



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative

ICH-02 – Form

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REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2016
FOR A POSSIBLE INSCRIPTION IN 2017**

Instructions for completing the nomination form are available at:

<http://www.unesco.org/culture/ich/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Socialist Republic of Việt Nam

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Xoan singing of Phú Thọ province, Việt Nam

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Hát Xoan Phú Thọ, Việt Nam

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.

Lải Lèn singing, Đúm singing, Thờ singing, Cửa Đình singing

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The holders of the Xoan singing tradition are the 249 people of the 4 Xoan guilds of Việt Trì city, Phú Thọ province. They include:

- + An Thái Xoan guild from Phượng Lâu commune (105 people)
- + Kim Đái (or Kim Đới) Xoan guild from Kim Đức commune (35 people)
- + Phù Đức Xoan guild from Kim Đức commune (53 people)
- + Thét Xoan guild from Kim Đức commune (56 people)

There are group of Xoan singing - loving people forming their Xoan singing clubs. There are 30 Xoan clubs formed by local enthusiasts, with 1,287 people in Phú Thọ and 3 others, with 89 people in Vĩnh Phúc province, making a total membership of 1,376.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The Xoan guilds are concentrated in Kim Đức and Phượng Lâu communes on the Lô river in Việt Trì city, Phú Thọ province, 80 km northeast of Việt Nam's capital city Hà Nội. There are 3 Xoan guilds in Kim Đức commune: Kim Đái, Phù Đức and Thét. There is An Thái Xoan guild in Phượng Lâu commune. Xoan singing is also very popular in the other 7 wards and communes of Việt Trì city, 23 villages and towns of 10 districts (Cẩm Khê, Đoan Hùng, Lâm Thao, Phù Ninh, Tam Nông, Tân Sơn, Thanh Ba, Thanh Sơn, Thanh Thủy, and Phú Thọ town in Phú Thọ province; Kim Xá and Đức Bác communes on the Lô river in Vĩnh Tường and Sông Lô districts of Vĩnh Phúc province.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Dr.

Family name: Nguyễn

Given name: Thế Hùng

Institution/position: Director General, Department of Cultural Heritage, Ministry of Culture, Sports and Tourism of Việt Nam

Address: 51 Ngô Quyền street, Hoàn Kiếm district, Hà Nội, Việt Nam

Telephone number: (84-4) 39436131 or (84) 913510142

E-mail address: nthung@dsvh.gov.vn

Other relevant
information:

E.2. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

1. Identification and definition of the element

For Criterion R.1, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- ☐ oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ☒ performing arts
- ☐ social practices, rituals and festive events
- ☐ knowledge and practices concerning nature and the universe
- ☐ traditional craftsmanship
- ☐ other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. *an explanation of its social functions and cultural meanings today, within and for its community,*
- b. *the characteristics of the bearers and practitioners of the element,*
- c. *any specific roles, including gender or categories of persons with special responsibilities towards the element,*
- d. *the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. *that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';*
- b. *'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';*
- c. *that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';*
- d. *that it provides communities and groups involved with 'a sense of identity and continuity'; and*
- e. *that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) *Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.*

Not fewer than 150 or more than 250 words

As a form of performing arts, Xoan singing includes singing, dancing, drumming and clapper beating. It is closely attached to the Worship of the Hùng Kings, founders of the country. Phú Thọ people created Xoan singing and performed it at the village communal houses, temples and shrines worshipping the Hùng Kings in springs. "Xoan" means "spring". A full Xoan performance cycle includes 3 phases: Worship singing (Hát thờ) with songs praising the virtues of the Hùng Kings and the village guardian deities; Invocation for good health and fortune (Quả cách) with 14 repertoires praising nature, humankind, and the daily life of the community; Festive singing (hát Hội) with songs featuring the couple love. The special characteristic of Xoan is the modulation between singers and instrumentalists at the perfect fourth interval, and it has a simple structure with few ornamental notes. Xoan dance's movements have a sense of imitativeness, illustrating people's daily life activities.

After singing at their communal houses from the 2nd - 5th day of the Lunar New Year, the Xoan guilds travel to other communities venerating Hùng Kings to take part in convivial cultural exchanges.

Xoan practitioners are organized into music guilds called Phường. The Leader of each guild is called "Trùm". In the past, only men could be "Trùm", but nowadays women could also be leaders. The Leaders are in charge of transmission and organization of activities of the guilds. At present, each guild comprises of 30 - 100 members. Men are called "kép", women are "đào".

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

The practitioners of Xoan singing from the 4 guilds of Kim Đái, Thét, Phù Đức and An Thái are farmers, mostly women and young people. Furthermore, it includes the participation of people from other social classes: workers, retired people, teachers and students.

The male and female Trùm play the most important role in the Xoan guilds. They preserve the songs, select students, transmit the Xoan singing styles and repertoire, and organize the guild's practices. They, together with 62 designated inheritors of their competency (mostly women) from age 30 to 60, trained by the senior Xoan artists for at least 4 years, are currently active in introducing and teaching Xoan singing at the 4 Xoan guilds, and in clubs and schools as well. They represent their guilds at academic workshops dedicated to Xoan studies and participate in the province's Xoan safeguarding plans.

Among the Trùm, the eldest is Mr. Lê Xuân Ngũ (born in 1931), leader of Phù Đức Xoan guild; Assistant to Mr. Ngũ in operating the guild is Mr. Nguyễn Xuân Hội (born in 1951); The youngest Trùm is Nguyễn Văn Quyết (born in 1986) leader of the Kim Đái guild; The 2 female Trùm are: Mrs. Nguyễn Thị Lịch (born in 1950), leader of the An Thái guild, and Mrs. Bùi Thị Kiều Nga (born in 1963), leader of the Thét guild.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

After the 2015 inventory results, the content of Xoan singing consists of 31 songs, composed by the community from the old time, each with a different form of both singing and dancing. The practitioners have to master the skills of singing, dancing, drumming, and beating of clappers to perform each song. The Leaders and senior Xoan artists transmitted Xoan singing orally, combining with the use of written songs, audio and visual recordings on the senior Xoan artists' performances. All the knowledge of customs, regulations and the taboos are transmitted to the younger generations by the Leaders through practices and performances.

Nowadays, the transmission of Xoan singing is carried out on the occasion of the Xoan guilds' periodic practicing time (1 or 2 times a week), at ease or free from farming work, at culture - artistic events of the communities, especially on occasion of the early Lunar New Year, when they prepare to go singing for honouring the Hùng Kings.

Some experienced artists were invited to teach Xoan singing for members of the Xoan clubs and for music teachers at a number of schools in Việt Trì city.

The key members of the clubs and music teachers then taught the knowledge and techniques of Xoan singing they had learnt to other members of their clubs or their students.

- (iv) *What social functions and cultural meanings does the element have today for its community?*

Not fewer than 150 or more than 250 words

Xoan singing is closely associated with the worship of the Hung Kings, a belief rooted in ancestor worship practice of the Việt people. Every year, on the occasion of the Lunar New Year, villagers and the Xoan guilds organize Xoan performances. Through the lyrics and dances they express their gratitude to the Hùng Kings and pray to them for happiness, prosperities, good weather and bumper harvests, vitality to everything, and thereby impart the young the nation's moral code of "when drinking water, remembering the source".

As a form of community's performing arts, Xoan singing meets the need of mutual culture exchange and community cohesion. When performing Xoan singing together, those who practice Xoan find pleasure in harmony and mutual respect. Their hardship and sorrows are thus relieved.

Today, Xoan singing has also been promoted to contribute to the moral education needs, lifestyle, ways of response to environment and nature through some newly created variants with lyrics well-suited to the ages and interests of the young, basing on Xoan melodies.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

No element of Xoan singing is incompatible with the existing instruments of international human rights or hinders sustainable development. Lyrics, music, dances of Xoan singing express human love, dream about a prosperous life, happiness and harmonious interaction between people and nature. Xoan singing ensures respect for religious and cultural activities of the community life. Everyone, young and old, boys, girls, including those from outside the community or from other places, have the right to participate in and enjoy Xoan singing. Anyone who has love for Xoan can gather to establish Xoan groups. The groups will receive encouragement and assistances by the State and communities of the 4 Xoan guilds.

Each Xoan guild owns a different artistic style, with separate regulations in the way of performing and teaching. However, they respect one another, desire to communicate, share and learn experience and have a close relationship with each other. They also have had an age-old tradition of twinning relations with those villages in Phú Thọ that have communal houses dedicated to the worship the Hùng Kings. The villagers often welcome Xoan guilds to represent devotional Xoan songs and perform Xoan singing on the occasion of the Lunar New Year. The tradition of exchange and friendship-bonding constitutes a longstanding and sustainable basis of understanding and amity among the region's communities

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

Not fewer than 100 or more than 150 words

The inscription of Xoan singing on the Representative List reconfirms the value of the Xoan

singing and its contribution to the strengthening of other heritages including the Worship of Hùng Kings in Phú Thọ (inscribed by UNESCO in 2012), as well as the recognition of great effort, vision and awareness of the communities and different levels of administration about the role of the culture heritage as a measure to connect the communities to the past and their own identities, then encourage them to promote initiatives to safeguard the intangible cultural heritage of their provinces in a sustainable way.

Recognition of Xoan singing safeguarding experiences will expectedly contribute to awareness raising of the nation of how to approach the intangible cultural heritage.

Xoan singing soon being transferred from the Urgent Safeguarding List to the Representative List will be Vietnam's practical experience to add/ contribute to the overall international understanding.

(ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not fewer than 100 or more than 150 words

The inscription of Xoan singing will encourage the Xoan guilds to connect, exchange regularly with each other, and thus they understand and respect each other more. This helps them better maintain each of their own identities. The Xoan guilds will be urged to rekindle their relations with villages that have the Hùng Kings worship custom, reviving the friendship-bonding tradition that has been fading in modern society; uniting Xoan enthusiasts so that Xoan singing will eventually have an even further and stronger reach. The inscription is also an opportunity to honour the artists, encouraging them to pass down their knowledge to the young generation in Xoan guilds and community of Xoan singing fans.

(iii) *How can inscription promote respect for cultural diversity and human creativity?*

Not fewer than 100 or more than 150 words

The inscription of Xoan singing on the Representative List will help the 4 Xoan guilds raise the awareness and have responsibility for preserving lyrical and performing traits of each guild, contributing to the diversity of the art of Xoan singing.

The inscription of Xoan singing on the Representative List will also improve the sharing and exchanges between communities that hold different intangible cultural heritage elements, either already or not yet inscribed by UNESCO, enriching the various forms of cultural practices and inspiring creativity.

Young professional artists will learn more about Xoan singing, in order to innovate and create new contemporary artistic values.

3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

- (i) *How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

In 2002, the Vietnamese Institute for Musicology resumed collecting 31 Xoan songs. In 2005, the Association of Vietnamese Folklorists along with the community studied, revived and transmitted Xoan singing. Thanks to the spirited efforts of several Xoan artists, 4 Xoan guilds were re-established with 120 male and female practitioners (60% at and above the age of 60). From 2012 to 2015, 15 veterans trained 62 successors, with the youngest being 30 years old. There were also 100 children of Xoan guilds that were taught how to sing Xoan directly by experienced artists in Xoan singing classes.

After Xoan singing being inscribed in the Urgent Safeguarding List in 2011, from 13 Xoan clubs, public fans have since organized 20 more clubs. There is now a total of 33 clubs (30 in Phú Thọ, 3 in Vĩnh Phúc), with most of them being recognized and patronized by the Departments of Culture, Sports and Tourism of Phú Thọ and Vĩnh Phúc.

The age-old twinning tradition that had been fading was revived by An Thái Xoan guild and Cao Mại village (2009); Thét Xoan guild and Sậu village (2014).

In 2014 Lãi Lèn temple, the oldest practice location of Xoan singing, which had been damaged in the war, was renovated by the government then handed over to the community to manage and use for the practice of Xoan singing.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- ☒ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☒ revitalization

- (ii) *How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?*

Not fewer than 150 or more than 250 words

Dating as far back as 1992, there have been many seminars held to expand knowledge of Xoan. In 2002 the performances of veteran artists from the Thét and Phù Đức guilds were entered into the national music data bank by the Vietnamese Institute for Musicology. In 2013, the Prime Minister approved a Safeguarding Project for the Intangible Cultural Heritage of Xoan singing of Phú Thọ (2013 – 2020). From 2011 to 2015, despite limited available resources, the Vietnamese government and Phú Thọ province spent 375,337 USD to support the transmission of Xoan to new generations of performers as well as the development of clubs and audiences; research on Xoan; and on projects of documentation and relevant cultural heritage education initiatives. A further 1,374,375 USD was spent on the restoration of 19 temples used as Xoan practice sites.

In 2015, the President of the Socialist Republic of Viet Nam awarded the title "Excellent Master Folk Artist" to 18 Xoan artists from Phú Thọ and Vĩnh Phúc provinces.

In 2015 the government promulgated Decree No.109/2015/NĐ-CP guaranteeing state support for People's Master Folk Artists and Excellent Master Folk Artists in indigent circumstances.

In 2012 and 2015, Phú Thọ province conferred the title “Phú Thọ Xoan Artist” on 52 Xoan artists, 49 from Phú Thọ and 3 from Vĩnh Phúc, and provided for their financial support.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- ☒ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☒ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

Moving on with the Safeguarding Project for the Intangible Cultural Heritage of Xoan singing of Phú Thọ (2013-2020), which was approved by the Socialist Republic of Vietnam's Prime Minister in 2013, are the followings:

- Establish a safeguarding fund for Xoan singing by calling for contributions from entrepreneurs and philanthropists.
- Every year, support each Xoan guild with 2,300 USD, so that the artists can keep on educating the young generation in guilds and improve the quality of performances.
- Continue restoring Xoan singing activity spaces (communal houses, temples, shrines) and the traditions of friendship-bonding and Cửa Đình singing (singing at communal house where the Hùng kings are venerated).
- Organize regular festivals, exchanges between Xoan guilds, clubs, schools (in the rotational basis and changes of places). Create more opportunities for Xoan guilds to perform, present at important events within and outside provinces, even internationally, under the principle of respect custom and following community's wishes regarding the content and performing style.
- Publication of a detailed and comprehensive book on all aspects of the history and values of, as well as the safeguarding efforts for Xoan singing in Phú Thọ province. This two-volume work comprises a rich and scholarly array of texts and documents on the history, values and safeguarding of Xoan from 1957 to the day, and will be used as a basis for its transmission, popularization and protection.
- Research, produce media programs about Xoan singing from performing records of veteran artists, which are being held in the Vietnamese Institute for Musicology, for the community to help it recognize the values of the heritage element, encouraging creativity and systematic teaching, preserving each guild's distinct characteristics.
- Organize researching, community interviewing, compiling, producing documents that educate about Xoan singing appropriate to requirements and teaching conditions in schools. Teachers can incorporate these materials into cultural, music, local history classes and extra-circular activities; provide teaching materials to clubs, small communities that are practicing and enjoying Xoan singing to ensure appropriate methodologies, preserving the values of Xoan singing as the genre's established ancestral tradition/the founding fathers passed down.
- Organize training regarding the safeguarding measures for the intangible cultural heritage, for the Xoan guilds' leaders and local cultural staffs, so that they can learn more about Xoan singing and support the 4 Xoan guild communities to practise the best they can.

- The provincial Culture and Information Centre of Phú Thọ province continues to assist the Xoan communities in transmission, performing and exchanging with those that venerate the Hùng Kings and involving them in various regional and national cultural events inner and outer of the province.
- Scholars along with the community will decide the best approach to performing Xoan singing for the public according to the community's general conventions, keeping the diversity as well as distinct features of the art while avoiding deforming/altering it too much.
- Regularly, periodically broadcast to introduce Xoan singing and to raise awareness of the importance of preserving and promoting the intangible cultural heritage in general.
- Bring up to date surveying results yearly and frequently document to keep track of changes in the workings of Xoan guilds, regarding the heritage's people, status and heritage environment.
- Regularly updating information and data on Xoan singing to the Hùng Vương Museum's display rooms on Xoan singing and archives of the Provincial Library of Phú Thọ province; and establishing a webpage on Xoan singing at the Phú Thọ Provincial People's Committee's website, providing favorable conditions for the dissemination of Xoan singing to the public and easy access to the communities.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The Ministry of Culture, Sports and Tourism and the Phú Thọ province will provide financial support for the transmission; revival of the twinning custom among the Xoan guilds with the communities that worship the Hùng Kings; conservation of relics related to the worship of the Hùng Kings, which have been being the practice environments of Xoan singing; organization of exchange performances among the 4 Xoan guilds, as well as periodic dissemination on media.

The Ministry of Culture, Sports and Tourism will continue its work to identify further nominees for the titles "People's Master Folk Artist" and "Excellent Master Folk Artist" of the State President.

The Phú Thọ province will continue its consideration to grant the title "Phú Thọ Xoan Artists"; to develop supportive policies toward the artists and young people who have made contribution to the transmission and education of Xoan singing.

The Cultural Heritage Department will provide guidance for the implementation of the action plan that has been committed to the UNESCO.

The Vietnamese Institute for Musicology will document Xoan singing, provide the outcomes for the community to compile teaching documents for the 4 Xoan guilds' usage.

The Phú Thọ Society of Cultural Heritage, the Phú Thọ Society of Folklorists will support the 4 Xoan guilds measures to associate with schools and general public.

The Centre for Research and Promotion of Cultural Heritage (Cultural Heritage Association of Việt Nam), along with the community will update the inventory of Xoan singing upon request of the Phú Thọ province.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The leaders and members of the 4 Xoan guilds, mostly women, have been active in inventory work relevant to the taking of appropriate safeguarding measures in June 2015.

The Guilds' leaders and master artists are often invited to participate in planning safeguarding measures. The 4 guilds have discussed and agreed with the methods of preserving the distinctive styles of each guild.

The guild leaders and local communities continue to play a key role in ensuring that Xoan is an art form reflective of the needs of contemporary life while retaining the distinctive qualities which

connect it to the ancient performance traditions of each guild. The guilds' annual programmes of transmission, practice and performance are decided on and organized by the guild leaders and local communities, with financial and infrastructure support from local governments.

The leaders and communities continue to participate in supervising the restoration and management of Xoan practice spaces in the village communal houses and temples with traditions of Hùng Kings veneration.

The leaders and communities continue to select and honour distinguished people deserving the award of the State titles "People's Master Folk Artist", "Excellent Master Folk Artist", and Phú Thọ province's title "Phú Thọ Xoan Artist", together with the associated emoluments.

The guild leaders are committed to providing suggestions, information and data for the task of developing educational materials for the teaching and transmission of Xoan.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Provincial People's Committee of Phú Thọ province

Name and title of the contact person: Mr. Hà Kế San, Vice Chairman

Address: Nguyễn Tất Thành road, Tân Dân ward, Việt Trì city, Phú Thọ province, Việt Nam

Telephone number: Mobile: +84913.310126; Office: +842103.813.124;
Fax: +842103.846.816

E-mail address: phutho@chinhphu.gov.vn

Other relevant information: Phú Thọ Department of Culture, Sports and Tourism, Trần Phú road, Gia Cẩm ward, Việt Trì city, Phú Thọ province, Việt Nam;

Mr. Nguyễn Ngọc Ân, Director

Mobile: +84913.036868. Office: +842103.846.390; Fax: +84210.3848545.

Email: ngocan68@gmail.com

4. Community participation and consent in the nomination process

For Criterion R.4, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

On 24 December 2015, a meeting was held involving the leaders of the 4 Xoan guilds (2 men and 2 women) plus representatives of the Phú Thọ administration including those responsible for culture; education and training; finance; and science and technology; plus officials of Việt Trì administration, and representatives of the Ministry of Culture, Sports and Tourism (Department of Cultural Heritage and the Vietnamese Institute for Musicology); the Centre for Research and Promotion of the Cultural Heritage of Việt Nam; and the Viet Nam National Commission for UNESCO. The meeting was organized by Phú Thọ Provincial People's Committee to ensure familiarity with the objectives of the 2003 UNESCO Convention and the principles of the Convention's Urgent and Representative Lists, and to formulate a plan to nominate Xoan for Representative List inscription in 2017.

On 3 February 2016, the communities of the 4 Xoan guilds, the Phú Thọ Department of Culture, Sports and Tourism; the Cultural Heritage Department; Centre for Research and Promotion of the Cultural Heritage of Việt Nam; and Vietnamese Institute for Musicology met to agree on the

safeguarding measures and implementation priorities to be included in the nomination bid.

The Phú Thọ Department of Culture, Sports and Tourism; Centre for Research and Promotion of the Cultural Heritage of Việt Nam; experts from the Vietnamese Institute for Musicology and the Xoan communities strongly affirmed the bid scheme including its critical safeguarding features.

It is thus a warmly endorsed programme, based on extensive discussion and consultation at every stage of the process, with discussion and approval by the 4 guild communities and the wider network of clubs and enthusiasts' groups, with whom initial contact had been made during the process of inventorying and construction of the National Periodic Report on Xoan. These successful outcomes were finalized at a well-attended public meeting on 9 February 2016.

The commissioning of a richly evocative documentary film on Xoan has been one of the highlights of the bid process: this exploration of Xoan as performed and transmitted in the guild communities was undertaken with the enthusiastic participation of performers and local enthusiasts. The villagers speak in their own words about their love of Xoan and their concerns to its preservation and transmission to future generations, and their strong sense of its power and meaning in today's life.

The action plan for protection and promotion of Xoan has been widely discussed, with extensive input from numerous agencies and organisations including the National Council for Cultural Heritage, the Việt Nam Department of Cultural Heritage, the Việt Nam National Commission for UNESCO; as well as the Việt Trì People's Committee; the Department of Culture, Sports and Tourism; the Department of Education and Training; the Department of Planning and Investment; the Department of Finance; and the Department of Agriculture and Rural Development of Phú Thọ province; and the Cultural Heritage Society of Phú Thọ province.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

There has been extensive community participation in the planning of past and current UNESCO bids dating back to meetings on 23 August 2014; 22 September 2014 and 18 January 2015 which developed initial stages of the plan to establish a national periodic reporting scheme on the status of the safeguarding of Xoan in the years following its inscription on the Urgent Safeguarding List; and in other meetings held on 24 December 2015; 3 February and 9 February 2016 which discussed the plan to develop a nomination file to transfer Xoan from the Urgent Safeguarding List to the Representative List of the Intangible Cultural Heritage of Humanity. Delegates were keenly supportive of the process and expressed warm support for the bid process and eagerness to commit their energies to its successful implementation. Community members and local officials were enthusiastic participants in every session, eagerly volunteering information and data to the experts and demonstrating free and informed consent for the nomination process. All 4 Xoan guilds have submitted written declarations of commitment and support, affirming their desire to nominate Xoan to the Representative List of the Intangible Cultural Heritage of Humanity in 2017 (letters of consent, photos, and audio and visual recordings of the statements of the leaders of the Xoan guilds and clubs and their members are enclosed).

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words

Not fewer than 50 or more than 250 words

The genre does not have any customs or regulations prohibiting outsiders from viewing or accessing Xoan for purposes of study, participation or attendance at performances. Anyone with an interest in the tradition is permitted to learn and practice it. The guild leaders and Xoan communities are keenly committed to the dissemination of their traditions to everyone interested in learning about them. The custom of performing the initial phase of the Xoan sequence inside village communal houses, temples and shrines is still universally respected as an important feature of Xoan's spiritual values and meanings; this does not conflict with the genre's core values of openness and accessibility to all.

4.d. Concerned community organization(s) or representative(s)

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. *Name of the entity*
- b. *Name and title of the contact person*
- c. *Address*
- d. *Telephone number*
- e. *E-mail*
- f. *Other relevant information*

Names and addresses of representatives of the 4 Xoan guilds in Việt Trì city, Phú Thọ province:

- An Thai Xoan guild, Phượng Lâu commune

Ms. Nguyễn Thị Lịch, Leader of the guild

Address: Zone 8, Phượng Lâu commune

Tel: +841676035854

- Kim Đái (or Kim Đới) Xoan guild, Kim Đức commune

Mr. Nguyễn Văn Quyết, Leader of the guild

Address: Zone 2, Kim Đức commune

Tel: +841642819100

- Phù Đức Xoan guild, Kim Đức commune

Mr. Lê Xuân Ngũ, Leader of the guild

Address: Zone 5, Kim Đức commune

Tel: +849015870227

Mr. Nguyễn Xuân Hội, assistant to the Leader in transmitting and running the guild.

Address: Zone 4, Kim Đức commune

Tel: +841662671774

- Thét Xoan guild, Kim Đức commune

Ms. Bùi Thị Kiều Nga, Leader of the guild

Address: Zone 9, Kim Đức commune

Tel: +841689255356.

- Names of the 30 Xoan singing clubs in Phú Thọ province:

+ Việt Trì City: Xoan singing clubs of Gia Cẩm, Nông Trang and Zone V of Vân Phú ward; Xoan singing club of Zone II, Phượng Lâu commune; Xoan singing club of Hùng Lô commune; Xoan singing clubs of the Bureau of Education and Training, and of the Society of Literature and Arts of Việt Trì locality; Xoan singing club of Hùng Vương College; Xoan singing club of the Phú Thọ Intermediate School of Culture and Tourism;

+ Đoan Hùng district: Xoan singing clubs of the communes of Tây Cốc, Phúc Lai, Chân Mộng and Minh Phú;

+ Phù Ninh district: Xoan singing clubs of the communes of Phú Lộc, Phú Mỹ, Phú Nham and Tiên Du;

+ Lâm Thao district: Xoan singing clubs of Hùng Sơn town and Kinh Kệ commune;

+ Thanh Thủy district: Xoan singing clubs of the communes of Đào Xá, Tân Phương and Trung Nghĩa; and Xoan singing club of Thanh Thủy town;

- + Cẩm Khê district: Xoan singing club of the communes of Đồng Lương and Phượng Vỹ;
- + Tam Nông district: Xoan singing club of Hương Nộn commune;
- + Thanh Ba district: Xoan singing club of Chí Tiên commune;
- + Thanh Sơn district: Xoan singing club of Thanh Sơn town;
- + Tân Sơn district: Xoan singing club of Tân Phú elementary school;
- + Phú Thọ Town: Xoan singing club of the Bureau of Education and Training.
- Names of the 3 Xoan singing clubs in Vĩnh Phúc province:
 - + Xoan singing club of Hoàng Thượng village, Kim Xá commune, Vĩnh Tường district. The club consists of 20 members (aging from 25 and over); The Leader of the Club is Mrs. Trần Thị Khu - 78 years old;
 - + Xoan singing club of Dương Tho hamlet, Đức Bác commune, Sông Lô district, which consists of 52 members (Recognition Decision by the Đức Bác Commune in 2013); The Leader of the club is Mrs. Lê Thị Thư - 59 years old;
 - + Xoan singing club of Giáp Thượng village, Đức Bác commune, Sông Lô district. The club composed of 17 members (formed by a group of the enthusiasts). The Leader of the club is Mrs. Trần Thị Nga - 65 years old.
- Name, address, representatives of relevant organizations:

The Phú Thọ Society of Cultural Heritage: The Chairman is Mr. Nguyễn Ngọc Ân.
Tel: +84913.036868;

5. Inclusion of the element in an inventory

For Criterion R.5, the States shall demonstrate that 'the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention'.

a. *Indicate below:*

- *when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),*
- *its reference,*
- *the inventory in which the element has been included,*
- *the office, agency, organization or body responsible for maintaining that inventory,*
- *how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention), and including in terms of the role of gender*
- *how the inventory is regularly updated (Article 12 of the Convention).*

b. *Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.*

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Not fewer than 150 or more than 250 words

- From 2009 - 2011: Xoan singing was comprehensively inventoried and data on the genre updated with care by the Phú Thọ Folklorists Society, the Phú Thọ Department of Culture, Sports and Tourism and the concerned communities.

- In 2010: The Vietnamese Institute for Musicology inventoried Xoan in preparation for production of the nomination file for its inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

- In 2011: The Vietnamese Institute for Musicology conducted surveys to update the inventory of Xoan and undertook research leading to publication of a comprehensive full-length book on the genre.

- In 2012: Xoan was included in the National List of Việt Nam Intangible Cultural Heritage – (Decision No. 5079/QĐ-BVHTTDL).

- From 2012 to 2014: The Phú Thọ Department of Culture, Sports and Tourism, together with the concerned communities updated the inventory of Xoan singing.

- From 2014 to 2015: During the process of developing the national periodic report on the status of the safeguarding of Xoan, the communities of the Xoan guilds and clubs, in collaboration with the Center for Research and Promotion of Cultural Heritage produced an inventory of Xoan and proposed comprehensive safeguarding measures for the element. The inventory results can be seen in the attached documentation of Xoan nomination file and on the websites at:

<http://dsvhpvt.dsvh.gov.vn/HeritageReport.aspx> (Department of Cultural Heritage, Ministry of Culture, Sports and Tourism), and at

www.sovhttdl.phutho.gov.vn (Phú Thọ Department of Culture, Sports and Tourism).

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- ☒ documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- ☒ documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- ☒ 10 recent photographs in high definition
- ☒ cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- ☒ edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- ☒ cession(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

1. Dương Huy Thiện, Hát Xoan – Dân ca cội nguồn (Xoan singing - Folk songs of the Roots), Publishing House of Social Sciences, 2015.
2. Phú Thọ Department of Culture, Sports and Tourism, Kỷ yếu hội thảo Quốc tế về Hát Xoan Phú Thọ (Summary Records of the International Workshop on Xoan singing of Phú Thọ), 2012.
3. Nguyễn Khắc Xương, Hát Xoan Phú Thọ (Xoan singing of Phú Thọ), published by the Phú Thọ Department of Culture, Sports and Tourism and the Phú Thọ Society of Folklorists, December 2012.
4. Cao Khắc Thùy, Hát Xoan, Hát Ghẹo, dấu ấn một chặng đường (Xoan singing and Ghẹo singing – a remarkable stage), Publishing House of Music, Hà Nội, 2011.
5. Phú Thọ Department of Culture, Information and Sports, Phú Thọ Society of Folklorists, Tổng tập Văn nghệ dân gian đất Tổ, 2000 – 2010 (Comprehensive collection of the ancestral Land's folk music, 2000 – 2010).
6. Tú Ngọc, Hát Xoan (Dân ca lễ nghi - phong tục) [Xoan singing - Ritual folk songs and Customs], The Vietnamese Institute for Musicology, Hà Nội, 1997.
7. Vĩnh Phú Department of Culture, Information and Sports, Dân ca Vĩnh Phú (tập bài hát dân ca chọn lọc) [Vĩnh Phú folk songs (collection of selected folk songs)], 1996.
8. Vĩnh Phú Department of Culture, Information and Sports, Dân ca Xoan Ghẹo [Xoan, Ghẹo folk songs (Summary records of the 1st scientific conference on Xoan, Ghẹo folk songs in Vĩnh Phú, 1994)], 1995.
9. Tú Ngọc, Dân ca Người Việt (Folk songs of the Việt), Publishing House of Music, Hanoi, 1994.
10. Vĩnh Phú Department of Culture and Information, Văn hóa dân gian vùng Đất Tổ (Địa chí Vĩnh Phú) [Folk culture of the Ancestral Land (Vĩnh Phú monography)], 1986.
11. Tú Ngọc, Hát Xoan (Dân ca Vĩnh Phú) [Xoan singing (Folk songs of Vĩnh Phú)], Publishing House of Culture, Hà Nội, 1977.

12. Hát Xoan (Xoan singing), Publishing House of Music, 1962.
13. Han-Nom Institute, Ca Xoan cách (Ways of singing Xoan), printed copy of Thành Thái's 3rd year, 1891.

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Hoàng Tuấn Anh

Title: Minister of Culture, Sports and Tourism

Date: March 22nd, 2016

Signature:



Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)