



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English and French

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session  
Nairobi, Kenya  
November 2010

#### NOMINATION FILE NO. 00443 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p><b>A. STATE(S) PARTY(IES)</b></p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Viet Nam</p>
<p><b>B. NAME OF THE ELEMENT</b></p>
<p><b>B.1. Name of the element in English or French</b></p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Giống festival of Phù Đông and Sóc temples</p>
<p><b>B.2. Name of the element in the language and script of the community concerned, if applicable</b></p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>HỘI GIỐNG ở đền Phù Đổng và đền Sóc</p>

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

*In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).*

Hội Gióng Phù Đổng, Hội Gióng Sóc Sơn; or Hội Dóng Phù Đổng, Hội Dóng Sóc Sơn.

**C. CHARACTERISTIC OF THE ELEMENT****C.1. Identification of the communities, groups or, if applicable, individuals concerned**

*According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.*

The sponsors of the Gióng Festival of Phù Đổng and Sóc temples are Việt (Kinh) peasants who support themselves primarily through wet rice cultivation. They express their gratitude and devotion to Thánh Gióng [Saint Gióng] by building temples and dedicating annual festivals in his honor.

**C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned**

*This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.*

The ritual worship of Thánh Gióng through festivals commemorating the Saint of the Việt appears in many locations throughout the northern part of Vietnam. The central region of the Gióng Festival of Phù Đổng and Sóc temples includes but not limited to:

- Đặng Xá and Phù Đổng communes, Gia Lâm district;
- Phúc Lợi ward, Long Biên district;

Bắc Phú, Đức Hòa, Phù Linh, Tiên Dược, Tân Minh, and Xuân Giang communes, Sóc Sơn district (Gia Lâm, Long Biên, and Sóc Sơn districts used to belong to Bắc Ninh province but now belong to the city of Hanoi).

The Gióng Festival is also held in an adjacent area of the city of Hanoi, including:

- Phù Lỗ and Thanh Xuân communes, Sóc Sơn district
- Lệ Chi commune, Gia Lâm district;
- Xuân Đỉnh commune, Từ Liêm district; and
- Thống Nhất commune, Thường Tín district.

In addition, the Gióng Festival also extends to some communes of Quế Võ, Gia Bình and Lương Tài districts in current Bắc Ninh province.

### **C.3. Domain(s) represented by the element**

*Identify concisely 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. (This information will be used primarily for visibility, if the element is inscribed.)*

According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the Gióng Festival of Phù Đổng and Sóc temples falls within the domain of social practices, rituals and festive events.

### **D. BRIEF SUMMARY OF THE ELEMENT**

*The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.*

People in a number of communes in northern Vietnam have celebrated the Gióng Festival of Phù Đổng and Sóc temples for about a thousand years to commemorate Thánh Gióng, who was born as the result of his mother stepping on the giant footprint of Mr. Đổng, a god in the Việt's myths. In this legend, Thánh Gióng was credited for defending the country by defeating the foreign enemy before flying to heaven. He was trusted and worshipped as a first-class god among the other gods of the Việt. Annually, in the first and fourth lunar months, the Gióng Festival is held in a traditional way by re-enacting his feats against foreign invaders with symbolic performances such as riding a white horse to the battle, orchestrating an elaborate flag dance to symbolize the battle, and incorporating 28 female enemy generals to symbolize the yin elements. Masters (Ông Hiệu) such as the Flag Master, the Drum Master, and the Gong Master are trained in accordance with the festive regulations handed down from the past. This festival reflects the moral system of the Việt to express the concord in families and nation as well as the desire for peace for the country.

## 1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

*This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. 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 and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles 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.*

The Gióng Festival of Phù Đổng and Sóc temples is held annually in Spring before a new harvest from the seventh to the ninth days of the fourth lunar month in order to commemorate the mythical hero Thánh Gióng at Phù Đổng temple in Gia Lâm district (his birth place) and from the sixth to the eighth days of the first lunar month at Sóc temple in Sóc Sơn district (his disappearing place into the heaven). He was born as the result of a magical union between a girl from Gióng village and Mr. Đổng, a god in the Việt’s myths. At the age of three, he still could not talk or walk, yet he grew miraculously into a giant after hearing the King’s appeal to find gifted people to save the country and its people. After defeating the foreign invaders, the hero went to Sóc mountain and flew into the heaven. This hero was sacralized as an immortal Saint and as one of the most powerful gods in the folk beliefs of the Việt. He has since been worshipped as the patron god for harvest, peace of the country, and prosperity of all families.

The Gióng Festival at Phù Đổng temple is held in accordance to the strict regulations written in the village’s Festival Notebook (Sổ Hội). Today, the Festival is organized with strong collaboration between village elders accustomed to practicing the festival, the Board of the Management and the Safeguarding of Historical and Cultural Heritage at Phù Đổng temple, and local authorities. Families and individuals in the community voluntarily participate in the Festival.

According to the ancient regulations, the training of the Flag Master, the Drum Master, the Gong Master, the Army Master, and the Children Master constitutes the most important activity before the festival opening. The Masters are young men under the age of 26 years old (except the Children Master who is under 16 years old). Customarily, those selected as Masters must meet certain qualifications such as proper conduct, not violating any laws, and their families must not be in mourning during that year. Being chosen as a Master is a tremendous source of pride for the young man’s entire family and lineage because they continue to be honored by the community as Masters even after the Festival ends. Experienced teachers train them for the

whole month leading to the Festival. They must practice correct movements and behaviors appropriate to their roles. During this time, they have to live and eat in a separate room and all of their contacts with other people are communicated through their escorts. Besides the Masters, 28 beautiful, nimble, and healthy girls between 9 and 13 years old are chosen to be the enemy's generals. These girls are also trained to perform their roles correctly.

The Festival attracts numerous villagers acting as escorts whose responsibilities include serving the Masters and the female generals as well as carrying palanquins, parasols, drums and so on.

An Āi Lao singing troupe takes part in the Festival at Phù Đổng temple. Whenever the Festival is held, the troupe from Hội Xá village comes to the Festival to dance and sing ancient songs accompanied with drum and castanet music to praise Thánh Gióng's feats.

Besides the water procession and the ritual dedicated to the Saint at the temple, the festival performances include processions and re-enactments of the Saint's feats of arms displayed during the battle against foreign invaders. The battle is set three kilometers away from the temple in Đống Đàm and Soi Bia. At each location, there are three mats laid on ground that symbolize the northern delta of Vietnam. In the middle of each mat, there is a bowl turned upside down on a white paper sheet. The bowl represents a mountain, and the paper sheet signifies a cloud. The Flag Master, who holds the commanding flag, dances on the three mats and pushes the bowl and the sheet out of the mats to the acclaim and joy of participants. After the Festival has ended, the local people expect rains as a blessing from the Saint to bestow an abundant harvest.

The Gióng Festival at Phù Đổng temple re-enacts Thánh Gióng's feats through elaborate symbols: riding the white horse to the battle, the Flag Master's dancing movements and drum and gong sounds to convey the development of the battle, and the paper butterflies from the flag enable invaders to be dispersed by fire, thunder, and light.

The Festival at Phù Đổng temple, which have been handed down from the eleventh century, impart the cosmological beliefs and moral system of the Việt in order to express the concord in the nation and families as well as the ancient cultural and religious layers of the Việt such as the fertility belief and the rain and storm gods' worship. For the Gióng Festival at Sóc temple, celebrations include the bathing ritual of Thánh Gióng's statue and the procession of bamboo flowers to the temple as offerings to the Saint. The bamboo flowers are made of bamboo pieces that are sharpened into flowers and dyed with various colors, but the dominant color is yellow.

From 1941 to 1954 and from 1960 to 1980, the Festival was not held due to the Vietnam War, but villagers still went to the temples to make incense offerings to Thánh Gióng. Those exceptions aside, the Gióng Festival has been celebrated by participating villages for a thousand years. The significance of this festival has been transmitted generationally and taught by communities. Local people regard the Gióng Festival to be extremely sacred, and not taking part in the Festival is as said in a proverb "to spoil one's life".

Today, the Gióng Festival of Phù Đổng and Sóc temples faces the challenge of urbanization. As a result, the performing space of the Festival has been dramatically reduced. Moreover, local budgets are no longer adequate to meet the financial demands of the Festival, and there is a distinct possibility of commodification.

**2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)**

*The nomination should demonstrate (Criterion R.2) 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".*

*Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.*

*Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.*

Folk mentality still holds Thánh Gióng to be the top-ranking Saint among the Viet's pantheon of deities in the Northern delta. The monarchic dynasties of the Great Việt in Vietnam bequeathed him as the first-class god, a Heavenly King. Ever since, Thánh Gióng has become the ultimate multi-dimensional symbol, encapsulating the qualities and actions of the Gióng village's hero who fought against foreign invaders, protected villagers during harvest season, brought much needed rain and wind to villages, prevented floods, and served as an example for the royalty and piety alike. The values of the Festival are to sacralize and to materialize one of the most interesting heroic epic of the Việt with the particular symbolic performances. The subjectivity of local people is clearly expressed in the festival's organization and, until now, the Festival maintains its folk mentality. The desire for a peaceful country, the thirst for harmonious rain and wind, and the hunger for an abundant harvest are the messages that the Việt peasants convey in the Gióng Festival.

The Festival contributes to ensuring visibility and awareness of the intangible cultural heritage of Vietnam both within and outside its borders. Indeed, the Festival has attained national status. The local people have created a symbolic system both imaginary and real, both sacred and profane, as a re-enactment of the fighting against foreign invaders and the heroic feats of a legendary hero that renders the Festival compelling for many generations. The ritual performances of the Festival bring villages and communities that worship Thánh Gióng together. The worshipped Saint embodies the aspiration for a peaceful country, harmonious rain and wind, and abundant harvest.

The Gióng Festival of Phù Đổng and Sóc temples share similarities with other festivals in the North, but they also have distinctive traits. As with other festivals, participants worship a common figure, generate feelings of community, and hope to improve their existential fate. The festivals are also occasions during which individuals and communities express gratitude to those gods that are protectors of their destinies. But the Festival is distinctive because this immortal god is worshipped as a saint. Thánh Gióng is special to the hearts and minds of people in all regions of Vietnam because of his great service to the people and the nation, particularly in defeating foreign aggressors. Due to the unique history of Vietnam, and especially the numerous wars against foreign invaders, Thánh Gióng has a special and exalted place. The importance of worshipping this god is even expressed in the proverb: *A person who does not go to the Gióng Festival on the ninth day of the fourth lunar month will spoil his life.*

People in the villages that hold the Gióng Festival is aware of their heritage which penetrates in their flesh and blood and has been transmitted from generation to generation. Annually, from the sixth to the eighth of the first and from the seventh to the ninth of the fourth lunar months, the local people in Gia Lâm, Sóc Sơn, and Long Biên districts excitedly, jovially and reservedly prepare for the festival and hold it solemnly as well as cheerfully. The building of the Gióng Festival's nomination file for its inscription to the Representative List of the Intangible Cultural Heritage of UNESCO has facilitated everybody who is involved in the Festival to be more profoundly aware of their heritage. They will, in turn, proudly transmit these values to the younger generations and mobilize them to ensure that the Festival will continue for years to come. In the current era of globalization, the Festival has managed to maintain its tradition through the teaching of village elders, who serve as repositories of knowledge for the younger

generations.

The performance of the Gióng Festival of Phù Đổng and Sóc temples is the cultural creation of the Việt through a thousand years of history. The iron horse breathing fire in the legend is made in the form of the red or white wooden horse that is worshipped at Phù Đổng and Sóc temples and carried to the battle during the festival. The Flag Master, Drum Master, Gong Master, Children Master, Ải Lao singers, and the enemy generals are village people who play the roles of these symbolic actors. As a battle festival, the Gióng Festival is unique among the traditional festivals in Vietnam. While legends about heroes who gained feats of notoriety by fighting against invaders and saving lives exist among some ethnic groups in Vietnam, the legend of the hero who became the first-class deity among the worshipped gods in folk mentality and subsequently commemorated as the central figure in a battle festival is very rare in the Việt's festivals.

Further, the enactment of the Gióng Festival of Phù Đổng and Sóc temples encourages dialogue between ethnic groups in Vietnam and the rest of the world. Although it is a battle festival, the concept of peace is still the one that the Việt people wish to convey eternally. This is demonstrated in the feast after the festival, whereupon the weapons are returned to the temples and Thánh Gióng's troops and the enemy's generals cheerfully enjoy the Saint's blessed food at Phù Đổng temple together. The inscription of the Gióng Festival of Phù Đổng and Sóc temples for the Representative List of the Intangible Cultural Heritage of UNESCO will broadcast the Việt's message of home village and country protection as well as peace conveyed in the Festival to the rest of the world.

In the current globalization, the Gióng Festival of Phù Đổng and Sóc temple still keeps its rituals and regulations that have been transmitted from the past due to the awareness of the whole communities to its preservation through teaching of the village elders. For thousand years, the local communities have been playing their active roles in its organization and management. The Vietnamese people as well as the international communities will learn this experience when the Festival is introduced and broadcasted domestically and abroad.

### **3. SAFEGUARDING MEASURES (CF. CRITERION R.3)**

*Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.*

#### **3.a. Current and recent efforts to safeguard the element**

*Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.*

The Gióng Festival of Phù Đổng and Sóc temples has been studied by both Vietnamese and foreign scholars for a long time. (See "The Bibliography on the studies of Gióng Festival" in Selection of Research Papers on Gióng Festival in the Supplementary Materials). Students learn about the legend of Thánh Gióng in the philological programs at the secondary schools and the Departments of Literature at the Universities of Social Sciences and Humanities in Vietnam.

Sóc temple and Phù Đổng temple were recognized as places of national, cultural, and historical heritage in 1962 and 1975, respectively. Both temples were also subsequently restored and maintained with financial support from the Vietnamese government. In the framework of the National Target Program on Culture, the former Ministry of Information and Culture implemented preservation and documentation of Gióng Festival at Phù Đổng temple in 1998 and at Sóc temple in 2002.

In 1995, the Center for the Management of Tourism and Heritage at Sóc temple was established pursuant to the Decision No 1638/QĐ-UB dated June 15, 1995 by the People's Committee of

Hanoi City “to organize the festival, receive and guide visitors and tourists.”

In 1998, the Party Committee, the People’s Committee, the National Front of the Commune, the Board of the Management and Safeguarding of Historical and Cultural Heritage in Phù Đổng commune organized a conference with the participation of village elders and those who currently have experience were managing the Festival to discuss and re-write up the Festival Notebook for its organization in the following years.

In 1996, the People’s Committee of Hanoi City organized the scientific conference on the safeguarding and promotion of Gióng Festival as a national festival.

In 2002, the Vietnam Museum of Ethnology implemented documentation of the Gióng Festival.

In more recent years, the Board of the Management and Safeguarding of Historical and Cultural Heritage at Phù Đổng Temple printed flyers and made DVDs to introduce their Festival to visitors. The Center for the Management of Tourism and Heritage at Sóc Temple similarly printed the description of stele’s epitaphs on Sóc mountain to introduce the legend to nearby communities.

On television, radio, and Hanoi Mới newspaper, the ritual performances of the Gióng Festival of Phù Đổng and Sóc temples are always depicted as traditional, cultural, and religious activities.

In July of 2009, the local communities in the collaboration with folklorists held a meeting in Gia Lâm, Sóc Sơn and Long Biên districts to discuss the national action plan for the safeguarding and promotion of the values of the Gióng Festival.

### **3.b. Safeguarding measures proposed**

*For the Representative List, the safeguarding measures are those that may help to solidify the element’s current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.*

*Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.*

#### **Safeguarding measures:**

- To assist communities in terms of doing research in order to restore rituals and activities of the Gióng Festival of Phù Đổng and Sóc Sơn temples that have been lost in oblivion. The government financially supports and creates favorable conditions to the communities in Sóc Sơn, Gia Lâm, and Long Biên districts to organize annually the Gióng Festival in the first and fourth lunar months under the management of the Board of the Management and Safeguarding of Historical at Phù Đổng temple and Cultural Heritage and the Center for Tourist and Heritage at Sóc temple. The experts instruct and assist local communities to acknowledge and prevent the commercialization and commodification of the Festival.
- To assist local communities to embrace the Gióng Festival in Phù Lỗ and Thanh Nhàn villages (Sóc Sơn district); Xuân Tảo village (Từ Liêm district); Bộ Đầu village (Thường Tín district), etc.
- The government financially supports and assigns the experts together with communities to collect, classify, and transcribe into Vietnamese all epitaphs, stories of the god, and royal conferment letters relevant to Thánh Gióng in villages to archive and serve communities to approach to Gióng Festival’s documents.
- To continue, complete and update annually the inventory of the Festival in the villages in Hanoi and its adjacent areas.
- The communities discuss, select, and make the list of the Gióng Festival practitioners including Flag Masters, Drum Masters, Gong Masters, Children Masters, enemy’s female generals, Ải Lao singers in Sóc Sơn, Gia Lâm and Long Biên districts and to propose their interests; the government sets up the preferential policies toward its practitioners.
- To support the local communities to self-manage and conduct the practices of rituals and performances of Gióng Festival at Phù Đổng commune and the practices of making bamboo flowers, elephants, etc. in villages in Sóc Sơn district. The local communities self-organize, self-



manage and maintain the Ái Lao troupe in Hội Xá village, Long Biên district.

- The communities establish themselves a Club comprising of villages that worship Thánh Gióng on the basis of their Festival Organization Board; to set up an action plan for the Club so that this community's organization can play its active role in training Gióng Festival's regulations to the selected people in the roles of the Masters, and female generals; to reform the activities at the Center for Tourism and Heritage at Sóc temple in Sóc Sơn district; to strengthen and upgrade Centre for the Management and Safeguarding of Cultural and Historical Heritage at Phù Đổng temple in Gia Lâm district.

- Responsible institutions of Ministry of Culture, Sports and Tourism and Ministry of Education and Training collaborate in improvement of the teaching of the Thánh Gióng legend and Gióng Festival in philological programs at secondary schools and higher education; to develop a module on the Gióng Festival at the secondary and high schools in the locations.

- To open a regular program on Hanoi Television-Radio to promote the Gióng Festival annually from the first lunar month to the fourth month; to use mobile information groups to introduce the values of Gióng Festival in communities.

- To encourage and support communities to develop a website on the Gióng Festival in the framework of the anniversary of 1000 - year Thăng Long and serve tourism development.

- To enhance the awareness of communities on the values of the Festival through the publication and provision of its cultural products such as CDs, VCDs, DVDs, books, booklets, etc.

- To create favorable conditions for the local communities to visit similar festivals of other communities in Vietnam and abroad.

- The government financially supports communities to safeguard tangible heritage sites at Phù Đổng and Sóc temples such as Mẫu well (in Hạ temple), Ban shrine at Đổng Viên village, Đặng Xá commune and related heritage sites in Hanoi city.

***Responsible institutions and estimate budget:***

The Vietnam Institute of Culture and Arts Studies is in charge of building a National Action Plan to safeguard and promote the values of the Gióng Festival of Phù Đổng and Sóc temples; they will implement this plan with the co-operation of Hanoi Department of Culture, Sports and Tourism, and especially practitioners at the local communities, as well as the Association of Vietnamese Folklorists, Association of Hanoi Folklorists, and under the supervision of the National Department of Cultural Heritage.

- The estimate budget of the National Action Plan in the period of 2010-2015 to safeguard and promote the values of the Gióng Festival of Phù Đổng and Sóc temples is USD 2,000,000.

The schedule for the activities of the National Action Plan is as follow:

- + 2010-2013: Restore the lost rituals and activities of the Gióng Festival of Phù Đổng and Sóc temples; restore the Festival in Phù Lỗ, Thanh Nhân (Sóc Sơn district), Xuân Tảo (Từ Liêm district), Đông Bộ Đầu (Thường Tín district). The local communities will organize classes to transmit and train how to hold the Gióng Festival. The practitioners at Hội Xá village teach the Ái Lao songs and dances to its local community; Phù Đổng village trains people who serve as the festival Masters and enemy female generals, etc; and the villages in Sóc Sơn district teach how to make bamboo flowers, weave elephants, etc. Communities support and collaborate with experts to collect myths and to transcribe epitaphs, pairs of wood panels, royal conferment; to organize workshops, select practitioners, and set up policies toward artists; to publish works on the Festival in books, booklets, DVDs, etc.; to raise communities' awareness of the values of the heritage.

- + 2013-2015: To support the local communities to build up the website on the Gióng Festival of Phù Đổng and Sóc temples. To renovate the teaching methods of Thánh Gióng history to link with the Gióng Festival at schools, especially at local schools; to build and compile teaching materials on Gióng Festival, particularly in local areas, etc. To preserve and restore tangible heritage sites in related areas in Hanoi.

### **3.c. Commitment of communities, groups or individuals concerned**

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.*

The communities of villages in Gia Lâm, Sóc Sơn and Long Biên districts are always aware of the safeguarding and promotion of the Gióng Festival. In Phù Đổng village, this community organized its original festival in 1956, 1957, and 1958 as it was prior 1954. After that, the Festival was not organized continuously due to the war. The festival has been revived since 1980.

The Ministry of Culture, Sports and Tourism identifies Gióng Festival of Phù Đổng and Sóc temples is a very important element, and they continue to allocate a budget from the National Target Program on Culture in the period of 2010-2015, and the next period to safeguard the heritage.

To safeguard this element, the People's Committee of Hanoi city issued a Decision No 2917/QĐ-UBND dated in June 15, 2009 to approve the detailed plan of preservation area of Sóc temple in Sóc Sơn district. The local communities, authorities and Vietnam Institute of Culture and Arts Studies, National Department of Cultural Heritage, Hanoi's Department of Culture, Sports and Tourism all identified methods to safeguard Gióng Festival in case the element is inscribed (item 4b). The local communities of Gia Lâm, Sóc Sơn and Long Biên districts have determined their commitments for the sustainable safeguarding of this element.

### 3.d. Commitment of State(s) Party(ies)

*The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.*

The Gióng Festival of Phù Đổng and Sóc temples is protected by the Vietnamese Law on Cultural Heritage issued in 2001 and amended in 2009 in the following articles: Article 9 (the State's responsibilities to heritage); Article 17 (State methods to safeguard the intangible heritage); Article 18 (Local and central governmental responsibilities to do inventory and make the National Inventory of the intangible heritage); Article 20 (Safeguarding measures of heritage); Article 25 (The State creates conditions to maintain and promote traditional festivals); Article 26 (Policies for artists and bearers of heritage); Article 55 (State unanimously manages heritage); Article 57 (State policies create conditions for non-governmental organizations to safeguard heritage); Article 58 (Financial resources for safeguarding cultural heritage); Article 59 (priority of the financial budget for heritage that is recognized by UNESCO); Article 63 (Commitment to implement International Conventions); Article 65 (International collaboration to safeguard heritage); Article 71 and 72 (Dealing with infringement or misuse of heritage). Communities, local authorities, and relevant institutions will develop and carry out short-term and long-term programs and plans to implement safeguarding measures (Item 4b).

## 4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

*This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: '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 in the nomination process

*Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.*

The Gióng Festival is a cultural activity of the Việt (Kinh) communities in Gia Lâm, Sóc Sơn and Long Biên districts. As such, the safeguarding and promotion of this intangible cultural heritage have always been supported by local communities.

Communities in Gia Lâm, Sóc Sơn, and Long Biên districts participate in organizing annually the festival. The Gióng Festival at Phù Đổng temple has been held by local community and supported by the authorities. In 1998, the communities held a meeting of village elders to agree on the regulations written in the Festival Notebook that would replace the former missing one in Phù Đổng commune.

The communities in Gia Lâm, Sóc Sơn, and Long Biên districts took part in inventorying the Gióng Festival of Phù Đổng and Sóc temples in accordance to the UNESCO's instruction in July-August 2009 and enthusiastically discussed their responsibility in the national action plan to safeguard and promote the values of the Gióng Festival of Phù Đổng and Sóc temples in Phù Linh commune on August 15, 2009 and in Phù Đổng commune on August 16, 2009. The communities gave their feedback on the questionnaires in order to serve the inventory better. The elders and the young people actively took part in the answering of the questionnaires.

Folklorists also held a seminar to discuss objectively and scientifically the identifications and values of Gióng Festival of Phù Đổng and Sóc temples at the Vietnam Institute of Culture and Art Studies on July 14, 2009.

#### **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..*

*Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.*

The Gióng Festival is closely linked with social practices, beliefs and rituals that communities have respected, preserved, and transmitted for a thousand years. Communities of the villages (12,076 people) relevant to the Gióng Festival in the conferences on August 15, 2009 in Sóc Sơn district and on August 16, 2009 in Gia Lâm and Long Biên districts consented in writing, to the official correspondence No. 5299/VPCP-KGVX dated August 4, 2009 by the Governmental Office to notice the approval of the Prime Minister on the candidature file to submit to UNESCO for inscription of Gióng Festival of Phù Đổng and Sóc temples on the Representative List of the Intangible Cultural Heritage. During the inventory making of the cultural heritage of Gióng Festival, the communities once again agreed with the safeguarding and promotion of this heritage in interview and written report on the communities' meeting (See "The Overview of Inventory on Intangible Cultural Heritage", in the Selection of Research Papers on the Gióng Festival, Vietnam Institute of Culture and Arts Studies, 2009 in the Supplementary Materials).

#### **4.c. Respect for customary practices governing access**

*Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, 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.*

The Vietnamese Government's submission of Gióng Festival of Phù Đổng and Sóc temples for inscription into the UNESCO's Representative List forms one of the Government's policies to build an advanced culture imbued with national identities, and to foster respect for the cultural identity of Vietnam's different regions and ethnic groups. The festival is held by communities and governmental administrative institutions in accordance with the Decree on Religion and Beliefs issued by the Standing Committee of National Assembly and Regulation of the Festival Organization by Minister of Ministry of Culture, Sports and Tourism. The Government completely respects the worshipping customs of the people's religious beliefs. Communities take their initiative in holding the Festival. Annually, the secondary schools teach this legend and students majoring in Literature at the Universities of Social Sciences and Humanities study this legend. There was a Master's Thesis on the Gióng Festival: Tradition and Changes defended in 2004 at the Institute of Cultural Studies (Vietnam Academy of Social Sciences). (See the Bibliography on Gióng Festival's studies in the additional resources).

**5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)**

*This section is where the State Party establishes that the nomination satisfies Criterion R.5: “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”.*

*Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.*

*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.*

The Gióng Festival has been examined by scholars for generations. In 1938, École Française d' Extrême-Orient in Indochina implemented the inventory on Gióng Festival at Phù Đổng temple that was kept at the Institute of Information and Social Sciences under the label TT-TS FQ4018/IV, 42. The course books on History of Vietnamese Literature used at Vietnam’s universities from 1954 to the present include the myth of Thánh Gióng. In 2008, Bureau of Grassroots Culture (Ministry of Culture, Sports, and Tourism) implemented the preliminary inventory of Vietnamese festivals, including the Gióng Festival. From July to August, 2009, the Vietnam Institute of Culture and Arts Studies implemented the inventory of the Gióng Festival in accordance with UNESCO’s protocol in the villages of Gia Lâm, Sóc Sơn and Long Biên districts. The Gióng Festival is included in the inventory of intangible cultural heritage of Vietnam submitted by the Vietnam Institute of Culture and Arts Studies.

**DOCUMENTATION****a. Required and supplementary documentation**

	Primary Materials	Supplementary Materials
Photos	-10 recent photographs (required for evaluation)	30 photographs
Video	- Edited Video (maximum 10 minutes) (strongly encouraged for evaluation and visibility) (Betacam and DVD): English, French and Vietnamese.	27 minutes
Audio		01 CD and 01 dat tape: the songs of Ải Lao Troupe
Maps		03
Books		<ul style="list-style-type: none"> <li>- Gustave Dumoutier, Nguyễn Văn Huyền, <i>Les Fêtes de Thanh Giông [Hội Thánh Gióng]</i>, Culture and Information Publisher, Hanoi, 2009.</li> <li>- Many author, <i>Lễ hội Thánh Gióng [The Festival of Thánh Gióng]</i>, Culture and Information Publisher, Hanoi, 2009.</li> <li>- <i>The Selection of Research Papers on Giông Festival</i>, English manuscript, Vietnam Institute of Culture and Arts Studies, 2009.</li> </ul>

**b. Cession of rights including registry of items**

Required cession of rights provided.

**c. List of additional resources**

1. Cao Huy Đĩnh (1969). *Người anh hùng làng Dóng [The Hero of Dóng village]*. Hanoi: Social Sciences.
2. Dumoutier, G. (1893), *Une fêtes religieuse annamite au village de Phù Đổng (Tonkin)*. Paris: Revue de l'Histoire des religions
3. Nguyễn Thị Hương Liên (2001), "Khảo sát thực trạng văn hóa lễ hội đền thờ Thánh Gióng (Lễ hội đền Phù Đổng) [The Examination of the Real Situation of the Festive Culture at Thánh Dóng Festival (Festival at Phù Đổng Temple)]", in *Khảo sát thực trạng lễ hội truyền thống của người Việt [The Examination of the Real Situation of Traditional Festivals of the Việt]*, Nguyễn Quang Lê edited. Hanoi: Social Sciences Publisher.
4. Nguyễn Văn Huyền (1938), *Les fêtes de Phù Đổng (Une bataille cesleste dans tradition annamite)*. Cahier de la Societe de geographie de Hanoi, XXIV.
5. Nguyễn Văn Huyền (1941), *Les chants et les danses D' Ai-Lao Aux Fêtes de Phù Đổng (Bắc Ninh)*. EFEO, XXXIX, fasc 2.
6. Như Hạnh (1999). "Tỳ sa môn thiên vương (Vaisravana), Sóc Thiên Vương và Phù Đổng Thiên Vương" [*Vaisravana Thiên Vương, Sóc Thiên Vương and Phù Đổng Thiên Vương*], in *Tôn giáo Việt Nam thời Trung cổ [Vietnamese Religion in the Medieval Age]*. Hanoi: Buddhism

Studies, Vietnam Institute of Buddhism.

7. Niculin, N.I. (1999), "Các danh ngữ Việt: ông Đổng và Phù Đổng (Giống)" [Viet Names: Mr. Đổng and Phù Đổng (Giống)], in Văn học Việt Nam trong giao lưu quốc tế [Vietnamese Literature in the International Exchange]. Hanoi: Literature Publishing House

8. Phạm Xuân Lộc (1920), Bắc Ninh Monograph (handwriting), 6 volumes, label 2167.H.M, Bibliothèque du Centre de Recherches Linguistiques sur l'Asie Orientales (in Chinese).

9. Tạ Chí Đại Trường (1986), Lịch sử một thần tích: Phù Đổng Thiên Vương [The History of a Story of God: Phù Đổng Thiên Vương]. New Way, France.

10. Toan Ánh (1969). Nếp cũ hội hè đình đám (Old Customs and Festivities). Sài Gòn: The Publication of Nam chi tùng thư.

11. Trần Bá Chí (1986). Hội Dóng đền Sóc [Dóng Festival at Sóc Temple]. Hanoi: The People's Committee of Sóc Sơn District.

12. Trần Quốc Vượng (2000), "Căn bản triết lý người anh hùng Phù Đổng và Hội Dóng" [The Philosophy of the Hero of Phù Đổng and Dóng Traditional Festival], in Văn hóa Việt Nam tìm tòi và suy ngẫm [Vietnamese Culture: Discovery and Thinking]. Hanoi: Ethnic Culture Publisher.

13. Trần Quốc Vượng (2009), "The Legend of Dóng - in Literature and in Life", in Lễ Hội thánh Gióng [Thánh Gióng Festival]. Hanoi: Culture and Information Publisher.

14. Trịnh Văn Cường (2004), Hội Gióng-truyền thống và sự biến đổi [Gióng Festival - Tradition and Change], Master Thesis. Hanoi: Institute of Cultural Studies.

## CONTACT INFORMATION

### a. Contact person for correspondence

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### b. Competent body involved

Ministry of Culture, Sports and Tourism. Address: 51-53, Ngô Quyền Street, Hoàn Kiếm District, Hanoi; phone: 84.4.39438231; fax: 84.4.39439009.

- Vietnam UNESCO Committee. Address: No. 8, Khúc Hạo, Ba Đình District, Hanoi; Phone: 84.4.10003605

- National Department of Cultural Heritage (Ministry of Culture, Sports and Tourism). Address: No. 51-53, Ngô Quyền Street, Hoàn Kiếm District, Hanoi, phone: 84.4.39436128; fax: 84.4.39439929; email: dsvhvn@vnn.vn

- Vietnam Institute of Culture and Arts Studies (Ministry of Culture, Sports and Tourism). Address: No. 32, Hào Nam Street, Ô Chợ Dừa Ward, Đống Đa District, Hanoi; phone: 84.4.38569162, 84.4.35116460; email: vncvht@fpt.vn; web: www.vicas.org.vn

- The People's Committee of Hanoi City. Address: No 79, Đinh Tiên Hoàng Street, Hoàn Kiếm District, Hanoi, phone: 84.4.39349456; fax: 84.4.38243126

- Hanoi's Department of Culture, Sports and Tourism. Address: No 47, Hàng Dâu Street, Hoàn Kiếm District, Hanoi, phone: 84.4.38255078; fax: 84.4.38251510. email: sovhtthn@hn.fpt.vn

- The People's Committee of Gia Lâm District. Address: No 4, Ngô Xuân Quảng, Trâu Quỳ town, Gia Lâm District, Hanoi, phone: 84.438276904; fax:84.438276904.
- Division of Culture and Information, Gia Lâm District, Hanoi; phone: 84.436762016.
- The People's Committee of Sóc Sơn District, Hanoi; phone: 84.438843517; fax: 84.438843511.
- Division of Culture and Information, Sóc Sơn district, Hanoi; phone: 84435952714.
- The Center for Tourism and Heritage at Sóc Temple, Phù Linh Commune, Sóc Sơn District, Hanoi; phone: 84.438840486.
- The People's Committee of Long Biên District, Hanoi; phone: 84.438724840
- Division of Culture and Information, Long Biên District, Hanoi; phone: 84.436501181
- The People's Committee of Phù Đổng Commune, Gia Lâm District, Hanoi; phone: 84.438785383.
- The People's Committee of Thăng Lợi Ward, Long Biên District, Hanoi; phone: 84433753590.

**c. Concerned community organization(s) or representative(s)**

- The Board of the Management of Historical and Cultural Heritage at Phù Đổng Temple, Phù Đổng Commune, Gia Lâm District, Hanoi.
- Association of Vietnamese Folklorists. Address: E1, 29 Alley, Tạ Quang Bửu Street, Hai Bà Trưng District, Hanoi; phone: 84.4.38693280; fax: 84.4.38682607.
- Association of Hanoi Folklorists. Address: 19, Hàng Bồm Street, Hoàn Kiếm District, Hanoi; phone: 84.4.38382822.

**SIGNATURE ON BEHALF OF THE STATE PARTY**

Name: Hoàng Tuấn Anh

Title: Minister of Ministry of Culture, Sports and Tourism

Date: 11 January 2010

Signature: <signed>