COMMUNITY MECHANISM FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE ON PROJECT FOR Implementation of the national action plan for the Safeguarding of Nha nhac - Vietnamese Court Music, a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity

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1. Background
In 1997, in response to the concern voiced by numerous Member States for the urgent need to safeguard intangible cultural heritage, UNESCO created the program “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”. The aim of the Proclamation is to encourage governments, NGOs and local communities to identify, preserve and promote their intangible heritage. It also encourages individuals, groups, institutions and organizations to make significant contributions to managing, preserving, protecting and promoting the intangible heritage.

On 7 November 2003, the Director-General of UNESCO proclaimed a second list of 28 Masterpieces, which included "Nha nhac, the Vietnamese Court Music". The Proclamation Jury underlined the outstanding value of this cultural expression, its roots in cultural tradition, its role of affirmation of cultural identity as a source of inspiration and intercultural exchange, its contemporary cultural and social role, its excellence in the application of skills, its value as a unique testimony of a living cultural tradition which is threatened with disappearance.

2. The meaning of the cultural form that recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity - Nha Nhac, the Vietnamese Court Music.
Meaning "elegant music", Nha nhac refers to the Vietnamese court music performed at annual ceremonies, including anniversaries and religious holidays, as well as special events such as coronations, funerals or official receptions. Among the numerous musical genres developed in Vietnam, only Nha nhac has a nationwide scope. Although its roots can be traced to the fifteenth century, Nha nhac reached maturity at the royal palace of Hue under the Nguyen dynasty (1802-1945). The kings favoured Nha nhac to the point of granting it the special status of official court music, thereby establishing it as a symbol of the dynasty’s power and longevity. Nha nhac became an indispensable part of the ritual process and each year it was performed during the entire length of approximately one hundred ceremonies. Rich in spiritual content, Nha nhac provided a means of communicating with and paying tribute to the gods and kings, but it also served as a vehicle for transmitting philosophical thought and aspects of the Vietnamese cosmogony. In its widest sense, the term Nha nhac encompasses not only the court musical system based on the pentatonic scale, but also denotes the actual performances, featuring a variety of instruments and, on certain occasions, singers and dancers. Drums predominated in the
court orchestras, which comprised a large number of musicians, each of whom was required to maintain a deep state of concentration in order to follow all stages of the long ritual.

3. Current situation and justification of the project
Nha nhac is a type of music that was always associated with the court environment in which it developed. The turbulent events that shook Vietnam in the twentieth century - particularly the fall of the monarchy and decades of war - seriously threatened the survival of Nha nhac. Deprived of its court context, this musical tradition has lost part of its original social function. The few remaining former court musicians attempt to keep the tradition alive and transmit their skills to younger generations. Certain forms of Nha nhac have survived in popular rituals and religious ceremonies and provided sources of inspiration for contemporary Vietnamese music.

The recent adoption by the Vietnamese Government of policies concerning the revitalization and preservation of traditional culture (see Annex 2), provide a framework for the revitalization of Nha nhac. During the past two decades, Nha nhac performances have been highly appreciated by many national and international cultural organizations. In the Hue region, certain elements of Nha nhac have met the demand for ritual music at various traditional ceremonies in villages, at Buddhist temples and at family funerals.

Despite the efforts of various institutions, the lack of funding and documentation skills has undermined the safeguarding of Nha nhac. The following problems have been identified which require urgent action through funded activities:

- Only a few former artists possessing the know-how of Nha nhac are still alive and they are now very old.
- Lack of networks among practitioners and lack of qualified staff to carry out research (inventory, interview, etc.).
- Rapidly declining transmission of Nha nhac traditional know-how to the younger generations.
- Lack of collection of historical documents (texts, photographs, etc.) and of a good archive to preserve the existing materials.

Faced with the urgent need to safeguard this heritage, which is in danger of disappearing, the Vietnamese authorities, in collaboration with relevant cultural institutions and local organizations, have proposed a National Action Plan to safeguard and revitalize Nha nhac. The Action Plan provides for the full-scale documentation of the skills of the ex-court musicians, the transmission of these skills to the younger generations, the establishment of a comprehensive archive for Nha nhac, and increasing public awareness of traditional cultural values. The present UNESCO project aims to assist implementing several core activities envisaged in the National Action Plan (see Annex 3).

The component A (Survey and documentation) aims to organize a survey and interviews to collect relevant information and knowledge of old masters of this tradition (most of them are already very old) that will be stored in documentation and transmitted to the younger generation. In these activities, an inventory of masters and practitioners will be also established.
The component B (Revitalization and transmission) consists of activities aiming to revitalize traditional costumes and musical instruments and some traditional pieces, and of an activity for transmission, i.e. organization of seminars for younger generation.

The component C (Dissemination and promotion) is designed to raise awareness of the public on the values of this tradition by means of producing promotional documentation, promotional activities for media and schools and organization of an international conference. These activities also seek to mobilize relevant local, regional and national institutions for the elaboration of appropriate activities and policies on the dissemination of Nha nhac.

The Hue Monuments Conservation Center (Hue MCC), located in Hue, will take a major lead in the implementation of the project, in close collaboration with the associated organizations (as listed in Annex 1) and with practitioners and local communities.

Semestrial meetings (“coordination meetings”) will be held during the implementation period to ensure the coordination among all the agencies involved, monitoring and necessary adjustment of the project implementation.

Furthermore, in order to ensure a thorough monitoring and evaluation of the project, the UNESCO Hanoi Office and a local project coordinator (Vietnamese national) attached to UNESCO Hanoi Office will convene project meetings on a frequent basis and maintain close contacts with HMCC while preparing monthly progress reports on executed activities and related issues and concerns. UNESCO Hanoi staff will participate to all coordination meeting and will undertake monitoring missions when deemed necessary. This will be of importance for UNESCO to properly assume its quality assurance role, as well as assessing the proper conversion of inputs into activities and outputs.

4. Objectives and Expected results

The main objective of this project is to assist the HMCC and the Vietnamese authorities concerned in their actions for the safeguarding of Nha nhac, including survey, inventory-making, research, training for transmission and promotional activities.

More specifically, the following objectives have been identified;

- Conduct survey, interviews and research in order to collect relevant information and knowledge and to utilize these outcomes for preserving the cultural and social values of Nha nhac in today’s social context;
- Assist custodians and practitioners of Nha nhac in their efforts to transmit it to future generations;
- Raise awareness of the public, in particular young generation, on the values of this tradition and of the important role which they should play in its safeguarding;

The project will be implemented by the HMCC in close collaboration with the associated organizations and the tradition bearers. In order to facilitate the project’s implementation, the Hue MCC and other organizations involved will meet every 6 months (coordination meetings). A UNESCO representative will attend all these meetings.

More specifically, the organization of these coordination meetings with all relevant institutions will ensure an effective implementation and follow-up of the project:
- Adoption of detailed bi-annual calendar of plan activities;
- Evaluation of outcomes at each stage of the project;
- Checking the authenticity of all Nha nhac pieces, according to historical sources, information provided by practitioners and specialists;
- Establishment of a common strategy for the protection and preservation of Nha nhac;
- Making policy recommendations to the government concerning legal recognition of the status of Nha nhac performers and moral and financial support for local communities for the protection of this artistic expression.

5. Measures that have already been taken in each of the countries to revitalize the form of cultural expression or cultural space in ways desired by the individuals or communities:

- Law of Cultural Heritage, approved by Việt Nam National Assembly at the 9th Session on June 29, 2001, concerning the protection and preservation of intangible cultural heritage (Article 20 and 23, Chapter 3). This law shows the concern by Vietnamese government to protect the intangible cultural heritage. Presently, Việt Nam has carried out a national program, in which one objective should is to “collect and preserve the intangible cultural properties of all ethnic groups in Việt Nam”. Moreover, some other professional institutes and organs specialising in collection and research of intangible cultural heritage, such as the Institute of Culture and Arts Studies and Việt Nam Institute of Musicology, belonging to the Ministry of Culture and Information; Việt Nam Institute of Folklore Studies, belonging to the National Centre for Social Science and Humanity; and the Association of Vietnamese Folklorists, have been involved in the collection and conservation of Nhã nhacc.

After the Complex of Huế Monuments was inscribed in the World Cultural Heritage List by UNESCO in 1993, a Planning Project concerning Conservation and Presentation of the Huế Monuments Complex was prepared and submitted to the Vietnamese government for approval.

- Decision No. 105/TTg issued on February 12, 1996 by Vietnamese Prime Minister, concerning the approval of the planning Project of Conservation and Presentation of the Huế Monuments Complex from 1996 to 2010 in which the objective of the “Conservation of the intangible cultural heritage of the former Huế Court” is one of three main objectives of the Project clearly stated: preserving the value of Traditional Court Culture, including Court music, Court dance, Court Theatrical Art (Tuồng) and Court Festivities.

- Resolution/Circular No. 06-NQ/TV issued on January 20, 1998 by Thừa Thiên-Huế provincial Communist Party concerning the “Conservation and Presentation of the Monument’s values in the Imperial City” in which the conservation of the intangible cultural heritage of the former Huế Court is one of three main targets of the Huế cultural heritage conservation.

- Decision No. 1264/QD-UB issued by Thừa Thiên-Huế provincial People’s Committee on June 18, 1999 concerning the regulation of functions, tasks, authority and organizational structure of the Huế Monuments Conservation Centre in which the targets were confirmed: “conserve and present the value of intangible culture, traditional art of the former Huế court ...in order to upgrade the cultural enjoyment of people and develop the provincial tourism”. In addition, the Huế Theatre of Royal Art was established for conserving the intangible heritage of the former Huế court.
- Circular No. 04-NQ-TU issued by Thừa Thiên-Huế provincial Communist Party on July 30, 2001, concerning the “promotion of the preservation and presentation of Huế Historic Monuments in the period 2001-2005” following the Decision 105/TTg by Vietnamese Prime Minister in which the objective of “conservation of the intangible cultural heritage of the former Huế court” needs to be promoted and presented.

- Official Document No. 731 VH-UB issued by Thừa Thiên-Huế People’s Committee on April 9, 2002, concerning the nomination of Huế Court music to UNESCO for the second “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”, creating favorable conditions for revitalization of Vietnamese traditional music which is on the brink of disappearance.


In March, 1994, UNESCO and the Huế Monuments Conservation Center organized an international workshop on the Conservation and Preservation of the intangible cultural heritage of Huế region. After the workshop, the Ministry of Culture and Information together with the Thừa Thiên-Huế Provincial People’s Committee formed a plan for the conservation of the intangible cultural heritage of Huế. A plan of opening a course of Nhã nhạc at college level was proposed in the workshop’s recommendation.

The project of the first training course of Nhã nhạc was set up and approved by the Ministry of Education and Training. Together with the budget of Viêt Nam government, the project was also supported by the Japanese Government via the Japan Foundation Asia Center for conducting the training course. It was officially opened in September, 1996, including 15 students (aged 18 - 25), majoring in the study of musical instruments used in the Great music and Small music orchestras (Đại nhạc and Tiểu nhạc). 49 lectures were presented by national and international lecturers, who specialize in the field of music (from Japan, Korea, France, Viêt Nam), were invited to Huế to teach Court music. Students of this course, after graduation, work at the Huế Monuments Conservation Centre.

In the following steps, the project of training artists of the Court music at junior College level including 28 students was approved by the Ministry of Education and Training. After graduating, these students also work at the Huế Theatre of Royal Arts belonging to the Huế Monuments Conservation Center.

From 1997 to 2000, several workshops of Nhã nhạc were held, sponsored by the Japan Foundation Asia Center along with the participation of many researchers, managers and teachers including doctors and professors from Japan, France, Philippines, Viêt Nam: Prof. Dr. Tokumaru Yoshihiko (Ochanomizu University), Prof. Dr. Yamaguchi Osamu (Osaka University), Prof. Dr. Shiraishi Masaya (Waseda University), Dr. Prof. Kumada Naoko (Kobe University), Prof. Dr. Trần Văn Khê (Sorbonne University), Prof. Dr. Jose Maceda (Philippine University), Prof. Dr. Tô Ngọc Thanh (Association of Vietnamese Folklorists).

From August 25-27, 2002, an international workshop on “Huế Court Music: Nhã nhạc” was organized by the Hue Monuments Conservation Center in cooperation with the Vietnam National Commission for UNESCO and Vietnam Institute of Musicology in order to get views
and opinions from national and international researchers in this field for conservation of the heritage of Court music.

In parallel with the above-mentioned activities, the Huế Theatre of Royal Arts was officially formed. The institute has initially implemented research and surveys on historical documents and preserved some pieces of Court music, for example: Muội bán Ngự - Ten King’s pieces included: Phạm tuyệt-Snow flower, Nguyên tiêu- The 15th day of the first month of lunar calendar, Hồ Quảng-musical air of China’s Hu Nan, Kwang tung province, Liên hoàn-Non-stop played music, Bình bàn-Moderating tempo piece, Tạy mai-The Yellow apricot from Western part of the house, Kim tiền- Golden coins, Xuân phong-Spring time wind, Long hô-Dragon and Tiger, Tậu mã- Trotting horse; Ngữ đối thuong-Five answers, First Version; Ngữ đối hạ-Five answers, Second Version; Long đẳng-Royal lantern; Long ngâm-Royal song; Tiểu khúc-Small piece...; some other pieces used by Đại nhạc (Tam luan Cửu chuyen-Three rolls and nine variations, Thái bình Cố nhạc-Drum music for peace, Đăng đàn cung-The melody of mounting the Esplanade, Xàng xê-The third and the fourth tones of the pentatonic musical scale, Kèn chiến-Military oboe, Phú lục-Song in Journey for seeing the land, Tậu mã- Trotting horse, Bông-Flowers, Mả vụ-Horse’s dance, Mang- Muntjac, Đăng đàn đơn-Mounting the Esplanade, simple version, Đăng đàn kép-Mounting the Esplanade, double version, Nam bằng-The moderation of the South, Du xuân-Promenade in Spring time, Cung ai-Sad melodic air) and other pieces.

This musical art was not preserved for a long time and a number of older artists have passed away, thus the preservation of Nhã nhạc is very urgent.

7. Conclusion:

Though some efforts have partly improved circumstances, there is much work still to be done: collecting documents, making inventories and doing research for the revitalization of the remaining parts of Nhã nhạc to present the value of this heritage, as tribute to the remaining artists of Nhã nhạc who have possessed the precious knowledge of this unique music, and to raise the awareness of the public. When this happens, this heritage will be forever preserved and handed down to the future generations.

Vietnam court music was proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO, that has been created a spread of information and excited the national pride of the whole Vietnam in general and Hue area in particular. Since then, the people began to be interested in Nha nhac and to learn its outstanding values. Many individuals and organizations especially the high schools directly contact to seeking further information, although the host body has made efforts to propagate and introduce Nha nhac on mass media. To the tradition archivers has prided of and much care for their traditional preserving.

In addition, the central and local government has expressed their concern to propose the effective methods and plans and to provide budget resource to wholly preserving and safeguarding Nha nhac heritage. /.
ANNEX 1
Role of implementing institutions

i/ Vietnam National Commission for UNESCO: responsible for the communication and coordination between Vietnamese institutes and UNESCO as well as other international relevant organizations. Helping with the formalities of releasing project fund, visa and immigration for international experts to Vietnam to participate to project activities (training course, workshop), supervising the project activities in cooperation with UNESCO expert.

ii/ Department of Cultural Heritage/ Ministry of Culture and Information: the superior of Hue MCC, Provincial Department of Culture and Information, Vietnam Institute of Musicology, Thua Thien Hue High School of Culture and Arts and Phu Xuan Club of Court Music. Most of relevant institutes indicated in project is managed and under the guidelines of Department of Cultural Heritage. Thus it will decide the mechanism, policies on management and professional as well as the financial budget for these institutes.

iii/ The Association of Vietnamese Folklorists (belong to Ministry of Culture and Information): the main partner of Hue MCC during the making National Candidature file of Nha nhac, providing with the methodology in research and investigation surveys, compilation of Nha nhac curriculum in the colleague, workshop and seminar organization; playing the consultative role during the project implementation.

iv/ Thừa Thiên-Huế Provincial Department of Culture and Information: working as the consultative body during the project activities (the direct superior of Thua Thien Hue High School of Culture and Arts and Phu Xuan Club of Court Music).

v/ Vietnam Institute of Musicology: the academic institute where is conducting the collecting and storing of many documents and materials relating to music including Nha nhac, and having some experienced musicians and researchers in traditional music and Nha nhac. Thus Hue MCC will have the close collaboration with this institute to look for and analyse the source of documents and materials relating to Nha nhac as well as to produce documentary movies on Nha nhac.

vi/ Vietnam Institute for Culture and Information (belongs to Ministry of Culture and Information): an academic institute responsible for investigation and research of cultural expressions (especially traditional arts) in Vietnam. It will play the consultative role in the conducting the project's activities of collecting and achieving Nha nhac materials.

vii/ Hue College of Arts and Thua Thien Hue High School of Culture and Arts: two academic institutes responsible for Nha nhac teaching at college level. At present Hue College of Arts is responsible for the training of new students of Nha nhac. However the curriculum of this course (3 years) is still simple and not very appropriate to the traditional methodology. The Thua Thien Hue High School of Culture and Arts have annually conducted a course in traditional music, including some periods of Nha Nhac of which its curriculum is just mentioning briefly the history and the techniques of Nha nhac. Hue MCC plans to cooperate with these two academic institutes to re-compile the appropriate curriculum (duration, methodology of teaching, including
the oral transmission by the old Masters etc.). Both institutes will be responsible for the Nha nhac teaching in future.

viii/ Phu Xuan Club of Court Music: a small organization of local old maters and traditional practitioners. At present some of them have been invited to work at Hue MCC and Hue college of Arts as the supervisors and teachers of Nha nhac and Traditional music. They will continue to involve in project's activities of compiling Nha nhac curriculum, directly teaching the new students of Nha nhac training courses, instructing other young artist and performers in the refresher courses to improve their skills and techniques. The old masters are also a precious source for researchers to interview and record for achieving and documentation.

ix/ Hue Monuments Conservation Centre: an organization under the authority of MOCI Department of Cultural Heritage, takes charge of the management, preservation and conservation of UNESCO tangible and intangible heritage in Hue area. It is the organization responsible for the preparation of the Candidature file of Nha nhac submitted to UNESCO for the second Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity in 2003. It is assigned by MOCI Department of Culture and Information and Vietnam National Commission for UNESCO as the National Institution in charge of the preparation of the action plan for safe guarding and revitalizing the Vietnamese Court Music: Nha Nhac.
**ANNEX 2**

**Legal system for facilitating the implementation of the project**

- Law on Cultural Heritage, approved by Vietnam National Assembly at the 9th Session on June 29, 2001, concerning the protection and preservation of intangible cultural heritage (Article 20 and 23, Chapter 3).

- Decision No. 105/TTg issued on February 12, 1996 by Vietnamese Prime Minister, concerning the approval of the planning *Project of Conservation and Presentation of the Hue Monuments Complex from 1996 to 2010* in which the objective of the “Conservation of the intangible cultural heritage of the former Huế Court” is one of three main objectives of the Project clearly stated: preserving the value of Traditional Court Culture, including Court music, Court dance, Court Theatrical Art (Tuồng) and Court Festivities”.

- Resolution No 5 issued by the Central Communist Party's Executive Board at the 8th Session in 1998 concerning "Building and developing Vietnam Culture to be a progressive one imbued with national character", in which building plans to conserve and present values of tangible and intangible cultural heritage, especially national cultural properties and the properties proclaimed by UNESCO are required.

- Decree No 92/2002/NĐ-CP issued on November 11, 2003 by Vietnam Government concerning the guidelines for implementation of some articles of the Law on Cultural Heritage

- Resolution No 06-NQ/TV of Thua Thien Hue Provincial Party's Committee issued on January 20, 1998, concerning "Conservation and presentation of Hue monument's values; affirming conservation of Hue royal intangible heritage is one of three main targets in the conservation work of Hue cultural heritage".

- Decision No 1264/QĐ-UB issued by Thua Thien Hue Provincial People Committee on June 18 1999, concerning "Regulating functions, tasks, powers and administrative organ of Hue Monuments Conservation Centre" in which affirming the conservation and presentation of intangible cultural values, Hue royal traditional arts...to keep enhancing the public's ability for culture enjoyment and serve tourism development of the region. Besides, allowing establishing Hue Royal traditional theatre to preserve Hue royal intangible heritage.

- Resolution No 04-NQ-TU issued by Thua Thien Hue Provincial Party's Committee on July 30, 2001, concerning "Continuously promoting conservation and presentation of Hue Monument’s values in the period of 2001- 2005 according to the Decision No 105/TTg issued by Prime Minister", in which the target for conservation and presentation of Hue Royal intangible cultural heritage's value needs to be continuously enhanced and promoted.
ANNEX 3
Global and longer-term strategy for safeguarding of Nha Nhac
developed by Vietnamese authorities

Phase I: Preparation and documentation activities (urgent)

1. Conduct systematic inventory of all traditional masters and practitioners of Nha nhac.
2. Preparing and submitting to governmental authorities the plans and policies of good treatment towards the old artists who have held the precious techniques and have made contribution to the preservation, presentation and transmission of Nha nhac. Moreover, listing and making personal file of the most typical masters to nominate to the government for acknowledgement as National Traditional Master.
3. Conducting training course in research methodology and practical documentation for staff that are responsible for interviewing traditional masters and practitioners, collecting and recording materials.
4. Conducting interview of old masters and practitioners, encouraging them to hand down their experiences, knowledge and secret know-how to the young generation, and raise awareness of the conservation of traditional cultural value among them.
5. Conducting an extensive survey of all collections including text (historical sources and recent research) photographic documentation and films.
6. Creation of a documentation Centre and a Department for Study and Retrieval of Nha nhac:
   - Establish a documentation Centre (location to be determined) on Nha nhac with central cataloguing and electronic storing facilities to preserve the literature, documents, archives, performance manuals, photos and audio-video material on Nha nhac.
   - The resources to be provided by UNESCO in the framework of the creation of the documentation Centre will be exclusively used for storage and display, and computer and digitisation facilities.
   - Other funds will be organised in terms of finding a space, constructing the building, making infrastructure facilities, appointment of a minimum number of staff and running costs.
   - Creation of Department for Study and Retrieval of Nha nhac (a section belong to the existing Hue Theatre of Traditional and Royal Arts, managed by Hue MCC) with appropriate management system and qualified experts who focus in documents collecting, performer training, attracting traditional masters, practitioners to collaborate and to recruit new artists and students of Nha nhac.

Phase II: Preservation and retrieval activities

1. Organizing campaign for the traditional master, practitioners and of the concerned community on the importance of Nha nhac and on their responsibility vis à vis of its safeguarding and its preservation of this heritage (seminars, meetings in Hue area - the cultural space of Nha nhac and the surrounding communities and villages).
2. Promoting the investigation of cultural values relating to Nha nhac, including song text, performing gestures and movement, and other relevant matters; Developing the program to collect documentary books, papers, photographs, recordings; Duplicating documents for preservation in case of deterioration or damage by the severe climate in Hue. At present, these documents are stored in different places, for example, archives, libraries, private collections, at home and abroad. Thus, it is necessary to have a co-operative program for seeking and supplementing the sources of documents.

3. Organizing the close contacts with some history museums and archives in Europe and other countries to seek further sources of documentary materials.

4. Conducting annual short-term refresher courses (3 weeks per each) with the guidance of old Masters for instrumentalists, singers and dancers of Nha nhac to raise to higher level. Coordinating with the other partners to conduct the full-time training courses and foster young instrumentalists for further artistic advancement and to achieve the performing quality of professional theatres and ensembles.

5. Reconstruction of some typical items of Nha nhac (Thài, Tam Quốc Tây du, Thái Bình Cổ Nhạc) in accordance with the historical documents and help of master performers.

6. Reproduction of former costumes for performers of Nha nhac, based on documents and descriptions of historical witnesses.

7. Collaboration with several traditional artisans and masters to reproduce instruments of Nha nhac.

8. Study for rehabilitating in future some traditional festivities in order to re-create the performing context of Nha nhac, serving the Hue Festival that is held every 2 years. This is planned to include the Sacrifice ceremony to Heaven and Earth (Lễ Tế Giao), the ceremony for Announcing the Successful Candidates of the National Examination (Lễ Truyền Lộ) and the Great Audience Ceremony (Lễ Đại Triệu).

Phase III: Dissemination activities

1. Production of 2 documentary film on Nha nhac and publications on Nha nhac for community awareness of traditional cultural values: brochures, books, especially VCD on Nha nhac includes information in text and audio-visual formats illustrating the practical skill and techniques of Nha nhac performance as well as the typical and excellent items of Nha nhac.

2. Having the dissemination of information and performance on mass media by organizing seminars for people involved in media. Introducing of Nha nhac to national and international visitors through media such as television, radio, newspapers, magazines, cultural publications, and websites with documentary films and articles as well as periodical programs, helping them to better know about the historic and artistic values of Nha nhac and about Hue area where this heritage was maintained.

3. Lectures on Nha nhac to introduce in some local high schools to not only raise the enjoyment and knowledge of the young public about Nha nhac, but also instruct teachers the method to help their pupils acquiring and interesting in traditional arts.
4. Establishment of an exhibition room of Nha nhac (inside the Duyệt Thịnh Đướng Royal Theatre) where all the old instruments, song texts, costumes, images, written documents, audio and visual documents (vinyl records in former times and now cassette and video tapes etc.) on Nha nhac will be displayed for public.

5. Arrangement of typical and excellent performance program of Nha nhac in Hue Festival which is held every 2 years in Hue, also having it performed in protocol receptions by local and national government and theatres inside Hue monuments for public.

6. Organisation of a Workshop on “Nha nhac and the conservation of its outstanding values in the period of development and integration” as the conclusion of the project:
   - The conference to be held at Hue with scholars and performers with all institutions coming together;
   - Presentation of existing and newly reconstructed items of Nha nhac;
   - Publication of a book on “Nha nhac and the conservation of its outstanding values in the period of development and integration” from papers of the conference.