tháp Province
92	23	<i>Sedge mat making industry</i>	<i>Traditional craftsmanship</i>	Cần Đước District, Bến Lức District, Tân Trụ District, Long An Province
93	24	<i>Lễ worship rituals</i>	<i>Social customs and beliefs</i>	Long An Province
94	25	<i>Art of texture decoration on costumes of the Xa Pho ethnic people</i>	<i>Social customs and beliefs</i>	Lào Cai Province
95	26	<i>Sử giề pà festival of Bo Y ethnic people</i>	<i>Social customs and beliefs</i>	Mường Khương District, Lào Cai Province
9th batch (Decision No. 1877/QĐ-BVHTTDL on June 8, 2015 of Ministry of Culture, Sports and Tourism)				
96	1	<i>Vong temple Festival</i>	<i>Traditional festival</i>	Song Vân Commune, Tân Yên District, Bắc Giang Province

97	2	<i>Y Son festival</i>	<i>Traditional festival</i>	Hòa Sơn Commune, Hiệp Hòa District, Bắc Giang Province
98	3	<i>Suoi Mo temple festival</i>	<i>Traditional Festival</i>	Nghĩa Phương Commune, Lục Nam District, Bắc Giang Province
99	4	<i>Khen Dancing Art of Mong ethnic people</i>	<i>Folk performing arts</i>	Bắc Kạn Province
100	5	<i>Cấp sắc (Promotion) Ritual of the Tay ethnic people</i>	<i>Social customs and beliefs</i>	Bắc Kạn Province
101	6	<i>Tuồng (Old Opera) Art of Quảng Region</i>	<i>Folk performing arts</i>	Đà Nẵng City
102	7	<i>Kin pang then Ritual of the White Thai ethnic people</i>	<i>Social customs and beliefs</i>	Mường Lay Town, tỉnh Điện Biên Province
103	8	<i>Nào pê châu Ritual of the Black H'mong ethnic people</i>	<i>Social customs and beliefs</i>	Mường Đắng Commune, Mường Ảng District, Điện Biên Province
104	9	<i>Hoàng Công Chất temple Ritual</i>	<i>Traditional festival</i>	Noong Hết Commune, Điện Biên District, Điện Biên Province
105	10	<i>Ritual of praying for rain by Yang Potao Apui</i>	<i>Social customs and beliefs</i>	Gia Lai Province
106	11	<i>Quyà Hieng festival of Red Daoethnic People (New year festival)</i>	<i>Traditional festival</i>	Hồ Thầu Commune, Hoàng Su Phì District, Hà Giang Province
107	12	<i>Then ritual of Tay ethnic people</i>	<i>Social customs and beliefs</i>	Hà Giang Province
108	13	<i>Trinh Xuyen temple festival</i>	<i>Traditional festival</i>	Nghĩa An Commune, Ninh Giang District, Hải Dương Province
109	14	<i>Hào Xá pagoda festival</i>	<i>Traditional festival</i>	Thanh Xá Commune, Thanh Hà District, Hải Dương Province
110	15	<i>Kỳ Cùng and Tả Phủ temple festival</i>	<i>Traditional festival</i>	Lạng Sơn City, Lạng Sơn Province
111	16	<i>Bung kham festival</i>	<i>Traditional festival</i>	Đại Đồng Commune, Tràng Định District, Lạng Sơn Province
112	17	<i>Ná nhèm festival</i>	<i>Traditional festival</i>	Trấn Yên Commune, Bắc Sơn District, Lạng Sơn Province
113	18	<i>Xòe Thái art</i>	<i>Folk performing arts</i>	Lai Châu Province

114	19	<i>Xòe Thái Art in Muong Lo – Nghia Lo</i>	<i>Folk performing arts</i>	Nghĩa Lộ Town, Yên Bái Province
115	20	<i>Xòe Thái Art</i>	<i>Folk performing arts</i>	Sơn La Province
116	21	<i>Hết chá festival of Thai ethnic people</i>	<i>Traditional festival</i>	Đông Sang Commune, Mộc Châu District, Sơn La Province
117	22	<i>Nhà tơ singing (Temple gate Singing)</i>	<i>Folk performing arts</i>	Quảng Ninh Province
118	23	<i>Puppetry of Tay ethnic people in Tham Roc and Ru Nghe</i>	<i>Folk performing arts</i>	Bình Yên Commune, Đồng Thịnh Commune, Định Hóa District, Thái Nguyên Province
119	24	<i>Hue City's folk songs</i>	<i>Folk performing arts</i>	Thừa Thiên Huế Province
120	25	<i>Sọng cô singing of San Diu ethnic people</i>	<i>Folk performing arts</i>	Sơn Nam Commune, Thiện Kế Commune, Ninh Lai Commune, Sơn Dương District, Tuyên Quang Province
121	26	<i>Tugging Rituals and games</i>	<i>Social customs and beliefs</i>	Tuyên Quang Province

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 Dượng village (Đức Vân commune, Ngân Sơn district), Khuổi Luông village (Lam Sơn commune, Na Rì district), Bản Cuôn 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) Hòmôn (epic) of the Bahnar-Rengao

1) Name of the Element (Local language, English):

Hòmôn (Sử thi) của người Bahnar Rengao (Hòmôn (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):

Hòmôn 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 Hòmôn (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. Hòmôn tell the stories of highlands legendary heroes such as Giông, Du, and Dam Noi, who conquered their enemies and defeated tough wild animals.

Folk artists would sing the poems for many nights. One Hòmôn 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 Hòmôn'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 Hòmôn is supposed to accomplish three main tasks in his life: get married, work, and go to war against his village's enemies. Hòmôn 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.

Homons 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 Homon, 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 Giặm Folk Songs of Nghệ Region

NGHỆ NHÂN TRAO TRUYỀN DÂN CA VÍ, GIẶM XỨ NGHỆ



1) Name of the Element (Local language, English):

Ví, Giặm Xứ Nghệ (Ví and Giặm 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 Giặm 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 Giặm 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 Giặm 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

⁴ Ms. Nguyễn Thị Vinh, age 83, in transmission of Ví and Giặm 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 Giặm to younger generations.

The artists from the Center for the Safeguarding and Promotion of Ví and Giặm 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 Giặm Folk Song Groups have collected lyrics and popularized and transmitted Ví and Giặm at schools and via broadcast media.

In Hà Tĩnh province, as of 2012, there were 388 artists participating in the twelve Ví and Giặm 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 Giặm 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 Giặm 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, Giặm Nghệ Tĩnh in the archive of the DCH.

11) Data Creation: 2013

(4) Chăm Riêng Chà Pây Performing Art of the Khmer Ethnic People



Artist Thạch Mậu (b.1934) worshipping professional ancestors before performing



Artist Thạch Mậu making chà pây.



Producing Chà pây



Transmission of Chăm riêng chà pây

- 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 /QĐ-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 chà pây*, a folk art form that comprises instrumental and solo vocal performances. An age-old tradition, *Chăm riêng chà pây* 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 chà pây* 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 chà pây* 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 *chà 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 *chà 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 chà pây* 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 chà pây* 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 chà pây*. 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

- 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:

Bồ Dương village, Hồng Phong commune, Ninh Giang district;

An Liệt village, Thanh Hải 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 Hải 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 Hai Duong since the fourteenth century. Until the August Revolution (1945), there have been three water puppetry guilds in Hai Duong: 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 Hải Dương 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 đồng 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, Hai Dương, Hanoi, Thái Bình, Lào Cai, Yên Bái, Thanh Hoá, 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 đồng (medium) hầu 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 worshiping cult. The rituals include receiving incarnations of the deities and văn singing (chầu văn singing). They 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 đồng*, *Hầu đồng* ("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 Phủ Quảng Cung (Yên Đồng ward, Ý Yên district) and, especially, Phủ Dầy (Kim Thái ward, Vụ Bản district), which has become a national relic and the center of the famous Phủ Dầy festival. This cultural heritage then spread to the provinces of Hà Nam, Thái Bình, and others around the country.

In a Hầu đồng ritual, there are thirty-six *giá* ("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 đồng* (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), cảnh (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 đồng 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 đồng, 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/bản 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 Châu 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. Rolan Hieo taking the liquor in the barrel to offer the Spirit Lords



Mr. Rolan 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 Oì, Ayun Hạ commune, Phú Thiện district, Gia Lai province in the Central Highlands.

The ritual also exists in other southern districts of Ja 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. Rolan Hieo of the Jrai ethnic people
- Career: farmer
- Address: Plei Oi, 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, *oi 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 Plei Oi. Currently, Rolan Hieo is the person caring for the treasures of *Potao Apui* in Plei Oi, 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 Apui* 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 (amãng 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 *Chur 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. Ro'lan 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 O'i 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) Cấp Sắc (Promotion) Ritual of the Dao People



Indoor Cấp sắc ritual of the Dao ethnic people in Quán Bạ, Hà Giang (2012)



Outdoor Cấp sắc ritual of the Dao ethnic people in Quán Bạ, Hà Giang (2012)

1) Name of the Element (Local language, English):

Nghi lễ cấp sắc của người Dao (Cấp sắc (“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 Đăm village, Quán Bạ commune, Quán Bạ district, Hà Giang province

5) Communities Involved:

Community of the Dao people in Năm Đăm village, Quán Bạ commune, Quán Bạ district, Hà Giang province

6) Short Explanation (30 to 50 words):

The Cấp 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 Năm Đăm village, Quán Bạ commune, Quán Bạ district, Hà Giang province, the Cấp 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 cấp 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 Cấp 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 Quán Bạ, Hà Giang province

10) Associated items:

Traditional costumes, foodways, music, decorations

11) Source:

Scientific nomination file of the Cắp 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.

12) Data Creation: 2012.

(9) Seated Tugging Ritual and Game



Preparation of the offerings to the saints



A male tugging team

1) Name of the Element (Local language, English):

Kéo co ngồi (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 Trì 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 Bàn 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 iron-wood 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 Đìa area.

People of Thạch Bàn ward, Long Biên district, Hanoi. Representatives are men and women tugging teams from the Đường area, Chợ area, and Đìa area.

1. Mr. Đào Ngọc Ánh, born 1962, group 7, flag keeper from Đìa 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 Phú, born 1946, group 4, Thạch Bàn ward
6. Mr. Ngô Quang Khải, born 1957, group 6, Thạch Bàn ward
7. Mr. Mai Tụ 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 Luận, born 1946, Trấn Vũ temple keeper
11. Mr. Nguyễn Văn Chung, born 1955, group 7, Thạch Bàn ward
12. Mr. Mai Hồng Bình, born 1959, group 5, Thạch Bàn ward
13. Mrs. Âu Thị Có, born 1952, group 4, Thạch Bàn ward

10) Associated items:

Trấn Vũ festival, Trấn Vũ temple, iron-wood pillar, rattan/jute cord, costumes, and offerings for the village's saints

11) Source:

Nomination file of Kéo co ngồi (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 mỏ (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 Xuan Lai village, Xuan Thu commune, Soc Son District, Hanoi City. The Xuan Thu commune formerly belonged to the Xuan Lai district. The Xuan Lai village in the ancient language of Vietnam was named "Sải" village.

5) Communities Involved:

Communities in Xuan Lai village, Xuan Thu commune, Soc Son District, Hanoi city

6) Short Explanation (30 to 50 words):

Kéo mỏ 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 mỏ) is one of four games having a ritual character performed during the Queen's Temple festival in Xuân Lai village, Xuân Thu commune, Sóc Sơn district, Hanoi. In this game, people from two sides pull on two linked bamboo cords (mỏ).

Mỏ 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 Cậy, born 1960, Xuân Lai village chief
2. Mr. Nguyễn Văn Bảy, 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, Đông hamlet, member of Elder People's Association
5. Mr. Ngô Văn Dong, 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 Đang, born 1934, member of Elder People's Association
9. Mr. Hoàng Văn Sơn, born 1979, captain of Đông (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 Đông (east) hamlet tugging team
14. Mr. Nguyễn Văn Đại, born 1996, member of Đông (east) hamlet tugging team

15. Mr. Hoàng Văn Phú, born 1984, member of Cạnh (side) hamlet tugging team

10) Associated items:

Đền Vua Bà (Queen's Temple) festival; Queen's Temple, offerings, Cờ đầu (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 Thên Ethnic People



1) Name of the Element (Local language, English):

Lễ hội nhảy lửa của người Pà Thên (Fire-Dancing Festival of the Pà Thên 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 thên 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 Thên language, this ceremony is called *Póc Quơ*, the fire-dancing festival is called *Po dinh họn a tờ*. This dance is now widely known as the “fire-dancing festival” or “fire-praying festival” of the Pà Thên 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 tàu bracelet with the other. He then knocks on the Pàn dơ 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 Thên 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 dơ guitar and the Pà sán tàu bracelet on his left hand. Pà Thên 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 Thên 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) Gầu Tào Festival

1) Name of the Element (Local language, English):

Lễ hội Gầu Tào (txang taox) (Gầu 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 (Trú 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 Sáy 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 "Tịnh 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 Gầu 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) Đông Hồ folk Paintings



Producing woodcuts



Printing Đông Hồ folk painting

1) Name of the Element (Local language, English):

Tranh dân gian Đông Hồ (Đông Hồ 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 Hồ commune, Thuận Thành district, Bắc Ninh province

5) Communities Involved:

Community of Đông Hồ village, Thuận Thành district, Bắc Ninh province

6) Short Explanation (30 to 50 words):

Đông 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 Đông 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 *dó* paper (made from *dó*- 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 Đông 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 bản* (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: *Dó* paper, assorted colors, printing woodcuts, and a cover sheet and *thét* (broom made of pine leaves). The Đông 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 Sần, 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 Bắc 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 Hiệp commune, Bắc Bình district, Bình Thuận province

5) Communities Involved:

Chăm communities of Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province.

6) Short Explanation (30 to 50 words):

Terracotta pottery in Binh Duc village, Phan Hiep commune, Bac Binh district, Binh 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 gio 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 Bắc Ninh province; archived at the Department of Cultural Heritage, MOCST

12) Data Creation: 2012