CONVENTION FOR THE SAFEGUARDING  
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Twelfth session  
Jeju Island, Republic of Korea  
4 to 8 December 2017

Nomination file no. 01296  
for inscription in 2017 on the Representative List  
of the Intangible Cultural Heritage of Humanity

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| A. State(s) Party(ies) |
| For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed. |
| Lao People’s Democratic Republic |
| B. Name of the element |
| B.1. Name of the element in English or French  Indicate the official name of the element that will appear in published material.  Not to exceed 200 characters |
| Khaen music of the Lao people |
| B.2. Name of the element in the language and script of the community concerned,  if applicable  Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).  Not to exceed 200 characters |
| ສຽງແຄນເຊື້ອຊາດລາວ( Siengkhèneseua Sad lao) |
| B.3. Other name(s) of the element, if any  In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known. |
| ສຽງແຄນລາວ( Siengkhènelao) |
| C. Name of the communities, groups or, if applicable, individuals concerned |
| Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.  Not to exceed 150 words |
| Practically all the Lao communities are concerned: individuals, families, villages, elderly persons’ associations, women's associations, youth movements, enthusiast groups, art, music and dance schools, art and khaen melody associations, artistic professions’ associations, craft associations, the Lao National Front and others. |
| D. Geographical location and range of the element |
| Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred.Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.  Not to exceed 150 words |
| The element is identical throughout the country’s territory, with several specific regional characteristics, depending on geographical conditions and the history of the local population. It appeared around 3,000 years ago and for a very long time has been the preferred instrument in Lao traditional and folk music. It has certain distinctive features according to region and community (shape, number of tubes and events), as does the traditional music played, but khaen music is always at the heart of many social and religious events. |
| E. Contact person for correspondence |
| E.1. Designated contact person  Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination. |
| |  |  | | --- | --- | | Title (Ms/Mr, etc.): | Mme | | Family name: | Thoummabouth | | Given name: | Manivone | | Institution/position: | Département du Patrimoine, | | Address: | Directrice générale adjointe du Département du patrimoine, Ministère de l’Information, de la culture et du tourisme | | Telephone number: | +856 (0) 21 31 54 53 | | E-mail address: | Numéro de fax : +856 (0) 21 31 54 53 - +856 (0) 21 21 24 08 | | Other relevant information: | Dr .Bounthieng SIRIPAPHANH, Directeur général du département du Patrimoine  Adresse électronique:[sbthieng@gmail.com](mailto:sbthieng@gmail.com) Portable : +856 (0) 20 99962446 Directeur général du département des professions artistiques Numéro de téléphone: +856 (0) 212419 ; Portable : +856 (0) 20 99777813 – 55123989 ; Numéro de fax : +856 (0) 21 212418 Adresse électronique : khamphouang\_inthavong@hotmail.com  M. Bounleuane BOUPHA, Directeur du département de la Coopération internationale Numéro de téléphone: +856 (0) 212408 ; Portable : +856 (0) 20 99801453 Numéro de fax : +856 (0) 21 212401 – 212408 Adresse électronique : bounleuane.boupha@gmail.com | |
| E.2. Other contact persons (for multi-national files only)  Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above. |
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| 1. Identification and definition of the element |
| *For* ***Criterion R.1****, the States* ***shall demonstrate that ‘the element constitutes intangible cultural heritage*** *as defined in Article 2 of the Convention’.* |
| *Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.*  oral traditions and expressions, including language as a vehicle of the intangible cultural heritage  performing arts  social practices, rituals and festive events  knowledge and practices concerning nature and the universe  traditional craftsmanship  other(s) () |
| *This section should address all the significant features of the element as it exists at present, and should include:*   1. *an explanation of its social functions and cultural meanings today, within and for its community,* 2. *the characteristics of the bearers and practitioners of the element,* 3. *any specific roles, including gender or categories of persons with special responsibilities towards the element,* 4. *the current modes of transmission of the knowledge and skills related to the element.*   *The Committee should receive sufficient information to determine:*   1. *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;* 2. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;* 3. *that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;* 4. *that it provides communities and groups involved with ‘a sense of identity and continuity’; and* 5. *that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.*   *Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.* |
| 1. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.   Not fewer than 150 or more than 250 words |
| The khaen is a mouth organ in which each tube has a reed. It looks like panpipes, but with bamboo (previously rice stalks or sometimes other plants) tubes of variable length, each with a metal reed. One blows into it through an air chamber called ‘marqunamdtow’. The sound produced is higher or lower depending on the size of the tube. It is a favourite instrument used in Lao traditional and folk music. Its design and number of tubes have evolved according to the changes in Lao folk melodies and songs. Today there are three kinds: the khaen 6 (12 tubes), the khaen 7 (14 tubes) and the most successful one, the khaen 8 (16 tubes). The khaen is very popular in all regions and communities of Laos due to its music’s richness and abundance, which represents the nation's soul for its population. The instrument is suitable for melodies and harmonic richness since it can produce several sounds simultaneously, like a piano. Its music is customarily part of numerous village festivals, accompanying traditional songs and dances. It symbolizes popular culture and it is customary for all villagers who listen to it to become actors rather than spectators, by participating actively and joyfully in the songs and dances it offers. |
| 1. Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?   Not fewer than 150 or more than 250 words |
| There are many khaen music enthusiasts in Laos, both individuals and groups.  - In Laos there are many masters of the instrument, usually independent artists with specific roles. The State provides them facilities to play throughout the country.  - Families play an important role in transmitting this art. If the father plays or makes the khaen, he will train one of his sons to do the same. The son will play with his father at all occasions and will succeed him one day. He will have learned from him all the basic knowledge, the style, playing techniques and its spiritual significance, as well as the meaning of the different khaen melodies, each of which is believed to have positive impacts on health and well-being.  - Khaen player associations exist in many local communities. They maintain and transmit the musical traditions, and young people learn there how to play and accompany singers and dancers with the all the subtleties of style.  - Throughout the country there are also groups of enthusiasts which act as cultural centres where children can begin practicing the khaen and its music.  - Several associations (*LaomusicDanexang, Arts et mélodies du khènelao*, artistic professions, etc.) are striving to develop Laokhaen music in orchestral music. |
| 1. How are the knowledge and skills related to the element transmitted today?   *Not fewer than 150 or more than 250 words* |
| As the preceding observations show, the knowledge and practice of the khaen and its music are transmitted especially through the various communities, starting with the family. Cultural centres for children and youth associations throughout the country have practitioners who voluntarily teach and provide instruments for the students. Some schools do the same for their students.  Groups of enthusiastsare created in many villages or districts and transmit to young people the knowledge and practice of the khaen, whether through formal teaching methods or not (for example, conferences or exhibitions on traditional culture and local folklore). Various events and performances are also organized in urban communities which seek to transmit knowledge to the public and create enthusiasm. There is also an effort to constantly renew this knowledge to adapt to society's evolution, cultural diversity and technological progress. It is important that the element continues to symbolize identity and continuity for the Lao.  The Vientiane National Music and Dance School, as well as other music schools in the country, provide a more technical training for professionals and offer their students many recordings and books allowing them to explore the rich khaen heritage and its methods, styles and history. |
| 1. What social functions and cultural meanings does the element have today for its community?   Not fewer than 150 or more than 250 words |
| The khaen is an integral part of Lao life; an old proverb says ‘To live on a house on stilts, eat sticky rice and play the khaen - that is the true Lao life.’  The khaen is the ultimate Lao instrument and is associated with joy; it represents the symbol of traditional culture and celebrations. It is played both in traditional orchestras and ceremonies in honour of genies. It is used in several ‘Boun’ religious festivals and even romantic love stories.  It promotes family and social cohesion, including with very old or handicapped persons who can be involved in preparing and conducting festive events and maintaining a feeling of belonging with their community and nation. The khaen is also an important part of meals and meetings that bring together families and village communities.  It has an especially sacred nature among the Hmongs and is also used during funerals to ‘lead the soul of the deceased’ according to the funeral rites.  It is thus an element of social solidarity by which people intensely perceive the heritage they owe to their ancestors.  Thanks to its being made of bamboo, the khaen is also linked to the image of good health and longevity, because in the eyes of the Lao, bamboo has a solid reputation as a savoury and very healthy food. Festivals promoting the khaen are characterized by a tradition of quality food based on natural agriculture, in such a way that practicing the khaen is considered a means of preventing obesity and its overall image is linked to a healthy life. |
| 1. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?   Not fewer than 150 or more than 250 words |
| Khaen musicis is not incompatible with respect for human rights, requirements of mutual respect among communities, groups and individuals, or with sustainable development. Learning the khaen is a right for all, and during performances and music or dance festivals where the khaen is played, spectators and musicians come from all communities without distinction as to nationality, age, ethnic origin or religion. In all areas of the country, the population can attend or take part and these events always take place in an atmosphere of social solidarity, understanding and conviviality. Khaen music, with its rhythms and the gestures of the accompanying drums and traditional melodies, is one of the major symbols of the underlying values of sustainable development. In addition, since time immemorial, women have actively taken part in playing this music: while the men play the khaen, some sing and others punctuate the music by clapping their hands. This music thus expresses the complementarity of all ages and all origins. It developed in a rural world where most of the Lao lived until recently. |
| 2. Contribution to ensuring visibility and awareness and  to encouraging dialogue |
| For **Criterion R.2**, the States **shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity**’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity. |
| 1. How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?   Not fewer than 100 or more than 150 words |
| The links mentioned above between the khaen and good health (longevity and prevention of obesity) may be a vindication of a new dimension of the intangible cultural heritage, i.e. its role in promoting a healthy lifestyle among the population concerned. This would be true not only for Lao but also for many other countries, such as Thailand, for example, which has a similar context, especially in the north. Likewise, traditional links with natural agriculture may be better known and show intangible heritage to be an intrinsic element of ecology.  In addition, the great vitality of such an ancient tradition can also serve as an example, through the vivid topicality of a very old cultural element in a world where modernization tends to be the watchword, even in cultural life - sometimes to the detriment of a feeling of identity that is necessary for any nation. This is the crucial link between tradition and modernity, which is very visible in this case, and which can display the lead role of intangible heritage in a people’s life today. |
| 1. How can inscription encourage dialogue among communities, groups and individuals?   Not fewer than 100 or more than 150 words |
| In Lao each village is special, with each community having its own cultural traits making it unique, even if it is very close to the others. But, there are also some common characteristics which concern respect for nature, maintenance of health, social cohesion and especially the preservation of cultural traditions, which includes the use of the khaen. Inscription of the element proposed would motivate each of the various local communities to take more of an interest in the others’ traditional music and to exchange with them on the different cultural and musical specifics, which would be enriching for them as well as their own members who, in practicing the khaen, can also broaden their horizons through contact with their counterparts in other communities. They can discover and learn folklore songs other than those of their childhood, including those from other countries, especially in the north of Thailand. |
| 1. How can inscription promote respect for cultural diversity and human creativity?   Not fewer than 100 or more than 150 words |
| As mentioned above, khaen music is for the Lao a particularly strong tradition, linked to respect for nature, social cohesion and health lifestyles, while at the same time, being the mirror of many local characteristics. By affirming these characteristics and arousing the curiosity of each group for the characteristics of others, the inscription of the proposed element will be a powerful way of affirming and vitalizing cultural diversity, not only within the country and among its neighbours, but also more broadly, by providing a heightened worldwide fame for Lao traditional music. It is very much alive, constantly being reinvigorated within the various communities, benefitting from progress in communication which facilitates transportation and lodging, as do audio-visual techniques which increase the possibilities of recordings and dissemination. It is thus likely that the inscription of the proposed element would have a considerable effect on creativity, which it already promotes. |
| 3. Safeguarding measures |
| For **Criterion R.3**, the States **shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’**. |
| 3.a. Past and current efforts to safeguard the element |
| 1. How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?   Not fewer than 150 or more than 250 words |
| The proposed element's viability is mainly ensured through village and family practices. To maintain this practice despite the changes in lifestyles, - including urbanization - several local communities, associations and groups have taken various initiatives to consolidate and promote the element through formal or non-formal education, including aspects related to crafting and maintaining it. During its 8th ordinary session (7th legislature), the National Assembly adopted decisions to that effect, especially by encouraging training.  Several groups and individuals have sought to broadcast the element through the media as well as social and cultural channels, and to ensure its sustainability, for example through song and dance performance courses. In urban environments, especially in the capital, musicians and researchers have organized seminars for young people. Groups of enthusiasts, for example ‘Laomusicdanexang’, have launched a programme of cultural exchanges between urban and rural areas and with foreign countries. The Ministry of Information, Culture and Tourism, in cooperation with several associations, encourages performances of khaen player groups during important official ceremonies. Moreover, khaen music, as well as accompanying dances, inspires many handmade sculptures sold to tourists.  Since 2004, folk festivals and khaen competitions have been organized. In parallel, surveys through questionnaires have been held by associations on the country's oral tradition and history, resulting in the publication of a book entitled ‘The Lao Khaen’. These various works have resulted in the first list in the national inventory of the intangible cultural heritage. |
| *Tick one or more boxes to identify the safeguarding measures that* *have been and are currently being taken by the* ***communities, groups or individuals*** *concerned:*  transmission, particularly through formal and non-formal education  identification, documentation, research  preservation, protection  promotion, enhancement  revitalization |
| 1. How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?   Not fewer than 150 or more than 250 words |
| In 2005 the government established the Association of Khaen Arts and then organized various khaen festivals and competitions to enhance the instrument’s art. It also created a puppet caravan to spread khaen music and traditional singing. Provincial authorities, in collaboration with the government, have emphasized training of young people by creating youth cultural centres in each province to maintain khaen music and traditional singing.  The government developed a national action plan resulting in various preservation actions. It allowed various associations to present local folklore songs. A national prize was also created to distinguish groups and individuals who volunteer in khaen music promotion. Other actions included:  - The State selects and supports local specialists in order to maintain the cultural vitality of local communities and cultural exchanges between communities;  - It has published a beginner's manual for khaen music, as well as a DVD, in order to preserve and facilitate its use;  - It distinguishes and promotes traditional craftsmanship related to folk singing, in order to maintain and ensure the transmission of related skills;  - It selects khaen masters and managers for annual festivals.  In 2012, a National Intangible Cultural Heritage Committee was created, chaired by the Vice Prime Minister, under the authority of the Ministry of Information, Culture and Tourism, which takes on a national coordination and cooperation role in the area. |
| *Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the* ***State(s) Party(ies)****with regard to the element:*  transmission, particularly through formal and non-formal education  identification, documentation, research  preservation, protection  promotion, enhancement  revitalization |
| 3.b. Safeguarding measures proposed  This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element.The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. |
| 1. What measures are proposed to help to ensure that the element’s viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?   Not fewer than 500 or more than 750 words |
| Khaen music is so implanted in the country's culture and way of life, with deep traditional roots, that there is little risk of seeing it affected by a wider visibility or increased tourism. It is linked to an ensemble of traditional and institutional practices which ensure its longevity, and various recent measures support the maintenance of these traditions.  First, it should be noted that the communities and group of enthusiasts transmit knowledge and skills to children and young people, whether through training activities (for example, folk singing courses or lessons in connection with khaen courses, in school or elsewhere), or through practical ways (demonstrations or exhibitions of local specialities). Schoolteachers also ensure this transmission in school programmes, as well as school meals, through which they can have students discover local traditional culinary culture. Music and dance leaders also take part in this transmission in dance schools, during performances or other urban events, and students or interns who participate are an important network which retransmits to the public.  This knowledge and skills are constantly adapted, taking into account social changes in the country, especially under the influence of external cultural contributions and technological developments. But their spirit and roles remain essentially unchanged. Which is why the proposed element contributes to a sense of identity and continuity of the Lao people. Its viability depends mainly on village and familial practices. To maintain these practices, despite the changes in lifestyles, including urbanisation, technological progress and changes in communication - several local communities, associations, groups or persons have undertaken various initiatives to consolidate and promote the element through educational or promotional activities, including those related to its making and upkeep. During its 8th ordinary session (7th legislature), in 2014, the National Assembly adopted decisions along these lines, especially by encouraging training.  Khaen music already benefits from, and will continue to benefit from, various safeguarding measures. Some have already been taken and continue to be applied, while others will soon reinforce them:   Effective and progressive implementation of the cultural policy and strategy officially revised in 2010, especially concerning intangible cultural heritage;   Creation in 2007 of an association of Laokhaen arts and music;   Creation in 2009 of an Association of Danxan young artists;   Adoption in 2011 of a new intellectual property law;   Adoption in 2011 of a law on libraries;   Creation in 2011 of the Institute of Design, Research and Creation;   Adoption in 2013 of a law on cultural heritage updating provisions concerning intangible heritage and defining the authority of the national and local departments concerned;   Creation in 2014 of a Heritage Fund to support intangible and tangible heritage;   Creation in 2014 of an Association of professional artists;   Adoption in 2015 of a Decree by the Prime Minister on the National Museum;   Adoption in 2015 of a Decree of the Prime Minister on artistic professions;   Adoption in 2016 of a decree of the Prime Minister on fine arts;  Coordination and monitoring committees are being created in the country's districts, as well as cultural groups for the khaen (and for other instruments the practice of which is diminishing). The heads of the Information, Culture and Tourism departments of each district and province are responsible for monitoring them.  All these measures, as well as others, if necessary, are intended to ensure the longevity of khaen music and the cultural symbol it represents for all the Lao people. |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?   Not fewer than 150 or more than 250 words |
| The preceding observations show the high priority now granted by the State and public authorities, as well as civil society, to the standing of khaen music. The State intends to monitor closely the implementation of the measures set out in Paragraph 3.b.i. above, and to adapt or complement them in light of experience, on the basis of information it receives from the coordination and monitoring committees mentioned in this paragraph.  The heads of the Information, Culture and Tourism departments of each district and province are responsible for closely monitoring the application of these measures and their results at their respective levels. They will send to the Ministry quarterly reports on the various cultural activities organized to promote tangible and intangible cultural heritage and must describe especially the results obtained with respect to khaen music.  Worth mentioning among the various results expected from these actions are: maintenance in all the country's communities of the different cultural aspects of khaen music and their social role; more frequent exchanges among the country’s different communities and with neighbouring countries (especially Thailand); development of khaen music’s role in school and non formal education of young people. |
| 1. How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?   *Not fewer than 150 or more than 250 words* |
| It should be remembered that khaen music has already resulted in a 2003 safeguarding plan and was included in the cultural policy document adopted by the government in 2005. In Lao, khaen music concerns in various ways several communities, groups and individuals. During the festival of intangible cultural heritage organized from 2004 to 2010 their representatives were asked to respond to a questionnaire and provide recommendations on actions to be undertaken. It was essentially on this basis that the khaen music safeguarding plan was prepared. It was also enhanced on the occasion of various events such as the 450th anniversary of the city of Vientiane in 2010 or, during the same year, the 15th anniversary of the inscription of LuangPrabang on the World Heritage List. The Lao National Assembly, which supports the inscription of this music on the Representative List of the Intangible Cultural Heritage, wants to encourage the various khaen groups and associations to implement the national directives, including, with the help of the Ministry of Industry and Commerce, the maintenance of the necessary know-how for crafting the khaen. Finally, the Lao government, with the cooperation of the NGOs concerned, will organize regular evaluation workshops on the implementation of the safeguarding plan, to which will be invited the heads of the groups concerned. Any adjustments may be considered in agreement with them. |
| 3.c. Competent body(ies) involved in safeguarding  Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element. |
| |  |  | | --- | --- | | Name of the body: | Service de l'information, de la culture et du tourisme du provincial de Saravanh (SIC & T provincial Saravane) | | Name and title of the contact person: | M. Somchai OUNCHITH, directeur du SIC & T provincial Saravane | | Address: | Vat Kang village, Saravanh District | | Telephone number: | Tel:+856 (0) 34 212049 Fax: +856 (0) 34 212108  Mobile: +856 (0) 91512333 | | Other relevant information: | Adviser of children culture center of saravanh province ; Army performing arts troupe of saravanh province | |
| 4. Community participation and consent in the nomination process |
| For **Criterion R.4**, the States **shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’**. |
| 4.a. Participation of communities, groups and individuals concerned in the nomination process  Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender.  States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.  Not fewer than 300 or more than 500 words |
| The khaen symbolizes the identity of the Lao people: according to a popular saying: ‘The Lao people blow into their khaen, eat sticky rice, build houses on stilts and eat padek’ (a Lao dish of fermented fish). The khaen and sticky rice thus allow Lao people to recognize each other immediately. This is why the khaen has become the main element of intangible cultural heritage of Lao throughout the territory and each Lao recognizes himself in it and appreciates it. It always has a lead role in local, national, regional or international cultural events.  This is why the national authorities have decided to request the inscription of khaen music on the Representative List of the ICH, on the occasion of 40 years of independence, peace and unity which the country has known and the 60th anniversary of the creation of the Lao People's Revolutionary Party. In 2013 and then in 2014, the National Assembly approved the first national inventory of the ICH proposed by the Ministry of Information, Culture and Tourism, in accordance with most of the people consulted on the matter. The Minister of Information, Culture and Tourism was charged with presiding over the National Committee for the ICH and the Vice Minister with leading the Secretariat of this Committee.  The Secretariat first studied the different possibilities offered by the Convention, ratified in 2009 by the Lao PDR. After two unsuccessful attempts, the inscription on the Representative List of the ICH was reviewed together with the associations concerned, on the basis of operational directives in effect. Three successive workshops were organized, with the help of the UNESCO Regional Bureau (Bangkok) and the government of the Republic of Korea: the first, in 2012, on the ways of applying the Convention; the second, in 2013, on the methods of establishing national inventories and request for inscription on lists of the ICH; and the third, in 2014, with three themes:  1. the Representative List of the ICH;  2. the List of ICH in Need of Urgent Safeguarding;  3. the recording of best practices.  This work allowed a better knowledge of the nature of national intangible heritage, as well as appropriate methods for an adequate implementation of the Convention. These were the objectives assigned to the National Committee of the ICH and its Secretariat. The Vice Minister Responsible for Culture chaired several secretariat meetings in October 2013 and the beginning of 2014 during which a consensus was reached. Several departments in the Ministry of Information, Culture and Tourism took part, as well as the Association of Writers and the People's Revolutionary Youth Union. This work examined in detail the different tasks to be undertaken to update the National inventory of the ICH and safeguard its elements. The first version of the National inventory was reviewed in January 2014 during an interministerial meeting chaired by the Minister of Information, Culture and Tourism.  Another workshop was organized in Vientiane in March 2015 for associations and groups of persons concerned by the inscription of the ‘khaen music’ element on the Representative List. The participants were informed about the preparation of the inscription file, in accordance with the provisions of the Convention and the Operational Directives, and they made a recommendation to the government that it requests the inscription of the element on the Representative List of the ICH. |
| 4.b. Free, prior and informed consent to the nomination  The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.  Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.  Not fewer than 150 or more than 250 words |
| As indicated above, three workshops and an information seminar were organized concerning the Convention and the inscription procedure of khaen music on the Representative List of the Intangible Cultural Heritage of Humanity. The representatives of the communities and groups of persons concerned by the element participated in this seminar and it resulted in the written consent of these representatives to the request for the inscription of the element. The interest in this initiative was also shown by the national khaen music festival organized from 2004 to 2010. Likewise, as part of an oral survey conducted from 2005 to 2010, people were asked whether the request was appropriate: 92% responses were favourable (the respondents were around 5,000 persons of both sexes and they were more than 20 years old).  Local communities, associations and groups of persons participating in this nomination have signed a document attesting to their free consent to the contents of the nomination file and supplied photos and books as supporting documentation of their support for the file. Several examples are mentioned hereafter and the complete list is attached.  A governmental meeting was organized in Vientiane in May 2013, followed by a workshop on national inventories and the inscription procedure for the ‘khaen music’ element (‘siengkhènelao’) on the Representative List of the Intangible Cultural Heritage of Humanity. Then, the government invited the Ministry of Information, Culture and Tourism, to request this inscription.  Attached are the declarations of the representatives of the Lao khaen associations and groups, gathered on various occasions since 2010. |
| 4.c. Respect for customary practices governing access to the element  Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.  If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words  Not fewer than 50 or more than 250 words |
| Before the 1975 revolution, certain aspects of khaen music remained mysterious for the Lao. These secrets did not have the same importance for all practitioners. The khaen symbolized the peasant's legitimacy and celebrated the harvest festival in accordance with an ongoing tradition. This tradition was maintained and reinforced after 1975. Numerous instruments have been carefully conserved in various places and have cult status. As to khaens used for dance, their reeds are made according to ritual traditions.  It was with the appearance of Buddhism and harvest festivals that these secrets and taboos gradually spread.  Finally, the khaen concerns both the man who plays it and the woman who accompanies it in singing with hand gestures called ‘fone’. Finally, it provides the harmony for song and dance.  The khaen is widely played in Lao, and this music is transmitted, for example, within families who have maintained their own way of playing. That is still the way it is spread: no secret and no restriction is an obstacle to practicing the instrument - quite the contrary. But today, the knowledge and skills concerning khaen melodies are also brought to the public's awareness through books, articles, television shows, DVDs and CDs or websites managed by associations or persons. |
| 4.d. Concerned community organization(s) or representative(s)  *Providedetailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*   1. Name of the entity 2. Name and title of the contact person 3. Address 4. Telephone number 5. E-mail 6. Other relevant information |
| I.  a. Association des arts et mélodie du khène lao  b. Mme Kongdeuean NETTAVONG, conseillère principale et consultante (ancienne présidente de l’association)  c. Phonhsavantai Village, Sisattanak District, rue n° 3, Khouvieng,BP n° 8818 Vientiane, RDP Lao  d. + 856 (0) 21 213029 / +856 (0) 20 55605605  e. nettavongkd@gmail.com  f. Ancienne directrice de la Bibliothèque nationale du Laos  II.  a. Association des arts et de la musique du khène lao  b. Dr PhdHongkad SOUVANNAVONG  c. +856 0 20 55511707  d. Président de Hongkad international group Co.LTD  III.  a. Association des spectacles de jeunes  b. M. Khamsouane VONGTHONGKHAM, Artiste et Enseignant de la musique Lao  c. Saphanthong Village, Sisattanak district, Vientiane RDPLao  d. LaomusicDanxang@facebook.com  e. +856 (0) 20 55711591  f. Professeur de musique à l’Ecole nationale de musique et de danse  IV.  a. Le fabricateur et joueur du khène  b. M. Amphay KHANTHAVONGSA, Artiste et Enseignant de la musique Lao  c. Professeur de musique à la division nationale des professions artistiques  d. +856 (0) 20 22881916 |
| 5. Inclusion of the element in an inventory |
| For **Criterion R.5**, the States **shall demonstrate that ‘the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies),** as defined in Articles 11 and 12 of the Convention’.   1. Indicate below:    * when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),    * its reference,    * the inventory in which the element has been included,    * the office, agency, organization or body responsible for maintaining that inventory,    * how the inventory has been drawn up ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11(b) of the Convention), and including in terms of the role of gender    * how the inventory is regularly updated (Article 12 of the Convention). 2. Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; **such evidenceshall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different.** The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on.It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.   The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.  Not fewer than 150 or more than 250 words |
| As indicated above, the element proposed for inscription on the Representative List is included in the inventory reviewed in 2013 and approved in 2014. These documents are annexed to the Heritage Framework Law. The element is described in paragraph 4, under the title ‘music’, and in paragraph 4.1 (‘khaen music of the Lao people’).  This inventory was drawn up thanks to the participation of associations concerned between 2004 and 2010. They unanimously decided, after consulting the inhabitants, on the Lao khaen music for a first nomination, rather than the “champa” dance or the “Lao lamvong”.  After the training workshop, the Vice Minister responsible for Culture chaired in 2013 and the beginning of 2014 several Secretariat meetings of the National Committee, which identified the localities where the inventory was being drawn up, defined the components of each element of the ICH and its importance in light of the responses received on the various parts of the questionnaire (in the Lao language) by the associations and communities as well as their agreement on the different outcomes of the inventory.  The Ministry of Information, Culture and Tourism, with the support of the cultural councillors at all levels, granted the necessary administrative authorisations. |
| 6. Documentation |
| 6.a. Appended documentation (mandatory)  The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned. |
| documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French  documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different  10 recent photographs in high definition  cession(s) of rights corresponding to the photos (Form ICH-07-photo)  edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French  cession(s) of rights corresponding to the video recording (Form ICH-07-video) |
| 6.b. Principal published references (optional)  *Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.*  Not to exceed one standard page |
| REFERENCES - in Lao Langage, French and English  1. M. Dr.Hongkad SOUVANNAVONG, The Khaen-Lao and Lao folk song, learn to play the khaen-Lao, 2011;  2. M. Dr.Hongkad SOUVANNAVONG, Learn to play the Lao bamboo mouth organ, for the khaen 8, Lao traditional style (Lum style and Modern style) 2011;  3. Madame Kongdeuane NETTAVONG, le khène lao, son histoire et sa fabrication 2010;  4. Madame Kongdeuane NETTAVONG, ASEAN, Folk literature, volume I, General introdution; 2010;  5. Madame Kongdeuane NETTAVONG, ASEAN, Folk literature, volume V, Folk songs proverbs, riddles, 2010;  6. Madame Kongdeuane NETTAVONG, Archives of traditional music in Laos (Ministry of Information, culture and tourism; 2002);  7. M. Dr. Souneth PHOTHISANE, Ancien directeur de la Musee Nationale, Dix voix n'est qu'une voix; Vientiane 2002;  8. Mr. Santhiphab, report on how to play the Khaen, Vientiane, 2001;  9. M. Sila VIRAVONG, histoire du Laos, Vientiane 2001;  10. Reseach report: Archives traditional music in Laos (ATML), ed.by GisaJahnichen, Ministry of Information and culture, National Library of Laos-FH Oldenburg-Ostfriesland-Wilhelmshaven. Vientiane, 2001;  11. M. SaradsvadyONGSAKOUN, Study of history and literature of Tai ethnic groups, 2000;  12. M. Phouansaba, Bulletin, ‘ SiengKhaen’ year 5 , No 48 p. 3, Septembre , 1999; and , No 49 p. 11, Janvier , 1999  13. ‘Laos’ in Southeast Asia, The Garland Encyclopedia of World Music,ed.by Terry E.Miller and Sean Williams.NewYork/London.1998.pp.335-362  14. M. Phouansaba, Bulletin, ‘ SiengKhaen’ year 3 , No 17 p. 11, Janvier , 1997; and No 18 p. 11 Fevrier, 1997;  15. Ex. Premier ministre du Royaume du Laos, M. Souvannaphouma : To Ngoc Thanh, Musical Instruments of Vietnam's ethnic minorities (a partial introduction), Hanoi, 1997,pp.57-70;  16. Jahnichen, Gisa. Mundorgel-Akrobatik der Hmong in Xiengkhuang und Huaphan, Berichte aus dem ICTM 1989;  17. ‘Khaen’ in the New Grove dictionary of musical instruments (vol. 2); ed. by Stanley Sadie, London/New York, 1984. pp.420-421;  18. Free-reed instruments in ASIA : A preliminary classification in : Music - East and West: Essays in Honor of Walter Kaufman, ed. by Thomas Noblitt, New York, 1981, pp 63-100;  19. Miller,TerryE.Kaen playing and Mawlum Singing in NortheasternThailand.diss, Indianna University, 1977;  20. M. Rattanavong Kham Ouane : Learn to play the Khaen, Vientiane.1973;  21. Gagneux, A-M : Le khène et la musique lao. Bulletin des amis du Royaume lao, n° 6 (1971), p. 175 ;  22. Mr.Khanthong MANOTHAM, Summary report on national instruments, Vientiane, 1968;  23. ‘La musique’ in Présence du Royaume lao ed.by R de Berval.France-Asie,7(1956); p.777;  24. M. RattanavongKhamOuane. ‘Apprenez le khaen’. Bulletin des amis du Royaume lao n° 2, p. 170;  25. Interview the players or teachers from Northern to Southern in Laos;  26. Interview the elders from Northern to Southern in Laos; |
| 7. Signature(s) on behalf of the State(s) Party(ies) |
| The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.  In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
| |  |  | | --- | --- | | Name: | M. Vansy KOIMOI | | Title: | Chef du cabinet du Ministère de l’information, de la culture et du tourisme | | Date: | 29 March 2016 | | Signature: | <signed> | |