

CONSERVATION OF CULTURAL HERITAGE FROM CULTURAL STAKEHOLDERS

Conservación del patrimonio cultural a través de los agentes culturales

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ABSTRACT

So far, Vietnam has 20 cultural heritage by UNESCO honored, while 8 natural heritages, 8 intangible cultural heritages and 4 documentary heritages ... standing in the top ASEAN. That is result of the attempt, effort Vietnam government and many Vietnam Cultural agencies, including Vietnam Museum of Ethnology.

In this article, I would like to present the concept about cultural heritage in Vietnam and how to implement the conservation it based on the community. Especially the practical experience preserve and promote intangible cultural heritage from Vietnam Museum of Ethnology. Article includes the following items:

1. The concept of cultural heritage in Vietnam
2. Who is the owner of the intangible cultural heritage?
3. Why do we need the participation of the community?
4. The role of museum and community
5. Conservation of cultural heritage from the experience of the museum

Cultural heritage includes material and intangible culture, these are two important elements have a mutual relationship and attachment of organic culture in each nation. However, the classification of cultural heritage and intangible cultural objects nonetheless relatively purposes only as a tool for scientific research and management of the state. Essentially every object to be identified as cultural heritage objects or intangible needs a general criterion that must contain the typical value and present: history, culture and science.

So ultimately, in any object is always physical manifestation of the presence of cultural values. If it has not contain the value of the intangible cultural aspects, that object exists only as an ordinary items. In addition, the intangible cultural heritages also have a very specific pattern of expression that is determining of the cultural space, attached to a specific community residents and community representatives, they are talented individuals, holding the knowledges, skills,

experiences. But only through learning the value of intangible cultures could be reserved, taught and presented in perfective and lively. So intangible cultural heritage elements can be very sensitive, vulnerable to fluctuations as a result of the process of historical development, urbanization and cultural exchanges. And also so that the protection and promotion of cultural heritage intangible is becoming an urgent need of all humanity.

Keywords: Vietnam, Stakeholders, Participation

RESUMEN

Hasta ahora, Vietnam tiene 20 bienes declarados Patrimonio Mundial por la UNESCO; 8 patrimonios naturales, 8 patrimonios culturales inmateriales y 4 patrimonios documentales... que están en la parte superior de la ASEAN. Ello es el resultado de la tentativa, el esfuerzo del gobierno de Vietnam y muchos organismos culturales de Vietnam, incluyendo el Museo de Etnología de Vietnam. En este artículo, me gustaría presentar el concepto del patrimonio cultural en Vietnam y cómo implementar la conservación basada en la comunidad. Especialmente la experiencia práctica de preservar y promover el patrimonio cultural del Museo de Etnología de Vietnam. El artículo incluye los siguientes elementos:

1. *El concepto de patrimonio cultural en Vietnam*
2. *¿Quién es el propietario del patrimonio cultural inmaterial?*
3. *¿Por qué necesitamos la participación de la comunidad?*
4. *El papel del Museo y comunidad*
5. *Conservación del patrimonio cultural de la experiencia del Museo.*

El patrimonio cultural Incluye el patrimonio cultural material y el cultura inmaterial, que son dos elementos importantes y tienen una relación mutua así como una vinculación con la cultura orgánica en cada país. Sin embargo, la clasificación del patrimonio cultural y bienes culturales intangibles, tiene como objeto solamente ser una herramienta para la investigación científica y la gestión de la cuestión. Esencialmente, todos los objetos al ser identificados como objetos de patrimonio cultural inmaterial necesitan un criterio general que debe contener el valor típico y el presente: historia, cultura y ciencia.

Así que en última instancia, cualquier objeto siempre es la manifestación física de la presencia de valores culturales. Si contiene el valor de los aspectos culturales intangibles, ese objeto existe sólo como una bien cualquiera. Además, los patrimonios culturales intangibles también tienen un patrón muy específico de expresión que es la determinación del espacio cultural, unido a los residentes de la comunidad y

representantes de la comunidad, que son personas talentosas, con conocimientos, habilidades, experiencias. Pero sólo a través del aprendizaje del valor de las culturas intangibles podrá ser preservado, enseñado y presentado de forma efectiva. Por ello, los elementos del patrimonio cultural inmaterial pueden ser muy sensibles, vulnerables a las fluctuaciones como resultado del proceso de desarrollo histórico, urbanización e intercambios culturales. Y también, la protección y promoción de patrimonio cultural inmaterial se está convirtiendo en una necesidad urgente de toda la humanidad.

Palabras clave: Vietnam, agentes, participación

1. THE CONCEPT OF CULTURAL HERITAGE IN VIETNAM

In Vietnam, cultural heritage of tangible and intangible objects are regarded as two parts that constitute the cultural heritage of ethnicity, they always closely associated with interaction and honor each other, but still relatively independent:

- Cultural Heritage objects are the tangible, physical form of existence, contains vivid memory of mankind, the physical evidence of the culture, civilization.
- Intangible Cultural Heritage can be invisible, only to be handed down and manifest by word mouth, transferred the job and other forms of professional knowhow.
- Most of the intangible cultural heritage can only be presentation the value through the gesture, action performances of folk artists – who are creators and owners of cultural heritage.

Cultural heritage objects - physical entities (physical existence) are composed by different types of materials that could not have the ability to endure forever and humanity. We can only using by means of modern technology in the hands longevity, making it a stable form of matter, solid (temporary). Already a material form, then, must inevitably be affected by the rule of the self-destructive nature.

Intangible cultural heritage exists depends very much on perception and behavior of the creators and owners of cultural heritage. In specially cases, the creators and owners of cultural heritage is a community resident, their will, aspirations, needs, even the interests may also impact negatively on the survival of intangible cultural heritage. And, they are the main determinants of the intangible cultural heritage which should be preserved, conservation methods, use and exploit, in order to satisfy the needs of cultural enjoyment of individuals and communities.

Unity in diversity is a feature of the cultural heritage of 54 ethnic group in Vietnam, in which requires Vietnam culture agencies must have appropriate behavior, such as: recognition, strengthen and celebrate the cultural similarities of the 54 ethnic groups, and accepting, respecting differences in cultural identity of each ethnic minority communities in the country. With that aim, Vietnam government strives to preserve and promote the value of cultural heritage in order to protect and honor the unique culture and prevent the risk of faded national cultural identity in the process of globalization in general and the acculturation process in particular. And it is also liked that the national cultural factors and nuances of local culture should be placed equals. In general, in the field of culture and cultural heritage in particular there is not the concept of culture “high” culture and “secondary”. A group though small, sparse population, and economy may be outdated but fully capable with worthy contribution to the cultural heritage of all ethnic communities.

2. WHO IS THE OWNER OF THE INTANGIBLE CULTURAL HERITAGE?

Unlike the objects of cultural heritage, the historic buildings, archaeological remnants may exist from time to time without the owner can create it, intangible cultural heritage can not live if no entity holding it. Cultural heritage is intangible knowledge, the spirit of the human intellect. Intangible cultural heritage can be expressed through the activities with technical skills, human language. Humans are living longer heritage. Humans lose the heritage lost. In fact we are still faced with the approach “historical reconstruction” trying to reenact the cultural traditions have faded by the different reasons that today no longer practice. The determination of how the concept of intangible cultural heritage is that can be the first step with any program. Vietnam has launched specific criteria to identify and classify intangible cultural heritage can be preserved by communities:

- It is the existing heritage, living in the community (still being practiced in the community).
- Be creative community, maintained and transferred from generation to generation.
- Community are considered to be an important part of life, creating their identity.
- Heritage reflects the cultural diversity and mutual respect between communities and groups.

Intangible cultural heritage is alive heritage which is identified, recognition,

practiced and transmitted by humans (communities, groups and individuals) that they are the owners of that heritages. The community of intangible cultural heritage may be the group of people with common characteristics and cultural characteristics. The characteristic features are formed on the basis of their living together in a territory, a natural environment. They created the relationship sociocultural, rules of conduct mounts and consciousness of identity. They consider themselves to be part of that community.

According to UNESCO's Convention in 2003 does not mention how to identify cultural entity but from the case studies that each country has different ways identifiable intangible heritage with the community to represent his heritage. From the concept of the Circular provides for the inventory of intangible cultural heritage of Vietnam: "stakeholder of cultural are the communities, groups or individuals owning, practical and creative intangible cultural heritage "project inventory of cultural heritage intangible Hanoi - Vietnam gave recognition criteria stakeholders of intangible cultural heritage as follows:

- Knowledgeable, skilled, technical know-how prominent.
- Seniority in practice heritage.
- Participating organizations, or constant practice.
- Contributions in teaching.
- Recognized by the community.

3. WHY DO WE NEED THE PARTICIPATION OF THE COMMUNITY?

The management and protection of intangible cultural heritage should be linked to the role and involvement of the community or the holders of this heritage, which is relationship management from the community, holders to management agencies the culture at all levels. Intangible Cultural Heritage of Vietnam variety in the quantity, types, with the thickness of the history and potential value in the life, strength of community and heritage holder. Vietnam also has practices strategic management, plan of the state government at all levels for this type of heritage.

Intangible cultural heritage can be represented through the practice of the subject so approach management, protection of intangible cultural heritage can always associated with the role and involvement of the community or holders cultural heritage intangible. There is no middle management community escapism. Management of cultural heritage intangible is the relationship management from the community, subject to the cultural management agency levels.

Knowledge and practical skills of intangible cultural heritage be in the minds of people. Humans is a means to express cultural heritage intangible. Protect ie ensuring the continued practice and transmitted by the community. Community management role and under the protection of cultural heritage intangible, each Member State shall endeavor to ensure the maximum participation of communities, groups and in some cases, individuals have created, maintained and transferred heritage and should actively involve them in the management.

The Convention in 2003 for the communities, groups and individuals who are engaged in the practice and transmission of intangible cultural heritage and they are part of that heritage. Community is the owner of the heritage and who meet all the conditions to protect heritage in the most efficient way. They are determined, preserve, maintain, transmit and protect the heritage in their relationship with history and natural environment around them.

The career for heritage protection can have a lot of objects outside the community, stakeholders involved. They are researchers, donors, government agencies, social organizations... Anyone can contribute to the protection of heritage, but a decisive role is belong to subject of the local community possession, holding heritage. Intangible cultural heritage may have its life. There are heritage lost or transformed into a new form. So is not necessarily required to recover heritage as lost form.

Only the heritage that community recognition and desire to preserve is necessary to protect. The undue influence of the public or the state will damage heritage and make it deformed. A huge challenge in preserving and promoting cultural heritage and intangible real balance between the role of the state and the role of the holder in community.

The role of the community, group or individual is transmitted and protection of intangible cultural heritage to the specific measures: identification and inventory of cultural heritage, intangible; implementation process as photographic documentation, recording, writing. Research to decoding the meaning and value of heritage and offer solutions to maintain and develop. Directly involved in the process of teaching, restore and revive cultural heritage which is in danger of being oblivion. Transmitted through education, awareness, ensure the sustainability of heritage in the context of social development.

To obtain the participation of the community, the government should implement the following activities:

- Raise awareness of heritage in general and about specific heritage related to them.
- Support communities to identify and define the heritage

- Together recognize the value and functions related to the specific heritage
- Help the communities identify the challenges facing their heritage
- Encourage the exchange between the community, the group holds heritage
- Encourage links and cooperation between the community and professionals, non-governmental organizations and government agencies
- Share information about heritage with the community or other communities
- Evaluation of community interest in protecting their own heritage
- Discuss with communities to help them decide priorities heritage protection
- Improve the capacity in the community concerned
- Sharing skills heritage protection
- Development of action plans
- Seek funding to protect
- The decision whether or not to nominate any nomination
- Construction nomination files

The above measures to achieve the objective of ensuring the interests of the community. Held heritage to understand the importance, value and benefit from their heritage. Benefit from that heritage as awareness increases the heritage, tourism development; intellectual heritage from which people can develop products and services with operating conditions which may not hurt the heritage and threaten the viability of the heritage.

4. THE ROLE OF MUSEUM AND COMMUNITY

In the field of museums, museum workers need to concentrate efforts on the research, collection, preservation and collection introduced the original artifacts that form the physical manifestation of the cultural value of the intangible this is essential because without the physical form of expression, the value of intangible culture does not exist. Pay attention to identifying and clarifying the amount of scientific information, the value of the intangible cultural artifacts contained in the root. Expression is a system of books, information relating to stock an inventory of science museum exhibits, especially the scientific information is determined to be stored, computerization to save long-term storage and convenient for operators.

Focused on exploiting richness possibilities of this type of material artifacts of the museum's unique memoirs, narrative history of the witnesses, the folk artists from many different areas as well as the owners of artifacts. Because we are not aware of the type of expression that is "living material" of the value of intangible

cultural museum. If you really respect the information they provide, the sooner we can materialize it through the records, memoirs, photographs, video tapes, and discs, ... in certain extent also be considered this is a kind of “original artifacts” this unique ability to create great appeal to the wider public museum that we have to take measures to gather, preserve and promote.

Further more to storage and preserve the original collections of artifacts (including the tangible and intangible cultural heritage) and an exhibition based on the collections of original artifacts, the museum also has a cultural space, the most appropriate form to organize cultural activities that contribute to raising awareness of public about the role and value of intangible cultural heritage. The museum create an environment for the artisans the outstanding representative of the communities in nationwide that get their performances, talents and introducing the intangible cultural values typical. As we all know, a prerequisite to ensure the long-term survival and transfer of intangible cultural heritage from generation to generation as it should be tied to the life of a vibrant contemporary community with certain settlements, and not keep in the repository of the museum. Another way to say about it mean intangible cultural heritage can be found even in the cultural space where communities have created it and continue to supply vitality to it last forever.

In the Museum’s perspective, conservation of cultural heritage must be associated with the life of a certain community residents, otherwise it will be “fossilized” in the museum, especially with the intangible cultural heritage. Because the community is stakeholders who are the subject ensure the existence and transfer of cultural heritage from generation to generation. Means that cultural heritage must exist within the cultural space where communities have created it and continue to supply vitality for it live forever.

5. CONSERVATION OF CULTURAL HERITAGE FROM THE EXPERIENCE OF THE MUSEUM

In addition to the renewal of perception, the biggest goal of the museum is geared towards the community, to meet the needs of many classes of people, encourage cultural stakeholders directly involved to museum activities and enabling to present themselves, express their creative abilities. It is the the most effective form of protection and promotion of cultural heritage value of the intangible.

Therefore, Vietnam Museum of Ethnology with functional researchs, collecting, inventorying, preservation, restoration, display, performance,

introduces the historical value of the ethnic culture. Since opening (1997) to now, the museum is always enable communities to introduce the its cultural heritage and serve the cultural needs of the community.. In various forms, such as building the educational programs of the museum with pedagogical and professional personality to help visitors discover the possibilities of yourself, discover new knowledge when approaching with the cultural heritage intangible in museums. Reconstruction of traditional houses, some nearly one hundred years old; craft demonstrations; folk art performances; guidance as toys, play traditional games children; introduce unique foods of many ethnic groups on occation of festival time in their traditional houses.

Folk performance is one of the activities that Vietnam museum of Ethnology is very focused. The museum invite folk artists to introduce their folklore in the museum for example: folk song of San Chay, Tay, Viet people in difference styles and areas (cheo tau in Nghe An province; xoan in Phu Tho province; boi in Soc Trang province...); banish demons of the Dao; dance stick of Thai; dance drum of Bo Y; panpipe of Hmong and gong music performances from central highland of Ede, Ba na, Gia Chieng groups ...

Particularly prominent in the water puppets performances, the museum hold regularly in the 15 water puppet troupes throughout northern delta from 2000 to present. Through performances at the museum of folk puppets ward have had the opportunity to be performances regularly to the public, while in the villages they could perform only in village during festivals. Visitors get to meet and directly interact with the artists, listen them explain the meaning of the repertoire, technique puppets performances. The artisans also see the advantage of puppet art, the bad, the strong, the weak of each ward to hone skills performances, learn from each other and self-improvement.

The museum is also a place to meet and exchange puppets performance art: water puppets; puppets on ground of Viet and Tay groups with wire puppets from Palermo by Italian, the shows was created a vibrant atmosphere attractive to visitors museum. Artisans of water Puppet ward also aware of the preservation and promotion in the excellence for the shows of his ward. Arts artifacts puppets, the puppet technique has been raised. The water puppet shows are more compelling and attracting audiences by having the ancient puppets item that has been restored and has a new repertoire composed. It can be said, the museum has contributed to the promotion of puppetry developed in the context of market economy and international integration today.

Research collection, introduction, exhibit and performances of handicrafts is very powerful array in Vietnam Museum of Ethnology. As soon from the

permanent exhibit in the drum shaped building has introduced many traditional handicrafts of Vietnam, the Muong, H'mong ... to exhibit outdoor section to supplement it more vivid with Van Phuc textile, Cham textile, Phu Lang pottery, Cham pottery, smithy of Hmong and, Nung ... especially in the research, exhibit, publicly perform, the array of cultural topics are shown regular, continuous weaving of ethnic Vietnamese, Thai, Cham, Hmong, Cotu. Pottery of the Viet, Thai, Cham, Khmer ... weaving of the Kho Mu, Viet, do paper craft making, wood carving, bronze casting of Viet ... and then has extended out with fishing of Viet group, it was picture in exhibition about the fisheries in Ha Long bay and Tam Giang lagoon, the fishing on the sea of Son Tra, Da Nang and Cua Van fishing village.

Museum has called on the community to participate in a positive, proactive in the exhibition as campaign contributions and shared artifacts to display images of "100 years of Wedding in Vietnam" (2005) and procedures, wedding ceremony of Viet and some other ethnic groups in Vietnam which was reproduced in a lively, easy to understand or exhibit "Life in Hanoi under subsidy time" (2006); they are highly appreciated by public with authenticity, close to the daily lives of people.

To get this because the museum has always respectful opinion - the voice of the community, from the construction of exhibition content, selected artifacts to the use of the multi quoted voices of the community such as: workers, doctors, engineers ... in the articles, quotes. And a range of community-based exhibits such as: "Living in the sacrament- Catholic contemporary in Vietnam" (2007) "Story of Growing" (2013)...

The rituals and traditional festivals are introduced clearly with the participation of the community in all cultural performances on the occasion of the Lunar New Year, Mid-Autumn Festival as the festival for fishermen of residents in Quang Nam, seasonal festivals of Xtieng that had attracted many participants and not at the moment be revive as festive atmosphere in the village. Festivals associated with the traditional games and group activities such as swinging, walking on stilts, lion dance, dance sacred animals, play turned, threw pounds, cock fighting ...

The traditional exhibition areas in the museum, ordinary people interested in architecture and material aspects of the house. But at the Vietnam Museum of Ethnology a traditional architecture is not only to introduce visitors to a traditional type of architecture, but also help public understanding about the intangible hidden contained therein, which belongs the community their respective owners in the villages and regions, in different ethnic groups.

Viewpoint generally of the museum about exhibits: "Museum emphasis put the information to the public from the artifacts, the house ... First of all traditional houses in the outdoor exhibits of the museum is not only a shell architecture,

but also to be able to house of the cultural activities associated with it. That is a cultural space is used differently in each nation... that is the history of a house, living situations, where the generations were born and tell the stories they grew up in dwelling how.

While in the village, the house is no separation between material culture and intangible culture, because people express and skillful combination two parts vividly and natural in their lives. Become exhibits in museums, unavoidable the loss and lively in harmony with it, especially if due to lack of component intangible, Vietnam Museum of Ethnology has been partially avoid this by not waste forget the intangible factors associated with architecture, trying not to “lose” the intangible component of the work as well as in exhibits house.

The process of rebuilding the houses : It can be said, was held a form of “preserving life” craftsmen participated in building a houses for the museum. Works tomb was built by 5 Gia Rai men from Mnong Ngo village, Ia Mnong commune, Chu Pa district, Gia Lai province; long houses by 16 Ede men from Ky village, Thanh Nhat Ward, Buon Ma Thuot city, Dak Lak Province; communal houses by 29 Ba na men from Kon Rbang village, Vinh Quang commune, Kon Tum town, Kon Tum province.

The museum invites them to build houses of their own community is not only respect for cultural, scientific and highly realistic requirements in exhibits, while developing the relationship between the museum and the community, but also facilitate the extraction and display the intangible elements of the house. Surely if the worker by the Viet people, the museum can not make the grave with “soul” Gia Rai, a long radiating “quality” Ede, communal house bearing “charisma” Ba na.

In open air exhibition, local people made the houses by their tools, local style with technology, experience, skills and traditional practices (in the extent of their community). In other words, their house implies, contains elements that the Gia Rai, Ede, Ba na express their traditional elements into the structures they create in outdoor display. Through research, the museum has seen action with the participation of the community attached to the house and see it as a motto of the organization, made for outdoor display area in general.

Not only that, it's the occasion, the museum has been obtained and retained intangible data belonging to the house which Ba na, Gia Rai, Ede craftsmen shown. Especially museum staff have been lucky opportunities, visually process of making during house exploitation and recording data; the whole process of making house honest recorded by video and audiotapes and photographs, interviews and record information, stories, or explain the feeling ... of the house makers.

Furthermore, in the time they stayed in the museum, they are also taught music for different ethnic groups. There is a fact, not a few young men in the village today do not know how to play gongs, even some who do not like the music of gongs as their grandfather and father. But when they came to the museum, the craftsmen have been evoked by air music activities of community. They spent spare time playing gongs, flute, strummed above; those who did not know started to practice. By developing such forms, the Ba na people in Kon Rbang village has been formed a team of gong music from the museum, and 29 villagers in Kon Rbang contributed their art performance program in event cultural festival for happy New Year 2002 in the museum.

Also the craftsmen Bana has been devoted to the inauguration of the nuances Communal Houses culture - music impressive Bana (06/04/2003). Similarly, the craftsmen Ede joined musical gongs and cultural identity - music attractions of our community in the days Ede vibrant culture at the Museum, on the occasion of inauguration of house long House (12/10/2000) it is also the opportunity to be exposed to visitors at the museum many elements of intangible culture in the rich cultural traditions of the Bana and Ede.

In the exhibit: A very important part of the furniture on display in the house, along with the completion of each shell architecture, the museum has always focused on the content exhibit to present the culture of that group, including intangible aspects of the communities concerned. Visitors can find the intangible cultural through a system of objects, articles, documents and pictures used, brochures and catalogs, combined with the role of tour guide as needed ...

These activities have attracted the public, promoted the value of cultural heritage, pushing morale and enhance community awareness of the residents. Especially it has encouraged cultural entities directly engaged in museum activities, enabling them to present, express their own creativity. This approach has created an attractive lively museum, also to facilitate dialogues exchange, expand notions, perception of the heritage values they are holding, instead of as before, only researchers had said for them. Since then, they have more gained confidence, conscious to keep, handing down their own to community and spread out in the whole society.

We can say that the cultural activities organized by the museum has made an important contribution to the community as follows:

First, create morale push to enhance a sense of community residents, they are all creative people, enjoy and protect and promote the cultural heritage value of the intangible.

Second, through the cultural activities held in the museum, the outstanding representative of the communities, who holds intangible cultural heritage could have been guiding the way, effective methods to protect and promote the value of intangible cultural heritage of themselves and their community. This is also a form of practical training, the most receptive.

Third, there is an opportunity for the community to promote the cultural heritage value of their intangible culture heritage to a wide public in the society.

Thus, the museum does not only exploit protection function to promote the cultural heritage objects, but also aware of the core, the essence of cultural heritage objects is the value of cultural heritage objects it contains. The ability of the museum to create space for access, communication and dialogue between the public and collections of audience together to form stakeholders and museums can actively participate in the protection and promote of cultural heritage, education and awareness of the society about the value of cultural heritage. In the framework of the “education” of the museum, the communities have got chance to demonstrate and introduce the unique values of intangible culture for which they hold a large public museum. By this method, at the same time, the Ethnology museum has been honored cultural values of heritage and folk artists.