

Current Status of Conservation and Exploitation of Unique Values of Typical Folk Art Forms in Tourism Development in Ethnic Minorities in Ha Giang Province, Vietnam

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Abstract

Ha Giang is a province in the northeastern region of Vietnam, adjacent to the border with China. The 21 ethnic groups living alternately created Ha Giang with a vibrant and diverse cultural picture. Implementing the strategy of taking traditional culture as a driving force for tourism development and promoting tourism to preserve culture, over the past time, Ha Giang province has been quite successful in bringing tangible and intangible cultural values to the world, in which there are types of folk art and literature into the model of community-based tourism to serve tourists. This article presents the current status of exploitation, conservation, and unique values of folk art and literature on ethnic minorities in the socio-economic development of Ha Giang province. This article also evaluates the achievements and limitations of several policies that have been implemented in the past. Hence, the solutions proposed to develop policies to exploit and preserve the values of natural resources include folk art and literature of the ethnic minorities in Ha Giang Province appropriately and effectively, contributing to the province's socio-economic development in the current context.

Keywords: *Exploiting, preserving, unique values, folk art and literature, economy - society, Ha Giang province.*

Introduction

In the process of industrialization and modernization, our country has many problems that require the participation of folklore, such as the decline of lifestyles, human morality, and environmental deterioration. Folk art and literature are playing an increasingly important role in the context of modern society. Therefore, preserving and promoting the values of folklore and art of ethnic minorities in particular and national culture in general is an urgent and meaningful task that needs to be implemented regularly, long-term, and effectively.

Ha Giang is a mountainous province on the northern border of Vietnam adjacent to China. Currently, 21 ethnic groups live together: Kinh, Tay, Thai, Muong, Khmer, Hoa, Nung, Hmong, and Dao. San Chay (Cao Lan group), San Diu, Mnong, Giay, La Chi, Pa Then, Phu La, Ngai, Lo Lo, Co Lao, Bo Y, Pu Peo (and a very few are from other ethnic groups). Each ethnic group has unique traditional cultural values that are both rich and diverse but imbued with the common identity of the locality, which is expressed in many aspects, including various types of folk art, and literature makes an important contribution to socio-economic development and ensuring the national security and defense of the province (Tien, 2011), (Dien, K & Binh, T., 2007).

The task of preserving and promoting the cultural values of the ethnic groups in recent years has been addressed by the Provincial Party Committee, Ha Giang Provincial People's Committee, and all levels and branches of the locality, concretized from the work of directing to the implementation. However, there are still certain limitations, making this work ineffective, and the level of contribution to the socioeconomic

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development of the province is not commensurate with the potential and advantages. In addition, the traditional cultural values of the ethnic minorities in the province are increasingly changing, especially the loss of traditional cultural identities of the ethnic groups due to the rapid and strong development process.

Therefore, the preservation and promotion of the unique cultural values of ethnic minorities, including the value of folklore and the art of the province, need to be researched and evaluated objectively and scientifically. Based on the results of field studies in four districts, Quan Ba, Dong Van, Xin Man, and Hoang Su Phi, this article presents the current status of exploitation, conservation, and values of various types of folk art and literature typical of ethnic minorities. Simultaneously, several policies have been implemented in the past, thereby proposing solutions to develop policies to preserve and promote the unique folk art and literature values of the ethnic minority number of Ha Giang provinces appropriately, contributing to the province's socio-economic development in the current context (Tinh, 2017).

Methodology

To achieve the set goals an article uses many different methods simultaneously, which the methods of collecting and reviewing documents: The project conducts collection, statistics, analysis, evaluation, synthesis, and inheritance of the results achieved by the strategies, resolutions, decisions, schemes, projects, plans, reports, official data of central and Ha Giang organizations; research results from published books and journals; reports published on research programs, topics, and projects carried out by domestic and international organizations; statistical documents at all levels (commune, district, province, central level), etc.

Second, the Ethnographic fieldwork method is the main form to collect documents in the field with many specific methods, including participant observation, in-depth interviews, group discussions, and notes. Copy, take photos, films, etc. The interview participants have agreed upon these documents for authors to use and publish at conferences and journals and by their voices. From the above research, the article proposes policies to preserve and promote the results achieved and limitations that need to be problematized with existing problems. Hence, orientations for building conservation and promotion policies and cultural values in the coming time to contribute to local socio-economic development and research the community itself.

Findings and Discussion

Actual situation of exploitation and conservation of typical folk-art forms for socio-economic development

Ha Giang Province of Vietnam has 21 ethnic groups (Kien, H.V & Trung, V.D., 2016), so the genres of folk literature and art here are extremely rich and divided into two main types: folklore and folk performing arts. Folklore includes stories, riddles, and poems, which are kept by the community through word of mouth. This type has special significance when we want to learn about the lives of ethnic groups, both in the present and past. However, over time, stories, puzzles, and poems have been lost. In Ha Giang Province, the method of preserving the values of folklore is mainly collecting activities in the community and publishing them in bookwork. In some community houses, people sell these books to serve tourists, but their efficiency is low. According to our observations at the Cultural House of Nam Luong village, Quyet Tien commune, Quan Ba district, the book *Pau Y Culture* collected and published by Bo Y artisan Ngu Khoi Phuong is sold but rarely visited by tourists. Over time, many books have been damaged by rain and dust. In another context, at the relic of the Vuong Dynasty, the stories and folk verses of the Hmong people were integrated into the introduction of the H'mong girls to the visitors, so it became lively and engaging attractive and brought a lot of value. In this case, ethnic minority folklore is preserved and contributes to the province's overall tourism development strategy (Khanh, 2005).

However, owing to the specificity of each type associated with tourism development, in recent years, although folklore has been exploited and preserved, it has not been able to promote its strengths in tourism development. Instead, it is the "throne" of folk performing arts such as singing, dancing, musical instrument

performances, etc. The methods of exploitation and conservation of each locality lead to different effects. However, it must be affirmed that folk performing arts make a great contribution to the socio-economic development of Ha Giang Province, a unique factor attracting tourists.

Field survey results show that in the districts of Ha Giang Province, folk performing arts have become tourism products with many unique and attractive forms. Famous intangible cultural heritages have been restored and become regular services for tourists, such as the love songs of the Bo Y people (Quan Ba district), Lo Lo people, and Co Lao people (Dong Van district), the La Chi (Hoang Su Phi and Xin Man districts), the Dao people's pao dung (Quan Ba district, Hoang Su Phi district), the Nung people's big singing (Xin Man district), the La Chi drum dance, Ghost dance of the Lo Lo people, the dance of bountiful harvests of the Bo Y people, the dance of the flute, the dance of the coin sticks of the H'mong people, dance of paper horses of the Nung people, dance of the Dao and La Chi people, and high-class dance. The folk-art performance service is also combined with the service of experiencing the community and immersing in the environment and space of the heritage. Along with the development of cultural and tourist villages, community attractions, and eco-tourism areas, the activities of many clubs and mass art teams have also developed significantly. In the new era of forming community tourist spots in the districts, art teams mainly collected several performances by folk artists. These performances, which were performed regularly at ceremonies and festivals, are now performed on stage. In a short time, local artisans and cultural officials created many new musical performances in the background of folk art. However, unlike traditional folk arts, these works are composed and staged by choreographers, musicians in district cultural centers, art troupes, and later by other artists performing the local art team, creating many new details and movements. In many tourist attractions and community tourism villages, art teams also use the performances of other ethnic groups. (In the case of the Tay people in the Quang Nguyen commune, Xin Man district, they also use conical dance and some modern songs of Kinh people to perform for tourists). The performance venue can be a cultural house, family homestay, or dining restaurant. The simulated folk-art phenomenon occurs in most tourist spots and areas. Tourists' opinions on simulated folklore also differed. Some criticized imitation and loss of national identity and even condemned this phenomenon as destroying ethnic and cultural traditions. However, some people think it is necessary to have new types of simulated art to meet the needs of tourists and the cultural activities of the community [3].

As mentioned, some traditional dances of ethnic minorities have been innovated and learned from other ethnic groups. Even the background music for the dance is available on a CD or USB connection to the radio or computer. This convenience makes artists specializing in folk instruments rarely used in performances, of which only one or two artists are invited to teach in schools or classes organized by the Department of Culture Ha Giang Province Sports and Tourism Organization.

In general, the typical folk-art forms of ethnic minorities are fully exploited by some localities of Ha Giang Province to serve tourism development and initially bring certain effects, while also receiving the enthusiastic response and participation of the people. Although it is the general policy of the province, each district and commune has a different method of implementing and building a model. Accordingly, there are models that are successful or have significant shortcomings, such as Nam Dam Cultural and Tourism Village, Quan Ba Commune, Quan Ba District, Ban Nga Village, Coc De Commune, and Xin Man District. At these times, there are localities that, although very well exploited folk art values in tourism development, have not paid attention to conservation plans. There is still a mixture of traditional and modern cultures, which has not fully brought into play the typical and unique cultural values of their ethnic groups while showing the cultural features of the Kinh or ethnic minorities. In this situation, each locality of Ha Giang Province needs to be pointed out and has a plan to overcome in the coming time.

The Value of Typical Folk-Art Forms in Socioeconomic Development

Behind the songs, dances, or stories, couplets of ethnic groups have many different values, including economic, artistic, creative, entertainment, and aesthetic values. Moral education, lifestyle, and sense of community. They should be preserved and promoted in the context of socioeconomic development. These values are expressed as follows:

Economic Value

Traditional cultural heritage has become a resource for tourism. In particular, programs to convert heritage into cultural assets conducted by the local tourism industry in recent years have achieved great success. Folk art forms also contribute to sustainable economic development, hunger eradication, and poverty reduction for ethnic minorities in Ha Giang Province.

In the past, ethnic minorities only sang folk songs, danced, and played musical instruments during festivals, tets, and wine parties. Currently, it is based on the distillation of traditional cultural heritage treasures. Many types of folk art and literature have invested in becoming attractive tourist attractions. Currently, when visiting the community tourist attractions of Ha Giang Province, tourists, especially international visitors, are immersed in the bustling atmosphere of dances such as the Khen dance of the H'mong ethnic group (Keith Quincy, 1998), dance excerpts from the ceremony of the Dao ethnic group, dance with ghosts of the Lo Lo people, fascinated by folk songs of the Bo Y ethnic group, sing poo dung of the Dao people, and the big sing-songs of the Nung people. In addition, visitors can also directly participate in agricultural production with the people, learn traditional crafts, such as weaving and making musical instruments, or enjoy the rustic dishes of ethnic minorities. These are fascinating and unforgettable experiences for the visitors.

This shows that the community-based tourism of Ha Giang Province always attracts tourists. Developing community-based tourism from cultural products also contributes to the protection and promotion of national cultural heritage, creating resources for economic development, and improving people's quality of life. In community-based cultural tourism villages, each performance was performed for tourists paid 600- 900 thousand VND. This amount was divided equally among the participating artisans. In addition, if you take pictures with tourists, especially foreigners, they will give you more money. According to our observations, a group of young men and women of the Lo Lo ethnic group in the Lo Lo Chai cultural village, Lung Cu commune, Dong Van district, after performing a dance performance, also take pictures with tourists and are often allowed to take pictures with tourists from VND 1,000,000 to VND 1,500,000. Nam Dam village, Quan Ba commune, and Quan Ba district attract several tourists, so folk artists can also participate more in performing activities for tourists (Tinh & el, 2017).

Artist Ly Dai Thong (born in 1958) has been the leader of the Dao ethnic dance team in Nam Dam village for two years and has been performing for tourists for two years now. Not only performs, but he is also responsible for introducing the content of the dance and explaining each type of instrument such as bronze drums, leather drums, and sound bar visitors. Each segment of the high-class dance lasted 30 min, depending on the number of visitors to the village during the day. He and the art team could perform these tasks. In 2018, he participated in to 50-60 performances for tourists, most of whom were foreign visitors.

In the first half of 2019, he underwent 35 sessions. Each time he and his co-stars participate in the performance, he and his co-stars receive a remuneration of 60,000-80,000 VND/person, plus extra money from tourists (20-50 thousand VND/person). Even when guests participate in the dance experience level with the artists, they are willing to pay more for the dance team. Although these activities do not occur regularly, they also contribute a significant part of their income to each artisan's family.

The districts of Ha Giang Province are promoting community-based tourism development activities, so each locality is expanding homestays (homestay services), focusing mainly on the northern districts of Dong Van and Quan Ba. People not only receive investment and support from the government in terms of facilities, but also regularly participate in training to improve their skills in community tourism. Folk artisans are trained more often in songs, dances, etc., by classes on teaching and restoring folklore opened by the province and district. In the tourism industry, the lives of ethnic minorities have markedly improved (Minh, 2019-2020).

According to the statistics of the leaders of each district, the community-based tourism sites have a speed of hunger eradication and poverty reduction three times faster than non-tourism villages and hamlets, and the income of households doing tourism services is also high, 05 times higher than other households, reaching 25-60 million VND/household/year. Thanks to community-based tourism, handicraft industries (brocade production, silver carvings, souvenirs, etc..) have developed significantly and created thousands of jobs for people.

Along with the northern districts, community-based tourism is currently being replicated in other districts. It is also considered an ideal place to develop community-based tourism when it possesses favorable conditions to attract tourists to explore such natural landscapes, unique cuisine, and treasures of cultural and artistic heritage diverse and unique folklore.

Educational Value

These types of folk art and literature have profound educational value for human morality. The stories, folk songs, and dances of ethnic minorities always educate people in the spirit of humanity and optimism. It is the love of fellow human beings and the constant struggle to protect and liberate people from injustice.

In traditional society, cultural behavior patterns have formed the program of the community, contributing to shaping human morality and personality. Folklore and art play a very important role in the customs, traditions, and lifestyles of the people and community. From the moment he was born crying to the moment he closed his eyes, each member of the ethnic community was familiar with folk songs, with teachings on moral standards expressed in the following forms: lullabies, love songs, weddings, and funerals. At the same time, each member is oriented by a system of customs and habits, forced to follow the customs according to the life cycle of people (birth, marriage, mourning), behavior practices in the village community, family lineage, family, customs, and practices in dealing with the natural environment. All behavioral patterns and standards are formed according to folk mechanisms (taught by word of mouth and practices) and are elements of folk culture and art.

On the other hand, folk literary and artistic values also contribute to the construction of sanctions or encouragement of rewards in the community. These sanctions are reflected in the customary laws, legal practices, and taboos. The public opinion of the community puts pressure on violators. Community opinion is spread through the mechanism of folklore (word of mouth), which creates pressure on members to follow a behavioral pattern. Public opinion also contributes to regulating the behavior of each member and forcing them to obey. Thus, folk culture through the community environment (family, clan, village, ethnic group) affects the formation of the behavior of each member. This influence is quite close in all three stages: standard orientation, forming behavioral patterns, and creating supervision enforcement sanctions.

This is a model of personality formation, lifestyle, and strict social management of folklore. Currently, in contemporary society, in addition to the role of folklore and management, new factors such as the role of mass media, the role of the school, the law, etc. However, the role of culture and folk art in building personality, ethics, lifestyle, and social management still holds an important role in sustainable development. In particular, sustainable development and the role of people in the family are emphasized, and folklore in the formation of personality and morality is also increasingly developed. The length of vacations is longer, and the free time daily and weekly also increases, so club activities according to interest groups are organized regularly and play an important role in life morale. Many cultural activities, lifestyles, and entertainment activities also operate according to folk mechanisms. In sustainable development, when people stand at the center, folklore elements are increasingly aroused and promoted (Son, 2014).

In addition, folk art and literature also contribute to the formation of good traditional qualities, such as love for the motherland and country, altruism, loyalty, thriftiness, and practicality. This is reflected in the policy of bringing traditional culture into schools in the Ha Giang Province. Implement Resolution No. 02 of the Executive Committee of the Provincial Party Committee on bringing life skills and traditional cultures of ethnic groups into school. The People's Committee of each district developed a plan and directed the

Department of Education and Training to issue documents guiding schools to concretize the content of the resolution with practical requirements. The school invited folk artists to participate in teaching folk art to students, teaching folk songs and ethnic dances such as learning the guitar and singing of the Tay people, learning how to blow and dance some traditional chimes of the Hmong people, learning how to play the lute leaf, learning the coin stick dance of the H'mong ethnic group, the ethnic dance of the Dao ethnic group, the paper horse dance of the Nung people, etc., and teaching students how to make ethnic musical instruments and perform them.

The above activity models have had positive effects on the lifestyle and personality of the students: they actively and confidently participate in activities, consciously abide by rules, and work enthusiastically. They move and strive to increase learning and cultivation. They have a sense of self-awareness to protect themselves and the community. In particular, the children were loved and cared for each other, there was no discrimination between ethnic groups, and at the same time, they loved school and class more (PVS Nam, born in 1978, Principal of Quyet Tien Primary School, district, district). Phan Thi Linh, a student in class 4A, Coc Re Elementary Semi-Boarding School, Xin Man District, said, "I enjoy participating in traditional cultural lessons. These are very light lessons, not only to have fun and my friends, but also to learn more about the traditional culture of the ethnic groups. Being educated at school, when I come home, I also teach melodies and folk dances to the children at home".

Aesthetic and Creative Values

Folklore and art have great aesthetic value, making an important contribution to creating one's own identity in the literature and art of ethnic minorities. Folklore is distilled, honed, and an artistic model for everyone to learn. When written literature had not yet been developed, folklore played a dominant role. As written literature develops, folklore is the source of nourishment and the basis of written literature, developing in parallel with written literature and contributing to making literature rich, diverse, and rich in national identity (Lien, 2011).

Ethnic minorities in Ha Giang have created and preserved a rich source of spiritual life that has both common and unique characteristics of ethnic groups. The folklore and art of ethnic minorities are diverse and closely linked to each other, co-exist, and develop, creating diversity and unity with quite a variety of forms and genres such as myths, ancient legends, epics, and folk poetry. The folklore and art of ethnic minorities are diverse and closely linked to each other, co-exist, and develop, creating diversity and unity with quite a variety of forms and genres such as myths, ancient legends, epics, and folk poetry. From ancient times, ethnic minorities created and circulated stories about the origin of mankind, the origins of phenomena to stories reflecting on humans, and human fate, in which prominent images of orphans and bridesmaids were created. They also pass on short sayings reflecting on life experiences, especially since they deeply love sweet folk songs and sacred mystical ritual songs. The types of folk art and literature in ethnic minorities reflect the soul and personality of the people of the mountainous region, which are simple, primitive but loving, faithful, and affectionate (Chan, 1997).

Literature and folk art mainly do not exist on paper but are associated with life. It was born and developed in the daily, seasonal, and annual activities of the ethnic minority, in the sayings, songs, dances, etc., while working in the fields, farming, spinning yarn, confiding with lovers, teaching children and grandchildren, greeting each other, when lulling children in slings, cradles, or a dignified atmosphere, such as when adults pray to worship heaven and earth, and even having fun times like children playing and chasing each other under the floor. The folklore of an ethnic group is formed from working lives, cultural activities, and beliefs. People's beliefs and customs exist in the cultural activities and services in which they live. To this day, in daily life activities, especially cultural activities, some types of folklore are still performed realistically and vividly. For example, when conducting funeral ceremonies, it is also the time when the Lo Lo people perform the ghost dance. At the wedding party, the wine party, or the festival, the local people are still familiar with folk songs.

The folklore of ethnic minorities has the same genres as Kinh folklore, even though some genres are richer and more diverse. The lyrical section includes folk songs such as ceremonial folk songs, labor folk songs, and daily life folk songs. These folk songs are diverse in their names, content, and performance forms. Ceremonial folk songs are often performed in religious activities and rituals, such as funerals, weddings, harvest prayers, and forest worshipping ceremonies. In particular, folk songs live in them. There is a folk song in Love that is rich and unique to different ethnic groups. The Tay people are famous for their captivating dance dances, the Dao people are proud of their smooth poo dung dances, and the Nung and Hmong people have sly and bucket tunes for boys and girls every spring. In general, the works of folk artists depict the beauty of customs and practices in everyday life, as well as authentic and specific activities conveying pride in a rich spiritual life and, at the same time, building beautiful character models, representing the precious traditions of the nation.

Entertainment and Emotional Value

The environment for performing folk songs and the arts of ethnic groups includes wine parties, labor (and work), holidays, times of fun, etc., the most popular of which is singing at wine parties. A Dao craftsman in Nam Dam village, Quan Ba commune, Quan Ba district recounted: After a hard day's work, the evening is the time to resand, and young people often go to the house of the elders in the village to play. There were singing shows in which young people learned many songs from the elderly. Those who like it and bring more wine to invite the elderly to drink, the drunker they are, the happier the songs will be, and the longer they will last. In fact, in some community-based cultural tourism villages, in the traditional culinary wine party, the homestay owners still raise a glass of wine and sing folk songs to invite guests. Based on our observations, these activities have a positive effect on the model of community tourism because tourists love this activity very much.

Besides folk songs, the dances of ethnic minorities also contain joy about the bountiful rice season or when the spring festivals come (the traditional dance of the Bo Y people in Quan Ba), health and fun in the coin-stick dance of the Hmong; the virtuosity and ingenuity in the paper horse dance of the Nung in Xin Man and Hoang Su Phi; the bravery in dance excerpts from the ceremony of honor of the Dao people in Quan Ba; and the rhythmicity in the dance of the ghost grass of the Lo Lo people in Dong Van (Dien, K & Binh, T., 2007).

The working environment also produces and nurtures many folk art and literature values because, when working, people interact with each other and share feelings and emotions. In addition, from labor perspective, they look to singing and singing to relieve fatigue. They express their love and longing for closeness with simple but equally poignant and emotional lyrics. The desire for fidelity, or regret and lamentation, is also expressed in the lyrics of both men and women. The profound value of the content of folk songs or dances is that they are very attractive to listeners, especially tourists from other regions.

Policy On Exploiting and Preserving Unique Cultural Values of Typical Folk Art Forms of The Province in Recent Years

Ha Giang identified tourism as a key economic sector in the province, which is a driving force for preserving traditional culture. Therefore, the orientation of sustainable tourism development associated with cultural preservation is both a requirement and goal of the province. In recent years, Ha Giang province has issued many policy documents as the basis for the exploitation and preservation of the unique cultural values of various types of folk art and the literature on ethnic minorities. These include Program No. 62-CTr/TU dated March 29, 2013, of the Provincial Party Committee's Standing Committee on cultural development associated with tourism in the period 2013-2020; Resolution No. 02-NQ-TU dated January 6, 2016, of the 16th Provincial Party Committee on bringing life skills and traditional culture of ethnic minorities into teaching in schools in the province Ha Giang; Plan 46/KH-SVHTTDL dated July 25, 2017, of the Department of Culture, Sports and Tourism of Ha Giang province on the implementation of the Project "Preservation, restoration and promotion of typical cultural values of the Mong people in the area." Ha Giang province" for the period 2017-2020, with an orientation to 2030; Project No. 09-DA/TU, dated July

21, 2017, of the Ha Giang Provincial Party Committee on the preservation, restoration, and promotion of typical cultural values of the H'mong ethnic group in Ha Giang province (Thanh, 2020).

In 2017, the Department of Culture, Sports, and Tourism built Project No. 03 and was approved by the Provincial People's Committee in Decision No. 1244/QD-UBND dated July 4, 2017, on approval project "Conservation and Development of Natural Resources." Promoting the value of intangible cultural heritage in the list of National Intangible Cultural Heritage" and "Restoring and several traditional festivals of ethnic minorities, period 2017 - 2020". Accordingly, the cultural sector has organized the restoration and opened a class to teach folk songs and heritage practices to the members of each district. In addition, Decree No. 62/2014/ND-CP dated June 25, 2014, of the government stipulates the consideration and award of the title of "People's Artisan" and "Excellent Artisan" in the field of intangible cultural heritage. In 2015, Ha Giang province established a council to consider and award the title of "Excellent Artisan" focusing on the following types: Social practices - beliefs; Folk literature; Folk performing arts; Folk knowledge (folk songs, musical instruments of different ethnic groups; folk songs, proverbs, ethnic languages, and scripts, etc.) shall be submitted to the ministerial-level specialized councils for consideration and selection according to regulations. Ha Giang has nine excellent artisans who meet the criteria specified in Decree No. 62/2014/ND-CP dated June 25, 2014, of the government. In 2018, Ha Giang continued to consider and select ten folk artisans to send to the Ministries-level Specialized Council for consideration and selection. In addition to the guidelines and policies of the province, each district has developed programs and projects for the development of community-based cultural and tourism villages associated with new rural construction, focusing on cultural forms and learning typical folk art. Some communes based on the operation scale of the folk songs conservation club will issue regulations, organization, and activities of these clubs (People's Committee of Ha Giang province, project, 2018).

In general, policies to preserve and promote the cultural values of the people not only cover all intangible cultural values but also provide specific operational methods to realize the conservation and promotion of the values of folklore and the art of ethnic minorities have achieved many important achievements:

The conservation of folklore and art has received attention from localities. Currently, a Cultural Gallery is established at the Provincial Museum and several exhibition areas in each community tourist destination. Regarding the promotion of literary and folk art values of the ethnic groups, many traditional folk art forms continue to be exploited and promoted by several professional art teams at each community-based tourist destination and have performed quite well, contributing to the preservation and promotion of good cultural values in literature and folk arts, and the development socio-economic of the province.

The folk art activities of the ethnic groups are held annually in association with cultural and political events, which have contributed to preserving and promoting the values of the people, and actively contributing to the development of the community's local tourism development at the same time. Folk art activities are also implemented by the districts in the school according to the guidelines of Resolution 02, teaching students unique songs and dances of the nation, thereby helping them be bolder in the communication process, more active in class, and more confident in the school's movement activities. Through practical knowledge, they become aware of the traditional cultural values of their ethnic group.

Regarding the training of cultural and artistic staff, localities have focused on creating favorable conditions to support the opening of many teaching classes to improve the level of art and folk music, gradually meeting the needs of the people tourism service.

However, the implementation of the policy of preserving and promoting the value of folklore and art still has some limitations, some of which are located in high mountains, and the roads are difficult, so investment resources are limited. Investment in the cultural sector remains limited, and cultural institutions in the district have not met the increasing enjoyment needs of tourists. The investment budget for the conservation and exploitation of folk art forms is still small, not enough to open long-term, methodically taught classes for the young generation. In addition, cultural staff at the grassroots level do not have strong expertise. The work of collecting and preserving intangible cultural values has been implemented but has

not met the requirements; many folk songs and dances have not been exploited or preserved, and are in danger of being lost.

Proposing Solutions to Preserve and Promote the Unique Cultural Values of Typical Folk-Art Forms for Socio-Economic Development

Actual research and assessment of the successes and limitations of policies/solutions to preserve and promote the unique cultural values of typical folk-art forms in the service of economic development. In recent years, the following solutions have been proposed.

Increase Budget Investment for Conservation Activities of Folklore and Art of Ethnic Groups

First, it is necessary to have specific solutions and invest an appropriate budget to preserve the value of folklore and art of the ethnic groups in Ha Giang Province. In general, they can effectively exploit the folk songs, folk dances, and traditional musical instruments of ancient villages for local tourism development. At present, most types of folk art, especially performing arts, have changed in practice; in particular, performing arts in rituals are only symbolic, so they cannot fully describe them. The meaning of ritual and difficulties in creating attractions for tourists (such as the ghost dance of the Lo Lo youth in Lung Cu, Dong Van; the choreography of the artisans). The Dao ethnic group in the Quang Nguyen commune, Xin Man District). Therefore, local authorities need to have a financial support policy so that people can train a team of professional ritual performers and preserve the traditional cultural values of the ritual. At the same time, it is necessary to have specific solutions to orient the conservation of appropriate values to actively promote folk art forms in tourism development in the Ha Giang Province. Based on this, these types can be built and become tourism products.

Focusing on Fostering Tourism Culture for Ethnic Minority Communities, Replicating Highly Effective Community-Based Tourism Models

It is necessary to foster cultural tourism in the ethnic community so that people can understand and be proud of their ethnic cultural identity. Since then, it has been a cultural subject who is conscious of preserving and applying cultural values to serve tourism activities in his village, based on support and orientation from local communities. au-thorities. Highly effective community-based tourism models need to be replicated in other localities and have mutual experience transmission (Nam Dam village, Quan Ba commune, Quan Ba district), any model that has been surveyed and found to have development prospects should be proposed for local investment and construction (Nung ethnic cultural village in Ban Nga village, Coc Re commune, Xin Man district).

Restoring the Performance Environment for Folk Art Activities at Community Tourist Sites and Spots

To restore folk songs that have sunk into oblivions, it is necessary to restore their performance environment. Under current conditions, returning to folk singing during work is difficult. As most productive families are relatively independent, people also have access to several other forms of modern entertainment (computers, smartphones, televisions, etc.). Therefore, it is only possible to revive folk songs during festivals or when they are performed for tourists. At each homestay of the people, the province can provide financial support to the householder to install wide-screen television, including returning to folk art or folk games to attract the attention of tourists and promote and introduce unique tourism products of their nation at the same time. Another method is to print large-format photos of folk-art activities with the participation of tourists, spending a few lines describing the type and hang them in the main spaces of the house. This will bring curiosity to attract visitors, which in turn leads to the need for a guest experience. The organization, implementation, promotion, exploitation, unique cultural values of various types of folk art, and literature need to be unified from the concept to the organization, from the government to households in the community village hamlet. Having unity and mutual help among households strengthens cohesion in communities, clans, and family relationships.

Promote the Image of the Community's Folk-Art Activities in the Media

Currently, with the potent development of communication and digital technology, older people can use social networking sites, such as Facebook, Zalo, and Viber. Many people obtain resources and large income from online businesses. Homestay owners in each district of Ha Giang Province can also use this method. Instead of taking pictures of virtual life or lamenting the mood online, each individual engaging in community tourism in the village can take and record the unique folk-art activities of his country, post them on the website, and upload them to social networks. The vastness of cyberspace will help the community-based tourism model to reach domestic and international tourists faster, thereby stimulating tourism development.

Strengthening Activities to Teach the Younger Generation About Folk Dances and Songs to Serve Tourism and Preserve Ethnic and Cultural Values at The Same Time

The issue of art serving tourists has developed rapidly and has split into people's villages. If we came here ten years ago, we could still see ethnic dances performed by artisans and shamans, but now almost every village has a team of amateurs dancing for tourists. This inevitably affects transmission, which is no longer correct. Some dances are only allowed to be performed during the ceremony, such as the drum dance of the La Chi people in the ritual zone, the sharp dance of the Dao people, and the ghost dance of the Lo Lo people. Therefore, local authorities and departments need to carefully study the customs and taboos of each ethnic group to develop appropriate policies for performances to serve tourists.

The transmission of songs, dances, etc., to the younger generation needs to be further strengthened. Although most of the districts have been taught traditional culture classes by the provincial Department of Culture, Sports, and Tourism, due to limited funding, teaching cannot be extended to all communes. Currently, in some communes such as Ho Thau, Hoang Su Phi district, Pho La commune, and Dong Van district, the teaching classes still operate in the form of farmers, so the effectiveness is not high. Therefore, provinces and districts need to have a certain financial support mechanism for each commune to open teaching classes and a mechanism to check and accept the results of these classes at the same time. Support more funding and strengthen the remuneration policy and professional training for staff working in culture, information, and folk artists to collect and restore various types of literature and art folklore that are in danger of extinction is effectively deployed (Thanh, 2020).

In the lyrics, singing, stories, dances, or worshipping songs in the ceremony of worshipping forest gods, and praying for crops of ethnic minorities in Ha Giang province, there is hidden content or protective knowledge of natural resources (land, water, and forests). Therefore, the transmission and introduction of folk art and literature into community tourism activities contributes greatly to preserving the living environment. It is necessary to select and add to the lecture content related to land, water, and forests so that each individual can raise their awareness and responsibility for protecting the landscape as well as natural resources (Thanh, 2020).

It Is Necessary to Have Close Cooperation Between the Four "Stakeholders": People, Businesses, Scientists, And Managers to Develop Community-Based Tourism in Association with Ethnic Minority Culture Preservation in An Effective Way Most Sustainable

The construction of community-based tourist attractions associated with the preservation of folklore and art is still a difficult problem for people, so there is a need for overall strategic solutions. This area requires the participation of four "stakeholders": people, businesses, scientists, and state management agencies. First, the owner of the tourist destination - that is, the people of all ethnic groups - must voluntarily and creatively join the Management Board and have a practical and democratic operating regulation. The homestay owner must enjoy the appropriate benefits, avoiding the situation of the poor "owner" that the business sends guests to become rich. Next, the entrepreneur is the partner who brings visitors to the tourist destinations of ethnic minorities. Only when tourists come to a community tourism destination can it be developed. Businesses not only provide customers, but also support capital and training for the community.

The tourism business still needs the participation of consultants and scientists to help people, local authorities, and businesses build suitable tourism products and models, ensuring their identity in each ethnic group and region. State management agencies play an important role in orienting and developing specific mechanisms and policies for community tourism. Local state management agencies are also a force to harmonize interests between people and businesses. Therefore, it is necessary to have close cooperation between the four "houses" mentioned above or organically and intimately to develop community-based tourism associated with the preservation of ethnic minority culture in the most sustainable way (Minh, 2019-2020).

Conclusions

The Provincial Party Committee, departments, and localities have focused on the preservation and promotion of the values of folklore and art of ethnic minorities for the socio-economic development of Ha Giang province in recent years. Currently, there are clear changes in economic, educational, entertainment, emotional, etc. However, owing to several limitations, this study did not provide effective results. The result is high, and the level of contribution to socioeconomic development is not commensurate with the strength of the province. In addition, the values of folklore and the art of ethnic minorities in the province tend to change, especially the loss of traditional cultural identities due to the increasingly ongoing integration process. Currently, there are few elderly people who still retain and can pass on folk art capital to the next generation in Ha Giang, while young people and children of ethnic groups are largely unable to meet the requirements of absorption capacity due to many changes in life mechanisms that disturb traditional family culture models or psychological underestimation of the cultural heritage of ancestors. In addition, due to the negative impact of the market mechanism, the maintenance and preservation of this precious cultural heritage capital faces many difficulties, including the risk of extinction. Although the guidelines, policies, and plans implemented by the province over the past have greatly contributed to preserving traditional culture and promoting tourism development, only a few localities have implemented them effectively. The rest are still in the scheme, project, or initial implementation stage, but still pose many other problems. The preservation and promotion of folklore and art values in the overall unique cultural values of the province are becoming an important task for those responsible for the cultural heritage of Ha Giang province.

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Data availability statement

The data presented in this paper are available upon request from the corresponding author.

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Dr. VU Van Vien is a tourism researcher and a member of the Vietnam Tourism Education Association (VTTEA). He provided a survey for this article and was involved in the conception and design, analysis and interpretation of the data, and the initial drafting of parts of the articles relevant to his discipline. NGUYEN Thi Tam, DO Thi Thu Huyen, and QUANG Van Son provided a substantial theoretical system and wrote much of the article. Mr. Son also designed the rest of the drafting of the paper, revising it critically for intellectual content and the final approval of the version to be published, all in consultation with V.V.V. All authors have read and agreed to the published version of the manuscript and to be accountable for all aspects of the work.

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