

Preservation and Promotion of Traditional Culture of Ethnic Minorities in Tourism Development in Tuyen Quang Province, Vietnam

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Abstract— Preserving and promoting the traditional cultural values of ethnic minority communities will contribute to enriching their cultural heritage, strengthening unity and solidarity among ethnic groups, and creating a significant internal driving force for sustainable national development. Currently, ethnic minorities in Tuyen Quang Province still maintain their unique customs, traditions, and cultural practices. These are potential strengths and favorable conditions that contribute to the sustainable tourism development of Tuyen Quang Province, creating an appealing attraction for visitors to explore, discover, and experience the cultural tourism of Tuyen Quang.



Keywords— Traditional culture, ethnic minorities, tourism development, Tuyen Quang Province, Vietnam.

I. INTRODUCTION

Tuyen Quang is a mountainous province in the northern region of Vietnam, endowed with favorable geographical conditions, natural resources, and a rich cultural identity characterized by the diversity and abundance of ethnic groups. This land is home to 22 ethnic communities, each having created distinctive and diverse cultural heritages that contribute to the rich treasury of Vietnamese folklore. Currently, the ethnic minorities living in Tuyen Quang Province still preserve their unique customs, practices, and many distinctive traditional cultural features of their communities. These are potential strengths and favorable conditions that contribute to the sustainable tourism development of Tuyen Quang Province, creating an appealing attraction for visitors to explore, discover, and experience the cultural tourism of Tuyen Quang.

The traditional culture of ethnic minorities in the mountainous provinces of Vietnam has been studied by researchers across various aspects of cultural life, including customs, beliefs, environment, livestock farming, crop cultivation, and healthcare. To date, numerous research projects have directly or indirectly

addressed the traditional culture of ethnic minorities residing in Tuyen Quang Province, such as: Research on the Languages of Vietnamese Ethnic Minorities, (Doi, 1999) Traditional Culture of the Tay and Nung Ethnic Groups, (Quy, Bang, 1993), Then Singing of the Tay People, (Yen, 2006), Folk Beliefs of the Tay – Nung Ethnic Groups, (Yen, 2009) Culture of the Dao People in Tuyen Quang, (Doan, Trieu, 2019) Livelihood Changes and Cultural Adaptation of the Dao Community in the Resettlement Area of Tuyen Quang Hydropower Reservoir, (Binh, 2020) The Cao Lan Ethnic Group, (Bang, 1982) Traditional Culture of the Tay, Dao, and San Diu in Tuyen Quang, (Do, 2003) Traditional Culture of the Cao Lan People, (Ninh, Thinh, 1999) Festivals of the Cao Lan People in Tuyen Quang, (Thong, 2012) Spring Festival with the “Fire Jumping” Ceremony of the Pa Then People, (Binh, 2003) The Beauty of Pa Then Women’s Attire, (Van, 2003) Traditional Culture of the Pa Then Ethnic Group, (Tuan, 2004) Traditional Costume of Pa Then Women, (Chung, 2005) Pa Then New Year Celebration, (Cu, 2005) Unique Beliefs of the Pa Then People in Tuyen Quang Province”, (Hoa, Hinh, 2021)... Research projects on the traditional culture of ethnic

minorities in Tuyen Quang Province mainly focus on studying and introducing certain aspects of cultural and social life such as folklore, traditional arts, customs, beliefs, and festivals. The research projects have approached the issue of the cultural values of ethnic minorities from various perspectives, examining the unique cultural features in both their material and spiritual lives, the current status of preserving and promoting their cultural heritage values, and the challenges faced in these preservation efforts. These studies have all recognized that the ethnic minorities residing in Tuyen Quang province possess a rich and diverse traditional cultural identity that requires further research.

The challenge in the preservation and promotion of the traditional cultural values of ethnic minorities in the tourism development of Tuyen Quang Province today lies in maintaining and enhancing the positive values of cultural and social life while effectively utilizing them for tourism development. At the same time, it is essential to eliminate outdated customs, strengthen internal resources, and build resilience for the cultural heritage of ethnic minorities, thereby contributing to the construction of an advanced Vietnamese culture rich in national identity. This article employs several fundamental research methods, including the method of analysis and synthesis, sociological investigation methods, statistical methods, and comparative methods to assess the current state of preserving and promoting the cultural values of ethnic minorities in Tuyen Quang Province. Based on these findings, the article proposes solutions to preserve and promote the traditional cultural values of some ethnic minorities in the tourism development of Tuyen Quang Province, Vietnam.

II. RESULTS

Traditional Culture of Some Ethnic Minority Groups in Tuyen Quang Province

Traditional Culture of the Tay People

The Tay people are the second-largest ethnic group in Tuyen Quang. They are also one of the ethnic groups with the longest settlement history in the province. As a result, the Tay people have created a distinctive cultural identity that is reflected in their daily lives and has contributed to the development of prosperous villages, enhancing the cultural richness of Tuyen Quang Province. The Tay people typically reside in the mountainous districts of Tuyen Quang Province, settling in valleys near rivers, streams, or clean water sources that flow down from the mountains for convenient daily use. They live in closely-knit village communities and primarily engage in wet rice cultivation and shifting cultivation. Today, the Tay people

in Tuyen Quang Province still maintain many unique and distinctive cultural traditions that are deeply rooted in their community.

The Tay people's cultural heritage holds numerous distinctive spiritual values, notably the mesmerizing Then singing melodies. With their rich, diverse cultural traditions deeply rooted in ethnic identity, the Tay people in Tuyen Quang take great pride in their beautiful and profoundly humanistic cultural values. As a result, the awareness of preserving these cultural values is ever-present in the hearts of the Tay community, contributing to the conservation, promotion, and dissemination of their cultural heritage. Among these traditions, Then singing accompanied by the "dan tinh" is a unique performing art of the Tay people in Tuyen Quang. Then singing is both a form of folk art and a long-standing cultural and spiritual practice that reflects human aspirations for happiness and peace. It serves as a spiritual anchor, instilling confidence and strength to help people overcome difficulties and hardships in life. Then singing has become an indispensable spiritual practice in the cultural and religious life of the Tay people in Tuyen Quang. Today, this art form is not only a valuable cultural heritage that preserves and promotes traditional values and connects generations in modern society but also offers economic potential for local communities. In 2019, Then singing was officially inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. This recognition is a source of pride and motivation to further promote this beautiful cultural art form both domestically and internationally. Currently, in several districts and communes within Tuyen Quang Province, Then singing clubs have been established, attracting participants of all ages and genders.

The Tay people hold numerous traditional community festivals, expressing their hopes and prayers for favorable weather, thriving nature, and a prosperous, happy life for all. Among these, the "Long Tong" Festival stands out as a unique cultural and spiritual practice that embodies the rich cultural identity of the Tay ethnic group. This invaluable cultural heritage reflects the deep aspirations and sacred beliefs of the Tay people in pursuit of peace, abundance, and well-being. The festival also encapsulates the essence of Tay cultural heritage, including culinary traditions, folk singing, customs, and traditional games. Before the festival, families clean their homes and villages to welcome guests. On the day of the Field-Going Festival, each household prepares a feast based on their means. Traditional dishes such as "banh chung" (square sticky rice cake), "banh day" (round sticky rice cake), "che lam" (sweet sticky rice cake), puffed rice cake, grilled meat, grilled fish, and five-colored sticky rice

are carefully prepared and beautifully presented. Each offering tray also includes two pairs of colorful fabric balls stuffed with sand and cotton, decorated with vibrant tassels. The ceremony begins with a ritual in which the village deity is asked for permission to hold the festival, followed by prayers to Heaven, the God of Agriculture, the Mountain God, and the Stream God. The Mo priest performs the offering ritual by tossing “blessed tokens” to the villagers. Finally, the Mo priest recites prayers and invokes the protection of the God of Agriculture, the Mountain God, and the Stream God for abundant crops, good health, and peace for the community. The festival continues with various traditional folk games such as “Tung con”, “Then” singing, “coi” singing, “danh yen”, stilt walking, and stick pushing. With its unique cultural features preserved and passed down through generations, in 2013, the “Long Tong” Festival of the Tay ethnic group in Tuyen Quang Province was recognized as a National Intangible Cultural Heritage.

The traditional attire of the Tay people is typically characterized by indigo or black colors, without elaborate patterns. The indigo dye is derived from natural materials, specifically the indigo plant, which is commonly grown by ethnic minority communities. This plant is an essential material used to create the traditional clothing of the Tay people. Tay women usually wear a short blouse paired with a skirt. The blouse is designed with a front opening, a round neckline, and a fitted waist, featuring two small pockets on the front flaps. Younger women often wear ankle-length skirts, while older women prefer knee-length skirts. When wearing long blouses, Tay women use a silk sash tied around their waist, with the ends hanging down the back to knee level. Young women typically wear sashes in bright colors such as green or red, while older women opt for indigo or black sashes. The traditional attire of Tay men includes straight-cut trousers with a wide crotch and a waistband known as “cap la toa”. The short shirt is designed with five panels and features a standing collar. Additionally, Tay men also have a four-paneled shirt, which features a front opening, a high round neckline without shoulder seams, side slits, fabric buttons, and two small pockets at the front. During festivals or special occasions, Tay men wear a five-paneled long tunic with a right-side slit, fastened with fabric or brass buttons. Their pants are made from the same indigo-dyed cotton fabric as their shirts. The pants are cut with a loose crotch, moderately wide, and extend down to the ankles. The pants feature a wide waistband without a drawstring and are secured with an external tie. Tay men also traditionally wear a dark indigo beret.

Traditional Culture of the Dao People

The Dao people are the second-largest ethnic minority group residing in Tuyen Quang Province. The Dao people are distributed across most districts and cities within the

Tuyen Quang Province, forming various subgroups. Each subgroup tends to coexist with other ethnic groups in specific regions. Currently, the Dao people in Tuyen Quang Province still preserve many distinctive traditional cultural features of their community.

The Dao people in Tuyen Quang possess a rich spiritual and cultural life, featuring numerous distinctive customs, rituals, and artistic practices. Among these, the “Cap Sac” has been recognized as a National Intangible Cultural Heritage, while “Pao Dung” singing is considered one of the cultural treasures of the Dao ethnic group. This is a form of love duet singing, widely performed during traditional weddings, festivals, or social gatherings. To perform “Pao Dung”, the singer must first compose poetic verses. In the Dao community in Tuyen Quang, it is generally believed that everyone has the ability to spontaneously compose a quatrain in seven-syllable verse and sing it immediately. The practice of singing “Pao Dung” inspires them to form sentences, adjust rhymes, and transform these into melodies. “Pao Dung” singing expresses the thoughts, emotions, and aspirations of the Dao people in their daily lives. In each Dao subgroup, “Pao Dung” singing is performed differently, some regions feature deep, prolonged tones, while others present high-pitched, soaring melodies. The art of “Pao Dung” singing is divided into several forms: “Pao Dung” for daily life (including lullabies, recreational songs, and courtship songs), “Pao Dung” in religious ceremonies, “Pao Dung” combined with “Le Mien” dance (accompanied by appropriate musical instruments and props used in “Cap Sac” ceremonies, weddings, and funerals), and “Pao Dung” in labor, consisting of songs that praise productive work and the beauty of nature. With its distinctive features, the art of “Pao Dung” singing has been recognized as a National Intangible Cultural Heritage.

The “Cap Sac” ceremony is one of the most unique and ancient rituals preserved for thousands of generations within the Dao ethnic community. According to Dao beliefs, the “Cap Sac” ceremony is an essential rite of passage for Dao men. Only after undergoing this ceremony is a Dao man recognized as an adult with the full authority to participate in community affairs such as serving as a shaman or a village matchmaker. *The “Cap Sac” ceremony* is considered one of the most distinctive traditional cultural values of the Dao people in Tuyen Quang. This ritual is typically held at the end of the lunar year or during the first lunar month. The “Cap Sac” ceremony consists of several levels: 3 lamps, 7 lamps, and 12 lamps. The officiating master in the “Cap Sac” ceremony must be a highly skilled shaman. The date for

the ceremony is carefully selected, and the participant must be well-versed in the traditional rituals and customs. The ceremony can be conducted for one individual or multiple individuals at the same time, but the number of participants must always be an odd number. Before the ceremony, the participant undergoing the *Cấp Sắc* ritual must observe certain abstinences, such as refraining from using foul language, avoiding sexual relations, and not paying attention to women. The “Cap Sac” ceremony typically takes place over 3 days. On the first day, the ceremony is conducted outdoors. On the second day, the participant enters the house to listen to the head shaman read various ritual scriptures and the “Cap Sac” decree. At this point, the participant is considered to have become a new person, both physically and spiritually. After that, the participant is taught traditional dances by the shamans, such as the “Chum Cheng” dance (bell dance) and the “Sa Ma” dance. On the third day, the ceremony concludes with a thanksgiving ritual dedicated to the ancestors.

The Dao people also have many traditional festivals and New Year celebrations throughout the year. During these festivals, numerous folk games attract a large number of participants. Among these, the Fire Jumping Festival of the Red Dao people stands out with its rich cultural significance and profound spiritual meaning for the Red Dao community. According to the beliefs of the Red Dao people, fire holds special significance in their daily life, culture, and spirituality. Fire is considered a deity that helps ward off evil spirits and illnesses, bringing warmth, prosperity, and a prosperous life. Therefore, during the early spring and New Year celebrations, the Red Dao villages become vibrant with the Fire Jumping Festival. The festival begins with the Tao priest performing a ritual to seek permission from the ancestors and deities for the village to hold the event and to invite the gods to bestow strength upon the young men. At the same time, a large pile of firewood that had been prepared in advance is set ablaze. As the music starts to play, accompanied by the priest’s chanting, the bodies of the Red Dao young men begin to tremble and sway vigorously. They move closer to the blazing fire and then leap into the roaring flames with their bare feet, showing no signs of pain or fear. Each person usually performs the fire dance for about 5 to 7 minutes, sometimes even up to 10 minutes. The duration of their fire dancing depends on the “strength” bestowed upon them by the deities. Amid the sound of drums, gongs, and the enthusiastic cheers of the audience, the Red Dao men continuously dance on the glowing embers. The festival only concludes when the embers have completely burned out. After the fire dies down, the shaman gathers the young men at the mat behind to formally end the ceremony. They express their

gratitude to the deities for joining the community in celebration and pray for warmth, bountiful harvests, and good health for the villagers. To complete the ritual, the shaman must perform a closing ceremony to return the young men to their normal state.

Currently, the Dao people still preserve a wealth of traditional knowledge in labor production and healthcare. Each village and hamlet has skilled herbalists and traditional healers who prepare medicine using two main methods: decoction for drinking and herbal baths. This method depends on the physical condition of certain individuals or is related to specific types of illnesses. The medicinal herbs and valuable remedies used by the Dao traditional healers in Tuyen Quang are quite diverse. Herbal medicines often grow naturally in forests, along stream banks, on pathways, in upland fields, and home gardens. The stem, leaves, and roots of medicinal plants are the most commonly used parts by the Dao ethnic groups, especially with smaller herbs. In addition, Dao healers also utilize various fruits, seeds, branches, and tree bark for medicinal purposes.

The traditional attire of the Dao ethnic group is a distinct cultural identity within the rich tapestry of traditional culture among ethnic minorities living in Tuyen Quang Province. Dao clothing possesses its own unique style and language, showcasing the distinctiveness of their culture. Through the traditional attire of Dao women, it is possible to distinguish the various Dao subgroups in Tuyen Quang. The traditional attire of Dao women in Tuyen Quang is vibrant and striking, featuring intricate embroidery and elaborate decorations. The typical Dao women’s outfit includes various components such as a long tunic, undershirt, belt, trousers or skirt, leg wraps, and a headscarf. In contrast, the attire of Dao men is simple and modest, lacking elaborate designs. The traditional attire of Dao men is simple and unadorned. It mainly includes a headscarf, trousers, and a shirt made from coarse fabric, either hand-woven (or purchased), dyed in dark indigo or black. Both the trousers and shirt are typically plain, with little to no decorative patterns.

Traditional Culture of the Cao Lan People

The Cao Lan people residing in Tuyen Quang province possess a rich and distinctive cultural heritage that is deeply reflected in their spiritual and cultural life, carrying profound humanistic values in their everyday existence.

The folk literature of the Cao Lan people is incredibly diverse and rich, featuring numerous folktales, proverbs, idioms, and riddles. Cao Lan folktales are typically narrated in verse form by elders and shamans during village festivals or Tet celebrations at the

communal house on the night before the main event. These stories are also recited at the home of the ritual host (referred to as “Ong Trum”) during the spring festival when offerings are made to the water god, wind god, and fire god, which takes place around the second lunar month each year. Cao Lan folktales reflect their spiritual consciousness and worldview, expressing their perspectives on life and the universe. These stories often narrate the origins of their ethnic group, the establishment of villages, and praise human strength in conquering nature. They also convey the people’s deep longing for a peaceful life and bountiful harvests. The Cao Lan’s proverbs, idioms, and folk songs are also rich and diverse, reflecting profound insights into human relationships, the connection between people and nature, and valuable experiences in agricultural production. They also convey social etiquette, criticize bad habits, and provide moral lessons for daily life.

In their spiritual and cultural life, the Cao Lan people have preserved and promoted various forms of folk performing arts that continue to thrive in community cultural activities. These include simple yet graceful folk dances performed to the rhythm of “tang sanh” drums, antiphonal singing, and “Sinh ca” folk singing featuring smooth, poetic melodies full of emotion. “Sinh ca” folk singing comes in various forms, such as festival singing, wedding songs, and congratulatory performances. The primary format of “Sinh ca” is antiphonal singing between men and women, and many couples have found their life partners through these singing exchanges. Essentially, “Cao Lan Sinh ca” includes several types: New Year celebration songs, love duets, wedding songs, riddle songs, lullabies, songs praising labor and production, and those promoting the building of a better life. Through these folk melodies, the Cao Lan people convey their emotions, feelings for one another, as well as the dreams and aspirations of laborers towards nature and deities. In Cao Lan weddings, “Sinh ca” folk singing is the most distinctive cultural feature, performed in a simple style with melodies emphasizing the rhythm of pre-existing poetic verses. The use of “Sinh ca” songs, such as bride-seeking songs and wine-offering songs during rituals and wedding ceremonies, is a unique cultural form of communication among the Cao Lan people. In addition, the Cao Lan people have distinctive lullabies that feature a single main melody. When singing lullabies, mothers often repeat certain phrases with a gentle and soothing tune, allowing these songs to nurture pure and heartfelt emotions in their children.

The Cao Lan people in Tuyen Quang Province have traditional dances that vividly reflect the distinctive beauty of the mountainous region, performed with remarkable

skill and joyful energy. Notable dances include the “Sooc Cong” dance, “Pong Loong” dance, and “Long Noc Lau” dance. These dances are not only performed for entertainment but also hold significant spiritual and traditional meanings. They are often showcased during traditional festivals, major events, and community gatherings. The dances reenact the process of daily labor and production, creatively adapted with lively and captivating movements. They are performed in harmony with the rhythm of music, drums, and the graceful body movements of the performers. The dances are not restricted by number, age, or gender, and are performed in a lively and energetic manner, attracting a large audience and encouraging active participation. The “*Sooc Cong*” dance is one of the traditional dances of the Cao Lan people, characterized by its high flexibility, showcasing the unique cultural identity of the Cao Lan people in Tuyen Quang. Through its rhythm and dance movements accompanied by traditional Cao Lan songs, the dance expresses joy, celebration, unity, and a strong connection to ancestors, reflecting pride in the rich cultural heritage of the Cao Lan ethnic group. The “*Pong Loong*” dance is a traditional rice pounding dance often performed during the New Rice Festival, with the participation of the entire Cao Lan community. Everyone joins in the “Pong Loong” dance, moving energetically and rhythmically to express their joy. This dance is also considered a ritual of gratitude by the Cao Lan people to the God of Agriculture for blessing them with bountiful harvests and prosperity. The “*Long Noc Lau*” dance, also known as the “Dove Pair Descending to the Field” dance, is a unique traditional dance of the Cao Lan people. It symbolizes affection, harmony in love, and brings joy and happiness to the participants and spectators alike. The musical instruments of the Cao Lan people are diverse and encompass the full range of eight sound categories, including drums, gongs, bells, cymbals, clappers, the “ken to sau”, and the “sao nhi”. These instruments are commonly used in rituals and traditional dances during the Cao Lan community’s cultural festivals.

The Cao Lan people have numerous traditional festivals that reflect the strong bond among family members and the community. Cao Lan festivals are often held at village communal houses at the beginning of the New Year to express gratitude to those who contributed to founding the village and protecting the homeland. Notable festivals include the Gieng Tanh Communal House Festival (Kim Phu Commune, Yen Son District), the Minh Cam Village Communal House Festival (Doi Can Commune, Yen Son District), and the Man Hoa Village Communal House Festival (Dai Phu Commune, Son Duong District), etc. In addition, the Cao Lan people also

have numerous festivals closely tied to agricultural activities, held at various times throughout the year, reflecting their harmonious connection with nature. These include the Water Fetching and Ancestral Worship Ceremony at the beginning of the New Year, the Spring Opening Festival, the Peace Prayer Ceremony, and the Rain Prayer Ceremony, etc. During the festival, the ceremonial part is conducted solemnly, where villagers offer local produce as tribute to the village's tutelary god and other deities, expressing their wishes for a year of good fortune, favorable weather, and bountiful harvests. The festival also features a variety of cultural and artistic activities, along with traditional folk games, creating a joyful and exciting atmosphere for everyone after a year of hard work and productive efforts.

The traditional attire of the Cao Lan people is very simple and has been preserved through many generations. Men's clothing typically includes an indigo shirt, a beret, and brown trousers. Women's attire features an indigo skirt, a "butterfly" blouse, and an indigo headscarf. The traditional blouse of Cao Lan women extends to the knees and features a combination of colors: if the upper part is brown, the lower part is dark indigo, and vice versa. Cao Lan women often wear rings, bracelets, hairpins, silver chains, necklaces, and earrings made of silver or animal bones. When Cao Lan girls get married, their parents-in-law traditionally gift them a silver necklace.

Traditional Culture of the Pa Then People

The Pa Then people are an ethnic minority group with a small population, residing in Tuyen Quang Province and living alongside the Tay and Dao people, however, they have managed to preserve many of their rich and unique cultural traditions, which reflect their thoughts, feelings, and distinct cultural identity. The Pa Then people hold the belief that "all things have a spirit," which is reflected in their customs, practices, and beliefs closely tied to life cycle rituals, such as ancestor worship, deities worship, weddings, funerals, housewarming ceremonies, and coming-of-age rituals. Additionally, the Pa Then people also have agricultural-related rituals, such as ceremonies before planting seeds and the "new rice" festival.

The Pa Then people possess a very rich and unique traditional cultural heritage, clearly reflecting their spiritual and cultural life, with profound humanistic meanings in their daily existence. In their spiritual and cultural life, the Pa Then people have many forms of folk art performances, which are still preserved and promoted in community cultural activities, such as antiphonal singing (courtship singing), lullabies, etc. The melodies of these songs are gentle and harmonious, often praising their homeland, expressing love between couples, reflecting the

hardships of labor and production, and conveying optimism, belief, and hope for a better life, etc.

The Pa Then people also celebrate many traditional festivals and holidays throughout the year, such as the Lunar New Year (Tet), the 15th day of the first lunar month, the Qingming Festival, the Buffalo Festival, the 27th of September festival, and the Fire Jumping Festival. During these festivals, various folk games attract many participants, such as "danh cu" (spinning top), "danh khang" (single stick), "danh yen", and swinging. The Pa Then people believe that the Fire God is a powerful and sacred deity who can ward off evil, repel disease, and bring strength, warmth, and good things to people. As such, one of the unique traditional festivals of the Pa Then is the Fire Jumping Festival. This festival not only reflects the Pa Then people's spiritual beliefs but also carries the meaning of community cohesion and teaches values about ethics, lifestyle, and the relationship between humans and nature.

The traditional clothing of the Pa Then people is very unique and distinct from that of other ethnic minorities. The attire Pa Then women includes a headscarf, blouse, skirt, and a belt made from fabric that the people weave themselves, all in vibrant colors. The jewelry of Pa Then women includes necklaces, bracelets, and earrings made from silver. The men's attire is simpler, consisting of a black tunic with side slits and pants made in a "crooked leg" style, with the waistband sewn with fabric in white or other colors.

Traditional Culture of the San Diu people

The San Diu people in Tuyen Quang have a rich and unique cultural heritage that is clearly reflected in their spiritual cultural life, with profound humanistic meanings. During their labor and production activities, the community often spontaneously composes poetry and sings to one another to relieve the hardships and worries of daily life, focusing on the joys and happiness of a simple, peaceful life. The folk art forms of the San Diu people are very diverse, including poetry, epic poems, myths, folk songs, proverbs, and riddles. In work, songs and music help ease tiredness and hardship. During celebrations such as festivals, weddings, or housewarming parties, the songs become even more heartfelt in the cheerful atmosphere of the event. One notable form of traditional folk singing among the San Diu is "Soong co", a fixed, structured singing style. The songs are based on a main melody, but the lyrics can vary depending on the context of the performance.

The San Diu people have many different rituals and festivals, each with its own specific purpose, such as the "Vuong dan" ceremony, "Ngu nhac lau", "Nhap

phuon” ceremony, “Chem thao chieu” ceremony, “Ngu dai thien vuong chay dan” ceremony, “Leo guom” (Sword climbing) ceremony, Coming-of-Age Ceremony, Soul Liberation Ceremony, and “Soong co” singing. Among these, the most significant festival is the “Dai Phan” Festival, which lasts from 5 to 7 days, with the participation of high-ranking spiritual practitioners and many people from different regions. The “Dai Phan” Festival is not only a religious activity but also serves as a form of spiritual healing for the people. In addition to the “Dai Phan” Festival, the San Diu people also celebrate other festivals such as the Field Opening festival, Field Closing festival, and village temple ceremonies and spring festivals, etc.

The traditional clothing of the San Diu people has undergone changes over time. Today, the traditional clothing of the San Diu people in Tuyen Quang Province is mostly seen during community festivals and religious ceremonies. The traditional clothing of the San Diu people in Tuyen Quang also varies in details such as the length of the shirts and skirts, the style of buttoning, and so on. However, the basic elements are similar, including the way they wear headscarves, blouses, leaf skirts, and leg wraps. For women, the traditional attire includes: a headscarf (called “bao thoi”), a headband, a halter top, a double-layered tunic (“hap sam”) with an inner (“phac sam chay”) and outer (“sam chay”) layer, a long skirt (“phac yem toi”), a belt (“thoi chay”), a skirt (khun), and leg wraps (“coac sen”). San Diu women typically style their hair up and wear a square-shaped headscarf.

Preservation and promotion of traditional cultural values of ethnic minorities in sustainable tourism development of Tuyen Quang province

Preservation and promotion of the beautiful traditional cultural values of the ethnic minority communities will contribute to enriching the cultural foundation of these groups, strengthening unity and solidarity among the ethnicities, and creating a great internal strength that supports the sustainable development of the country. Since 2001, the Vietnamese government has approved several national strategies and programs aimed at preserving and promoting the valuable traditional culture of ethnic minorities in conjunction with tourism development. These strategies set clear goals and priorities for preserving and enhancing the positive values in the culture of ethnic minorities, such as: Mobilizing the collective strength of society to develop ethnic culture, ensuring that culture becomes a true spiritual foundation for society, serving as both a goal and a driving force for economic-social development, as well as ensuring national defense and security, and the territorial integrity of the country; Preserving and promoting the traditional cultural identity

of ethnic minorities in alignment with the current situation, particularly focusing on regions where ethnic groups are at high risk of cultural erosion (such as small ethnic groups that do not have the means to protect their culture; preservation and development of ethnic culture in border areas, islands, and resettlement areas of hydropower plants); Promoting the role of cultural entities in the development of traditional culture among ethnic minorities; Honoring the valuable traditional cultural values of ethnic minorities and encouraging the creation of new cultural values; Contributing to reducing disparities in living standards and cultural access between regions and ethnic groups, linking economic development with the preservation and development of ethnic cultures; Increasing state investment, enhancing the socialization of cultural activities, and mobilizing all resources for the preservation and development of Vietnamese ethnic minority cultures, linking the task of economic development with cultural development, particularly in key areas.

In recent years, Tuyen Quang Province has consistently focused on preserving and promoting the traditional cultural values of ethnic minority communities. Tuyen Quang Province has carried out an inventory of cultural heritage across the entire province and has worked on restoring, maintaining, and developing traditional festivals of the ethnic communities. Currently, Tuyen Quang has 658 historical and cultural monuments and scenic landscapes, including 474 historical sites, 127 cultural sites, and 57 scenic landscapes. Among these, 182 monuments have been classified as national heritage, and 259 are categorized as provincial heritage. At the 17th Congress of the Provincial Party Committee of Tuyen Quang, for the 2020-2025 term, the goal was set to “develop Tuyen Quang into a fairly developed, comprehensive, and sustainable province in the Northern mountainous region.” In the plan, Tuyen Quang identified “Promoting potential, accelerating tourism development to become an important economic sector of the province” is one of the three breakthroughs in socio-economic development in the 2020-2025 term, contributing to promoting sustainable socio-economic development. To achieve the goal of making tourism an important economic sector, Tuyen Quang aims for rapid and sustainable growth in the tourism industry, encouraging the development of distinctive tourism products. The province aspires to become an attractive destination in the Northern mountainous region, attracting more and more visitors to experience and explore, with the goal of making tourism a vital economic sector in Tuyen Quang. This will help transition the economic and labor structure, create jobs, increase incomes for residents and businesses, and boost

local budget revenue. Tourism development is also seen as a comprehensive sector that will foster the growth of other economic industries, etc. At the same time, Tuyen Quang has issued several documents to effectively implement projects in the national target program for the socio-economic development of ethnic minority and mountainous areas, including the project to preserve and promote the valuable traditional culture of ethnic minorities in connection with tourism development. As a result, the efforts to preserve and promote the cultural heritage of ethnic minority communities, linked to the development of sustainable tourism, have achieved notable results. Many tangible and intangible cultural heritages of ethnic minority communities have been recognized and included in the National Intangible Cultural Heritage list.

Currently, many cultural heritages and traditional forms of art of ethnic minority communities, in general, as well as the traditional culture of these ethnic groups, are being preserved and promoted in the cultural and social activities of the community. Every year, many traditional cultural activities are always prioritized by local authorities to be restored and organized in order to help ethnic minorities preserve their beautiful traditional cultures and promote sustainable tourism development in the region.

To preserve and promote the traditional cultural values of ethnic minorities linked with tourism development, Tuyen Quang Province requires actions from all levels, sectors, localities, and the people to implement effective and synchronized solutions to ensure sustainable tourism development:

Firstly, preserving and promoting the traditional cultural values of ethnic minorities linked with tourism development planning, and building a strategy for cultural tourism development that is suitable for the locality. Tourism development should be associated with the responsibility of the community, emphasizing the role of local culture, raising awareness among the people, protecting interests, and promoting the role of the local community in managing cultural heritage and developing tourism. It is also important to select unique tourism products, etc.

Secondly, enhancing the promotion of cultural values and cultural heritage destinations widely, diversifying the forms of promotion, and implementing the linkage of cultural value chains for each locality, through specific tourism tours or routes that explore cultural heritage. This can be done through mass media such as social media platforms like Zalo, Facebook, YouTube, Twitter, etc., to introduce the unique cultural features of

the ethnic group and the attractions of the local cultural heritage.

Thirdly, diversifying tourism products to fully exploit the cultural heritage values of each ethnic group and connect with the cultural heritages of other ethnic groups in the area, allowing tourists to gain a deeper and more diverse understanding of the cultural identity of various groups in Tuyen Quang Province. Therefore, it is necessary to develop various tourism models to promote the beautiful traditional cultural values of the community, such as community-based tourism, village tourism, resort tourism, experiential tourism, and community tourism. At the same time, it is essential to design numerous experiential programs for tourists to learn about the values of many cultural heritages from different ethnic groups in the province through tours and travel programs, etc.

Fourthly, building a team of tour guides who are local ethnic minorities with sufficient numbers, professional qualifications, and an understanding of the people and cultural identity of the ethnic groups to effectively and accurately convey the cultural heritage values to visitors.

Fifthly, strengthening measures to ensure environmental hygiene at tourist sites, especially at community-based tourism destinations, such as: increasing the number of trash bins for tourists, applying wastewater and waste management systems at heritage sites, mobilizing local people to participate in maintaining environmental hygiene and waste collection at tourist sites, etc. At the same time, it is essential to regularly assess and monitor the impact of tourism activities on the preservation of cultural heritage values and the lives of people at tourist destinations.

III. CONCLUSION

The development of tourism linked with the distinctive cultural values of each ethnic community is becoming an inevitable trend in the tourism sector. The diverse and rich cultural heritage potential is an important cultural resource for Tuyen Quang Province to build and develop unique tourism products and enhance the quality of tourism products to meet national standards and eventually international standards, in order to satisfy the diverse needs of tourists. Effectively addressing the relationship between preserving and promoting the traditional cultural values of ethnic minorities and sustainable tourism development will contribute to "protecting and preserving cultural resources for future generations," changing livelihoods, improving the quality of life for the people, and ensuring the sustainable development of the country. To achieve this, it requires the proactivity and

determination of local governments, sectors, tourists, and the ethnic minority communities in Tuyen Quang Province to implement a comprehensive set of solutions that are compatible with the cultural characteristics of the community and the local realities.

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