



Comparative Study on the Safeguarding
System of the Traditional Crafts Between
Korea and Vietnam:
The Case Study of the Traditional
Lacquer Craft

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Abstract

The lacquer craft is one of the traditional crafts with tangible manifestation of intangible cultural heritage (ICH). Hence, it can play an important role in representing the culture and traditions of any country and considered an effective way to preserve of rich traditional arts, cultural heritage, traditional skills and talents which are associated with people's lifestyle as well as history. As a typical ICH in Asia, traditional lacquer craft contains a system of knowledge, perspectives, emotions, creativities, and a great way to document historical periods around the world and throughout the times. Over time, the lacquer craft is not only an ICH with an admirable historical length, but it has also been pushed up into a creative art form based on wisdom of stakeholder communities.

Although the importance of this element has been widely recognized, the literature regarding its safeguarding is scarce. The present paper aimed to explore the traditional lacquer craft in Korea and Vietnam as an approach to a typical traditional crafts that is defined as an ICH and also brings interdisciplinary characteristics. From the results obtained from the research process, it will be the basis for evaluating the safeguarding system applied to ICH of the traditional crafts domain in each country. The analysis and evaluation are mainly based on data collected from the reality of the work and documents of experts in this field.

This study has used traditional lacquer craft as a background to address the reality of the application of Vietnam's traditional craft safeguarding system from comparison with Korea. Since then, the study has proposed recommendations for Vietnam to implement and contribute to the sustainability of this domain and ensure continuous transmission of craft skills and knowledge from generation to generation.

Introduction

Through several thousand years of history, lacquer craft can be considered one of the most ancient and revered testifications of culture in Korea and Vietnam. The traditional lacquer techniques had initially been discovered for safeguarding wooden or woven bamboo utensils from humidity and insects that were naturally transmitted in its resident communities. These techniques developed throughout the ages, became more complex, and resulted in an enduring art form combining vast know-how and astonishing practicality. Lacquer became a thriving industry of worldwide renown.

However, this understanding of traditional knowledge is diminishing, so firmly rooted in people's daily lives as part of their cultural expression, which is ever more threatened. Over the past decades, the number of people employed in lacquerware workshops, and particularly the younger generation, has fallen dramatically all over Asia. Although many art books have been published in recent years recognizing the beauty and refinement of lacquer, they are mainly of a descriptive and aesthetic nature. While it serves to remind the reader of the beauty and refinement of this time-honored craft, it does not contribute directly to the safeguarding and transmission of lacquer techniques. In an era of globalization and rapid economic change, this element needs to be identified and safeguarded or it may disappear forever. Thus, several cultural heritage experts have highlighted the need for safeguarding it not only to keep community's identity but also to give economic advantage and other values.

Because of the above-mentioned reasons, the traditional lacquer craft has been chosen as a reference for comparing the safeguarding system of the traditional crafts between Korea and Vietnam. The goal is to find good and relevant experiences in safeguarding policies from a leading country in the field of ICH like Korea based on the results of the research. It will be the basis for Vietnam to adjust its safeguarding system and make recommendations related to the traditional crafts monitoring and safeguarding for domestic policy. For international cooperation, the study expresses the idea of contributing to the Asia-Pacific regional information system on the traditional lacquer craft, which is similar to many countries in the region in order to seeking opportunities for subregional conferences, or aim to publish a follow-up in a series of Living Heritage publications like the one called "Tugging Rituals and Games: A Common Element, Diverse Approaches". If that is done, it will certainly be a good means of showing connectivity and raising awareness of the community in safeguarding this unique ICH.

Methodologically, this paper will be conducted using both primary and secondary data. The primary data are the 2003 Convention, the Korean and Vietnamese legal documents used for the safeguarding of ICH. The secondary data are gathered from concerned communities, practitioners and ICH experts, scientific researches, academic literatures, books, publications, policy articles, journal articles and online data.

Regarding structure, the paper consists of three parts. Firstly, the 2003 UNESCO Convention will be used as a basis for the completion of legal frameworks in the two countries, which emphasizes the viewpoint of ICH safeguarding, especially traditional crafts. Secondly, an overview of the traditional lacquer craft in Korea and Vietnam will provide an approach to the characteristics of a typical traditional crafts. Finally, it will discuss the application of traditional crafts safeguarding system in both countries to find good experiences, challenges and opportunities that will assist the formation of Vietnam's own safeguarding strategies in the future.

Chapter I: Legal frameworks

1. The 2003 UNESCO Convention - the basic international legal instrument for completing policies on the safeguarding of ICH

In recent decades, the contents of term “cultural heritage” has been changed remarkably, it does not end at built heritage such as monuments and collections of objects. It also includes knowledge, traditions or living expressions inherited from the ancestors and passed to next generation. In 1990s, the concept of “intangible cultural heritage” was emerged as a counterpart to the World Heritage focusing primarily on physical nature of culture. Intangible culture is the counterpart of culture which is touchable or tangible, while intangible culture cannot be touched and interacted with or without a vehicle or the culture, it includes songs, music, drama and crafts, etc.

Safeguarding ICH took international momentum in 2003, the year in which UNESCO adopted the Convention for the Safeguarding of ICH. Although the Convention was held in 2003, it was ratified by several countries on different dates such as Korea on 9 February 2005, Vietnam on 20 September 2005. The consensus reached within UNESCO was to create a framework convention inspiring state parties to develop a national legislation to safeguard ICH. State parties are given the freedom to design this legislation according to their needs and capacities. Despite the freedom given by the ICH Convention, state parties may want to consider certain limits.

The Cultural Heritage Protection Act (CHPA) passed by the Republic of Korea’s government in 1962, constituted the legal basis of its cultural safeguarding program. Wherefore, the Republic of Korea, as a country which has a long history of safeguarding heritage and which has also contributed to the development of the Convention, has drawn the attention of the international community by establishing a new legislation in 2015. With the understanding of the Convention on one hand, the study analyzes the compatibility of Korean approach with international norms and investigates the implicit challenges at hand for the implementation of the Convention.

In 2001, Vietnam passed the Law on Cultural Heritage (LCH) that establishes the modern legal framework for heritage preservation. The Law covers natural and cultural heritage, both tangible and intangible, and dedicates full chapters to the rights and responsibilities of the people and the government in the preservation and safeguarding of each. In 2009, the Law was amended to incorporate an expanded treatment of ICH, as well as a revised definition of ICH more in line with the one provided in the 2003 UNESCO Convention for the Safeguarding of ICH.

It can be seen that the ICH Convention has an international dimension, providing benefits to the state parties, be it in the form of international awareness raising of their ICH or financial contributions to the safeguarding of their ICH. Its adoption was especially supported in Asia, a region in which ICH tends to be more prominent than its tangible equivalent. It should thus not come as a surprise that the 2003 UNESCO Convention spurred legislative initiatives all over Asia.

2. The formation of legal documents to safeguard ICH in Korea and Vietnam

ICH is defined in the 2003 UNESCO Convention as “the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”. (UNESCO 2003).

According to this definition, ICH is manifested into 5 domains:

- (a) Oral traditions and expressions, including language as a vehicle of the ICH;
- (b) Performing arts;
- (c) Social practices, rituals and festive events;
- (d) Knowledge and practices concerning nature and the universe;
- (e) Traditional crafts. (UNESCO, 2003)

As can be seen from the above definition and classification, the 2003 Convention has enabled the setting of a universal standard to safeguard living heritage, by specifying the concepts, principles, and various domestic and international mechanisms. Therefore, the last decade has witnessed a certain degree of disparity in compliance to the Convention among States Parties, especially the two countries mentioned in this paper.

2.1. Korea

According to the latest Korean acts on ICH, the ICH is defined as “cultural heritage” of outstanding historic, artistic, academic, or scenic value which has been passed on throughout many generations, referring to those falling under a number of specific domains such as:

- (a) Traditional performing arts and arts;
- (b) Traditional skills concerning crafts, art, etc.;
- (c) Traditional knowledge concerning Korean medicine, agriculture, fishery, etc.;
- (d) Oral traditions and expressions;
- (e) Traditional ways of life concerning food, cloth, shelter, etc.;
- (f) Social rituals such as folk religion;
- (g) Traditional games, festivals, and practical and martial arts

In order to formulate this full definition and classification, the aforementioned acts of Korea had to go through the challenges that are associated with the history of the country.

Folk traditions and intangible heritage in the Korean society have been subjected to phases of endangerment of extinction, in the same way as they have in other societies throughout the world. Many of these cultural assets have either disappeared or been transformed during Korea’s developmental and industrial eras. During the 1950s, there were lengthy and in-depth discussions focusing on how best to preserve and safeguard both tangible and ICH. Eventually,

Korea became a pioneer in developing strategies to safeguard ICH by establishing legal safeguarding of ICH with the CHPA, enacted on 10 January 1962. Currently, Korean practices in relation to intangible heritage are valued as models of institutional safeguarding and promotion of the traditional, social and cultural values.

Korea is also one of the leading countries in the area of ICH, having contributed to drawing attention at an international level to the importance of adopting an institutional perspective to preserving and promoting ICH. In the long history of a racially homogeneous society of more than five thousand years (as is most commonly believed by Korean people), there has been a strong sense of pride shared by Korean people about their splendid traditional culture and cultural heritage. In the early twentieth century, Korea underwent a colonial period from 1910 to 1945, being occupied by the Japanese. Koreans fought against the Japanese policy of obliterating Korea's unique language and traditional culture. Through experiencing times like these - times of painful struggle - it could be said that the Korean people have developed a strong aspiration to safeguard their culture, along with their political freedom. Considering this historical underpinning, it is not surprising that there have been numerous efforts over recent decades to preserve and promote Korea's traditional culture and cultural heritage.

The 1962 CHPA has provided a comprehensive structure for a government-led safeguarding system to preserve and manage the cultural heritage. Then again, it was beneficial for Korean society to have had those earlier safeguardings, which to some extent had kept heritage assets safe from the wild wave of development during the process of modernisation and industrialisation that began in the early 1960s. Under the provisions of 1962 CHPA, several systems and policies have been implemented for the safeguarding of intangible heritage as well. After adaptation of the 2003 UNESCO Convention, in the year 2015, Korea took another momentous step with the enforcement of a new act for safeguarding ICH.

2.2. Vietnam

In the context of Vietnam, the ICH is a spiritual product associated with the communities or individuals, related tangible and cultural spaces that have historical, cultural or scientific value; expresses the identity of the community, is constantly reproduced, and is passed down from generation to generation through orals, apprentices, performances and other forms. It belongs to specific domains such as:

- (a) Speeches and scripts of Vietnamese ethnic groups;
- (b) Oral traditions;
- (c) Folk performing arts;
- (d) Social customs and beliefs;
- (e) Traditional festivals;
- (f) Traditional crafts;
- (g) Folk knowledge

In Vietnam, activities aimed at the safeguarding of ICH date from a much more recent period than the safeguarding

of tangible cultural heritage. This delay of over half a century in the development of preservation policies for ICH has been a big loss, which in some cases cannot be redressed. However, after having access to UNESCO's various recommendations, Vietnam has made ICH awareness processes and safeguarding activities an active and effective feature of public policy, with a high degree of positive outcomes. This resulted from a re-thinking that began in 1996. The strategy has changed public awareness and practical work in various aspects of life, including culture. Being active in learning about and inheriting the broad knowledge and experiences in ICH safeguarding, Vietnam has been developing its safeguarding activities. A legal framework for safeguarding ICH has been developed step by step and gradually completed and integrated into the common viewpoints of humanity.

The LCH was promulgated in 2001 and came into force in 2002, has recently been revised to be in line with real-life conditions. In particular, due to the recognition of the importance and significance of the 2003 Convention on the Safeguarding of ICH of UNESCO, Vietnam has become one of the first 30 countries to accede to this international convention in 2005. This is considered a landmark that has a positive influence on the LCH which was amended in 2009 to adapt the spirit of the 2003 Convention.

Subsequently, the system of legal documents have been improved and finalized such as:

- The Resolution Guidelines in the Implementation of the articles of the LCH, amendment of some articles of the Law detailing the safeguarding and promotion of the ICH (2010);
- The Circular Guidelines in the ICH inventorying and the preparation of scientific dossiers of ICH elements to be included in the National List of ICH (2010);
- The Resolution Guidelines in granting the title of “National Artisan”, “Excellent Artisan” in the field of ICH (2014);
- The Resolution Guidelines in granting the title of “National Artisan”, “Excellent Artisan” in the field of crafts (2014);
- The Resolution Guidelines in supporting for “National Artisan”, “Excellent Artisan” who have low incomes or disadvantaged circumstances (2015)

In general, the policy and legal document system has been added and revised so that it meets requirements of the reality of the diverse and ever changing cultural life.

Chapter II: Overview of traditional crafts in Korea and Vietnam

1. Context of traditional crafts in early modern period to the present and its basic characteristics

1.1. Korea

Through the process of understanding traditional lacquer craft, the paper has generalized some characteristics of traditional crafts of each country based on the context of modern times to see the orientation in the implementation of safeguarding measures.

Korea's traditional crafts had a harsh period of history before being recovered as brilliantly as today. It can be said that indigenous crafts are one of the most prominent features of Korean traditional culture. The mention of Korean crafts sheds much light on the nation's cultural heritage. Whereby, "crafts" signify more than lacquer boxes or mother-of-pearl inlaid cabinets, for craftsmanship is associated with the national characteristics and reflect the aspirations of both producers and consumers.

During the Japanese occupation, Korean crafts suffered great losses. The modernization process is particularly chaotic and as a result Korean crafts have suffered more than other areas of society. The introduction of modern manufacturing machinery from the West has greatly reduced traditional Korean crafts. This trend was exacerbated by the notion that traditional crafts is an obstacle to modernization. Under the siege of Japanese colonialism, the process of modernization in Korea has also appeared certain restrictions. Most importantly, they were unable to develop an independent work force capable of applying their craft traditions to modern society. Since the design process has been given priority over manual skills, Korean crafts cannot be accommodated in modern society.

But the outlook has changed since the liberation of Korea. Their crafts have undergone a great change when crossing the threshold of coming to a new era. Leaving the ruins of the Korean War behind, universities quickly established crafts departments which had applied systematic education that reflected the main trend of modern crafts. However, the appearance of industrial designs on crafts products has reduced its social role. This era is characterized by the creation of a national crafts department, the founding of various organizations devoted to traditional crafts and an increase in popularity of special regional goods.

It was not until the 1970s that a change of perspective on all aspects of Korean traditional culture helped systematically preserve and develop traditional crafts to avoid disaster stands on the edge of the disappearance after modernization. Accordingly, the government has officially provided support to talented artisans by designating them as "Important Intangible Cultural Treasures" or "Human Cultural Treasures" with a long-term goal of preserving traditional knowledge. Around this time, some artisans of lacquer craft as well as the mother-of-pearl craft both established galleries for traditional works.

The '80s was a period of time that created the most influential turning point for Korean crafts which was called formalism. Not only do artisans apply this trend to their products, but universities are also affected because it leads to the development of teaching curriculums related to it. But how much attention is paid to purely formal works, Koreans have little interest in making traditional crafts for daily practical use. That problem has bothered the community of craftsmen and artisans, so they began to care about the revival of products more suited to everyday life. As a result, the small workshops where the production and provision of life are produced within the college craft majors, and are well received by a wide range of societies. Thus, the period from the late 1980s to the present, the presence of this new trend has both caused the withdrawal of formalism and opened the movement towards practical crafts. It has attracted the participation of prominent artists, even young people, and has since gained broad support from consumers and cultural circles.

Combined with the insights in the learning process, the Korean crafts industry can be described as a small, manual

and labor-intensive industry. National identity always accompanies its own tradition and history as the most noticeable element. On the other hand, it also has high interdisciplinary connectivity to various departments, especially in areas such as agriculture, tourism, design, etc. And finally, Korea's crafts industry is considered a cultural industry, which is directly proportional to the income and cultural life of its contemporaries, is rapidly growing in demand.

1.2. Vietnam

Vietnam's crafts have a long tradition of being associated with wet rice civilization, in which the Red River delta is the cradle of Vietnamese crafts. A few crafts villages are scattered in the highlands and deltas of the Central and the South where there is a slight difference in traditional crafts. Vietnam is unusual in that its industries are not entirely concentrated in the cities. Although villagers of the Red River delta give precedence to growing rice, they began very early on to integrate industry and crafts into the rural economy. And then they formed crafts villages which operate manually based on the specific trade relationship between the city and the village.

Since their earliest beginnings, crafts of the Red River Delta have been integrated within longstanding networks connecting them to the capital, through the Quarter of the "36 Streets" or "36 Guilds" (in Ha Noi City), to areas where raw materials are extracted and to domestic and foreign markets. In the 17th century, this quarter was organised around individual streets, each specialising in one specific type of goods produced in craft villages situated in the Red River delta or around West Lake, near the capital. In fact, there are about a hundred streets but 36 were chosen for being a good number and each street was named after the goods it sold. This trading system that connected the Imperial capital to villages of the Delta and closer suburbs triggered the countryside's process of urbanisation and brought about Ha Noi's economic boom. This integration was a two-way process and has continued to this day, meaning that the countryside certainly fed the city, but commercial relations also brought money to the countryside. (Lam Khe and Khanh Minh, 2010).

In areas where ethnic minorities live, crafts are particularly important. For a long time, ethnic groups have been self-sufficient, so villages have to form different crafts to meet the demands of economic, cultural and social life. However, the paper cannot cover these subjects due to the wide ethnic diversity in Vietnam but only on the Red River delta.

After 1954, individual production was banned and villagers were made to become members of agricultural or craft co-operatives to reinforce the country's industrial potential. In 1963, they began to participate in the war effort by producing commodities both for the daily life of the domestic population and for the vast consumption markets of socialist countries and were integrated within the collectivist system. The crafts industry then experienced two contradictory trends: production was reduced in certain sectors as a result of the ban on individual production, while it increased via craft co-operatives in sectors under tight state control. It was no longer possible to practise craft and agriculture jointly, as had been the custom. Craftsmen lost their small plots of land upon becoming co-operative members. Luxury items were used to tribute to China or to supply the wealthy middle classes, which had lost the market after the revolution. Production of luxury goods was rekindled when the Eastern European markets opened to cultural and decorative goods. The state employs master artisans, responsible for taking orders and marketing raw

materials and commodities.

However, due to disorganisation, mismanagement, lack of quality control and, more crucially, the low wages paid to co-operative members, the wealth of know-how passed on to farmers by master craftspeople failed to be profitably exploited. Famous artisans were unable to make full use of their talent and creativity, as the co-operative could only duplicate models imposed by the state. In the context of Renewal period (1986) and its opendoor policy, craftsmen would either have to find new markets by themselves. Some villages managed to adapt to the new context, depending on the nature of their activity and on artisans' personal history and social networks (especially relations with the merchants of the Quarter of the 36 Streets). In an effort to escape the bankruptcy of co-operatives, the emergence of trade liberalization and the middle class in the late 1980s pulled craftsmen out of the mud.

Since Renewal, the village crafts has been revived, followed by the resurgence of private enterprise, and the implementation of government policies has promoted the development of non-agricultural rural activities. At the same time, rich architectural and cultural heritage was also restored after decades of disparagement. Festivals and rituals in honour of guardian spirits and patron saints of crafts have been rehabilitated. This highlights the vitality of the intangible heritage of villages, which for centuries acted as a cohesive force between city and countryside.

The aforementioned process of traditional crafts in Vietnam has shown that it is characterized as an indispensable industry throughout the country's long history. Such recognition comes from the fact that it has been formed, existed, developed continuously and its concentrated production process has created respectable crafts villages and streets. In addition, it also demonstrates community connectivity, cooperation and assistance in production with a healthy competitive spirit. Thanks to many generations of talented artisans and skilled craftsmen, the technique, skills and know-how of the crafts are highly stable and ensure traditional elements. Another reason for the existence of traditional crafts is the ability to contribute to the maintenance of the material and spiritual life of its communities. (Bui, 2002).

2. Perspective on traditional crafts and safeguarding goals

2.1. Korea

In classifying the manifestations of ICH, Korea did not refer directly to traditional crafts but instead to the phrase "traditional skills concerning crafts". In Korea, the concept of crafts can be defined in many different ways but according to Article 2.1 of the Craft Industry Promotion Act, crafts are defined as "the work or ability of making handicraft goods (including manual work to which a mechanical manufacturing process is partly added) in pursuit of functionality and decorativeness based on techniques, skills, materials, patterns, etc., in which cultural elements are reflected". (MCST n.d.). These crafts features have a wide range of characteristics, including their value, popularity, and artistry.

Thence, traditional crafts can be defined as the skills needed in many different methods to make products that are used for each appropriate profession based on the skilled techniques that have been passed down through generations.

This is easily recognizable when one looks at crafts in the sense that a series of production actions follow a principle of production. It can also be said that traditional crafts is the accumulation of ancestral wisdom through which people can identify their own cultural sensitivities, artistic qualities and aesthetic tastes.

Korean crafts are mainly divided into three categories:

- The first category includes modern artistic craft activities related to crafting raw materials with priority and it focuses on artistic value rather than function.
- The next category is crafts that meet the development; distributed and consumed by mass production in the direction of function and beauty to suit the common tastes of the community.
- The last category is traditional crafts that adhere to traditional rules from form, material and the use of manual techniques as well

In short, the transmission crafts are identified as the element included in the National Intangible Cultural Heritage in Korea. Any craft is dualistic in terms of cultural as well as industrial factors when evaluating functions, skills, techniques or indigenous raw materials handed down from the past. That means the skills needed for traditional crafts are not merely safeguarded, but are recognized as cultural resources to reflect the historical nature of traditional crafts and needs of contemporary life so it impose industrial values.

It can be seen that the goal of Korea is to promote the pride of the successors in traditional crafts and to contribute to transmission activities by creating excellent crafts and at the same time promoting distribution of products by branding high quality goods for them.

2.2. Vietnam

In Vietnam, sub-crafts, second-crafts, handicrafts or small-scale handicrafts are different name when it comes to the concept of traditional crafts. Its owners are mostly rural workers mainly engaged in agriculture, during the end of the crop, they engage in crafts to meet daily expenses. It also contains the knowledge and techniques and craft production methods that have undergone a certain historical length to be considered traditional crafts. Vietnam has applied the classification method of the Convention to traditional crafts field in order to have appropriate protection activities and distinguish it from modern one.

Traditional crafts is often understood and emphasized in the physical form of the domain in which ICH is expressed. However, the focus of the Convention is not on such products, but on the skills and knowledge that are considered important for the continuity in making them. Consequently, ICH experts assessing efforts to safeguard and promote traditional crafts does not need to focus on preserving the products (except for their beauty and rarity) but rather creating conditions that support holders to continue producing kind of crafts, as well as passing on their skills and knowledge to others, especially younger members of their own communities.

Traditional crafts can be expressed in many forms: the art of decorating and creating ritual objects, clothes, jewelry, production tools, living tools, musical instruments, etc. One of its characteristics is its reliance on specific natural

resources, which are difficult to obtain due to climate change and environment or land conversion to agricultural purposes. As social conditions or cultural tastes change, the meticulousness of products that previously required complex manual production may become simpler. Faced with the rigors of traditional crafts, the younger generation tends to look for other jobs that are paid higher or less demanding in factories or service sectors instead of spending time to learn crafts for many years. Moreover, many traditional crafts have a trade secret that should not be taught to the outside. If family or community members are not interested in learning it, such knowledge can disappear because sharing it with strangers violates tradition by their beliefs.

Experts and researchers emphasize the view that the goal of safeguarding is to support the transmission of knowledge and skills related to traditional crafts to help ensure that it continues to be practiced in their community, provided livelihoods for holders and reflected creativity and adaptation. Thus, strengthening traditional and local markets for products and developing new markets is also one of the measures to safeguard traditional crafts that Vietnamese authorities always give priority to implement.

Chapter III: The case study of the traditional lacquer craft

1. Background of the traditional lacquer craft's history

1.1. Korea

Korean lacquer artists have said that there are two terms used for lacquer. The Korean word “ottchil” refers to lacquer in which “Ott” is the sap of the lacquer tree and it will be used to lacquer after refining and processing into a specific basic material which is called “chil”. (KCDF n.d.). As such, the two characters are put together as “ottchil” and generally refer to lacquer. Meanwhile, there are also people called lacquer “chilgi” in which the term “chiljang” is used to refer to the craftsman who creates lacquerware by applying lacquer or refined resin of lacquer tree to various objects. (CHA, Chiljang (Lacquerware Making) n.d.). In the article “Ottchil, Lacquerware craft of Korea” published in ICH Courier, Prof. Chung Hae Cho (Pai Chai University) said that: “It is impossible to pinpoint when lacquerware crafts started in Korea or the path by which it entered the culture, as no documents of its origin exist. However, Bronze Age artifacts indicate that lacquerware had been in common use around the late Bronze Age or the third century BCE at the latest.”. (Chung n.d.).

Korean lacquer art has been applied to increase the life of an object and to express the dignity of those who used it. Lacquerware began to develop into an art form during the Nangnang period (108 BCE - 313 CE) and progressed further in the Silla Kingdom (57 BCE - 935 CE). The ancient Koreans used lacquer art to produce a variety of objects such as daily items, military supplies and boats, vessels used for religious events. Some of these lacquered artifacts were elaborately decorated with a variety of symbolic motifs including auspicious characters, representing the ideals

and aspirations of Korean people in the past. (CHA, Chiljang (Lacquerware Making) n.d.).

During the old feudal times of Korea, all Korean lacquerware products were produced under state control. Red lacquerware was exclusively used in the royal court. Thus, lacquerware craftsmen were able to practice their crafts freely only from the modernization era onward (1860-1900). It can be said that every period of history, Koreans established their own style and technique in the art of lacquerware.

Throughout that history, Korean craftsmen have created a wealth of lacquerware artifacts in different genres, such as:

- moktae chilgi (wooden lacquerware),
- namtae chilgi (bamboo lacquerware),
- geumtae chilgi (gold lacquerware),
- pitae chilgi (leather lacquerware),
- jitae chilgi (paper lacquerware),
- hyeobjeotae chilgi (hemp lacquerware),
- chaehwa chilgi (colored lacquerware),
- pyeongtal chilgi (metal inlay lacquerware),
- najeon chilgi (mother-of-pearl inlay lacquerware). (Chung n.d.)

Among these, the najeon chilgi, which was developed in the Goryeo Dynasty (918 - 1392), has gained worldwide recognition for its outstanding artistic character. “Najeon” is an indigenous Korean term, and often combined with “chilgi”, lacquerware as mother-of-pearl inlaying has been applied predominantly on lacquered objects. (CHA, Najeonjang (Mother-of-pearl Inlaying) n.d.). Although lacquerware crafts had flourished as a point of pride for the nation in the past, its privatization in the modernization era led to harsh working conditions and a lack of skilled masters to train craftsmen. The greatest blow came during the Japanese occupation, which almost brought an end to Korean lacquerware crafts. Recognizing these challenges, the Korean government has taken concrete actions to help the traditional lacquer craft to maintain and develop until now.

1.2. Vietnam

The term “s.n m.i” (lacquer) in Vietnamese is a way to call the combination of paint material (s.n) and polishing technique (m.i). The paint is extracted from the lacquer tree which often grows in the Vietnam’s Northern Midlands, especially in Phu Tho province. Based on archaeological findings, lacquer craft in Vietnam was quite early in the Dong Son cultural period and thrived during the feudal independence period.

In the Dinh dynasty (930 - 950), Vietnamese people knew how to use the sap of the lacquer tree to paint boats. In addition, they continued to use sap to cover household and worshiping items made of wood, ceramic to increase the durability and then gradually developed into decoration by drawing a number of motifs, patterns, and natural landscapes to make the products more unique. Throughout many feudal dynasties, many antiques, wooden or earth statues with illumination that are still preserved. It was not until the reign of King Le Nhan Tong (1443 - 1460) that

Mr. Tran Thuong Cong was honored as the first master of this profession. His practitioners spread everywhere to set up guilds, skilled workers were selected by the imperial court to decorate the interior of the palace. Currently, the ancient capital of Hue is considered to be the place where the vestiges and artworks on lacquer are still fully and systematically preserved. It can be said that lacquer craft has provided extremely unique painting materials which have become a landmark discovery to improve the technique of traditional Vietnamese lacquer craft into the art of lacquer painting.

Traditionally, lacquer paintings often use materials of lacquer craft such as: paints with the color of “c.nh gi.n” (cockroach’s wings), “then” (black) to make an adhesive material while the color of “son” (red), silver/gold leaves and pearl-shells are used to paint on “v.c” (black canvas). In the early 1930s, the first class of Vietnamese painters studying at Indochina Fine Arts School explored and discovered many special materials such as egg-shells, snail-shells, bamboo to apply it in the polishing technique which created a new unique lacquer technique, and then created truly valuable lacquer paintings. It is often noted that lacquer painting has some “paradox” features. If the painter wants to dry the surface he has just painted, he must keep it in a box that is airtight and has high humidity. To see the painting, he had to polish it again and again to make the image appear. (Vietnam’s Ministry of Culture, Sports and Tourism, 2016).

Most painters agree that lacquer painting technique is difficult and random; therefore, even many experienced painters get big surprise to see the lacquer paintings after polishing. Talking about lacquer craft, there are some lacquer craft villages, despite experiencing many negative changes, but in general this craft is still respected by the craftsmen and it is also appreciated more than some other crafts.

2. The brief process for making traditional lacquerware

2.1. Korea

The lacquer tree, called “otnamu” in Korean (ot, lacquer; namu, tree) is native to Korea. There are two major species, “otnamu” (*Rhus vernicifera*) and kae-otnamu (*Rhus trichocarpa*), distributed throughout the country in areas with abundant sunshine and moderate temperatures (not so extreme as to freeze the bark of the tree in winter). In the past, lacquer trees can be found in the Chilgok (Northern Gyeongsang province), Namwon (Southern Jeolla province), Okcheon (Northern Chungcheong province), and Wonju (Gangwon province) - where climates, topographical and geological features are suitable for them. Today, most lacquer trees are grown in Wonju, Okcheon and Namwon. (KCDF n.d.).

The method of harvesting the sap is relatively simple and differs from that practised in China and Vietnam. The tools used in harvesting are relatively simple in shape and few in number: sickles to peel and scrape the bark, knives for cutting and scooping, two-pronged hooks, spatulas and collecting buckets. Lacquer sap is divided into Chochil (the first lacquer), Seongchil (high season lacquer), Malchil (the last lacquer), and Dwitchil (postseason lacquer) according to when it was collected. Chochil is the sap collected from mid-June to early July, which contains a high percentage of moisture as it overlaps with the monsoon period. It dries well, but the resulting color is darker and less transparent. Seongchil is collected from mid-July to late August, during high summer temperatures, making it high quality and

profuse. Malchil is collected from early to late September and is used in the making of wet Hochil (lacquer glue) and Tohwechil (clay lacquer), as it contains the least amount of moisture. Dwitchil is collected from late September to mid-October and used after mixing it with better quality lacquer as its moisture contents is very low. (KCDF n.d.).

The history shows that the traditional Korean lacquer was also very diverse and rich in genre. This paper will only briefly describe the process of making a lacquer product with a “najeonjang” technique, in which the general technique for surface treatment prior to mother-of-pearl inlays is used in most common wood-based lacquerware. The “najeonjang” technique is mentioned here to confirm that Korean lacquerware without mother-of-pearl inlaying is an unthinkable and its popularity is not to be debated.

After harvesting, raw lacquer must be refined before it can be used. Typically, a lacquer craftsman will refine himself to remove impurities and create a fine particle liquid. Creating lacquer works is always a laborious process whether in Vietnam or Korea. The items used for lacquer are called “soji” which are very easily processed materials as well as paints such as wood, bamboo, cloth, paper, clay and metal. For “najeon chilgi”, Korean people often use wood-based.

The first process is to smooth the wood surface. Craftsman trims the roughness on the surface and the sharp edges. The wood is sandpapered along the grain, so as not to leave traces. Depending on the roughness of the surface, the craftsman then applies finer sandpapers in progression. Next, the lacquer is built up in many coats, requiring lacquering, smoothing, and drying over and over again. A layer of hemp cloth is then placed on the surface and fastened on it with a mixture of raw lacquer and rice glue. Craftsman combines raw lacquer with clay to paint on the surface of the object and then smooth it when it has been dried. At the end of the first lacquer process, the object is painted with a layer of black lacquer.

In order to produce a lacquer work inlaid with a mother-of-pearl design, the craftsman must create a shape that needs decoration. He attached the existing paper motif to the nacreous piece and skillfully cut it with a saw into thin pieces. By using heat, each piece of nacre will be attached to the surface of the lacquer product. The nacles are stylized when the craftsman uses the “cracking technique” to create cracks.

In turn the layers of lacquer and the mixture of raw lacquer and clay continue to be applied onto the surface of the nacre. The nacre design that is hidden under the paint will appear after rubbing. Craftsman will apply 3 more layers of lacquer to increase the durability of the product before final scraping. After the final coat, the object is vigorously polished. (Lee 2019).

2.2. Vietnam

Meanwhile, traditional Vietnamese lacquer is made from the milky sap procured by tapping the lacquer tree (“c.y s.n” - *Rhus succedanea*) which is often confused with Sumac, a Chinese cousin. During the Nguyen lords in the feudal period, resin was exploited from forests in areas such as Quang Tri, Quang Ngai, Nam Dong (in Thua Thien Hue province), later in Phu Tho and Vinh Phuc (Northern Midland) where there are resins with a lot better quality. Resin is collected in the same way that latex is taken from rubber tree: incisions are made in the trunks of the trees with containers attached beneath that must be emptied regularly. The natural resin (“s.n s.ng”) is then decanted, purified

and can be tinted. Therefore, the material obtained (before adding colour) is usually black (“s.n then”) or brown (“c.nh gi.n” - colour of cockroach’s wings). A byproduct of pure lacquer is used for smoothing surfaces to be lacquered or create a waterproof layer for items.

To create a complete lacquer product, artisans have to go through many elaborate, meticulous processes, with an average time of about six months. Just mentioning the time to create products is also a challenge for those who do not really love and love this craft. Because of its thoroughness, traditional lacquer is of great use for a long time, sometimes even longer than the existence of human life (about 70 to 200 years).

In the past, Vietnamese lacquer has the three most common types: “s.n quang” (varnishing lacquer), “s.n th.p v.ng/b.c” (red/black lacquer with gold/silver inlaying) and “s.n đ.p n.i” (relieving lacquer). Type “s.n quang” includes items made of bamboo and wood which are varnished with a thin layer of paint, lightly dyed, quite common in folk. The type of “s.n th.p v.ng/b.c” is only found in noble, well-off families, temples, especially at tombs or royal palaces. The most famous and unique is the “s.n đ.p n.i”. It is basically the same as the “s.n th.p v.ng/b.c” but the details used for relieving are mixed with a mixture of rock powder, coal ash or paper starch, depending on the product that is used appropriately. It is found in imperial palaces with more detailed and extremely subtle pattern.

Just like Korea, Vietnamese traditional lacquer is still maintained with many diverse genres, techniques and materials that have created the characteristics of each craft village. Hence, the general principle in the process of forming a traditional lacquerware will be covered in this paper.

A lacquer product is made up of the following main materials: wood base, lacquer, color, gold/silver leaf and other materials (eggshell, mussel shell, snail shell, scallops powder, etc.). The main stages include: “b. hom v.c” (reinforcing the product), decoration, rubbing and polishing.

The first process is the “b. hom v.c”. From a rough block of wood (an object to be painted), the craftsman combines alluvial soil (can use stone powder) and “s.n ta” (raw lacquer) into a mixture which is pounded to form a new paint used in filling the gaps in the wooden surface. After each layer of paint on wood, there is a layer of natural paper (or cloth). Craftsman must also fix the wood by creating a brace to keep the paper/cloth layer from tearing. The block of wood is dried out and then used the previous paint mixture to cover both its front and back surfaces. This stage is to protect it from being waterproof, termite-free, and not dependent on the environment for shrinkage.

The next part is to decorate the product. For the type of “s.n th.p v.ng/b.c”, this is a bit simpler: craftsman just needs to paint a motif of “flying dragon, dancing phoenix”, apply gold/silver leaf on it and paint on a layer of “c.nh gi.n” colour and polishing. For artistic lacquer products, it is much more complicated, the processes also depend greatly on the creativity of craftsmen. When the product has been polished, craftsman wants to inlay (eggshell, mussel shell, snail shell, ect.) on the product, they have to chisel the wood according to the outline, inlay the material on the product and then dry it. Then there is the decoration and coloring.

When the above process is completed, the craftsman takes the product to the humidification chamber for dry paint and then paints another layer of “c.nh gi.n” colour. Over time drying the product, he brings it to rubbing and polishing smoothly. Because the shadow of the image as well as the decoration shape inside the product are very deep, the craftsman has to sharpen it many times. Until now, the principle of final polishing has nothing to replace manual methods. That is the unique point of Vietnamese lacquer. The success of lacquerware depends greatly on the final

process. Some of the tools used for rubbing and polishing include: crushed wood charcoal, tangled hair, “chicken liver stones”, etc. (Vietnam’s Ministry of Culture, Sports and Tourism, 2016).

3. Experience from the application of management systems

3.1. From the traditional lacquer craft

3.1.a. Korea

Referring to the traditional Korean lacquer craft, it is impossible not to mention Tongyeong City (South Gyeongsang Province), which is home to modern-day artists and also the heartland for traditional artisans. Founded in 1604, the Naval Command for the three southern provinces of the Joseon Dynasty (in Tongyeong) gathers the best craftsmen in the country to live in the area of twelve famous crafts workshops. Tongyeong’s traditional lacquer craft are extremely beautiful by the subtleties that are created by the skillful crafts of artisans enough to captivate anyone who watches them. As such, Tongyeong can be considered the origin and nurturing of traditional lacquer craft as well as mother-of-pearl inlaid lacquer craft.

After the end of the Joseon Dynasty, craftsmen began to apply various Japanese techniques that they had learned from the Japanese during Japan’s presence in Korea. Since 1945, elder craftsmen started to establish schools in traditional lacquerware centers, including Tonggyeong. There was a period when lacquerware workshops had to stop producing altogether because of the Korean War. The war just ended, lacquerware crafts began to restore their reputation across the country.

In the 1960s, the Korean economy began to fly high, lacquerware crafts became a symbol of wealth. On that basis, Najeonjang (Mother-of-pearl inlaid lacquerware making) was designated as the Important Intangible Cultural Properties of the Republic of Korea Government early on, while Chiljang (Lacquer work) was assigned to this list in the 2001. (KOSIS). In 1964, the Government began designating skilled craftsmen in the field of ICH in the same way as tangible heritage. By the end of June 2019, five artisans have been designated as “Human Cultural Property” in the field of lacquer craft, and have been given teachers and teaching assistants, along with degree candidates, to assist them in educating and training students. (CHA, State Intangible Cultural Property). These designated persons and their assistants earn monthly Government subvention in accordance with the relevant legal documents. This system is a prerequisite for the transmission the traditional techniques and it has attracted the attention of communities that hold and practice traditional ICH. There are many crafts faculties in universities and colleges but only a few offer traditional crafts courses.

Since the 1980s, the change in perception of the importance of traditional crafts has caused these educational institutions to carry out teaching in this field. Today, not only universities and colleges but also high schools offer lacquer courses which combine traditional elements with creative modern art. The Korean Cultural Heritage Foundation (KCHF) - a special organization established under the CHPA, also plays a very important role in preserving

and transmitting traditional techniques as well as raising awareness and knowledge of the community in the ICH field. For traditional lacquer craft, this organization has many activities to research, collect and exhibit traditional Korean lacquerware, and manage the operations of crafts workshops as well as dug out folk crafts related to lacquerware from historical sites.

In addition to facilities such as schools, the KCHF offices including the Training Center for Important Intangible Cultural Properties and the Korea Cultural House are spaces for the ICH transmission activities of traditional lacquer artisans. At those places, they describe a process of making craftwork and show the completed work to the general public, and transmission education of crafts is performed. All of these transmission and education activities have formed a team of professionals and practitioners with significant knowledge of traditional lacquer craft. They have formed groups and organizations such as the Korea Lacquer Craft Association, which regularly carries out projects related to academic research and exhibitions to promote lacquer craft in Korea.

Besides, relevant government agencies also have programs to promote traditional lacquer crafts by holding annual industrial art exhibitions and awarding fellowships to artisans. The prizewinners from these exhibitions can thus promote their image and reputation publicly. Finally, to solve the problem of raw materials, the Okcheon Special Lacquer Industry District has been designated to expand the distribution of lacquer plants and lay the foundation for the revival of the lacquer industry.

3.1.b. Vietnam

According to the latest inventory report, traditional Vietnamese lacquer craft is now being practiced in craft villages such as: Ha Thai, Son Dong, Boi Khe, Chuon Ngo (Ha Noi City); Cat Dang (Nam Dinh province) and Tuong Binh Hiep (Binh Duong province). (Vietnam University of Fine Art 2016). As mentioned, archaeological findings show that lacquer craft in Vietnam dates back to the Dong Son culture and thrived during the feudal period with products primarily serving the noble class and religious activities as well. Through many ups and downs, some lacquer craft villages have lost their professionals but in general it is still respected and preserved in the mind by experienced craftsmen.

Before 1945, the lacquer craft transformed itself into an art form because of the new conception of technology and materials that gave it development opportunities in Southern Vietnam. Since then, the products have been more commercial than the needs for worship or decoration in religious and belief constructions in Northern Vietnam. By the 1960s, lacquer craft villages in the North also formed production cooperatives for export to socialist countries. In the period of 1975 - 1990, the lacquer craft villages nationwide produced mainly for the Soviet Union and Eastern Europe markets, although there were occasional production interruptions due to the collapse of socialist regimes in these countries.

From the mid-1990s until now, lacquer industry has recovered, due to the demand for religious and belief constructions and export markets. In addition to promoting local economic development, creating jobs, utilizing labor in leisure time, stabilizing social security, lacquer products are also valuable to introduce the culture and regional characteristics. Especially, most of the craft villages still retain the custom of worshipping their ancestors of the profession as a way of gratitude to those who have had the merit of teaching this craft to the villagers and helping the

community to sustain themselves.

Recognizing the urgency of preserving and safeguarding this element, local cultural management agencies have collaborated with research institutions to conduct an inventory and documentation of it to be included in the National List of ICH. Accordingly, the lacquer craft in Tuong Binh Hiep village (Binh Duong province) and Cat Dang village (Nam Dinh province) are included in the National List in 2014 and 2016 respectively. (Viet Nam's Ministry of Culture, Sports and Tourism, 2019). Vietnamese Government hopes the designation will raise public awareness of the importance of ICH in the context of traditional elements slowly sinking into oblivion. Up till now, there have been 9 lacquer craftsmen conferred the titles of “National Artisan” and “Excellent Artisan” by the President of the Socialist Republic of Vietnam. The recognition of artisans affirms Vietnam’s policy position with people who have merit in preserving the national cultural heritage, and at the same time honoring and encouraging them to contribute more in safeguarding and transmitting ICH in the community.

In the past, keeping secrets in lacquer craft was respected and kept confidential, which was only passed down in families and lineages. However, the career awareness in crafts villages has been more open that has helped the number of skillful craftsmen is expanded. The main reason is that people who hold all the quintessence of the crafts are getting older and some of them have passed away.

Regarding transmission, apart from traditional oral methods, there are also other forms of formal training. Vocational schools, colleges and universities have applied lacquer professional training as well as art creation using traditional materials and techniques. Famous training institutions include:

- Vietnam University of Fine Art,
- University of Industrial Fine Art,
- Ho Chi Minh City University of Fine Arts,
- Ha Noi General Vocational College,
- Binh Duong Fine Arts - Culture College

Among them, the highlight is the Vietnam Fine Arts University, which has a tradition of research, teaching and creative lacquer art with many artists having famous lacquer works. Compared to before, the vocational training problem in lacquer villages is still limited but has increased in scale, developed in various forms, contributed to equipping practical knowledge in a rigorous scientific curriculum to create more in-depth knowledge about the profession to improve craftsman life. The community of practicing artisans also establishes Associations to regularly exchange occupational skills and share difficulties to promote the development of the profession. The problem of the raw materials used for this craft is considered to be quite abundant in Vietnam. Even the output of lacquer sap is sufficient for export. Tam Nong district (Phu Tho province) is the place with all suitable conditions for the development of the lacquer tree which has brought economic benefits to indigenous people in many times. (Vietnam University of Fine Art, 2016).

3.2. To the traditional crafts

3.2.a. Korea

To safeguard traditional crafts, Korea has approached them in terms of preservation, transmission, utilization, and the responsibilities of the regulatory authorities in each area. The Cultural Heritage Administration (CHA) and its agencies are responsible for implementing policies with a focus on preserving and transmitting traditional crafts. The CHA recognizes traditional crafts as a category of ICH and supports the preservation and transmission of it in the context of overall ICH safeguarding. The CHA established a mid-to-long-term plan for the preservation, transmission and utilization of ICH, including traditional crafts and management by annual action planning.

As an agency of the CHA, the National Intangible Heritage Center (NIHC) plans and implements detailed policies and activities related to the safeguarding of ICH according to its strategic and implementation plan. The Korea Cultural Heritage Foundation (KCHF), which is an affiliate of the CHA, operates some projects on the promotion and utilization of ICH elements with the National Intangible Heritage Center. (Dronji. n.d.).

The 2011 establishment of UNESCO Category 2 Center, the International Information and Networking Centre for ICH in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) is the highest profile example of the achievements gained through sustained international cooperation in the safeguarding of ICH. The establishment of the center will serve as a turning point in the effort to operate systems and activities for ICH safeguarding, facilitating regional cooperation in the safeguarding process.

In terms of modernizing traditional crafts, the Ministry of Culture, Sports and Tourism (MCST) emphasizes its industrial aspects. Since traditional crafts were also regulated as part of the cultural industry in the Framework Act on the Promotion of Cultural Industries (1999), an awareness of the industrial value of utilization and promotion has become popular. In 2013, the MCST released the report “Measures to Promote the Craft Industry”, providing an opportunity to highlight the future value of traditional crafts. In an effort to promote the industrialization of crafts among traditional cultures, the Craft Industry Promotion Act (2015) was enacted and craft related concepts were included with a support system for the craft industry. Based on this Act, the Craft Culture Industry Promotion Plan (2018 - 2022) was established in 2017. The Culture and Arts Promotion Act (2016) also mentions craft promotion as one of the cultural industries.

In particular, the Korean Craft and Design Foundation under the MCST regularly that implements a variety of projects for the purpose of living, industrializing, and globalizing crafts. It can be realized that the interoperability between the ministries’ legislations not only focuses on the industrial value of crafts, but also on the value of craft’s modern functions and the creative succession of tradition. As sociocultural tastes changed as a result of industrialization and modernization, the demand for traditional crafts reduces, making it more difficult to find successors in this area. It is becoming increasingly difficult for traditional crafts which are mainly involve manual labor and are used as a way to maintain the competitiveness as well as self-survival in markets due to their production methods and management structure. Therefore, the Korean government has issued various support systems and measures to safeguard traditional crafts, most notably the designation of ICH elements and recognition of their holders.

As of November 2019, the ICH designation system has designated 52 elements require traditional skills on a total of

146 ICH elements of country. (KOSIS n.d.). Based on the CHA statistics, the number of successors of these elements is 744 people including holders (67), assistant instructor for successor training (48) and certified trainee (629). It also recorded the number of honorary holders is 6 people and successor scholarship recipients is 48 people. (CHA, State Intangible Cultural Property n.d.). Besides, Korea has an apprentice-style human transmission system with a multi-level to transmit all National ICH elements, including traditional crafts.

Currently, the Korean Government is still providing financial support to successors to promote the training of traditional crafts. The subsidies and allowances awarded for the transmission of the National Intangible Cultural Heritage funded by the State. It is intended to cover the expenses required for the transmission of traditional crafts by having a designation holder take charge of training that was originally the State's implementation. But the financial support is only seen as a living expense because the holders are getting older and struggling economically.

The learning education centers for National Intangible Cultural Heritage were built with the support of the Korean Government with the goal of encouraging successors by giving them a stable transmission space around the sites of ICH in each region, in parallel with promoting traditional culture through providing the general public with the opportunity to experience training activities.

3.2.b. Vietnam

In Vietnam, the management of the ICH is approached from the top-down, starting from the highest level of the Prime Minister before reaching the Ministry of Culture, Sports and Tourism at the central level and finally to grassroots level. The Department of Cultural Heritage (DCH), under the auspices of the Ministry of Culture, Sports and Tourism (MCST), is responsible for state governance of ICH at the national level. At the local level, the Provincial Department of Culture, Sports and Tourism is in charge of managing the ICH in its territory. Currently, each of the sixty-three Provincial Department of Culture, Sports and Tourism has established a unit or division in charge of ICH. The Vietnam Institute of Culture and Arts Studies, the Vietnamese Institute for Musicology, the Institute of Cultural Studies, the Vietnam Association of Cultural Heritage, and the Association of Vietnamese Folklorists are among the institutions responsible for research, collection, documentation, and capacity building for the safeguarding of ICH.

Because of the specific characteristics of the administrative system, the orientations of the Party and the State play a very important role. For this reason, the "Strategy for Cultural Development up to 2020" approved by the Prime Minister in Decision No.581/QD-TTg (2009) is the valuable legal document that affects career to safeguard ICH in Vietnam in recent years. Accordingly, agencies and organizations involved in the task of safeguarding and promoting cultural heritage proceed to formulate their own strategies. This is also implemented in accordance with the above management form, i.e., the MCST, which at the next level will assign subordinate units in its field of management by issuing legal documents equivalent to its level. It not only concretizes the orientations of the Party and State on the safeguarding and promoting of cultural heritage but also sets the main objectives, tasks and solutions; which is the basis for planning to be gradually implemented in the context of industrialization, modernization and international integration.

In the light of the Cultural Development Strategy, the activities of safeguarding and promoting ICH in general and traditional crafts in particular have made positive changes and many significant achievements. When the LCH amended and supplemented (2009) came into effect, cultural management agencies from the central to local levels have initially

determined the contents and forms of carrying out traditional craft inventories in the provinces, cities across the country. In 2010, the MCST issued Circular No.04/2010/TT-BVHTTDL which guides in the ICH inventorying and the preparation of scientific dossiers of ICH elements to be included in the ICH National List, and provided training on the ICH field nationwide through the DCH. Some provinces and cities have implemented inventories under the model: State - NGOs - Research Institutes/Universities or UNESCO - State - Community of Holders.

Cultural heritage elements in Vietnam will be classified as part of the inventory according to their current viability and their relative need of safeguarding or urgent safeguarding. This is very appropriate to the purpose of the inventory laid down by the 2003 Convention: “to ensure identification with a view to safeguarding”. It not only to clearly identify the quality and undertake classifying ICH (such as traditional crafts) but also to assess the values, challenges, and risks the elements face and to take immediate measures to ensure their existence and help them to last and flourish in today’s social conditions in a more active and sustainable manner. Based on the established legal orientations, many localities have expressed an interest in safeguarding and promoting traditional crafts, through a focus on inventorying and documenting scientific dossiers for them to be included in the National List of ICH, leading the list of localities including: Bac Ninh (5 elements), Lao Cai (4 elements), Quang Nam (4 elements), ect. By November 2019, 35 traditional crafts out of 301 ICHs were included in the National List of ICH. (Viet Nam’s Ministry of Culture, Sports and Tourism, 2019).

In term of honoring holders related to ICH filed, the Government has issued two resolutions to regulate the conferment of the title of “National Artisan”, “Excellent Artisan” in 2014, namely: the Resolution No.62/2014/ND-CP (under the MCST’s responsibility) and the Resolution No.123/2014/ND-CP (under the Ministry of Industry and Trade’s responsibility). Within its scope, the MCST has advised the President of the Socialist Republic of Vietnam to promulgate the Decision to award five holders who practice traditional crafts the title of “Excellent Artisan”. In the field of crafts, both traditional and modern, managed by the Ministry of Industry and Trade (MIT), there have been 21 “National Artisans” and 153 “Excellent Artisans” awarded the title by the President. Explaining the cause of this honor, the paper will clarify in the next section.

A year later, the Government continued to issue the Resolution No.109/2015/ND-CP providing support to “National Artisan” and “Excellent Artisan” who have low incomes and disadvantaged circumstances to treat them for preserving, safeguarding and promoting ICH. The ICHs of traditional crafts are included in the National List; its holders conferred with the State’s honorary title have aroused pride and strongly encouraged communities, authorities and society to pay attention and voluntarily participate in safeguarding traditional crafts, pushing strongly promote it, creating additional momentum in the socialization of safeguarding activities.

From 2011 to 2015, through the National Target Program on Culture, the Government invested in the goal of collecting, restoring, storing and promoting ICH with the total budget of support is 101.9 billion VND. Thereby, 12 typical villages have been supported for conservation, including traditional crafts villages. In some localities, traditional crafts villages have become attractive destinations for domestic and foreign tourists, creating a unique mark of the local ICH (Dong Ho folk woodcut painting in Bac Ninh, Lacquer craft of Cat Dang village in Nam Dinh, Pottery making of Cham people in Ninh Thuan v. Binh Thuan, Traditional embroidery of Dong Cuu village in Ha Noi, ect.), contributing to local economic and social development, especially in the field of tourism and services, improving community life.

Chapter IV: Discussion

1. Discussions

As stated earlier, this paper approaches traditional lacquer craft as a representation of traditional crafts in collating protective measures in Korea and Vietnam. At this element, the public easily recognizes interdisciplinary factors such as industry, agriculture, tourism, etc. It actually used to confuse the governing bodies by the factors that make its existence, whether it is tangible or intangible. Even if it is seen as an element of ICH, the solution to the safeguarding policy is not a simple task. In the case of lacquer crafts, the most obvious manifestation is the industrial element because most crafts in general are greatly influenced by the industrialization and modernization revolution. In the cycle of the times, it also constantly changed its function from serving all aspects of daily living needs to an art form more symbolic than a lifeless object.

Going back to the story of the safeguarding system, Korea really did too well to safeguard its traditional intangible heritage as well as the holders have created, preserved and transmitted it. By a series of appropriate policies, Korea has pushed it to a new level close to the perspective of the 2003 UNESCO Convention. Such safeguarding efforts must include the designation of traditional crafts as the National Intangible Cultural Heritage, and issue policies for its holders. Not only focused on safeguarding, but Korea also paid attention to the promotion of it when establishing a stable environment to transmit with the goal of creating extensive spread to attract successors. To be honest, the classification of the transmission system for Korea's National Intangible Cultural Heritage is a good model for reference. Moreover, the consistency in the implementation of policies is carried out radically by the clear identification of ICH of traditional crafts. The assignment of enforcement is also based on that which allocates each relevant management agency and its subordinate units to the right task and function. Consequently, although crafts is an interdisciplinary cultural heritage but what belongs to the ICH element is still under the control of the most specialized agency that is responsible for following up its duty.

However, to achieve these successes, Korea had to go through a process of reviewing, evaluating and properly recognizing their conservation views to suit the actual situation. In the past, Korea's basic principle in safeguarding ICH was to maintain its original state. All of the causes lie in the 1962 CHPA, which led the Korean Government to apply that principle in the same way as it did with tangible cultural heritage. They hoped it would help revive the national culture and restore the national identity that had been buried in the tragic history with the worst period of Japanese colonialism.

The principle of preserving the original state is clearly not agreeable when the characteristics of ICH are completely different from the concept of preserving tangible cultural heritage. It can be said that most countries encounter this situation when trying to make the model of tangible cultural heritage as an object to adjust and formulate the definition of ICH for a long time. If so, many problems will arise when applied because it will be occur the phenomenon of freezing ICH that always shows its dynamism in each period. Counting only traditional crafts, practitioners who are governed by this principle will have difficulty trying to innovate with tools, materials and functions in the face of

rapid change in all aspects of age. That context has required the traditional crafts to be recognized as a type of ICH that can adapt to a variety of changes, also means its ability to show dynamism. Thereupon, safeguarding measures for traditional crafts in which transmission is an important task requires a change of policy perspective to provide a basis for allowing the adjustment to those elements (such as innovation) with some age-appropriate factors instead of pursuing the old principle.

The maintenance of the old viewpoint in the policy of safeguarding ICH in general and traditional crafts in particular has been retained for quite a long time. In 2015, the CHA promulgated the Act on Safeguarding and Promotion of Intangible Cultural Heritage to mark the separation from the 1962 CHPA to enhance the self-sustaining power of traditional culture by reflecting international spirits and values under the 2003 Convention and taking measures to strengthen the social requirements of the ICH. It can be considered as a legal document closest to the spirit of the ICH Convention. The major changes that are thought to be beneficial to the safeguarding of traditional crafts include:

The first must mention the change from the principle of original state preservation to the principle of “intrinsic feature” preservation. Specifically, the principle of preserving the original state has been changed to “building up national identity, inheriting and developing traditional culture, and enhancing the value of intangible cultural heritages”. It demonstrates the maintenance and development of their intrinsic typical values instead of their outward appearance, reflecting the characteristics of its ever-changing in accordance with the sociocultural environment. The basis of this new principle stems from the 2003 Convention’s definition of ICH, in which the term “intangible cultural heritage” is described as covering “practices, representations, expressions, knowledge, skills as well as the instrument, objects, artefacts and cultural spaces,” and noting that “it is transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”. In other words, ICH is not simply fixed to a certain age or form but has dynamic and timely characteristics to change and recreate when it interacts with its surroundings. This is different from the old conservation principle which did not reflect the times.

Subsequently, new Act has expanded the scope of the ICH in its designation and classification to conform to UNESCO standards. If the 1962 CHPA primarily identified the ICH as “skill and performances”, it would now be specifically categorized so that safeguarding strategies could be easily applied. Regarding the designation of ICHs, the Act on Safeguarding and Promotion of Intangible Cultural Heritage has established the list of “National Intangible Cultural Heritage in Need of Urgent Safeguarding” and the list of “Intangible Cultural Heritage of Five North Korean Dos” next to two old lists in the CHPA (“Important Intangible Cultural Heritage” list and “City/Do Intangible Cultural Heritage” list). Regarding the creation of the list of “Intangible Cultural Heritage of Five North Korean Dos”, Korea believes that the two Koreas were once a country and now share common cultural heritage. They have been making their respective efforts in various ways to safeguard ICH. In a further perspective, experts hope that the provisions of goodwill embodied in this Act to common ICH will be the basis for defending peace efforts in the Korean Peninsula.

Another important change is the provision of the formal successor training should take place through the selection of university programs relating to ICH in parallel with existing apprenticeship-style training. In this system, the transmission will be promoted and supplemented the shortcomings of the system of the apprenticeship-style craft

successor system. With such a vision, it is possible to reduce the end of transmission of traditional crafts due to the impact of the decline in social needs and the passive transmission of family members.

Moreover, the Government is willing to provide direct assistance as a way to cover the required expenses by focusing on training relating to all designated National Intangible Cultural Heritage elements. The government also provides a legal basis for the policy of promoting traditional crafts and supporting the development of technologies such as raw materials, manufacturing processes, support for design and commercialization, and introduces transmission craft certification and a banking system (for direct purchase of the designation holders' made crafts). With the introduction of this Act, the Promotion Center of Korean Intangible Cultural Heritage within the Korean Cultural Heritage Foundation was established as an enforcement agency to promote ICH.

To be brief, the achievements of the current policy adjustment are shown by the specific results in the previous sections. For that reason, experts working in the field of cultural heritage in general and ICH in particular from many countries have been coming to Korea as a place to learn the best experience. In many scientific studies, Korea is also mentioned as an example of a case study of the preservation of its outstanding cultural heritage.

In Vietnam, assessing the cause of safeguarding and promoting ICH in the new period, the first achievement is the connection of the LCH with the international discourse, the 2003 Convention. When comparing the terminology, concepts, and contents of Vietnam's LCH and the ICH Convention, one can see that they are similar in viewpoint, orientation, and solutions. Especially with regard to making an inventory, they coincide in purpose, general and global regulations, the updating of information, the role of communities, and the responsibility of society for these issues. It can be said that Vietnam has implemented the 2003 Convention promptly and effectively. Some articles in the LCH have been amended and supplemented, particularly those relating to inventorying ICH. That is really the key to helping traditional crafts be inventoried and included in the National List of ICH, but it is also the cause of the policy war on the artisan issue. (Ly n.d.)

If Korea takes 10 years to change the principle of preserving, it also takes 12 years for Vietnam to issue a regulation to honor artisans who have made great contributions to the existence of ICH. After the promulgation of the LCH (2001), issues of cultural heritage in general, ICH and artisans in particular gradually became fully and thoroughly understood. Appreciating the role of artisans, since 2002, the MCST assigned the DCH to research and develop a draft resolution to consider awarding titles and remuneration for artisans but at that time a number of problems arose. The legal basis for drafting the resolution is the Law on Emulation and Commendation (LEC), but from 2009 onwards this law stipulates that the consideration of awarding titles to artisans is only for traditional crafts. After the provisions of the LEC were amended, the MCST began to draft a resolution, and at the same time the MIT already issued a regulation to honor artisans in traditional crafts. Therefore, once again the MCST's draft resolution must be stopped because the two ministries have not agreed on the viewpoint in the process of coordinating the draft. In response to urgent requests, the Government assigned the MIT to draft a resolution for artisans in crafts and the MCST drafted a resolution with the remaining 6 domains of ICH. Meanwhile, the 2003 Convention states: "Traditional crafts" is one of the five manifestations of ICH. It is unreasonable to allow the MIT to take charge of drafting the resolution and suggest awarding titles to those who do not fall within their scope of responsibility as it can cause overlap in management. Without considering right or wrong, reasonable or unreasonable, the prolongation and delay of this resolution for many

years is a great loss for artisans.

In 2014, the issuance of two resolutions at the same time could be considered an important turning point in safeguarding and promoting ICH. However, once again the honoring artisans have raised new problems. While the MCST seems to be doing its job well, the MIT's task of implementing the resolution in the field of traditional crafts has left gaps for the scope of ICH. Criteria for being awarded an artisan title under the MIT's resolution are "earning achievements, awards and having spiritual or material products of high value ("National Artisan")/value ("Excellent Artisan")". Such regulations have led to the omission of a large number of worthy artisans who are also practicing and transmitting traditional crafts. They may be artisans who practice valuable traditional crafts but there are no competitions or events that help them get prizes, or are ethnic minority artisans who lack many conditions to reach the criteria. Furthermore, the MIT is in charge of crafts, including modernity and tradition, which will make it difficult to classify and manage. Recognizing this problem, the MCST adopted the term "traditional skills" are also included in the category of ICH within the 2003 Convention with the classification in the LCH in order to take timely measures to solve the problem of considering and awarding artisans' titles to the individuals mentioned above. These activities have contributed to patching the gap from the resolution of the MIT and lighten the burden of livelihood and support artisans on the way to safeguard and promote ICH.

In the mentioned documents, Resolution No.109/2015/ND-CP was issued to support to "National Artisan" and "Excellent Artisan" who have low incomes and disadvantaged circumstances. Nevertheless, the application of this resolution is still limited, such as localities based on the list of poor families in the area, ignoring relevant regulations and the actual situation. It will lead to the fact that if the artisans on this list will be supported in accordance with the provisions of the resolution and the others who not on the list will be abandoned. The complexity comes from other regulations as an individual cannot enjoy the same amount of subsidies under different legal documents at the same time. In reality, a small allowance only partially supports the life of an artisan. The important thing is to honor and help them but not to waste the cultural resources that are the beautiful, precious traditional values crystallized in the elite people.

In the current issue of traditional crafts training, Vietnam has not yet created a favorable environment for them to contribute their precious capital to life and pass it on to future generations. Presently, in localities and even in big cities, there are too few centers and clubs for artisans to transmit traditional crafts to the younger generation. In addition to educational institutions and craft villages, most centers are formed by the socialization movement.

2. Challenges to safeguarding traditional crafts in Vietnam

Although the value of traditional crafts is clearly stated in the paper, there are certain challenges and constraints contributing to the regression of ICH of this domain.

- Limited information and data

In Vietnam, most traditional crafts activities take place in the countryside. The crafts is the second main source of income behind agriculture, but this sector has been disadvantaged due to insufficient information and data. Various rural workers are mainly engaged in agriculture sector, which is seasonal, leaving them unemployed for certain period and during that period many workers engage themselves in artisanal activity to meet their daily expenses. Hence, it is difficult to collect official data from traditional crafts in general. Although the ICH's inventory of traditional crafts has been carried out, it is not really covering the whole country due to the low awareness of local officials and the local multifaceted difficulties. Consequently, policy makers cannot draft appropriate policies to promote and revive this field without adequate information on their status.

- The confrontation of industrialization and modernization

In the context of rapid industrialization, the products of traditional crafts are being replaced by machine-made products, while they are also competing with other similar substitute products. Moreover, the transition of modern lifestyles, the production diversity, the spread diversity and the sales diversity has led to a reduction in human's desire for traditional crafts.

- The decreasing enthusiasm of the younger generation in tradition's continuation

The paper has mentioned two sides of the problem of transmission between two contemporary generations. It will still be a big challenge as the younger generation finds it difficult to go through complicated and time-consuming manual production processes, so they often have no intention of traditional crafts but choose less demanding and higher-paying jobs. In addition, the aging of traditional craftsmen is a very serious problem. Not all traditional crafts always have artisans willing to transmit because of their trade secrets to outsiders while family members do not want to learn, such knowledge may vanish. This has resulted in vulnerable traditional heritage.

- Infrastructure shortage

The majority of craft enterprises in Vietnam are concentrated in rural areas where there is still a shortage of basic infrastructure. That has hindered artisans from completing the tasks needed in time to get optimal output. The widespread urbanization process has also affected the raw materials used for production. Moreover, the price of raw materials increases day by day has pushed up production costs. Therefore, planning the infrastructure to suit the material source is currently a problem.

- Restrictions on innovation and technology

Traditional crafts is inherently a low-tech sector that includes traditional methods of production and designs. In the past, its holders lacked the ability to design and develop new products, making it difficult to create marketable products. With today's quickly changing consumer needs, products need to be innovative, at least in line with common tastes, without disrupting traditional character. Restrictions on innovation and technology will prevent artisans from meeting demands of the customers.

- Shortage of education and training facilities

The starting point for traditional crafts in Vietnam is craft villages in rural areas. Thus, it is not difficult to recognize that most craftsmen have low levels of education. This is one of a challenging constraint in preserving craft tradition because it makes it difficult for craftsmen to access relevant government policies. Moreover, the number of traditional crafts training institutions is also at an acceptable level because the cause of safeguarding ICH is a long process and requires more such places to improve the skills as well as education of the new generation of successors.

- The financial support is not satisfactory

Vietnam's recent policies have partly supported artisans but that is not enough for a long-term plan. It can be said that craftsmen or artisans in Vietnam mainly belong to poor families and due to lack of financial resources, they face many continuous problems. Although some artisans may succeed in managing their stores, to meet the needs of the market, they cannot expand their businesses and become financially constrained. Therefore, they will need more financial solutions from government support policies when compared to Korea.

3. Specific recommendations for Vietnam

A comparison with the Korean protection system and the assertion of value has shown that traditional crafts is a means of income as well as employment generation in developing countries like Vietnam, and a means to safeguard and promote traditional cultural heritage. From now on, considering the arguments in the paper and the need for safeguarding and promotion to keep this domain of ICH from being vanished, the following recommendations have been formulated.

- Developing a comprehensive inventory plan for traditional crafts

In order to make policy adjustments to suit the new period, a comprehensive inventory plan for traditional crafts is essential. It can be built in specific stages and objects of ICH, especially traditional crafts at risk of disappearance. It can be seen that making inventory is an activity of collecting information and data of certain importance in formulating safeguarding strategies, such as: the inclusion in the National List of ICH, honoring the its holders, proposing solutions to safeguard and promote, etc.

- Focus on honoring the artisans

In spite of crafts plays an important role in society, the social status of artisans in Vietnam is still very low. Therefrom, good support policies will not only motivate artisans to continue their careers but also make a good impression on the community for paying attention to this field. Seen from the Korean model, the issue of Vietnam's honoring artisans in general needs adjustments to be more complete. In addition to doing their duties well, the authorities of the cultural sector should have good coordination with the relevant ministries and units in the

implementation of policies instead of creating debate. Financial support is also necessary in addition to recognition, especially when artisans become old and unable to continue working. Thereupon, such financial support will not only motivate artisans to continue this career but also attract the younger generation to pursue this career. With Korean experience, it is better to specify artisans' objects (individuals, groups) and corresponding remuneration norms.

- Application of information technology as a safeguarding measure

Applying the development of technology to digitize the skills and techniques of traditional crafts will serve the purpose of storage and long-term use. Because investment in technology in Vietnam is still limited in terms of both expertise and economic conditions, this activity mainly relies on the network of cooperation between NGOs, research institutes, and government organizations regionally and internationally. Its final product will show many functions such as promoting the ICH on a large scale, linking communities with the same ICH, raising community awareness of ICH safeguarding, exchanging information and knowledge with other communities, etc. In the near future, the implementation of a mapping project for traditional crafts is feasible and brings many benefits to the planning of safeguarding and promotion plans.

- Strengthen traditional crafts education and training

The education and training of the young generation on the importance of traditional crafts is very important because it is a means to improve the capacity, conserve, promote and transmit its knowledge across generations. Crafts education programs should be promoted in the formal education system at different levels of awareness (e.g. from primary to secondary and high school) to address the conservation and sustainability of cultural heritage. It not only helps students develop creativity, complete the work on their own, but can also be a good way to identify a career for them. The government should also consider conducting degree courses and strengthening traditional crafts industry. In particular, policies to promote the training of successors of traditional crafts that have been included in the National List of ICH should be considered to diversify the transmission channels such as upgrading or establishing training institutions, linking formal and non-formal training facilities, etc. It will be a good way to preserve the techniques and skills of cultural traditions and promote this industry.

- Mobilize funding from socialized sources

Sometimes, government support is not comprehensive and comprehensive because of legal barriers as well as procedures. Taking advantage of financial support from businesses or individuals with conditions is also a good solution in exhibiting and promoting products. This is entirely feasible if the product is state-sponsored in terms of branding; or products belonging to the ICH element which have been included in the National List of ICH; or produced by artisans who received the State's honor.

- Improve basic infrastructure and focus on promotion

In addition to areas bordering on big cities, other areas are all underdeveloped in every way. So improving the basic infrastructure in rural areas where traditional crafts exists to support its activities opens the door for sustainable

development of traditional heritage. Besides, artisans mainly consume their products in local markets near tourist sites. Significant amounts are used by domestic and international tourists when buying local products that represent specific regional specialties as souvenirs or as gifts. Because of this, tourists are potential customers for craft businesses, and an increase in the number of tourists will positively affect the business in terms of sales. At most tourist destinations, one can find different types of publications informing tourists about local culture, attractions, public events, possible excursions, etc. In this way, tourists can be motivated to visit craft stores. For that reason, in line with this argument, the paper underscores the need for government support to advertise and promote tourist destinations.

Conclusions

Crafts can not be realized without human hands. Thus, the expression of ICHs belonging to traditional crafts is also the manifestations of mankind or more broadly human society. From ancient times to modern society, it is still playing an important role in the national economy, especially in developing countries. As long as attention is paid to tangible cultural heritage or physical products of crafts, the question is: Will the transmission of skills and knowledge related to crafts exist and be transferred between generations? The present paper explores and identifies a number of issues of traditional crafts, including the status quo and its protection system to answer the above question.

In order to create a connection, the article focused on understanding traditional craft lacquer which has common characteristics in the two countries towards a broader field of traditional crafts. The comparison shows that both the Korean and Vietnamese governments have implemented policies and strategies to safeguard traditional crafts with their own characteristics. The individual findings presented in the content also mentioned part of the situation and challenges that traditional Vietnamese crafts are facing and learning good practical experiences from Korea.

Certainly, there are limitations in this study such as the lack of adequate statistical data. It did not allow for a more accurate and in-depth analysis of challenges. However, a combination of data on lacquer craft and traditional crafts has been used as a way to handle the initial goals. With the above recommendations, the paper is expected to become a valuable reference to contribute to the efforts to safeguard and promote traditional crafts in Vietnam.

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한국과 베트남의 전통 공예 보호 제도에 관한 사례 비교연구 : 전통 옷칠 공예

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초록

옷칠 공예는 무형문화유산(ICH)이 유형의 표현으로 발현되는 전통 공예 중 하나다. 따라서 한 국가의 문화와 전통을 대표하는 중요한 역할을 담당할 수 있으며 역사는 물론 국민의 생활과 관련 있는 풍부한 전통예술, 문화유산, 전통기술 및 재능 있는 인재를 보호하고 보존하는 효과적인 방법으로 간주될 수 있다. 아시아의 대표적인 무형유산인 전통 옷칠 공예는 지식체계, 관점, 감정, 창의성을 담고 있으며 시대에 걸쳐 역사 시기를 기록한 뛰어난 방법이다. 시간이 흐름에 따라 옷칠 공예는 감탄할 만한 오랜 역사를 자랑하는 무형유산일 뿐만 아니라 이해관계자 공동체의 지혜를 바탕으로 한 창의적인 예술 형태로 추구됐다.

이 종목의 중요성은 널리 인식되었음에도 종목의 보호를 다룬 문헌은 부족한 실정이다. 본 보고서는 일반적인 전통 공예에 대한 접근 방식으로 무형유산으로 정의되고 다학제간 특성을 갖는 한국과 베트남의 전통 옷칠 공예를 살펴보고자 한다. 연구 과정에서 획득한 결과는 각국의 전통 공예 영역의 무형유산에 적용하는 보호 제도를 평가하는 기준으로 활용할 수 있다. 분석과 평가는 주로 작업의 실제 상황에서 수집한 데이터와 분야 전문가들의 문서를 바탕으로 한다.

본 연구는 한국과의 비교를 통해 베트남 전통 공예 보호 제도의 적용 현실을 다루기 위한 배경으로 전통 옷칠 공예를 활용했다. 그런 다음, 베트남에서 무형유산 분야의 지속가능성을 향상시키고 기여하는 한편 전통기술과 지식이 다음 세대로 계속해서 전승될 수 있도록 권고 사항을 제안했다.