



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Urgent Safeguarding List

ICH-01 – Form

LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

**Deadline 31 March 2021
for possible inscription in 2022**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

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

Possibility to request International Assistance when nominating

To nominate an element for inscription on the Urgent Safeguarding List and simultaneously request international assistance to support the implementation of its proposed safeguarding plan, use Form ICH-01bis.

To nominate an element for inscription on the Urgent Safeguarding List without requesting financial assistance, continue to use Form ICH-01.

A. State(s) Party(ies)

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

Socialist Republic of Viet 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

The Art of Pottery-making of Chăm People

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 its official name in English or French (point B.1).

Not to exceed 200 characters

Nghệ thuật làm gốm của người Chăm

Danak ngap gok glah urang Cam

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

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

Gốm Chăm (Gok glah Cam)

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

Chăm people is one of the fifty-four ethnic groups of Viet Nam having more than 178,948 people (statistical data of April 2019). They are the owners of many cultural heritages such as tower temples, festivals and craft villages, including the Art of pottery-making in Bàu Trúc village (Ninh Thuận province) and Bình Đức village (Bình Thuận province).

The Art of pottery-making of Chăm people is kept and practiced by Chăm community in these two villages as a means of earning their living. Some individuals and families good at the craft are still making pottery products for using, selling and transmitting to their descendants and villagers. For example, they are Ms. Đàng Thị Tám (aged 70), Ms. Đàng Thị Lực (aged 65) and Mr. Đàng Năng Tự (aged 42) in Bàu Trúc; Ms. Đơn Thị Hiệu (aged 83), and Mr. Lâm Hùng Sỏi (aged 57) and his wife in Bình Đức.

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. 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 Art of Pottery-making of Chăm people is present in the Southern part of Central region of Viet Nam in two villages: Bàu Trúc (Phước Dân town, Ninh Phước district, Ninh Thuận province) and Bình Đức (Phan Hiệp commune, Bắc Bình district, Bình Thuận province). Bàu Trúc village is the centre having the craft ancestor's temple (god Po Klong Can) and gathering skilled artisans and potters. In addition, in the Central Highlands, there are still five handicraft pottery places having similar features and influences on the art of shaping, firing techniques and product types of Chăm's pottery: Tráp village, Krông Ana district (Ede Bih people) and Rơ Chái A village, Lắk district, (M'ngong Gar people), Đắk Lắk; Krangọ village, Đơn Dương district, Lâm Đồng (Chu Ru people); Lộc Tân commune, Bảo Lâm district, Lâm Đồng (Mạ people); and Đắk Tô Re commune, Kon Rẫy district, Kon Tum (Ba Na people).

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 multinational 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.): Ass.Prof. Dr.

Family name: Lê

Given name: Thị Thu Hiền

Institution/position: Director General of Cultural Heritage Department,
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Other relevant information: *Additionally, please contact:*

1). Mr. Mai Phan Dũng, Secretary General of Viet Nam National Commission for UNESCO;

Address: No.2 Lê Quang Đạo Street, Mễ Trì Ward, Nam Từ Liêm District, Ha Noi, Viet Nam;

Tel: (84-24).37995301; Mobile: (84).0968387396;

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2). Dr. Nguyễn Thị Thu Trang, Head of ICH Management Division, Department of Cultural Heritage.

Address: 51 Ngô Quyền Street, Hoàn Kiếm District, Hà Nội, Viet Nam

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E.2. Other contact persons (for multinational files only)

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

None

1. Identification and definition of the element

For **Criterion U.1**, 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 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-related ones or categories of persons with special responsibilities towards the element; and*
- 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 the 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 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

Chăm pottery products are made with the skilfulness, flexibility and softness of hands and bodies of Chăm women, showing the individual creativity based on the knowledge handed over by the community. This has the following characteristics. The pottery is entirely handmade by women. Instead of using a turntable, women have to move backwards to revolve around the product placed in a fixed place to create the shape for it. The pottery is not glazed but fired outdoors. Raw materials (clay, sand, water, firewood and straw) are exploited locally. After being collected from Hamu Tanu Halan field along the banks of Quao river in Bàu Trúc village (Ninh Thuận province), the clay will be reproduced after a few year periods. The clay for making pottery of Bình Đức village (Bình Thuận province) is exploited in Xuân Quang village (3 kilometers from Bình Đức village to the Northwest). Tools for making pottery are simple because they are made use of local materials by artisans such as bamboo hoop scraper-polisher, bamboo hoop scraper to thin pottery products and clamshells and wetted coil cloth to make the product smooth. Without using a kiln, the finished pottery products are dried and baked outdoors with firewood and straw at a temperature of about 800 Celsius within 7-8 hours. Chăm's pottery products are mainly household utensils, worshipping products, and fine art works including Jars (jek), pots (gok), trays (cambak), vases (bilaok), rice jars (khan brah). These products are characterised as being unique and carrying individual imprints.

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

Not fewer than 150 or more than 250 words

The bearers, practitioners and transmitters of the Art of pottery-making of Chăm people are mainly women. The remaining experienced pottery artisans who are holding the know-how, skills and folk knowledge are Ms. Đặng Thị Tám (70 years old), Ms. Đặng Thị Lực (65 years old) in Bàu Trúc village; Ms. Đơn Thị Hiệu (83 years old) and Ms. Đặng Thị Hồng (50 years old) in Bình Đức village. They are practising and teaching the art of making pottery to their children in

families, family lines and communities. The transmission is conducted under the forms of "mothers transmitting to descendants" from generation to generation through storytelling and directly instructing for daily practice in place. Along with that is lessons about hard work, craft village safeguarding and inspiration of creative arts.

In addition to transmission of the arts of pottery-making, Chăm women in two pottery villages of Bàu Trúc and Bình Đức have also played an important role in educating their children, ensuring their family life and maintaining community cultural elements in the Chăm's matriarchal society so far. Therefore, Chăm women are always highly appreciated in the society. They are the ones holding the key of the family as well as keeping the professional how-know. They are also responsible for directly transmitting the career, particularly, the pottery profession to their daughters in the family and family lines.

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

Not fewer than 150 or more than 250 words

Knowledge and skills related to the heritage are taught to their descendants by the artisans through practising skills, how-know on recognizing and exploiting the clay as well as mixing and kneading it, ways of using pottery-making tools, ways of creating colors with the bark of a tree for pottery decoration and ways of shaping and firing at a suitable temperature.

Transmitting and practising the Chăm's pottery-making art is derived from the needs of each individual and family on a voluntary basis. Each individual is free to learn the craft or practice. They have the right to form groups or clubs. The art of pottery-making is practised and transmitted in the living space of Chăm people. This includes job assignments, keeping and transmission of memories, skills, techniques and know-how, which are all in charge by women. Therefore, the heritage is transferred, inherited and transmitted as a means of earning a living of Chăm women.

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

Not fewer than 150 or more than 250 words

The art of making pottery is a bridge for Chăm women to exchange and interact with each other in productive labor and social activities as well as in vocational education for their children, contributing to further enhancing the role of Chăm women in the modern society.

Through pottery making, artisans practice and transfer skills, know-how and the arts of shaping associated with folk knowledge on the nature and universe (i.e. weather forecast; clay identification and processing; the art of outdoor pottery firing; the use of a tree's bark to create colors for decoration and so on). This has connection with the art of folk performance, customs, practices, beliefs and festivals, including ceremonies related to the Chăm pottery craft ancestor (the god Po Klong Can). The research on the role of women through the art of pottery-making can also be found in remaining images on social assignment in the matriarchy system of ancient Chăm people.

The art of pottery-making of Chăm people has contributed to the maintenance of the family income, preserve the fine habits and customs of the society of Chăm people now and then as well as to the effective preservation of Chăm cultural identities in Viet Nam and some other cultural factors (matriarchal society and ancient pottery elements) in Southeast Asia.

- (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

Chăm pottery is a traditional craft, belonging to the type of intangible cultural heritage. It is related only to skills, techniques, professional know-how as well as indigenous knowledge and custom in society such as the highlights of the important role of the women, the transmission and keeping of the career and the taboos as mentioned above. Therefore, no elements or contents are incompatible with or conflicts with existing international human rights or the requirement of mutual respect among communities, groups and individuals, or with sustainable development.

On the contrary, if the elements of Chăm pottery as mentioned above are effectively preserved and promoted, they will contribute to helping the Chăm people further promote the role of women and perform good rights of creating, enjoying, researching, practising, collecting and disseminating as well as preserving and promoting the values of cultural heritage of the Chăm community itself in accordance with the law of Viet Nam and the international treaties in the current trend of sustainable development.

2. Need for urgent safeguarding

For Criterion U.2, States shall demonstrate that ‘the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned’.

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of its traditional modes of transmission, the demographics of its practitioners and audiences and its sustainability.

Not fewer than 375 or more than 500 words

The pottery is a part of the economic and cultural life of the Chăm community in Bàu Trúc village (Ninh Thuận province) and Bình Đức village (Bình Thuận province). Up to now, the Chăm potters have still kept the tradition of mothers transmitting the art of pottery making to descendants. According to them, this is an effective, stable and persistent transmission method. Every year, Bàu Trúc villagers organize a craft ancestor worshiping ceremony with the rituals such as processing clothes, bathing statues, wearing clothes for god statues, offering worshipping items, organising great ceremonies, and doing pottery-making performances, etc.

According to the inventory result in 2014, Bàu Trúc village has 30.7% of households making pottery; and there are one Chăm Bàu Trúc pottery cooperative, two companies, 20 large production facilities, 40 small production facilities, and from 8 to 10 pottery artisans capable of transmitting the craft. According to the inventory result in October 2018, Bàu Trúc only has 15% out of 731 households in the village, who have kept making pottery; Bình Đức village only has more than 10% out of 355 households, who have still practiced pottery. The total number of artisans, practitioners and apprentices in pottery villages in 2019 is currently only 455, accounting for 8.7% of the population. Their pottery products are often housewares (for cooking and for storing food and drinks) and fine arts potteries (for decoration and souvenir).

Minister of Culture, Sports and Tourism has inscribed “The Pottery-making Craftsmanship of the Chăm people” in Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province and “The Art of Pottery-making of Chăm people in Bàu Trúc village”, Phước Dân town, Ninh Phước district, Ninh Thuận province in the National List of Intangible Cultural Heritages.

In the centre of Bàu Trúc village, the local authorities have set up a Pottery Exhibition House to keep and introduce typical pottery products of the artisans in the village. However, the products

are sold very slowly; even many products could not be sold for many years.

In these recent years, the local authorities have provided funds to invite pottery artisans to teach children in 14 classes (12 classes in Bàu Trúc and 2 classes in Bình Đức). However, this program is not continued because of the limit of budget.

Identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any element of intangible heritage.

Not fewer than 500 or more than 750 words

In spite of many safeguarding efforts, the viability of the pottery craft of the Chăm people is still at risk because of the following reasons:

Firstly, the urbanization process has improved the face of villages; roads are concreted and clean. However, it also changes the space of the traditional handicraft villages and has strong impact on raw materials. Clay field, rice fields for straw and forests for fuel exploitation are severely narrowed due to path concretion, house construction and deforestation.

Secondly, the raw material areas have not been planned yet. Clay, sand, firewood and straw are increasingly rare and their price is high. The other relevant elements such as production capital, labor cost, and transportation also increase. Meanwhile, metal and plastic household items are cheap, popular, and convenient, satisfying the taste of the majority of consumers. Therefore, it is difficult for pottery products to compete; and even some products can hardly be consumed. Since then, this fact leads to the increase in production cost, unstable sale of pottery products and very low profit. The income from the pottery is on average less than VND 22 million (USD 1,000)/person/year, insufficient for all the needs of human life. Therefore, some pottery artisans and young people in the village move to other jobs for earning living. This fact is clearly shown in 144 out of 354 survey questionnaires in two pottery villages.

Thirdly, women of Bàu Trúc and Bình Đức villages are not open to outside and the village has slow adaptation to market economy and limits the exchanges and understanding of social needs. The advertisement is not strong enough for customers to visit the village for buying and ordering products. Women in the village find it difficult to access the fund for supporting the development of craft villages and inactive in selling pottery products. This is reflected in 244 out of 354 questionnaires in the inventory in two pottery villages.

Fourthly, many skilled artisans are older while the young generation does not want to follow this craft because of low income. Meanwhile, it takes a lot of time for practice in order to become a skilled potter, while Chăm women (occupying the majority of learners) have to allocate their time to many other personal, family, and social activities. Besides, the fact that most of skilled teachers are female limits the transmission time. This is reflected in 244 out of 354 questionnaires in the inventory in two pottery villages.

Fifthly, the local authorities and communities are confused in promoting and exploiting the values of this element to serve the development of local communities and to turn this element into a resource of economy development. Particularly, there is lack of measures for supporting the community to study how to diversify the product models to meet people's taste, but still imbue with Chăm's pottery identities. There is no incentive policy of supporting and encouraging regularly teachers and learners to maintain the following of the pottery craft.

Sixthly, because the Covid-19 pandemic has lasted from the beginning of 2020 until now, training classes cannot be organized regularly. The teaching and practice of making pottery of the community is not also carried out as often as before. The products are backlogged and not

circulated because there are no tourists visiting the village. The products cannot be transported to the places where they are planned to promote, use and sell Bà Trú's pottery products. Also, from 2019 to 2021, a number of elderly artisans in the village died, including the Meritorious Artisan Đàng Xem and artisans such as: Ms. Đàng Thị Gia (mother of Mr. Đàng Xem and Ms. Đàng Mỹ Tiên), Ms. Đàng Thị Phan and Ms. Đàng Mỹ Tiên.

3. Safeguarding measures

For Criterion U.3, States shall demonstrate that 'safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element'. The nomination should include sufficient information to permit the Evaluation Body and the Committee to assess the 'feasibility and sufficiency of the safeguarding plan'.

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

- (i) *The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 300 words

The art of pottery-making of the Chăm people has been maintained thanks to families and family lines with a long tradition of pottery craft. They are, for example, Ms Đàng Thị Gia (died in 2019), Ms Đàng Thị Phan (died in 2020), Ms Đàng Thị Tám, Ms Đàng Thị Lực in Bà Trú village, Ms Đơn Thị Hiệu, Ms Đơn Thị Chưa, Mr. Lâm Hùng Sỏi in Bình Đức village, etc. Despite many difficulties, they have kept their craft and have transmitted to their children.

In 2009, Bà Trú villagers voluntarily contributed VND 350 million (US\$ 16,000) to repair the temple of worshipping the pottery craft ancestor Po Klong Can. Every year, the villagers hold offerings at the temple to honor the craft ancestors and educate their children and descendants to preserve the traditional craft.

Between 2001 and 2020, Trương Văn Món, a Chăm researcher living in Bà Trú village wrote many books and magazines to publish at the country and abroad to introduce Chăm pottery.

Annually, the villagers of Bà Trú and Bình Đức, especially Bà Trú village, still organize many rituals and festivals in the village and at the Po Klong Can monument to commemorate the craft ancestors and review traditional pottery making such as the ceremony for opening the temple's door at the beginning of the year and Kate Festival. On these festivals, pottery villagers hold competitions of pottery making, pottery dancing and pottery performing at the Po Klong Can temple monument and in the villages. The festivals attract not only the participation of the villagers but also tourists to come and see.

Between 2005 and 2019, Ninh Thuận and Bình Thuận provinces issued 24 legal documents and the programs of supporting craft villages and opening 14 vocational training classes for 407 learners.

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) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any*

external or internal constraints in this regard.

Not fewer than 150 or more than 300 words

Pottery villages of Chăm people have been received the concern and protection by the Government and local authorities:

In 2000, the Prime Minister of Viet Nam issued Decision No. 132/2000/QĐ-TTg; in 2003 Bình Thuận Provincial People's Committee issued Decision No. 09/2003/QĐ-UBND; in 2005 Ninh Thuận Provincial People's Committee issued Decision No. 2968/QĐ-UBND. These legal documents are on the safeguarding and development of craft villages. As a result, thanks to the above policies, the pottery villages of Bàu Trúc (Ninh Thuận) and Bình Đức (Bình Thuận) have been planned to be protected, built complete infrastructure, and given favorable conditions for the pottery profession to develop until now on.

From 2012-2017, Ministry of Culture, Sports and Tourism respectively included Bình Đức pottery (2012) and Bàu Trúc pottery (2017) into the List of National Intangible Cultural Heritage.

In 2018, in Ninh Thuận province, Ministry of Culture, Sports and Tourism and Ninh Thuận provincial People's Committee organized the International Conference: "Preservation and promotion of the values of Chăm people's Art of pottery-making".

In 2019, the State President conferred the title of Meritorious Artist on artisan Đặng Xem (died in 2019) in Bàu Trúc village.

Although the community and the government have made great efforts, Chăm pottery has not really had a position in the market. The ability to practice the heritage is still having many obstacles due to limited funding and management capacity. The awareness of market, strategy to build brand value and so on have not met the actual requirements. These make the above efforts insufficient for the pottery industry to escape the danger of extinction.

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 plan proposed

*This section **should identify and describe a feasible and sufficient safeguarding plan** that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to the element. The safeguarding measures should be described in terms of the concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. States Parties are reminded that they should present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:*

a. What primary **objective(s)** will be addressed and what concrete **results** will be expected?

Not fewer than 250 or more than 500 words

Based on the discussion of the community in 2018 and added in 2021, the plan to protect Chăm pottery will be implemented for 4 years (2023-2026) as follows:

❖ First year (2023):

- Objective: To urgently safeguard, organize teaching classes; plan and expand the source of raw materials and basically preserve the pottery villages.

- Specific work and results:

- + Consolidate and strengthen the capacity of the Management Board on craft villages (5 members);
- + Conduct the planning about 5 hectares of raw material area (clay, sand and firewood) and 1 hectare of bare land as a place for pottery firing.
- + Open a class for artisans to teach pottery making (30 participants).

❖ **Second year (2024):**

- Objective: To mobilize fund, continue to open classes of pottery making, conduct inventory, build database to introduce and disseminate Chẵm pottery.

- Specific work and results:

- + Continue to open a pottery-making class (as above);
- + Mobilize fund from businesses and individuals;
- + Complete database of Chẵm pottery; build 01 website, publish 01 book, make 01 heritage film (25 - 30 minutes);
- + Arrange and complete galleries in 2 pottery villages.

❖ **Third year (2025):**

- Objectives: To improve teaching work; expand Chẵm pottery consumption market; develop craft village tourism and improve people's lives.

- Specific work and results:

- + Open a pottery-making class (30 students);
- + Organize a contest for creating and designing products, participate in fairs and search for pottery consumption markets;
- + Develop a complete set of product quality standards and trademark registration of Chẵm pottery;
- + Conduct the planning for tourism development in craft villages (Homestay, about 10 families) and 01 tourism service team (about 20 people).

+ **Fourth year (2026):**

- Objective: To improve and complete the skills of teaching and learning pottery-making; complete basic data, promote communication and advertisement to attract customers and tourists to the pottery village.

- Specific work and results:

- + Open an advanced pottery-making class (30 students);
- + Organize a pottery-making art festival on the occasion of Kate Traditional Festival of Chẵm people;
- + Develop a dossier to request the State to confer the title of Folk Artist (10 artisans).
- + Build a dossier (100 pages, 50 photos, 15-minute film) to request Ministry of Culture, Sports

and Tourism to rank Po Klong Can Temple (the ancestor of pottery) as a national historical-cultural relic.

+ Summarize and evaluate 4 years of implementation of the plan and propose directions for the next period.

b. What are the key **activities** that will be carried out in order to achieve these expected results? Describe the activities in detail and in their ideal sequence, addressing their feasibility.

Not fewer than 250 or more than 500 words

First year (2023): In order to achieve the goals and results of the first year set forth above, the management mechanism of the government including the participation of the community is an important factor determining the success. Accordingly, the People's Committees of Ninh Thuận and Bình Thuận will direct the Departments of Culture, Sports and Tourism and the District People's Committees to coordinate with two pottery villages (Bàu Trúc and Bình Đức) to strengthen the Village Management Board (including 5 members) through election. After that, the community will select students and open classes for artisans to teach about 30 students in a month. The Departments of Natural Resources and Environment and the People's Committees of communes and districts, where there are two pottery villages, will survey and re-plan places for villagers to exploit raw materials (clay, sand) for making and firing pottery.

Second year (2024): With the above coordination mechanism, in addition to opening teaching classes every year, the Provincial People's Committees will provide funding and mobilize additional funds from outside, direct the Departments of Culture, Sports and Tourism to coordinate with scientific consulting agencies such as the Viet Nam National Institute for Culture and Arts in Ho Chi Minh City and two pottery villages to survey, build database, publish a book, build a website, make a film and complete the arrangement of existing galleries to introduce and promote Cham pottery.

Third year (2025): The Provincial People's Committees continues to direct the Departments of Culture, Sports and Tourism to help the village open advanced pottery-making classes, and at the same time implement the cultural heritage tourism model. Core groups in the village will be established to provide such services as homestay, cuisine, practical tours and souvenir sales. The Department of Industry and Trade develops dossiers, product quality standards and trademark registration for Cham pottery; organize product design contests, participate in fairs and search for pottery consumption markets.

Fourth year (2026): In addition to opening advanced pottery-making classes, the Provincial People's Committees continues to direct the Departments of Culture, Sports and Tourism to help the village organize the Chăm Pottery Arts Festival on the occasion of the Kate Traditional Festival in the pottery village in October 2026; help the village select typical pottery artists, complete the dossier and submit it to the central level to request the State to confer the title of Folk Artist; assist the village to collect documents, film, and take photos to build a profile of a national historical-cultural relic for the Temple of Po Klong Can (the ancestor of the pottery profession). Finally, the Provincial People's Committee and relevant departments help the two pottery villages organize a conference in Bàu Trúc pottery village in December 2026 to review the 4-year evaluation of the plan implementation and propose directions for the next period.

c. Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide information in as much detail as possible about the

communities, in particular, practitioners and their roles in implementing the safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender.

Not fewer than 150 or more than 250 words

Group 1: the Management Board of each pottery village has 5 members. Mr. Đặng Chí Quyết (50 years old) is represented for Bàu Trúc village and Mr. Đặng Văn Khánh (65 years old) is represented for Bình Đức village. They are heads of the villages, playing an important role in managing and encouraging people in the two villages to implement the plan. They also make proposal to the authorities to conduct the planning of the raw material areas and places for firing the pottery for villagers.

Group 2: There are currently 455 people still making pottery in two villages. Ms. Đặng Thị Lực (65 years old) in Bàu Trúc village and Ms. Đơn Thị Hiệu (83 years old) in Bình Đức village are typical examples. Most of them are women, who are artisans with the main role in preserving and teaching the art of Chăm pottery.

Group 3: In the two pottery villages, there are currently about 20 intellectuals who still know about history, customs and practices. Mr. Trương Văn Ngọt (85 years old) and Mr. Trương Văn Món (54 years old) in Bàu Trúc village and Mr. Xuân Hồ (85 years old) in Bình Đức village are typical examples. All of them are intellectuals who have the role of preserving the culture's identities of the pottery villages.

d. Provide evidence that the State(s) Party(ies) concerned is **committed** to supporting the safeguarding plan by creating favourable conditions for its implementation.

Not fewer than 150 or more than 250 words

The Vietnamese State has always paid attention, committed to support and created favorable conditions for craft villages across the country in general and Bàu Trúc and Bình Đức pottery villages in particular to develop through a framework of laws, decrees, circulars, and funding that has been announced as well.

In particular, the Law on Cultural Heritage was passed by the National Assembly on June 29, 2001, in which Article 24 specifically states as follows: "The State has policies to encourage the maintenance, restoration and development of traditional handicrafts with typical value..." Circular No. 113/2006/TT-BTC of the Ministry of Finance dated December 28, 2006 guiding the State budget to support the development of rural industries...

Accordingly, the People's Committees of Ninh Thuận and Bình Thuận provinces issued specific policies to develop craft villages. Especially, Ninh Thuận Provincial People's Committee issued Plan No. 74/KH-UBND on approving the Plan to support the development of handicraft villages in Ninh Thuận province from 2018 - 2020 with a total budget of 8,996 billion VND (<http://www.ninhthuan.gov.vn/chinhquyen>).

Then, in this nomination file and the attached documents, Ministry of Culture, Sports and Tourism and related parties also committed to the National Action Program, created favorable conditions for Bàu Trúc and Bình Đức pottery villages to carry out their work successfully for the proposed 4-year plan (2023-2026).

e. Provide a **timetable** for the proposed activities.

Not fewer than 200 or more than 500 words

TIME FRAME OF THE PLAN

❖ First year (2023):

- Quarter I (from January to March): The Provincial People's Committees chair meetings of relevant departments, carries out the plan to implement the goals of preserving and promoting Chăm pottery; Initially strengthens capacity building of Bàu Trúc and Bình Đức Pottery Village Management Board.
- Quarter II and III (from April to September): Open classes for artisans to teach pottery making and indigenous knowledge about pottery in two villages (Bàu Trúc and Bình Đức).
- Quarter IV (from October to December): Local government agencies together with two pottery villages implement the planning of the area of pottery materials (clay and sand) and the place for pottery firing.

❖ Second year (2024):

- Quarter I and II (from January to June): Organize the teaching of Chăm pottery in two villages (Bàu Trúc and Bình Đức).
- Quarter III (from July to September): Organize scientific inventory and complete database of Chăm pottery; build websites, publish books and make films to introduce and promote the heritage of Cham pottery.
- Quarter IV (from October to December): Support the community to arrange and complete 2 galleries in 2 pottery villages (Bàu Trúc and Bình Đức).

❖ Third year (2025):

- Quarter I (from January to March): Organize advanced pottery making teaching classes in two villages (Bàu Trúc and Bình Đức); organize contests of creating and designing products, participate in fairs (if any).
- Quarter II: Develop a complete set of product quality standards and trademark registration of Chăm pottery; search for domestic and foreign pottery consumption markets.
- Quarter III: Conduct the planning to develop craft village tourism (Homestay).

❖ Fourth year (2026):

- Quarter I (from January to March): Organize advanced pottery making teaching classes in two villages (Bàu Trúc and Bình Đức);
- Quarter II (from April to June): Building a dossier to propose the Ministry of Culture, Sports and Tourism to rank the national historical - cultural relic for Po Klong Can Temple (the ancestor of Chăm pottery).
- Quarter III (from July to September): Develop a plan, organize the Chăm Pottery Arts Festival on the occasion of the Katé Traditional Chăm festival in the village.
- Quarter IV (from October to December): Summarize and evaluate 4 years of implementation of the plan and propose directions for the next period.

*f. Provide a detailed **budget** for the implementation of the activities proposed (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).*

Not fewer than 200 or more than 500 words

Estimated implementation cost for 4 years (2023-2026): VND 16.1 billion (equivalent to USD700,000). The specific costs are arranged as follows:

- The State budget (Central): VND 4.6 billion (equivalent to USD200,000);
- Local budget (province, district, commune): VND 4.6 billion (equivalent to USD200,000);
- Contribution from other sources: VND 6.9 billion (equivalent to USD300,000).

Breakdown of the budget for each year is as follows:

❖ **First year (2023): USD100,000**

- Implement and strengthen the craft village Management Board: USD5,000;
(Cost for purchasing office supplies)
- Open classes to teach practical skills in pottery: USD10,000;
(Cost of buying tools, pottery materials, learning materials, office supplies)
- Implement of planning of raw materials area and firing site: USD 85,000

❖ **Second year (2024): USD200,000**

- Open a class to teach practical skills in pottery: USD15,000;
(Cost of buying tools, pottery materials, learning materials, office supplies)
- Conduct inventory, build database and website to introduce Chăm pottery heritage: USD120,000;
- Strengthen and support the community to arrange 2 galleries in 2 pottery villages: USD65,000;

❖ **Third year (2025): USD 250,000.**

- Open an advanced pottery teaching classes (advanced): USD20,000;
- Develop a set of product quality standards and trademark registration: USD20,000;
- Organize contests for composing and product design; participate in fairs: USD100,000;
- Plan to develop craft village tourism and homestay tourism: USD110,000;
(Planning of 10 homestays; training of the narration, culinary, music and dance teams to serve tourists)

❖ **Fourth year (2026): USD150,000**

- Open an advanced pottery teaching classes: USD20,000;
- Building the relic dossier: USD10,000;
- Organize the first Cham Pottery Art Festival: USD100,000;
- Summarize and evaluate 4 years of implementation of the plan and proposals: USD20,000.

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

- (i) *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), responsible for the local management and safeguarding of the element.*

Name of the body: Ninh Thuận Provincial Department of Culture, Sports and Tourism

Name and title of the contact person: Mr. Nguyễn Văn Hòa - Director

Address: Street 16/4, Mỹ Bình ward, Phan Rang-Tháp Chàm City, Ninh Thuận Province

Telephone number: (84-259).3.830360; (84).0916 815758; Fax: (84-259).3.822627

Email address: svhttdl@ninhthuan.gov.vn

Other relevant information:

Name of the body: Bình Thuận Provincial Department of Culture, Sports and Tourism

Name and title of the contact person: Mr. Bùi Thế Nhân - Director

Address: 86 Trần Hưng Đạo Street, Phan Thiết City, Bình Thuận Province

Telephone number: (84-252).3.821672 - Mobile: (84).0913 658 177

Email address: svhttdl@binhthuan.gov.vn

- (ii) Describe the competent body responsible for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan.

Not fewer than 150 or more than 250 words

The Vietnamese Government is committed to having policies to support funding and human resources in safeguarding and promoting the art of pottery making of Chăm people in a long-term and sustainable manner.

The Ministry of Culture, Sports and Tourism, the Department of Cultural Heritage, the Departments of Culture, Sports and Tourism of Ninh Thuận and Bình Thuận provinces are responsible for managing and protecting the heritage in terms of expertise in directing the investigation, data updates and pottery profile preparation.

The Viet Nam National Institute for Culture and Arts in Ho Chi Minh City is a specialized agency that directly assists the community in conducting data surveys, community training, document compiling, films, and exhibits display of Chăm pottery heritage.

The local authorities (commune, district and provincial People's Committees) in Ninh Thuận and Bình Thuận have administrative authority to manage and protect the heritage of the two pottery villages; provide financial support, conduct the planning of raw material area and the place of pottery firing; protect relics; search for ceramic consumption market and develop community tourism.

All of the above action plans will be operated in common national goals of Viet Nam's projects and programs with the companionship and supervision of the community.

4. Community participation and consent in the nomination process

For Criterion U.4, 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 actively participated in preparing the nomination at all stages, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including, where appropriate, local and regional governments, communities, non-governmental organizations, 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 preparation 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

Participation and consensus between the community where the element exists, the Government and local authorities in the preparation of the nomination file is firstly shown in the legal documents instructing and implementing for six years (2012 -2021).

The community was given the information in advance and then consulted on the plan to prepare the nomination file of The Art of Pottery-making of Chăm people after the Prime Minister allowed to put on the "List of intangible cultural heritage planned to build the nomination file to submit to UNESCO for the period of 2011-2016". With a high consensus and the desire to safeguard sustainably the element, Chăm communities in Bình Đức (Bình Thuận) and Bàu Trúc (Ninh

Thuận) had proposed the local authorities to support them to build the file of Pottery heritage of Chăm people to be inscribed on the National List of Intangible Cultural Heritage (Bình Đức in 2012 and Bàu Trúc in 2017). They also voluntarily signed to the consent letters on safeguarding the element and proceeded to develop a nomination file to be inscribed on the List of intangible cultural heritage in need of urgent safeguarding.

From August to December 2018, people and local authorities in Chăm pottery villages actively cooperated with the Viet Nam National Institute for Culture and Arts Studies in Ho Chi Minh city to survey, investigate and conduct inventory and preparation of the nomination file of The Art of Pottery-making of Chăm people to submit to UNESCO to be inscribed on the List of intangible cultural heritage in need of urgent safeguarding.

In the preparation of the nomination file, in addition to the Custom Committee, the Management Board, the Youth Union, there were also those who had passion for the craft and devoted themselves to the pottery craft such as individuals, families, and family lines of Ms. Đàng Thị Gia (died in 2019), Ms. Đàng Thị Phan (died in 2020), Mrs. Đàng Xem (died in 2019) and Ms. Đàng Thị Lực, Ms. Đàng Thị Tám (Bàu Trúc village); Ms. Đon Thị Hiệu, Ms. Đặng Thị Hồng, and Mr. and Mrs. Lâm Hùng Sỏi (Bình Đức village), etc. They enthusiastically participated and cooperated within the inventorying and supporting the filming, taking photos of the process of pottery making and the craft ancestor's worship of the village. As a result, they recorded many files, took 5,430 photos (143GB) and recorded about 400GB, etc. These documents are currently kept at the Viet Nam National Institute for Culture and Arts Studies in Ho Chi Minh city. People in the pottery villages enthusiastically and earnestly answered all 354 questionnaires and participated in six community discussion sessions, agreed to sign 354 the consent letters (mostly women) which would determine to safeguard and promote The Art of Pottery-making of Chăm people for a long and sustainable way.

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 regimen 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 in 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

In the preparation of the nomination file, potters shared the techniques and know-how of making pottery as well as the difficulties in maintaining and developing the pottery craft at present. The community actively discussed together, expressing the willingness, deep understanding and full awareness of the importance of urgent safeguarding of pottery-making. They are consent the following:

- Voluntarily and actively safeguard and promote the values of this intangible cultural heritage.
- Cooperate and create favorable conditions for organizations and individuals to safeguard and promote the values of this intangible cultural heritage in accordance with the law.
- Voluntarily hand over to the Ministry of Culture, Sports and Tourism the right to use documents, images and voices to build up nomination file on intangible cultural heritage in

service of safeguarding and promoting the element's values for non-profit purposes.

The above contents are noted in the consent letters. 354 artisans agreed and voluntarily signed the Consent letters to suggest UNESCO to consider to inscribe The Arts of Pottery-making of Ch m people on the List of intangible cultural heritage in need of urgent safeguarding.

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 the 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 Ch m community has always preserved their know-how, craft skills as well as their pottery art for generations. The people inside and outside the Ch m community can learn pottery in the community. Research, interviews, recording, and document publications related to the Ch m pottery needs the permission of artisans or interviewees. The Ch m pottery must be created by the hands of artisans in these villages. Communities, individuals and other organizations must not copy the designs and label them as the Ch m pottery.

The Ch m pottery in B u Tr c village has its own craft ancestor. Villagers often hold the worshipping ceremony every year for this craft ancestor. In this ceremony, visitors who want audio or video recording must ask the Head of the Ceremony for the permission. In particular, visitors can bring humble offerings such as betel leaves, areca nuts, fruits, or cakes as offerings. Beef and pork are banned as offerings. Because the religion of the Ch m people in B u Tr c village is partly influenced by Brahmanism and Islam, they abstain from beef and pork. When visitors participate in this ceremony at temple, they should wear traditional Ch m costumes.

4.d. Community organization(s) or representative(s) concerned

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. Email
- f. Other relevant information

1). Name of the entity: **Association of Vietnamese Cultural Heritage**

Name and title of the contact person: Associate Prof. Doctor Đ c Văn Tr 

President of the Association of Vietnamese Cultural Heritage

Address: 19 Ngọc H , B  Đ nh district, H  N i, Viet Nam

Telephone number: (84-24).3734 3592

E-mail: hoidisanvn@gmail.com/thegioidisan@gmail.com

2).Name of the entity: **Viet Nam 's Association of Folklorists**

Name and tittle of the contact person: Prof. Doctor Lê Hồng Lý

Chairman of Association of Vietnamese Folklorists

Address: 66 Nguyễn Văn Huyền Street, Cầu Giấy District, Ha Noi

Tel: (84-24).3869 3280 – (84-24).3869 3280 Fax: (84-24).38682607

Email: hoivndgvn@gmail.com

3). **Viet Nam National Institute for Culture and Arts Studies in Ho Chi Minh city**

Name and tittle of the contact person: Dr. Đinh Văn Hạnh

Adress: No. 61 Mạc Đĩnh Chi, Đa Kao Ward, District 1, Ho Chi Minh city

Tel: (84-28).38223749; (84).0982 955 009

Email: vicashcmc@gmail.com; website: www.vicas.org.vn

4). **Center for Research and Exhibition Chăm Culture in Ninh Thuận**

Name and tittle of the contact person: Mr. Lê Xuân Lợi

Address: 28 Tô Hiệu, Phan Rang-Tháp Chàm city, Ninh Thuận province

Tel: (84-259).3820372

Email: lexuanloi2002@gmail.com

5). **Cooperative - Pottery Exhibition House of the Chăm people in Bau in Bàu Trúc**

Name and tittle of the contact person: Mr. Phú Hữu Minh Thuận

Address: Bàu Trúc village, Ninh Phước district, Ninh Thuận province

Tel: (84).0919 418 026

6). **Center for Exhibition of Cham culture in Bình Thuận**

Address: Bình Tiến hamlet, Phan Hiệp commune, Bắc Bình district, Bình Thuận province

Name and tittle of the contact person: Mr. Ước Viết Vòng – Head of management

Tel: (84-252).3.64156; (84).0918 075 925

Email: ttvhcham@svhttdl.binhthuan.gov.vn

5. Inclusion of the element in an inventory

For Criterion U.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), in conformity with Articles 11.b and 12 of the Convention.

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

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Names of the national inventory in which the Art of Pottery-making of Chăm people is included are as followings:

- The National Inventory of Intangible Cultural Heritage (in the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage - the Ministry of Culture, Sports and Tourism of Viet Nam at

<http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>)

- The National Inventory Report of Intangible Cultural Heritage (in the Intangible Cultural Heritage Management Information System of the National Department of Cultural Heritage - the Ministry of Culture, Sports and Tourism of Viet Nam at

<http://dsvhpvt.dsvh.gov.vn/HeritageReport.aspx>)

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:

- Cultural Heritage Management Division, Department of Culture, Sports and Tourism of Ninh Thuận province;

- Division of Family and Cultural Management, Department of Culture, Sports and Tourism of Binh Thuận province;

- Viet Nam National Institute for Culture and Arts Studies in Ho Chi Minh city;

- Division of Intangible Cultural Heritage Management, National Department of Cultural Heritage, Ministry of Culture, Sports and Tourism.

(iii) Reference number(s) and name(s) of the element in relevant inventory(ies):

1) The element “The Art of Pottery-making of the Chăm people in Bàu Trúc village, Phước Dân town, Ninh Phước district, Ninh Thuận province”, number 219 in National List of intangible cultural heritage, the 19th announcement phase according to Decision No. 2459/QĐ-BVHTTDL, dated June 20, 2017.

In the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage, “The Art of Pottery-making of Chăm people in Bàu Trúc village, Phước Dân town, Ninh Phước district, Ninh Thuận province” was included the National Intangible Cultural Heritage Inventory List in 2014 and updated in 2015-2016 and 2018-2019.

2) The element “The Pottery-making craftsmanship of the Chăm people in Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province”, number 33 in the National List of Intangible Cultural Heritage, the first announcement phase according to Decision No. 5079 / QĐ-BVHTTDL, dated December 27, 2012.

In the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage, “The Pottery-making craftsmanship of the Chăm people in Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province” was included the National Intangible Cultural Heritage Inventory List in 2012 and updated in 2013 and 2018-2019.

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

1) Decision No. 2459/QĐ-BVHTTDL, dated on June 20, 2017 of the Ministry of Culture, Sports and Tourism on inscribing “The Art of Pottery-making of the Chăm people in Bàu Trúc village, Phước Dân town, Ninh Phước district, Ninh Thuận province” on the National List of Intangible Cultural Heritage (attached to the National List of Intangible Cultural Heritage in 2017). Date on

inclusion the National Intangible Cultural Heritage Inventory List: July 2014.

2) Decision No. 5079/QĐ-BVHTTDL, dated on December 27, 2012 of the Ministry of Culture, Sports and Tourism on inscribing “The Pottery-making craftsmanship of the Chăm people in Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province” on the National List of Intangible Cultural Heritage (attached to the National List of Intangible Cultural Heritage in 2012). Date on inclusion the National Intangible Cultural Heritage Inventory List: April 2012.

3) Date that the element The Art of Pottery-making of Chăm people is included the National Intangible Cultural Heritage Inventory List: 2018.

(v) Explain how the element was identified and defined, including how information was collected and processed, ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the roles of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The communities in Bàu Trúc and Bình Đức villages cooperated with the Departments of Culture, Sports and Tourism in Ninh Thuận and Bình Thuận provinces and Center for Research and Exhibition of Chăm Culture (Ninh Thuận province) conducted surveys, inventory, filming and taking photos according to the Form of the Circular No 04/2010/TT-BVHTTDL, regulating the inventory and file on intangible cultural heritage for inscription on the National List of Intangible Cultural Heritage (during 2012-2017) and submit UNESCO (during 2018-2021). The nomination file was prepared with the free, prior and informed consent participation of the community. They provided the following information: name, identification, location, custodians, development history, practice process, performance spaces and context, current status of element, number of practitioners, proposed safeguarding measures, and related materials.

Based on the results of research and surveys and data sources in the process of investigation and inventory of the community and cultural officials of the Departments of Culture, Sports and Tourism, the values and role of Chăm pottery is identified in terms of economy, culture and society.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The data inventory list will be updated before October 31 every year. First, the Departments of Culture, Sports and Tourism of the two provinces of Ninh Thuận and Bình Thuận directly do statistics of the fluctuations of Bàu Trúc and Bình Đức villages each year. Then, the results of Departments will be reported to the Ministry of Culture, Sports and Tourism in writing and soft files; Next, the Cultural Heritage Department will update and publish that new data on the Intangible Cultural Heritage Management Information System.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

Contents of inventory lists consists of the number of artisans, practitioners, learners; changes in the process of making pottery and in teaching methods; safeguarding activities carried out by the government and the community during the year. Professional agencies in Ninh Thuận and Bình Thuận provinces will conduct surveys, statistics, and sociological surveys in Bàu Trúc and Bình Đức villages. The results of the survey data will show the change of the element from year to year in terms of the number of artisans (older artisans died, young artisans still continue); number of learners of making pottery (increasing or decreasing); whether the pottery process

has changed or not; the awareness of the people and local authorities about preserving the heritage. The results of this data will be reported by the Departments once a year to the Ministry of Culture, Sports and Tourism so that the Cultural Heritage Department updates it on the Intangible Cultural Heritage Management Information System.

(viii) *Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall include, at least, the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.*

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of the relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. *If the inventory is not available online, attach exact copies of the texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French, as well as in the original language if different.***

Indicate the materials provided and – if applicable – the relevant hyperlinks:

The inventories are available online: The inventories of The Art of Pottery-making of the Chăm People can be accessed to:

<http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>

- The inventories of The Art of Pottery-making of the Chăm people in Bàu Trúc village, Phước Dân town, Ninh Phước district, Ninh Thuận province" can be accessed to:

<http://dsvhpvt.dsvh.gov.vn/HeritageNational.aspx?page=3>

<http://dsvhpvt.dsvh.gov.vn/HeritageReport.aspx>

- The inventories of "The Pottery-making Craftsmanship of the Chăm people in Bình Đức village, Phan Hiệp commune, Bắc Bình district, Bình Thuận province" can be accessed to:

<http://dsvhpvt.dsvh.gov.vn/HeritageNational.aspx?page=2>

<http://dsvhpvt.dsvh.gov.vn/HeritageReport.aspx>

The inventory report in Vietnamese and English languages is attached to the nomination file (the short version of 10 page)

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 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 community concerned is not 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.b 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
- ☒ ten recent photographs in high definition
- ☒ grant(s) of rights corresponding to the photographs (Form ICH-07-photo)
- ☒ edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is not English or French
- ☒ grant(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, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

1. Lâm Mỹ Dung-Nguyễn Anh Thư (2017), Ngàn năm gốm cổ Champa [Thousand years of Champa ancient pottery], Nhà xuất bản Văn hóa Dân tộc [Ethnic Culture Publishing House], Ha Noi, 263 pages.
2. Văn Món (2001), Nghề gốm cổ truyền của người Chăm Bàu Trúc - Ninh Thuận [Traditional pottery craft of Chăm people in Bàu Trúc village - Ninh Thuan], Nhà xuất bản Văn hóa Thông tin [Information Culture Publishing House], Ha Noi, 147 pages.
3. Trương Văn Món (2020), "The Values of Champa Ceramics in Asia", *Journal of Viet Nam học*, National Cheng Kung Univ, Tawan, Vol 1. No.2, July/2020, pp. 34-51.
4. Leedom Lefferts-Louise Allison Cort (2018), Cham earthenware pottery production, Preserving and promoting the value of traditional pottery art of Chăm people, Proceedings of international scientific conference, Ministry of Culture, Sports and Tourism and Ninh Thuan Provincial People's Committee held in Ninh Thuan, August 8 and 9, 2018.
5. Many authors (2018), Preserving and promoting the values of traditional pottery art of Chăm people, Proceedings of International Scientific Conference, Ministry of Culture, Sports and Tourism and Ninh Thuận Provincial People's Committee held in Ninh Thuận, August 8 and 9, 2018, 847 pages.
6. Sakaya-SHINE Toshihiko (2011), Gốm Chăm Nhân ở Nhật Bản, [Chăm Pottery in Japan], on Saigon Economic Times, Ho Chi Minh City, Department of Industry and Trade, No. 33, p. 42.
7. Sakaya & William B. Noseworthy (2019), "Bàu Trúc: The oldest extant pottery village in Vietnam, and possibly Southeast Asia", *The Newsletter of International Institute for Asia Studies*, 83 Summer.
8. Chăm manuscripts, Biography of Po Klong Can - the Cham's craft ancestor, the unpublished Chăm script handwritten document, 2015.

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

The nomination should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

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

Name: **Nguyễn Văn Hùng**

Title: **Minister of Culture, Sports and Tourism**

Date: **November 29th, 2021**

Signature:



Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).