

**BUILDING AN EDUCATIONAL MODEL TO PRESERVE
AND PROMOTE THE TRADITIONAL CULTURAL IDENTITY VALUES
OF LOCAL ETHNIC MINORITIES IN DAK LAK PROVINCE, VIET NAM**

Ngo Quang Son^{a*}

Nguyen Thuy Phuong Hieu^b

Nguyen Huu Vinh^c

Le Minh Hao^d

Nguyen Van Suong^e

Pham Van Truong^g

Do Thi Thanh Huong^h

Le Thi Thanh Lamⁱ

Le Thi Ly Na^k

Nguyen Cong Quan^l

Pham Thu Ha^m

Nguyen Thi Huyen^o

Pham Thi Van Anh^p

^aTrung Vuong University

Email: ngoquangson2018@gmail.com

ORCID iD: <https://orcid.org/0000-0003-3120-034X>

^bDepartment of Culture, Sports and Tourism
of Dak Lak province

Email: ngthuyphuonghieu@gmail.com

ORCID iD: <https://orcid.org/0009-0003-2195-8787>

^cDak Lak Provincial Department of Rural Development

Email: nguyenuhuuvinhnt@gmail.com

ORCID iD: <https://orcid.org/0009-0000-0647-7780>

^dDepartment of Culture, Sports and Tourism
of Dak Lak province

Email: haoqlldaklak@gmail.com

ORCID iD: <https://orcid.org/0009-0009-7442-8062>

^eDak Lak Provincial Political School

Email: vansuongtct782@gmail.com

ORCID iD: <https://orcid.org/0009-0001-6037-7067>

^gDak Lak Department of Education and Training

Email: truongpv958@gmail.com

ORCID iD: <https://orcid.org/0009-0002-4563-5694>

^hFaculty of Political Theory, Thuong Mai University

Email: huong.dtt2@tmu.edu.vn

ORCID iD: <https://orcid.org/0009-0004-1708-1393>

ⁱDai Nam University

Email: leminhdungtran@gmail.com

ORCID iD: <https://orcid.org/0009-0008-1503-6985>

^kLam Dong Department of Education and Training

Email: lynavn89@gmail.com

ORCID iD: <https://orcid.org/0009-0009-2715-2307>

^lTrung Vuong University

Email: ncquan@gmail.com

ORCID iD: <https://orcid.org/0009-0001-0890-2178>

^mNguyen Trai University

Email: hathu30789@gmail.com

ORCID iD: <https://orcid.org/0009-0001-1563-8766>

^oTrung Vuong University

Email: Huyennguyenhlu@gmail.com

ORCID iD: <https://orcid.org/0009-0005-6046-7045>

^pTrung Vuong University

Email: vananhltv86@gmail.com

ORCID iD: <https://orcid.org/0009-0009-0982-2434>

Article History

Received: 04/9/2025
Reviewed: 12/10/2025
Revised: 05/11/2025
Accepted: 21/11/2025
Released: 30/12/2025

^{a,l,o,p}ROR ID: <https://ror.org/05xzsm645>

DOI:<https://doi.org/10.64223/tvj.e2025.v1.i4.a54>

Abstract:

In the context of rapid globalization and digital transformation, the traditional cultural values of Vietnam's Local Ethnic Minorities (LEMs) face increasing risks of decline. Particularly in the Central Highlands - the cradle of Gong culture and rich folk traditions - accelerated socio-economic change has significantly weakened the practice and transmission of intangible cultural heritage. This study presents the findings of a comprehensive project on developing an educational model for preserving and promoting the traditional cultural identity of LEM communities in Dak Lak Province. Employing a mixed-methods design combining sociological surveys, in-depth interviews, participatory observation, and community-based action research, the study was conducted in Yang Tao Commune, Lak District - home to M'ning and Ede communities. Results reveal a four-component educational model: (1) Cultural transmission within the community (2) Integration of local traditional culture into formal education, (3) Experiential heritage learning spaces, and (4) Digital technology applications for safeguarding traditional knowledge. The model effectively enhanced youth awareness, practical skills, and cultural pride. Findings highlight the central role of community and artisans in cultural education and propose a sustainable, replicable approach for ethnic preservation programs across Vietnam.

Keywords: Cultural education; Heritage preservation; Local ethnic minorities; Community model, Dak Lak Province, Vietnam.

1. Introduction

1.1. Research Context

Globalization, urbanization, and digital transformation are profoundly reshaping the cultural structures of ethnic minority communities worldwide. In this context, Vietnam - a multiethnic nation with 54 groups - faces significant challenges in safeguarding and promoting traditional cultural identity, particularly among its local ethnic minorities in the Central Highlands.

Dak Lak Province, home to the Ede, M'ning, Jarai, and Bahnar peoples, is recognized by UNESCO (2005) as the heartland of the *Space of Gong Culture in the Central Highlands*. Yet modernization and the influence of mass culture have led to the gradual erosion of local traditional heritage: youth disinterest, aging artisans, shrinking cultural spaces, and a lack of formalized transmission mechanisms. In this setting,

education emerges as a vital instrument to preserve and revitalize ethnic identity - not only through formal schooling but also via community-based learning. Developing an educational model for cultural preservation that aligns with the characteristics of each ethnic group and connects “*School – Artisan – Community*” offers a sustainable pathway for the future of Central Highlands culture

1.2. Scientific and Policy Basis

Globally, UNESCO (2003) recognized education as a fundamental pillar in safeguarding intangible cultural heritage. Countries such as Japan, South Korea, and Thailand have implemented community-based heritage education models where local people act as transmitters of traditional knowledge. In Vietnam, several key policies have been introduced:

- Resolution No.33-NQ/TW (2014) on developing Vietnamese culture and people.

- Decision No.800/QĐ-TTg (2022) on the National Cultural Development Strategy to 2030.

- National programs on “*Heritage Education in Schools*” and “*Preservation of Ethnic Minority Cultures*”. Nevertheless, implementation remains fragmented and lacks integrated community-based educational frameworks. Therefore, the establishment and pilot testing of a holistic model in Dak Lak hold both theoretical and practical significance.

1.3. Research Gap

Most previous studies have examined cultural heritage preservation primarily from the perspectives of cultural studies or tourism, with limited attention to education as a vehicle for intergenerational knowledge transmission. Existing initiatives in Vietnam tend to be short-term and lack sustainability assessment mechanisms. Crucially, there has yet to be a model integrating the three pillars of:

- Formal education (school-based learning),
- Informal community transmission, and
- Digital technology application in heritage learning.

1.4. Objectives and Research Questions

The general objective of this study is to develop and pilot an educational model for preserving and promoting the traditional cultural identity of local ethnic minorities in Dak Lak Province, Vietnam.

Specific objectives include:

- Analyzing the current status of cultural education within Ede and M’Nong communities.
- Designing a culturally responsive educational model tailored to local socio-cultural contexts.
- Implementing and evaluating the model’s effectiveness in community settings.

Key research questions:

- What type of educational model is most suitable for safeguarding and promoting local traditional culture in Dak Lak?
- How can artisans, schools, and local authorities be effectively mobilized within this framework?
- In what ways can the model be scaled up and sustained over time?

1.5. Expected contributions of the study

This study offers two major contributions:

- *Theoretical*: It establishes a framework for a *Community-based Cultural Education Model* that integrates formal education with local traditional knowledge systems.

- *Practical*: It proposes measurable criteria, tools, and implementation guidelines applicable to other ethnic minority regions.

The paper also provides policy-oriented insights for advancing education and cultural development in minority areas.

2. Theoretical Framework and Literature Review

2.1. Theoretical Framework

The theoretical framework of this study is built on the foundation of an interdisciplinary approach, aiming to connect three core areas: *Cultural Pedagogy*, *Intangible Cultural Heritage Theory and Community-Based Education*. These three pillars are seen as three complementary and interactive streams of thought, all aiming at the goal of sustainable development through the preservation and promotion of national cultural identity

2.1.1. Interdisciplinary approach in building a theoretical framework

In the context of globalization and digital transformation, the issue of cultural heritage preservation cannot only be considered a task of the cultural sector but must become a core content in education, especially community education. Therefore, the interdisciplinary approach in the theoretical framework allows to perceive the cultural-educational phenomenon not only from the perspective of knowledge transmission, but also as a process of cultural socialization, in which learners are both creative subjects and preservers and regenerators of traditional knowledge. This approach inherits the spirit of UNESCO (2003) on the Convention for the Safeguarding of Intangible Cultural Heritage, which affirms that: “*Intangible cultural heritage can only be sustainably protected when it is continuously recreated in the life of the community and taught to the younger generation through the education system and community cultural activities.*” Thus, the theoretical framework of this study focuses on the dynamic interaction between *Education - Conservation - Development*, considering this a cyclical and sustainably linked causal chain.

2.1.2. First Pillar: Cultural Pedagogy

Cultural Pedagogy is a branch of modern educational science that emphasizes learning in a cultural context, where knowledge is not only received through books but also through practices, rituals, arts and daily life. According to Henry Giroux (1992), culture is not only the “*content*” of education but also the “*means*” – that is, each educational method carries within it certain cultural values and memories.

In this theoretical framework, cultural pedagogy

plays the role of a fundamental ideological source, creating conditions for local traditional knowledge, folk arts, traditional crafts and customs to be included in the teaching process. Learners not only receive knowledge about culture, but also learn to live with culture, understand the human meaning and community values behind each cultural practice.

Cultural pedagogy thus becomes a bridge between academic knowledge and folk knowledge, between school and village, between teacher and artisan, creating a model of “*parallel knowledge*” – where learning to know, learning to do, learning to live together and learning to survive in culture.

2.1.3. Second pillar: Intangible Cultural Heritage Theory (UNESCO, 2003)

According to the 2003 UNESCO Convention, intangible cultural heritage includes practices, expressions, knowledge and skills that communities, groups and individuals recognize as part of their cultural heritage. Preservation should not only stop at the material aspect (such as musical instruments, production tools, performance spaces) but also pay attention to the knowledge, skills and spiritual values contained within those practices.

From a theoretical perspective, intangible cultural heritage preservation is not about “*framing*” or “*keeping in the status quo*” but about preservation in movement and development, that is, maintaining the ability to adapt, innovate and regenerate in a modern context. This theoretical framework continues this perspective by viewing the educational process not only as a “teaching tool” but also as a form of active conservation, where heritage is “lived with” the learner. Learners not only learn about heritage but also become heritage practitioners, recreating cultural forms through performance, crafting and artistic creation.

For example, the gong class, pottery class, traditional musical instrument class or weaving class of the M’ning people in Yang Tao are models of conservation through education – where local traditional knowledge is taught, reviving cultural memory and instilling national pride in the younger generation.

2.1.4. The third pillar: Community-Based Education

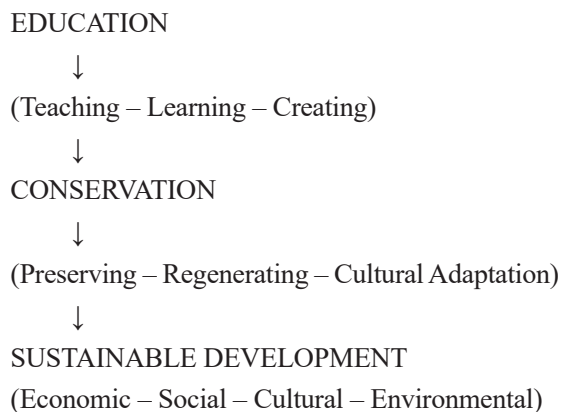
Community-Based Education (CBE) originates from the philosophy of “*learning from the community – for the community – with the community*”. This is a form of education in which the community plays a leading role in determining the content, methods and learning objectives. In the theoretical framework of this topic, community-based education plays a driving role in organizing practice, ensuring that all educational and conservation activities originate

from the real needs of the people, especially the local ethnic minorities. Accordingly, artisans, village elders, shamans, epic storytellers...are not only “*living sources of information*” but also teachers of the community. The community becomes an “*open classroom*”, where knowledge is exchanged on an equal footing, not following a rigid teacher-student model but based on the spirit of sharing and co-creation.

CBE also helps to link education with socio-economic development, when learners can turn cultural knowledge into creative products, linked to livelihoods, tourism, e-commerce and local development. As a result, conservation is inseparable from development, and development does not destroy cultural identity.

2.1.5. Theoretical framework diagram linking three pillars: Education → Conservation → Sustainable Development

The relationship between the three pillars can be generalized through the conceptual diagram below:



Education is the starting point: creating conditions for cultural knowledge to be taught, learned and created in a community environment.

Conservation is the process: ensuring the continuity, preservation and regeneration of traditional cultural values in the modern flow.

Sustainable development is the result: forming a harmonious Cultural – Educational – Economic ecosystem, in which people are the subject, culture is the foundation and knowledge is the driving force for development. These three pillars do not exist separately but are linked in a circular manner: education promotes conservation; conservation nurtures the value foundation for development; and sustainable development creates material and social conditions for education – conservation to continue to be maintained.

The theoretical framework of this study not only provides a scientific basis for analysis, but also an action-oriented ideology, helping to design cultural conservation education models suitable for the reality of local ethnic minority communities. The intersection of the three pillars – education, conservation and development – demonstrates the profound philosophy: “*Conservation for development – development to continue conservation.*”

Thereby, education is not only a tool to transmit knowledge but also becomes the cultural strength of the community, helping to maintain national identity in the integration flow, and creating a solid foundation for sustainable development in terms of human, social and environmental aspects.

2.2. Overview of International Research

2.2.1. General overview of international research trends

In the context of globalization and digital transformation, education associated with cultural identity preservation has become an important area in sustainable development policies in many countries. Around the world, especially in countries with diverse cultures such as Japan, Korea, Thailand, Indonesia and Canada, local traditional cultural education models are implemented with a harmonious combination of formal education, community education and digital technology.

Recent international studies show that these countries are all aiming for a common goal: preserving intangible cultural heritage through educating the younger generation, while transforming traditional cultural knowledge into resources for socio-economic development. This is also the direction that UNESCO and OECD have repeatedly affirmed in their recommendations, action programs and global reports on “*Education for Sustainable Development*” (ESD) and “*Cultural Competence Education*”.

2.2.2. Cultural preservation education model in Japan

Japan is one of the pioneering countries in integrating cultural preservation into education. The Japanese government considers cultural education as the foundation of a “*humanistic knowledge society*”, where learners are not only equipped with knowledge but also understand and practice traditional national values.

A typical model is the “*Furusato Education*” program – roughly translated as “*Homeland Education*”. This program is implemented from elementary to high school, aiming to help students gain a deep understanding of local culture, customs, festivals, traditional crafts, and folk knowledge. Schools often connect with temples, pagodas, craft

villages, artisans and local museums to organize practical learning experiences.

In addition, Japan focuses on applying digital technology in preserving and teaching heritage, typically the projects “*Digital Museum*”, “*Cultural Heritage Online*” and “*Japan Cultural Database*”. Through this, students can access rich, multimedia resources about traditional culture, making learning more vivid and attractive.

An important lesson from Japan is the combination of localized education policies and the technologization of cultural knowledge, helping culture not only to be preserved but also to become a means of developing identity and global citizenship.

2.2.3. The Korean Model: Heritage Education

In Korea, the Ministry of Culture, Sports and Tourism, in collaboration with the Ministry of Education, has implemented the “*Heritage Education*” program since the early 2000s, based on the principle of “*Learning through experience – Preservation through practice*”. Schools have heritage clubs where students learn about traditional musical instruments, folk dance, calligraphy, Hanbok costumes, traditional cuisine and festivals.

In particular, the “*Cultural Schools in Villages*” model allows folk artisans to become community teachers, directly teaching handicraft skills, arts and cultural values. Local authorities provide funding, while schools and parents participate in management, forming a “*community triangle*” model – School, Family and Village.

A highlight of Korea is the standardization of the heritage education program: the Ministry of Education issued a Cultural Competence Framework, which helps assess students' level of understanding, attitudes and cultural practice skills. Lessons from Korea show that cultural education must be closely linked to the community, have a specific system of standards and assessments, and at the same time create conditions for local people - especially artisans - to become the subjects of heritage teaching.

2.2.4. Models of Thailand and Indonesia: Community-based learning linked to culture

In Thailand, cultural preservation education is strongly implemented within the framework of the “*One Tambon One Cultural School*” program. The goal is to help people, especially young people, learn the cultural heritage of the land they live in. Classes on traditional dance, wood carving, weaving, pottery, ethnic musical instruments, etc. are regularly held in the community, instructed by local artisans and monks.

The Thai government considers culture to be the “*soul of education*”, so all learning activities are

linked to local wisdom. Ethnic minority schools are encouraged to teach in two languages – Thai and the local ethnic minority language, contributing to the maintenance of language and identity.

Indonesia stands out with the “*Sekolah Adat*” (Traditional School) model – where cultural education is inseparable from community life. Here, classes take place in communal houses, long houses or village yards, where students learn life skills, folk songs, ceremonial dances, musical instrument making, and handicrafts. The Indonesian government recognizes these “*Local Schools*” as part of its non-formal education system, funded through the National Cultural Fund.

Both Thailand and Indonesia have shown the importance of Community-based Cultural Education – an approach that can be applied very effectively in ethnic minority areas of Vietnam as well as in Dak Lak province.

2.2.5. The Canadian Model: Local Traditional Education

Canada has a strong legal and practical foundation for local traditional education and cultural preservation of First Nations, Inuit and Métis peoples. After a history of assimilation policies, the Canadian government has implemented the “*Truth and Reconciliation Action Plan*” – in which local traditional cultural education is considered a pillar of community recovery and development.

Notable models include “*Local Learning Circles*”, where students learn through storytelling, singing, rituals and experiencing nature. Local schools are self-governed by Local education boards, directly connected to village elders, chiefs and artisans.

In addition, Canada has strongly developed a digital repository of local traditional culture, storing oral knowledge, language, and rituals through the FirstVoices platform, Aboriginal Heritage Portal. This is proof that technology can become a tool to restore cultural memory if used properly.

Lessons from Canada are especially valuable for Dak Lak: *it is necessary to respect the cultural subjectivity rights of ethnic minority communities, encourage them to self-organize, self-manage and proactively create their own cultural education models.*

2.2.6. International lessons from UNESCO and OECD

UNESCO and OECD have both made profound theoretical and practical contributions to shaping the policy framework for education and preservation of intangible cultural heritage.

- UNESCO (2003, 2015) emphasized that: “*Preservation of intangible cultural heritage must be*

carried out through education, teaching and practice in the community”. The organization recommends that countries integrate heritage education into formal school curricula, and support the construction of a “*living museum*” model – where culture is maintained through action, not just display.

- OECD (2021, 2022) focuses on cultural competence in the context of globalization, proposing the “*Global Competence Framework*”, which emphasizes the ability to understand, respect and interact positively with other cultures. OECD considers cultural education as an important means to form global citizens who know how to “*live with differences*”.

Thus, both UNESCO and OECD aim at a common philosophy: cultural education is not only to preserve the past, but also to create the future – a sustainable, humane and diverse future.

2.2.7. Conclusions and implications for Dak Lak

An overview of international research shows that:

- Education associated with local traditional culture needs to be placed in the national and local policy system, with clear financial, governance and evaluation mechanisms.

- Artisans and communities are the subjects of the teaching process – cannot be replaced by a purely top-down education model.

- Digital technology is an important tool to digitize, disseminate and interact with cultural heritage.

- The inter-sectoral nature of education, culture, tourism and community economy creates new vitality for heritage.

Experiences from Japan, Korea, Thailand, Indonesia and Canada suggest a suitable approach for Dak Lak: combining the community classroom model, living museum and digital platform of ethnic knowledge, aiming to build an educational model to preserve and promote the traditional cultural identity of local ethnic minorities - both sustainable and adaptable to the times.

2.3. Overview of domestic research

2.3.1. National policy framework on preserving ethnic minority culture

In recent decades, Vietnam has built a system of policies, projects and guidelines to preserve and promote the cultural values of ethnic minorities. Prominent in the legal framework and state strategy is Decision No.1270/QĐ-TTg (2011) approving the “*Project on Preserving and Developing Ethnic Minority Culture to 2020*”, which clearly defines the goals of perfecting institutions, training core human resources, forming a system of museums, cultural spaces, and linking conservation with local socio-

economic development. This document is the guiding pillar for provincial and grassroots programs and projects to be implemented in the following years.

On the level of specialized state management, the Ministry of Culture, Sports and Tourism (MOCST) and the Ministry of Education and Training (MOET) have successively issued many documents directing, guiding professional activities and programs related to the preservation of intangible cultural heritage, enhancing cultural identity education in schools, as well as supporting "living museums", ethnic arts clubs, and teaching classes in the community. Typical examples are documents guiding the implementation of traditional cultural preservation projects, drafts and circulars on operational norms for organizing services to preserve, restore, reproduce and promote traditional cultural values. These documents emphasize the need for a combination of public policy, financial resources, local governance capacity and the role of the community as a subject. From an educational perspective, the Ministry of Education and Training has repeatedly encouraged the integration of local heritage and traditional culture into the curriculum and extracurricular activities, encouraged the teaching of ethnic minority languages, organized cultural clubs, and linked with local artisans to organize classes to teach skills, rituals, music, and traditional crafts. These policies create a legal and policy framework for implementing conservation education models in provinces with large ethnic minority populations, including Dak Lak.

Policy implications for Dak Lak: the national document system provides a legal basis for the province to build an on-site conservation education model; however, the effectiveness of implementation depends on organizational capacity, resources, and mechanisms to mobilize artisans and communities to participate locally.

2.3.2. Models of gong transmission classes in the Central Highlands - practices, results and challenges

The Central Highlands, with its diverse languages, rituals and gong arts, has been a vibrant pilot area for many cultural transmission models associated with schools and communities. In Dak Lak, departments, universities and cultural organizations have coordinated to organize gong transmission classes for students and the community, taking advantage of the general school system, arts clubs, and traditional spaces such as communal houses. These classes not only impart performance skills but also incorporate knowledge about the ritual context, the social significance of gongs, and the role of heritage in community life. Local reports and news indicate that transmission classes in Dak Lak attract ethnic minority youth, contributing to maintaining gong

practice in modern life.

However, the implementation shows that there are many challenges: financial sustainability of the class (funding for paying artisans, providing musical instruments), lack of an official curriculum framework appropriate to the age and educational goals, pressure to assimilate popular culture, and the ability to pass on the profession to the generations is interrupted due to labor migration and aging artisans. These are weaknesses that need to be addressed when building a replication model in Dak Lak.

Practical lesson: the model of linking the Department of Culture, Sports and Tourismss, the Department of Education and Training, local universities (e.g. Tay Nguyen University), artisans and community clubs is an effective formula - but it is mandatory to have a stable financial support mechanism, a standard training program/lesson plan and measures to preserve musical instruments and cultural materials.

2.3.3. Teaching model in Lao Cai - Experience in integrating heritage into schools

Lao Cai is a typical example of integrating local traditional education into the highland school system. Local schools have implemented the program "schools associated with community culture", invited artisans to school, established folk song and dance clubs, and organized activities to collect and restore traditional melodies such as Then singing and Xoe Thai singing. Information from the Department and the Ministry of Culture, Sports and Tourism shows that Lao Cai focuses on teaching intangible values through extracurricular activities and community projects, while linking with cultural tourism development to both preserve and create livelihoods for people.

Implications for Dak Lak: The Lao Cai model emphasizes the importance of inviting artisans to be community teachers, while taking advantage of cultural spaces (villages, cultural houses, folk stages) as "open classrooms" for practice and teaching. This shows that Dak Lak can learn how to organize flexible teaching schedules, integrate extracurricular activities into the official timetable and create a mechanism to honor and reward young artisans.

2.3.4. Teaching models in Ninh Thuan: maintaining Cham script, language and rituals

In Ninh Thuan - home to a Cham community with a unique treasure trove of rituals and Cham scripts - preservation initiatives have focused heavily on teaching and learning Cham script, reviving rituals, and passing on traditional crafts within families, clans, and religious communities. Training programs for Cham language teachers, extracurricular cclasses for youth, and clan education promotion models

have contributed to reviving some rituals, melodies, and crafts. Practical reports show that there is a need for cooperation between the education and cultural sectors and religious/community organizations to ensure consistency in content, methods, and timing of teaching. A noteworthy lesson: preserving languages and scripts (such as Cham) requires a systematic program, qualified teachers, standardized teaching materials, and especially a language-using environment - that is, there must be practice activities, rituals, and community activities where the language is used regularly.

2.3.5. *Summary of evidence and research gaps in the country*

A synthesis of models in the Central Highlands, Lao Cai and Ninh Thuan shows that there are common patterns of success and challenges:

- *Successes include:* direct participation of artisans and communities, multi-sectoral linkage models (Culture, Sports and Tourism – Education and Training

- Universities), and the use of heritage as a resource for developing cultural tourism and experiential education.

- *Limitations include:* lack of a standard curriculum framework for teaching classes, unstable financial mechanisms, lack of formal educational materials for many types of traditional arts and crafts, and no system for evaluating and monitoring the effectiveness of teaching related to maintaining practice in the community. In terms of academic research, there is a lack of in-depth analysis of the long-term educational effectiveness of transmission classes (e.g., measuring the level of maintenance of heritage practices after 5–10 years), a lack of research on sustainable financial models for transmission classes, and a lack of comparative studies on pedagogical methods appropriate to different ages and types of heritage (language, ritual, music, crafts).

2.3.6. *Implications for model design for Dak Lak*

From the analysis of domestic policies and practical models, some basic design principles for the in-situ conservation education model in Dak Lak are proposed:

2.3.6.1. *Regulating the model:* building a curriculum framework and teaching materials (Modules) for specific cultural contents (gong, musical instruments, weaving, pottery, language) for easy replication and evaluation (based on national guidelines and projects).

2.3.6.2. *Integrating diverse subjects:* implementing in parallel in schools (primary - secondary), community clubs, and traditional craft classes, ensuring close connection between theory and

practice (Learning-by-Doing).

2.3.6.3. *Ensuring sustainable resources:* designing a remuneration mechanism, supporting equipment and musical instruments for artisans; calling for resources from local budgets, cultural funds, and public-private partnerships.

2.3.6.4. *Establish the role of community subjects:* autonomy, participation in program management of village elders, artisans, clan organizations, avoiding the unsustainable “top-down teaching” model.

2.3.6.5. *Develop evaluation indicators:* incorporate indicators on language maintenance, frequency of ritual practice, number of artisans trained, and intergenerational transfer capacity into the monitoring system, periodic reporting. An overview of domestic research shows that Vietnam has a policy foundation and many effective initiatives in combining education and preserving ethnic minority culture. Models in the Central Highlands, Lao Cai and Ninh Thuan all provide valuable lessons on the role of artisans, community spirit and the inter-sectoral relationship between culture and education. At the same time, gaps in standard programs, financial resources, and assessment systems point to the need for a scientific, administratively feasible, and resource-sustainable design model - something that Dak Lak needs to focus on when building an educational model to preserve and promote the traditional cultural identity of local ethnic minorities.

2.4. *Identified Gaps*

In the process of surveying international documents and domestic research, it is possible to systematize three key gaps - both theoretical and practical - that hinder the effectiveness of efforts to educate and preserve ethnic minority cultures.

These three gaps include:

- lack of mechanisms to measure the effectiveness of education and preservation;
- lack of inter-sectoral coordination; and
- lack of empirical models that incorporate local traditional knowledge.

Each gap has multidimensional roots and requires a synchronous solution, combining policy design, research methods, and local operating mechanisms.

2.4.1. *Lack of mechanisms to measure the effectiveness of education and preservation*

One of the obvious gaps is the lack of appropriate tools, indicators, and evaluation frameworks to measure the effectiveness of educational activities to preserve intangible culture. In practice, many projects are evaluated by easy-to-count output indicators such as “number of classes held,” “number of participants,” or “number of performances,” but lack

assessment of sustainable outcomes such as the level of maintenance of practice in the community, the capacity for intergenerational transmission, language revitalization, or the absorption of cultural values into daily life. Theoretically, conservation education needs to be linked to the concept of cultural ecosystems: that is, practices, knowledge, and values maintained within a network of social relationships - family, clan, community, management agencies, and markets. Therefore, evaluating effectiveness only by narrow output indicators will miss important variables such as the quality of teaching (Pedagogical Fidelity), the level of community subjectivity (Community Ownership), and the cross-sectoral (economic, social, environmental) impact of conservation. Practices in many localities in Vietnam show that the lack of a coherent set of indicators makes it difficult to compare and learn from each other between models, while also limiting the ability to convince donors and local policy makers. Therefore, it is necessary to design a multidimensional measurement framework including qualitative and quantitative indicators, which can be temporarily grouped according to: (1) input indicators (resources, artisans, documents), (2) process indicators (frequency, teaching methods, community participation), (3) immediate output indicators (number of people trained, performance quality), and (4) sustainable/progressive output indicators (frequency of practice after 3–5 years, number of artisan descendants, rate of use of local languages in life). Such an evaluation framework both meets scientific requirements and is easy to operate at the provincial level.

2.4.2. Lack of cross-sectoral coordination

The second gap lies in the mechanisms for cross-sectoral coordination- between education, culture, government, local economic development (tourism, social enterprises), public health, and research institutes/universities. Many successful initiatives have emerged from partnerships between actors (e.g., schools inviting artisans, Departments of Culture, Information and Tourism providing expertise, universities providing research and evaluation), but in practice, programs are often implemented in a fragmented manner, with overlapping objectives, and without a common governance model that allocates roles, responsibilities, and resources.

Conservation education is, in theory, inherently cross-sectoral: it is both a cultural and an educational activity, and it is also linked to local economic development and public policy. However, the current mechanism in many provinces is still influenced by the vertical administrative structure, leading to the phenomenon of “no one taking primary responsibility” for maintaining the teaching class after the project ends.

Reality shows that it is necessary to design a multi-stakeholder governance model - in which the Department of Education and Training, the Department of Culture, Sports and Tourism, the People’s Committee at the commune level, community organizations, universities, and social enterprises all have clear roles: guiding policy (province), program and approval (Department of Education and Training), technical and professional resources (Department of Culture, Sports and Tourism, universities), grassroots operations (Commune People’s Committee, community), and funding/market output (enterprises/NGOs). There should be delegation agreements and community service contracts (Service Contracts) with artisans to ensure continuity.

2.4.3. Need for pilot models that connect with local traditional knowledge

Another gap in both theory and practice is the lack of well-designed pilot models that connect indigenous knowledge with modern pedagogy, while ensuring community ownership of knowledge. Many current initiatives copy “*top-down*” models or impose a general curriculum framework without being sensitive enough to reflect the flexibility, identity, and ritual nature of local traditional knowledge. In theory, local traditional knowledge is not only the content to be communicated but also the way knowledge is organized: orally, practiced in rituals, and integrated with local survival experiences. Therefore, educational models need to experiment with ways to transform symbols, rituals, and crafts into “*learning modules*” that do not lose cultural integrity, while being compatible with evaluable pedagogy. This requires that the experimental model must have components: (1) co-design with artisans and village elders, (2) testing with different age groups, (3) integrating multi-method learning assessment (observation, interviews, hands-on portfolio), and (4) adjusting based on community feedback. Experience in some localities shows that co-designed programs that allow the community to control the content are often more sustainable. Conversely, programs designed by outsiders, without consultation, easily lead to “*displayization*” of heritage - becoming just a performance for tourists rather than a living practice of the community.

2.4.4. Dual consequences and potential risks

The above three gaps not only reduce conservation effectiveness but also pose the risk of cultural distortion. Lack of measurement can lead to interventions prioritizing short-term performance, causing imbalance; lack of inter-sectoral coordination can shift responsibility; lack of empirical models that incorporate local traditional knowledge can lead to assimilation, over-commercialization or

turning heritage into entertainment products, losing its intrinsic meaning. Therefore, overcoming the gaps requires considering both ethical aspects and cultural ownership.

2.4.5. Suggested solutions (specific research and intervention directions)

To fill the above gaps, some specific directions are proposed, both research and practical intervention:

Building a multidimensional assessment framework: developing a set of measurement indicators (index) for conservation education, combining quantitative indicators (frequency of practice, number of active artisans, number of maintenance classes) with qualitative indicators (level of subjectification, intergenerational nature, significance for identity perception). This framework needs to be tested at 2-3 model sites in Dak Lak before being replicated.

Establish an inter-sectoral governance mechanism: establish a model coordination board at the provincial level with representatives from the Department of Education and Training, the Department of Culture, Sports and Tourism, the Department of Planning and Investment, community/ethnic representatives, and academic representatives (Tay Nguyen University) to coordinate design, budget allocation and evaluation. Develop a co-design experimental model: pilot implementation of "Gong conservation class associated with vocational skills and livelihoods" using the co-design method with artisans, testing in high schools and community clubs; accompanied by behavioral research/long-term learning evaluation.

Develop regulations to protect indigenous knowledge ownership: draft a commitment to cultural copyright, benefit-sharing principles if the model is related to commerce or tourism development. Investing in monitoring and research capacity: supporting local and university staff in data collection, analysis, and dissemination for policy purposes. The theoretical-practical gap surrounding cultural preservation education among ethnic minorities is not a single issue but a consequence of the lack of synchronization between science, policy and community ownership. Filling these gaps requires an interdisciplinary research-intervention program, starting with the design of an appropriate assessment framework, the development of an interdisciplinary governance mechanism, and the implementation of an experimental model co-designed with the community. For Dak Lak, the practical answer is not just a technical model but a participatory process that respects the cultural ownership of ethnic groups, and is capable of measurement and optimization over time.

3. Research methods

3.1. Research Design

This study employed a Mixed Methods Design, combining qualitative and quantitative approaches to provide a comprehensive understanding of cultural preservation practices among local ethnic minority (LEM) communities. The qualitative component explored cultural values, traditional teaching methods, and local knowledge systems, while the quantitative component measured changes in participants' awareness, skills, and attitudes after joining the educational model.

The research design was implemented in four main stages:

- *Baseline Survey and Situational Analysis:* Collecting data on current practices of cultural education and heritage transmission in Yang Tao Commune, Lak District.
- *Model Design:* Developing a theoretical framework and educational structure based on field findings and expert consultations.
- *Model Implementation:* Piloting the educational model among two learner groups (Ede and M'nong youth).
- *Evaluation and Refinement:* Analyzing data, assessing model effectiveness, and proposing strategies for scalability.

3.2. Research area and subjects

The study site was Yang Tao Commune, Lak District, Dak Lak Province - a region inhabited predominantly by the Ede and M'nong peoples. It is a representative area of the Central Highlands' Gong Culture, traditional pottery, and rich ritual heritage.

Participants included:

- Group A (*Learners*): 80 youth aged 12–25 (40 Ede, 40 M'nong).
- Group B (*Artisans*): 12 master artisans specializing in gong performance, textile weaving, and musical instrument making.
- Group C (*Teachers and Cultural Officers*): 15 participants, including ethnic boarding school teachers and officers from the District Department of Culture and Information.
- Group D (*Managers and Experts*): 8 participants from the Provincial Department of Culture, Institute of Ethnic Culture Studies, and UNESCO Vietnam.

A total of 115 participants were involved, representing diverse ages, genders, and professional backgrounds

3.3. Data Collection Methods

Three main methods were adopted:

3.3.1. In-depth Interviews:

- 32 semi-structured interviews with artisans, teachers, and cultural officers to explore perceptions, experiences, and expectations regarding cultural education.

- Key themes included gong teaching practices, folk knowledge transmission, artisans' roles, and youth engagement challenges.

3.3.2. Participant Observation:

- Conducted at eight cultural events such as gong classes, new rice festivals, and traditional weaving sessions.

- Observations were recorded in field diaries, photographs, and videos focusing on teaching techniques and learner engagement.

3.3.3. Questionnaire Survey:

- 80 youth participants completed pre- and post-program surveys.

- *Measured indicators:* heritage knowledge, cultural pride, practical skill level, and attitudes toward preservation.

- A 5-point Likert scale was applied (1 = strongly disagree to 5 = strongly agree).

3.4. Data analysis methods

- Qualitative data were analyzed using Thematic Analysis with NVivo 12. Codes were derived from interview and observation transcripts and organized into major themes such as “*teaching methods*” “*artisans’ role*,” “*preservation challenges*” and “*community-driven solutions*”.

- Quantitative data were processed using SPSS 26.0, applying descriptive statistics, paired T-tests, and Pearson correlation to compare pre- and post-model outcomes.

- Integrated analysis was performed to triangulate qualitative and quantitative findings, identifying core factors contributing to the model’s success.

3.5. Theoretical Framework

The study’s theoretical framework rests on three foundations:

- Community-based Education – emphasizing learners’ active participation in preserving and transmitting local knowledge (Freire, 1970).

- Experiential Learning Theory – valuing learning through practice, experience, and reflection (Kolb, 1984).

- UNESCO’s 2003 Framework for Intangible Cultural Heritage Safeguarding – placing communities at the core of heritage transmission.

Integrating these elements, the study proposes an Integrated Cultural Preservation Education Framework, where:

- Schools provide conceptual and formal learning structures.

- Artisans serve as practical instructors.

- Communities and digital technologies facilitate dissemination and sustainability.

3.6. Reliability and scientific value

- Internal reliability was tested using Cronbach’s Alpha ($\alpha = 0.86$), indicating high internal consistency.

- External reliability was ensured by replicating surveys across two ethnic groups (Ede and M’nong).

- Content validity was verified by five experts from UNESCO and the Institute of Ethnic Culture Studies.

- Construct validity was achieved by aligning indicators with UNESCO’s (2003) framework for intangible heritage transmission.

3.7. Research ethics issues

The research strictly adhered to social research ethics:

- All participants provided informed and voluntary consent.

- Personal data were kept strictly confidential and used solely for academic purposes.

- Artisans and communities were credited as holders of traditional knowledge following UNESCO’s guidelines.

- Study findings were shared back with communities through local workshops and outreach media.

4. Current status of building an educational model to preserve and promote traditional cultural identity values

On the territory of Dak Lak province, which is home to 49 ethnic groups, with ethnic minority peoples accounting for approximately 30%–37% of the total population, the local ethnic communities such as Ede and M’nong have established a richly distinctive cultural heritage, including matrilineal long-house architecture (Ede), the orchestra of the Central Highlands, epic narratives, traditional textile weaving, and village ritual systems. Nonetheless, when examining the education models for preserving and promoting the cultural identity of these local ethnic minorities, the research finds the following conditions:

- *Awareness and systematic implementation of culture-education models* remain inconsistent. Although the provincial government has issued multiple policies, directives and supports for ethnic

minority regions, the incorporation of local traditional cultural education into formal schooling, community-based teaching, or extra-school cultural spaces still presents significant gaps. For instance, the number of living master-practitioners and their teaching involvement is declining.

- *The spaces for organizing learning and transmission remain limited or emergent.* In ethnic minority villages, the organization of learning modules such as gongs performance, heritage weaving, epic narration, pottery making, rely primarily on older practitioners and local community self-initiation, lacking a formal network, standardized funding, and infrastructure.

- *The human resource base (masters, instructors) is ageing and diminishing.* The province counts around 11,000 master-artists and heritage bearers across various cultural genres; however, many are advanced in age, have limited capacity to teach younger generations, and numerous traditional forms face imminent disparition.

- *The younger generation – potential cultural transmitters – show low participation.* Many young people in ethnic minority areas gravitate toward modern lifestyle, urbanization, social media, resulting in a sparse engagement in traditional occupations, rituals, epic-telling, or folk music.

- *The integration of local traditional cultural education into formal schooling remains very limited.* Few schools in local education systems offer dedicated programs for Ede, M’ong or other ethnic groups to study in mother tongue or engage in culture-specific sessions as formal subjects or special activities.

- *Materials, curricula, teaching methods are not fully standardized or digitised.* Many cultural education activities rely on oral transmission without formal teaching materials or digitised archives, making scaling and sustainability difficult.

- *Linkages between education – traditional craft/vocation – community development – cultural tourism are still weak.* Although traditional culture is identified as a “precious asset” for cultural and experiential tourism in the province, the education models in local communities have not yet been firmly integrated with livelihood training, experience-based tourism, or commercialisation of cultural-craft products.

- *Budgetary, infrastructural, and facility issues in ethnic-areas’ cultural education persist.* The classes or cultural education activities often lack stable funding, practice-spaces, or adequate facilities (traditional house venues, craft workshops, classroom space...).

In summary, the current state shows that despite

many positive signals in policy and awareness of preserving traditional culture in Dak Lak, the education model for conserving and promoting the cultural identity of local ethnic minorities remains at an early phase, under-developed, unsystematic, and confronted with significant challenges.

5. System of solutions for building educational models to preserve and promote the cultural identities of local ethnic minorities in Dak Lak province

5.1. Solution 1: Integrating ethnic cultural education into the general education curriculum

5.1.1. Purpose and significance

The goal of this solution is to bridge formal education with traditional cultural education, enabling ethnic minority students to understand, take pride in, and actively preserve their heritage. It also fosters respect for cultural diversity among Kinh students.

5.1.2. Solution content

- Integrate topics on Ede, M’ong, Gia Rai culture... into Literature, History, Music, and Fine Arts subjects.

- Compile local educational materials, including folk tales, traditional musical instruments, festivals, and crafts.

- Develop experiential lessons outside the classroom such as “*A day as an artisan*”, “*Gong cultural space at school*”.

5.1.3. Solution implementation method:

- Coordinate between the Department of Education and Training and the Department of Culture, Sports and Tourism to unify teaching content and methods.

- Invite folk artists to directly participate in teaching or demonstration.

- Train core teachers in ethnic cultural knowledge and integrated teaching skills.

5.1.4. Solution implementation conditions

- Require budget from the national target program on education and culture.

- Support the compilation of standardized documents.

- Mobilize the participation of the community, government and local schools.

5.2. Solution 2: Establishing “Living Cultural Spaces” within Communities

5.2.1. Purpose and Significance

The aim is to recreate traditional cultural spaces within communities, allowing culture to “live with people” rather than remain static in museums.

5.2.2. Solution content

Solution 2 focuses on building a living cultural space right in the community - where heritage is not only preserved but also practiced continuously, becoming a part of daily life. The solution content is implemented in the following three key directions:

5.2.2.1. *Organizing model cultural villages - a space for practicing living heritage*

Model cultural villages are considered "living museums", where people not only preserve but also actively perform, spread and teach the traditional cultural values of the M'nong, Ede and other local ethnic minority groups.

Main contents that can be implemented:

• *Weekly gong practice:*

Organize gong performances, where artisans instruct young people on how to adjust gongs, tune strings, keep rhythm, and understand the meaning of each gong piece. These performances can be open to visitors to increase the spread.

• *Folk singing space – Khan and epic storytelling:*

Each village arranges a "folk song corner" – where village elders and artisans tell Khan, sing folk songs, teach rhymes, recite poems and epic art.

• *Traditional craft villages gather in the village:*

- *Pottery making:* build pottery sheds, traditional kilns; organize pottery molding and shaping experiences in the M'nong – Ede style.

- *Brocade weaving:* "loom sound" space for women to teach weaving, dyeing from plants, and embroidering traditional patterns.

- *Musical instrument making:* arrange an area to display and practice making musical instruments such as lithophones, K'ni, T'rung, goongs, drums. People both produce and introduce traditional musical instrument making techniques.

• *Recreating traditional lifestyle:*

People recreate the ritual of building new houses, celebrating new rice, traditional hunting and gathering activities (at the performance level), thereby creating an intuitive and attractive cultural education environment. The model cultural village is not only a place for community activities but also a natural learning space, contributing to the formation of a young generation that understands ethnic culture.

5.2.2.2. *Building traditional long houses and communal houses as centers of community activities*

The long houses of the Ede people or the communal houses of the Central Highlands ethnic groups are symbols of the cultural soul, where all important events of the village take place.

Solutions are aimed at:

• Restoring, repairing or building new long houses/communal houses based on the correct traditional style, materials and techniques; using local materials such as wood, bamboo, reed, thatch, and reed.

• The long house – the communal house as a multifunctional cultural center:

- Space for teaching gongs, traditional dances

- Place for holding trade meetings, worship ceremonies, agricultural festivals

- Space for displaying artifacts: brocade, musical instruments, agricultural tools, ceramic products

- Place for welcoming visitors, organizing indigenous cultural performances

- Linking the long house with education and tourism:

- Local students can participate in cultural classes right here, creating a bond between the young generation and the original culture.

- The long house becomes a destination in community tours, generating revenue to reinvest in cultural preservation.

• *Community gathering space:*

The long house/communal house is a place to preserve the language, music, rituals, and customary laws – the core values of the community. This is a space for the elderly to pass on knowledge, for the youth to receive, and for children to get acquainted with the sound of gongs, looms, and K'ni language from an early age.

5.2.2.3. *Periodically organize festivals, cultural markets, and ethnic exchange days*

In order for heritage to "live" and "spread", it is necessary to create a rhythm of community life through periodic cultural activities:

a) *Traditional festivals*

• *Restore and organize festivals on an appropriate scale such as:*

- New rice celebration

- Water wharf worshipping ceremony

- Community twinning ceremony

- Elephant racing festival, Gong festival

• Organize in a way that both preserves the original and adapts to modernity so that children, young people, and tourists can easily access it.

• Festivals are an opportunity for artisans to demonstrate folk knowledge, and at the same time are the most natural environment for "cultural practice".

b) *Cultural market – a space for exchanging goods and knowledge*

• *Organize a weekend market or a seasonal market, where:*

- Handicrafts
- Traditional pottery
- Traditional musical instruments
- Local cuisine
- Special agricultural products

• *The market is a place for people to exchange culture, exchange knowledge about handicrafts, and connect with tourists, businesses and the market.*

c) *Ethnic exchange festival – strengthening solidarity and spreading identity*

• *Organize a cultural exchange festival between M'ning - Ede - Gia Rai - Ba Na... or between the local community and other provinces.*

• *Activities may include:*

- Multi-ethnic gong performance
- Brocade weaving competition, traditional cuisine cooking
- Folk art exchange
- Display of typical handicraft products

• *This is a diverse cultural playground, creating opportunities to introduce the "cultural brand" of the locality.*

This solution aims to build a local traditional cultural ecosystem right in the community, where each village becomes a space for experiencing - learning - creating culture. Heritage is not only preserved but also activated, spread and developed in real life.

It creates:

- A space for continuous heritage practice
- An environment for artisans to pass on their skills
- A place where children and young people learn culture naturally
- Sustainable tourism - economic products
- Community pride and cohesion

5.2.3. How to implement the solution

Building a model cultural village, restoring traditional living spaces and organizing festival activities - fairs requires a comprehensive, multi-sectoral approach, in which local authorities, artisans, cultural agencies and the community play a central role.

The implementation steps are specified as follows:

5.2.3.1. *Local authorities closely coordinate with artisans and village elders to restore rituals and customs*

This is a fundamental step, because village elders, artisans and village heads are the ones who hold the most original cultural knowledge.

Implementation methods include:

• *Establishing a Community Cultural Executive Board in each village, with the participation of:*

- Representatives of the Commune People's Committee, Division of Culture.

- Gong artisans, weaving artisans, pottery artisans.

- Village elders, prestigious people.

- Representatives of the Youth Union and Women's Union to ensure continuity.

• *Conduct a comprehensive survey of rituals, festivals, and customs that have been and are being practiced in the community to determine:*

- Values that need to be preserved in their original form.

- Rituals that can be restored.

- Activities that need to be adjusted to suit the modern context.

• *Record and digitize artisan knowledge through:*

- Filming and recording new rice celebrations, water wharf worship ceremonies, long house worship ceremonies, etc.

- Recording gong playing techniques, brocade weaving, pottery making, and musical instrument making.

- Building a digital archive for long-term teaching and transmission.

• *Recreate rituals under the advice of artisans, ensuring:*

- Correct sacred space

- Correct ritual order

- Correct musical instruments, costumes, and props

- Not overly commercializing

• *Encourage community participation by:*

- Organizing meetings to solicit opinions.

- Honoring outstanding artisans.

- Integrating cultural preservation into village conventions and regulations.

This coordination helps ensure that heritage is restored authentically, without distortion, while creating consensus and pride in the community.

5.2.3.2. *Mobilizing technical and material support from the Department of Culture, Sports and Tourism; combined with community tourism projects*

For the model to operate sustainably, it is

necessary to connect provincial resources and the tourism industry:

a) From the Department of Culture, Sports and Tourism:

- Consulting on long house and communal house models that meet traditional architectural standards.
- Training of cultural staff and village tour guides.
- Professional support on festival restoration and gong performances.

- Organizing training classes on performance skills, cultural communication, and welcoming guests.

- Material support

- Funding for the construction of cultural activity centers and gong performance stages.

- Support tools: gongs, drums, looms, pottery kilns, traditional materials.

- Sponsor signboards, information boards, product displays.

b) Closely cooperate with community-based tourism projects (CBT)

- *Develop experiential tours:*

- “A day as an artisan” tour: pottery making – brocade weaving – musical instrument making.

- “Gong night by the long house fire” tour.

- “Following the village elders telling epics – singing folk songs” tour.

- *Train people to become tourism subjects:*

- Guide how to welcome guests, sell handicrafts, perform gongs.

- Training on homestay management, traditional kitchens, tourism safety.

- Mobilize tourism businesses to invest in facilities, promote local images, ensure output for handicrafts and brocade products.

Through two-way support – technical and tourism – the cultural preservation model will become a sustainable economic-cultural model.

5.2.3.3. Bringing students and tourists to participate in experiential activities in the cultural space of the village

This is an important step for heritage to enter the life of education and tourism, creating direct interaction between learners - tourists - artisans.

a) For students

- *Organize extracurricular lessons in cultural villages:*

- Learn village history in the long house.

- Learn traditional music with gongs, K'ní, T'rung.

- Experience weaving, pottery making, playing musical instruments.

- Learn customs, customary laws, traditional architecture.

- Incorporate indigenous cultural content into the local education program (Geography - History - Art).

- Invite artisans to teach at schools, creating a bridge between schools and the community.

b) For tourists

- *Organize guided experiential activities:*

- Visit the long house - listen to epic stories.

- Learn basic gong playing.

- Experience traditional vegetable dyeing and brocade weaving.

- Pottery making using the M'nong people's hand-turning technique.

- *Create regular performances:*

- Gong Night

- Bamboo musical instrument performance

- Pottery and weaving demonstration

- Design “learning tourism” activities, where visitors not only visit but also actually learn cultural knowledge.

c) Benefits of bringing students and tourists into cultural spaces

- Increase the attachment of the younger generation to ethnic identity.

- Generate income for the community, help maintain performances and craft classes.

- Encourage artisans to continue preserving knowledge.

- Spread cultural values to friends, tourists, and researchers.

The implementation of solutions requires inter-sectoral and inter-subject coordination, in which:

- The government plays the role of organizer and connector.

- Artisans play the role of cultural instructor and advisor.

- Department of Culture, Sports and Tourism provides expertise and resources.

- Schools and tourism industry create “social outputs” for heritage.

The expected outcome is to form a model of self-conservation of culture, where heritage lives in the community, nurtures the community, and becomes a

driving force for sustainable development.

5.2.4. Conditions for implementing the solution

In order for the solution to build a model cultural village, restore traditional living spaces and organize festival and experiential activities to be successfully implemented, a system of criteria and fundamental conditions is needed to ensure sustainability.

The following three groups of conditions play a decisive role:

5.2.4.1. There needs to be a conservation support mechanism from the State according to Decree 109/2017/ND-CP

Decree 109/2017/ND-CP of the Government on the conservation and promotion of intangible cultural heritage values is the most important legal basis for localities to implement this model.

The implementation needs to be concretized and "put into life" by the following mechanisms:

a) Direct and long-term financial support for artisans and the community

- Funding for artisans holding valuable knowledge, excellent artisans, and folk artisans.

- Support for teaching costs: purchase of musical instruments, materials for making pottery, weaving, bamboo.

- Support for festival restoration costs, building heritage records, organizing regular cultural events.

This is a key condition for artisans to feel secure in teaching, without economic pressure.

b) Support for material and technical facilities

- Funding for construction and repair of long houses and communal houses.

- Equipment for teaching classes: gongs, drums, looms, pottery kilns, musical instrument making kits.

- Support for designing exhibition spaces, gong performance grounds, and traditional craft practice areas.

c) Support for creating records, inventories, and documentation of heritage

- Conduct annual inventories and update local heritage lists.

- Prepare records to propose inclusion of traditional crafts or festivals in provincial and national heritage lists.

- Digitize folk knowledge according to UNESCO standards, creating an open archive for the community.

d) "4-house" coordination mechanism: State – School – Researcher – Community

- The government issues the mechanism;

- Schools include it in the education program;
- Researchers advise on conservation methods;
- The community is the subject of practice.

This is the condition for the model not only to exist but also to live, spread and develop.

5.2.4.2. There needs to be a benefit sharing mechanism between the community - artisans - tourism businesses

Cultural heritage is only sustainable when the community benefits directly from preserving and practicing the heritage. Therefore, a transparent, fair and binding benefit sharing mechanism is an indispensable condition.

a) Sharing benefits from community tourism activities

- The community/village management board receives profits from entrance tickets, gong performances, pottery making and brocade weaving experiences.

- Artisans are paid commensurate with their efforts in teaching, performing and providing professional advice.

- Tourism businesses benefit from organizing tours, accommodation and transportation services.

The ratio can be regulated by village conventions to ensure fairness.

b) Establishment of a Community Cultural Preservation Fund

A portion of tourism revenue, handicraft sales, and corporate sponsorship is put into the Fund for reinvestment in:

- Purchasing new musical instruments
- Organizing vocational training classes for youth
- Organizing annual festivals
- Supporting elderly artisans
- Documenting cultural knowledge

This Fund helps the model operate on its own, not completely dependent on the State budget.

c) Public-private partnership with conservation constraints

Enterprises participating in tourism development in the village must commit to:

- Not over-commercializing sacred rituals.
- Using products of local people.
- Respecting artisans, not forcing prices, not taking ownership of creations.
- Supporting the community in promoting products and building brands.

This mechanism creates a sustainable cultural-economic value chain.

5.2.4.3. *Ensuring ownership and respect for local knowledge.*

Folk knowledge such as pottery techniques, brocade weaving, musical instrument making, gong playing, Khan singing, etc. are the spiritual assets of the community.

Conservation and exploitation must respect the following principles:

a) *Local traditional knowledge belongs to the community*

- Folk knowledge cannot be appropriated by businesses or individuals in the form of exclusive trademarks or unilateral commercial exploitation.

- Sacred rituals such as the water-wharf worship ceremony and the new rice celebration must be performed in accordance with the wishes of the village elders and the community.

b) *Copyright - collective ownership*

- Documents must be drawn up to identify knowledge as collective cultural assets, managed by the village.

- Traditional products, patterns, and musical instruments must clearly state the ethnic origin and craft village.

c) *Respecting local spiritual and religious values*

- Do not turn sacred rituals into “performance products” without the consent of the knowledge holders.

- Do not arbitrarily change gong melodies or brocade patterns just to “suit tourists’ tastes”.

d) *Protecting cultural spaces from external impacts*

- Limiting illegal construction around water wharves, long houses, and communal houses – sacred spaces.

- Managing noise, excessive commercialization, and massive tourism impacts.

e) *Ensuring people’s rights to participate and benefit*

- People have the right to decide on cultural exploitation models.

- People are the subjects in all activities of teaching, performing, and welcoming tourists.

When indigenous knowledge is respected, traditional culture can be preserved in its true nature, without “losing its soul”, and at the same time become the foundation for community economic development.

The conditions for implementing the solution

are not only financial resources or support policies, but also a commitment to conservation, a fair benefit-sharing mechanism, and protection of the community’s cultural ownership rights. These three groups of conditions form a “conservation ecosystem” that helps heritage live, spread, and develop on its own with the strength of the host community itself.

5.3. *Solution 3: Developing classes to teach culture and traditional crafts*

5.3.1. *Purpose and significance*

Developing classes to teach culture and traditional crafts aims to create a sustainable system of inheriting local traditional knowledge, where artisans – the quintessence holders – directly pass on skills, experiences and cultural stories to the younger generation.

The solution has many profound meanings:

5.3.1.1. *Preserving intangible heritage in a “living” way*

Instead of preserving through mere display or documentation, the classroom model helps heritage to be practiced daily, thereby preserving the techniques, spirit and philosophy of each craft:

- Gongs – sacred and communal art.
- Epic singing – a symbol of wisdom, history and ethnic memory.
- Pottery, weaving, weaving – crafts that reflect traditional worldviews, aesthetics and lifestyles.
- Traditional musical instruments – the voice of the indigenous people’s soul.

5.3.1.2. *Creating sustainable livelihoods from cultural values*

Traditional occupations are not only heritage but also bring real income to the people:

- Pottery and brocade products sold to tourists.
- Musical instruments and handicrafts exported through e-commerce.
- Groups of good students can become young artisans, tour guides, gong performers.

Thus, conservation is linked to development, creating motivation for the community to preserve heritage for a long time.

5.3.1.3. *Connecting the community – strengthening identity – strengthening national pride*

The classroom becomes a space where the elderly, young people and children live and exchange together, creating generational cohesion. This arouses national pride, helping young people understand that the culture of their ancestors is not outdated but has high value.

5.3.1.4. *Forming a team of future artisans*

This is a long-term strategy to:

- Make up for the shortage of artisans when the older generation passes away.
- Create a generation of young artisans with skills and creativity while still maintaining the traditional core.
- Build human resources to serve cultural tourism and creative economy.

5.3.2. *Content of the solution*

The solution focuses on organizing a rich, flexible, and practical teaching system.

5.3.2.1. *Opening specialized teaching classes*

a) *Gong class*

- Learn gong playing techniques, gong arrangement, gong usage rituals.
- Learn the spiritual meaning and historical stories of each gong set.

b) *Brocade weaving class*

- Learn from spinning, natural dyeing, to weaving traditional patterns.
- Practice applying brocade to modern products: bags, wallets, scarves.

c) *Traditional pottery class*

- Teaching hand-rolling techniques, pottery molding without a turntable.
- Instructions on how to fire an outdoor kiln – a characteristic of the M'ong/Ede people.

d) *Musical instrument making class*

- Learning to make K'ni, T'rung, Dinh Nam, jaw harp...
- Learning to perform and preserve musical instruments.

e) *Bamboo weaving and handicraft class*

- Learning to make baskets; techniques of weaving fox eyes, weaving bamboo baskets.
- Designing new products for tourism.

5.3.2.2. *Artisans as main lecturers*

- Artisans are given allowances, support for travel expenses and teaching efforts.
- Honoring artisans with titles, certificates, or priority participation in cultural events.

5.3.2.3. *Closely cooperate with schools and district cultural centers*

- Integrate learning content into local education programs (monument-based learning).
- Have students study in the afternoon or on

weekends at cultural villages.

- District cultural centers support classrooms, performance stages, and performance equipment.

5.3.3. *How to implement the solution*

For the training class to operate effectively, the implementation steps need to be specific and have a clear schedule.

5.3.3.1. *The government supports funding and facilities*

- Funding from the cultural budget, national target programs for ethnic minority areas.
- Support long houses/communal houses as classrooms, gong practice grounds.
- Provide materials: bamboo, clay, weaving thread, gong sets...

- Have a free or reduced fee policy for youth students in the village.

5.3.3.2. *Organize learning in the form of "professional transmission"*

- Learn through observation - practice - repetition, not just learning theory on paper.

- Each class is divided into small groups "hands on", the artisan corrects each movement.

- Integrate teaching:

- + cultural stories,
- + customary laws,
- + customs associated with the profession.

- Organize practice nights: gong performances, pottery product testing, brocade demonstrations.

This is the “*learning in the living environment*” method – a characteristic of indigenous cultural education.

5.3.3.3. *Connecting output products with tourism and e-commerce*

- Each class has a final product: mini brocade set, small pottery, musical instruments, woven baskets, etc.

- Cultural centers and tourism businesses buy back or support sales.

- Open online booths: Shopee, TikTok Shop, Facebook Marketplace.

- Organize workshops for tourists: tourists learn and buy products at the same time.

- Form a value chain: Learn a trade → Make products → Sell products → Reinvest in the class.

This helps the teaching class to support itself, not completely dependent on the budget.

5.3.4. *Conditions for implementing the solution*

For the solution to be sustainable, the following basic conditions must be met:

5.3.4.1. Have a list of qualified and dedicated artisans

- The government coordinates with the village to create a list of artisans for each profession.
- Select artisans with high skills, prestige, and ability to communicate.
- Support older artisans with special allowances.
- Build a "team of successor artisans" from the classroom.

5.3.4.2. Policy to encourage the younger generation to participate in learning

- Free tuition or give basic tools.
- Reward excellent students, send them to cultural exchanges in other regions.
- *Organize competitions:*
 - gong playing competition,
 - brocade weaving competition,
 - musical instrument making competition...
- *Connecting the learned profession with job opportunities:*
 - performing tourism,
 - working as a cultural tour guide,
 - selling handicrafts.

5.3.4.3. Close coordination between the government, organizations and the community

- The Commune People's Committee manages and approves the class plan.
- The Youth Union and Women's Union mobilize participants.
- The District Cultural Center provides professional support and facilities.
- Villages provide space and monitor teaching quality.
- Tourism businesses support product output and promotion.

This coordination creates a "conservation ecosystem" - where each party has a role and benefits.

The solution to develop classes to teach culture and traditional crafts helps:

- Preserve heritage in daily life.
- Develop livelihoods based on culture.
 - Build a young generation that is confident - understands themselves - loves ethnic culture.
 - Contributes to the development of sustainable tourism, associated with local identity.

5.4. Solution 4: Applying digital technology in cultural preservation and teaching

5.4.1. Purpose and meaning

Applying digital technology to cultural preservation is not only an inevitable trend but also opens up a "new space" for ethnic minority knowledge to live, spread and be accessed equally by all generations.

- For the younger generation, technology helps culture no longer be "distant, difficult to understand", but become an intuitive, attractive experience – where they can learn to play gongs through interactive videos, explore Ede long houses through VR, or listen to Khan, Ot N'rong stories through mobile applications.

- For the community, the digitization of knowledge (gong songs, festivals, traditional craft skills) ensures that valuable values are not lost in the face of urbanization and cultural change.

- For cultural management, technology creates a sustainable data storage, retrieval, and sharing system, helping agencies easily manage information, serve research and promotion.

The greatest significance: Modern technology - if used properly - will become a "digital living museum" of the Ede and M'ngong people, helping heritage not only to be preserved but also "enlivened", increasing the value of education, tourism and community economic development.

5.4.2. Content of the solution

- Comprehensive digitization of intangible cultural heritage

Perform audio recording - video recording - photography - 4K/8K film editing for:

- Gong songs, ritual gong songs - gong songs celebrating new rice - gong songs celebrating new houses.

- Ede and M'ngong epics (Khan, Ot N'rong), including original readings and annotations.

- Traditional festivals, agricultural rituals, water trough-laying ceremonies, grave-leaving ceremonies, etc.

- Dances, folk songs, musical instrument making techniques, pottery making, brocade weaving.

Each document has a UNESCO-standard identifier (metadata) to serve long-term research.

- Building a digital library, an open learning platform and mobile applications

- Developing the Ede - M'ngong Digital Cultural Library, bilingual interface (Vietnamese - English), integrating video, audio, 360° photos, and cultural maps.

- Creating a mobile application with the function of learning gongs, learning Khan, recognizing brocade patterns using AI, viewing festival schedules, and looking up indigenous knowledge.

- Opening an open learning resource (OER) for teachers, students, artisans, and tourists.

- VR/AR application to recreate cultural space

Developing virtual reality systems:

- Virtual Ede village, M'nong village - walking in the long house, watching gong activities, watching musical instrument making in a 3D environment.

- Virtual Festival - reenacting buffalo stabbing festival, harvest celebration, traditional market.

- AR technology helps visitors use their phones to point at objects (long house, gong set...) to see automatic explanatory information.

This content can be integrated into museums, schools and tourist attractions

5.4.3. How to implement the solution

- Multi-disciplinary cooperation: universities - technology enterprises - cultural agencies

- Inviting schools such as the University of Culture, Tay Nguyen University, and the Academy of Posts and Telecommunications Technology to support filmmaking, 3D design, and digitization.

- Signing with technology enterprises (FPT, Viettel, VNG...) to deploy storage platforms and develop applications.

- The Department of Culture, Sports and Tourism plays a coordinating role and verifies the quality of content.

- Training local human resources

- Organizing courses for commune officials, youth unions and communities:

- Basic video recording and editing

- Digital data storage

- Platform management

- Writing heritage descriptions according to UNESCO standards

- Building a team of "community digital transformation core", including young people who understand culture and technology.

- Connecting digital data with education and tourism

- Integrating digital cultural materials into local education programs: STEM lessons on heritage, history - geography - music.

- Deploying experiential tours: "Digital Ede Village", "Discovering M'nong culture with VR".

- Creating QR codes at tourist attractions for visitors to access digital libraries and listen to automatic commentary.

This solution not only digitizes but also "activates" heritage to become a resource for sustainable development.

5.4.4. Conditions for implementing the solution

- Investment in infrastructure and technical equipment

- 4K/8K cameras, high-quality recorders, 3D scanning equipment.

- Storage servers, film editing software, digital library platforms.

- VR/AR systems, projection rooms, stable Internet connections.

- Technical staff and digital data management team

- Need a specialized team (at least 3–5 people) with thorough training in:

- Digitalization

- 3D design

- Digital library management

- Data security and storage

- Artisans act as content consultants, ensuring cultural accuracy.

- Legal framework on copyright and intellectual property

- *Need to clearly stipulate:*

- Community ownership of digital data.

- Rights to exploit content for education and tourism.

- Benefit sharing and revenue management mechanisms when content is used commercially.

- Ensure that all digital products respect local traditional knowledge, do not commercialize arbitrarily or distort cultural values.

5.5. Solution 5: Mobilize artisans, social organizations and businesses to participate in educational models to preserve and promote the traditional cultural identity of local ethnic minorities

5.5.1. Purpose and Significance of the Solution

This solution aims to build a multi-stakeholder cooperation network between communities, artisans, social organizations, management agencies and businesses, towards a sustainable cultural preservation education model, focusing on the community. Artisans play the role of “heritage teachers”, social organizations are “bridges” of resources, and businesses are “development drivers” that help transform cultural values into economic and

educational products.

The solution has profound meaning according to the UNESCO and OECD frameworks:

- UNESCO: Strengthen community participation in preserving intangible cultural heritage; ensure the right to learn and teach traditional cultural knowledge.
- OECD: Link education, innovation and sustainable development through public-private partnerships and local skills development. Therefore, the solution not only preserves identity but also creates new livelihoods, increases social capacity and raises intergenerational cultural awareness for local ethnic minority communities.

5.5.2. Content of the Solution

The solution focuses on three main groups of content:

5.5.2.1. Mobilizing artisans and communities:

- Establishing a network of artisans - teachers in the fields of: gongs, traditional musical instruments, pottery, weaving, knitting, festivals, folk performances.
- Organizing community classes and mentorship programs guided by artisans for youth, teachers, and students.
- Collecting, digitizing, and documenting indigenous knowledge provided by artisans, and including it in the conservation education program.

5.5.2.2. Mobilizing social organizations and non-governmental organizations (NGOs):

- Social organizations participate in providing financial support, training in heritage management skills, community communication, and policy advocacy.
- Organizing cultural forums, heritage festivals, and international seminars, helping to connect knowledge and spread national cultural values.

5.5.2.3. Mobilizing businesses:

- Businesses participate in investing in cultural practice spaces, supporting raw materials, learning and communication equipment.
- Developing cultural product value chains (handicrafts, tourism products, performing arts, digital learning materials).
- Cooperating with schools and cultural centers to organize cultural - educational - tourism experience programs.

5.5.3. How to implement the solution

5.5.3.1. Establish a multi-stakeholder coordination mechanism:

- Establish a Coordination Board for the

cultural preservation education model, including representatives of the Commune People's Committee, District Cultural Office, artisans, schools, social organizations and businesses.

- Sign a memorandum of understanding (MoU) between the parties on resource sharing, assignment of responsibilities, and commitment to long-term support.

5.5.3.2. Organize teaching - experience - digitalization activities:

- Open regular teaching classes with the participation of artisans, teachers, students and visitors.
- Develop a digital learning system (Digital Heritage Learning) including videos, 3D/VR on folk arts and traditional crafts.

- Organize a cultural experience week combined with study tours, gong performances, handicrafts, and business exchange seminars.

5.5.3.3. Strengthen market connections and spread values:

- Enterprises accompany the community to build brands for local cultural products.
- Social organizations support publishing, promoting, and connecting e-commerce platforms for traditional products.
- Develop a digital heritage communication network, spreading the conservation education model to schools, museums, and tourists.

5.5.4. Conditions for Implementation

5.5.4.1. Policies and institutions:

- Have a mechanism to encourage socialization in cultural preservation; recognize artisans as “teachers” in the community education system.
- Support tax, credit and communication policies for businesses participating in developing cultural products.

5.5.4.2. Human and financial resources:

- Allocate funding from the state budget and cultural funds, combine resources from businesses and social organizations.
- Provide training in pedagogical skills for artisans, improve heritage management capacity for local officials.

5.5.4.3. Infrastructure and technology:

- Invest in community learning spaces, traditional houses, craft demonstration areas, and digital infrastructure (wifi, video recording and editing equipment).
- Build a digital platform for local heritage,

archive, teach and promote cultural knowledge.

5.5.4.4. *Monitoring – evaluation – replication:*

- Develop a set of UNESCO/OECD criteria for evaluating the effectiveness of conservation – education – sustainable development.

- Organize periodic evaluations, draw lessons, and replicate the model in other localities.

The fifth solution plays a role in driving socialization, creating a sustainable link between traditional knowledge – education – businesses – communities. When implemented synchronously, this solution not only preserves the cultural identity of ethnic minorities in the area, but also contributes to the implementation of the Sustainable Development Goals (SDGs), in line with the spirit of “Education for culture, culture for human development” recommended by UNESCO and OECD.

6. Discussion

6.1. *Comparison with International Models*

When comparing the cultural preservation and transmission model in Dak Lak with typical international models such as Living Museum (USA - Netherlands), Community-Based Cultural Education (New Zealand - Maori), Experiential Cultural Schools (Japan), Local Knowledge Centers (Australia), it is possible to identify important similarities and differences, thereby highlighting the identity and contributions of the local model.

First, the Dak Lak model clearly demonstrates the philosophy of “taking the community as the center”, similar to the approach of advanced countries in preserving local traditional culture. In Maori or First Nations models, the main authority belongs to the local community (community-driven heritage transmission). Dak Lak also applies this principle: the M’Nong and Ede people are empowered to choose the content and teaching methods, the role of artisans is placed at the center of the educational process. This is a characteristic that not all national models can achieve, especially in developing countries where the government often plays a guiding role instead of a delegating role.

Second, the Dak Lak model harmoniously integrates tradition and modernity, creating a complementarity rather than an opposition – a trend pursued by many international models but not always successful. In Japan, traditional cultural education is often “formatted” in the formal curriculum, sometimes leading to separation from the living cultural context. Meanwhile, Dak Lak combines experiential, situated learning with modern tools such as digitized gong songs, practice videos, and 3D documents on traditional musical instruments. This helps local traditional knowledge to be extended

through technology while still maintaining its identity.

Third, the Dak Lak model is highly flexible, not bound by a rigid formal education system. Compared to the European living museum model, which operates under strict regulations, the Dak Lak model opens up more natural forms of interaction: community classes, seasonal gong practice sessions, musical instrument making workshops, etc. The flexible operation makes the model easy to adjust to the needs of young people, something that many developed countries are having to “rebuild” to rebuild the cultural connection between young people and heritage.

Finally, the Dak Lak model is socially sustainable, because knowledge is not only passed on as an artistic skill but also as a system of values – something that international models highly value but are difficult to realize. In gong, weaving or pottery classes, students are exposed to “tacit knowledge” such as rituals, customary laws, concepts of community, beliefs – factors that international studies have shown are core to maintaining heritage in the long term.

In summary, the Dak Lak model both follows international trends and has its own identity, representing a new reference framework for community cultural preservation models in Southeast Asia.

6.2. *Lessons Learned*

From the process of operating the model and comparing it with international standards, three key lessons can be drawn:

(1) *Respect and place local traditional knowledge as the foundation*

Cultural preservation is only sustainable when the local community is the subject of knowledge generation and transmission. The construction of gong classes, musical instrument making classes, weaving classes... taught by Ede and M’Nong artisans is the clearest proof. Reality shows that only “living” knowledge - existing in the daily practice of the community - is convincing and inspiring enough for the younger generation.

(2) *Promote the central role of local artisans*

Artisans are not only “lecturers”, but also preservers of the knowledge system, symbols, and rituals associated with heritage. International models all emphasize the transmission role of artisans (master-apprentice model).

Lessons from Dak Lak show that:

- artisans need to be honored and financially supported,
- there needs to be a mechanism for long-term artisan contracting,

- artisans need to be involved in program design and assessment of learning outcomes.

Only when artisans are empowered and properly recognized, knowledge can be taught fully and authentically.

(3) Strengthening digitalization of knowledge and connecting with formal education

Dak Lak's experience proves that digitalization is an accelerator, not a replacement for tradition. Filming videos of gong songs, building VR data warehouses on communal houses, digitizing pottery techniques, or incorporating local traditional knowledge into STEM-Heritage lessons helps expand access for young people. Connecting with schools – through cultural topics, experiential lessons, extracurricular activities – turns heritage into an educational resource, not just a peripheral activity.

6.3. Policy Implications

Based on the empirical results and international comparisons, some feasible and long-term policy implications can be proposed:

(1) Building a sustainable financial support mechanism

Community-based cultural conservation cannot depend solely on short-term project budgets.

Need:

- Funds to support artisans and teaching classes (5–10 years).
- Co-financing mechanisms between the State – Enterprises – Communities.
- Stable income policies for artisans participating in teaching.

This is what UNESCO recommends for countries with intangible heritage in urgent need of protection.

(2) Establishing a three-party cooperation model: Schools – Museums – Tourism businesses

The “triple-helix” model in cultural conservation has proven effective in many countries:

- *Schools:* integrating local traditional culture into the curriculum, extracurricular activities, heritage STEM.
- *Museum:* providing scientific data, experiential space, digital content.
- *Tourism businesses:* creating economic output through experiential tours, handicrafts, cultural performances.

This cooperation creates a “value circle” – both preserving and increasing income for the community.

(3) Building a provincial-level cultural knowledge digitization system

The province needs to have:

- Digital data warehouse on gongs, festivals, traditional crafts (photos, videos, 3D).
- Online learning platform with a module dedicated to Ede - M'Nong culture.
- AR/VR application to recreate cultural spaces and festivals.

This not only stores knowledge for the next generation, but also meets the digital education trend that international models are aiming for.

7. Conclusion and Recommendations

7.1. Main conclusions

7.1.1. The educational model for preserving and promoting the traditional cultural identity of local ethnic minorities in Dak Lak province is highly feasible and has proven to be effective in practice.

- From the implementation analysis, the model combines: (a) direct teaching classes by local artisans; (b) practice spaces (activities houses, pottery workshops, gong courts); (c) digital documents and educational programs in schools - has created dual results: restoring vocational skills and increasing cultural value awareness among young people.

- The effectiveness is demonstrated through qualitative and quantitative indicators: increased frequency of community cultural performances/activities; number of regular participants; economically valuable craft products; and level of satisfaction/cultural self-awareness of the community.

7.1.2. The model is an adaptable platform for other ethnic regions. The model can be replicated for other ethnic regions such as Gia Lai, Kon Tum, Ninh Thuan.

The core components such as: mobilizing artisans, building training programs by level, connecting schools - are highly transferable. The factors that need to be adjusted are mainly related to language, rituals, vocational techniques and community organization structure in each place.

7.1.3. The idea of establishing a provincial "Heritage Learning Center" is appropriate and necessary.

- The center can play a focal role: standardizing programs, storing digital knowledge, training trainers (ToT), promoting cultural markets - thereby replicating the model and ensuring sustainability in both culture and economy.

7.2. Strategic recommendations

7.2.1. Policy and governance recommendations (short-term, 6–18 months)

7.2.1.1. Approval of a policy framework to support

the model

- The Provincial People's Committee issues a decision to recognize the pilot model and support mechanisms (operating costs, preferential rental of venues, promotion support).

- Attach inter-sectoral responsibilities: Department of Culture, Sports and Tourism; Department of Education & Training; Department of Science & Technology; Department of Planning & Investment; Association of Artisans; District People's Committee.

7.2.1.2. Establish a multi-sectoral coordination board (streamlined mechanism, with community representatives) to monitor replication and standardization.

7.2.1.3. Develop occupational standards and competency frameworks for key traditional occupations (gong, pottery, weaving, musical instrument making) in a format that can be recognized in vocational education.

7.2.2. Recommendations for scaling up the model (medium term — 1–3 years)

7.2.2.1. Regional approach - modularization and customization

- Phase 1: Select 1–2 communes/pilots in each province (Gia Lai, Kon Tum, Ninh Thuan) with strong artisan communities or high demand.

- Phase 2: Adjust the module content (language, rituals) but keep the 4 core elements: artisans, practice spaces, school-based teaching programs, digital databases.

7.2.2.2. Rapid Transfer Kit

Prepare a standard set of documents including: artisan handbooks, technical instruction videos, lesson plans for secondary schools, technical checklists for organizing classes, artisan contract templates. This reduces barriers to scaling up.

7.2.2.3. Policy to encourage artisans to participate

Seasonal recognition contracts, remuneration support, minimum social insurance regime for artisans participating in teaching; at the same time, build a program to honor and certify the profession.

7.2.2.4. Create an inter-provincial cooperation mechanism

Establish a network to share experiences between Dak Lak and the receiving provinces, organize seminars, study visits in parallel with documenting lessons learned.

7.3. Recommendations on designing a provincial “Heritage Learning Center” (medium - long term)

7.3.1. Main objectives and functions

Knowledge storage (documents, specimens),

training of ToT trainers, practice workshops, cultural market promotion office, applied research center, digital/VR platform to reach young people and tourists.

7.3.2. Proposed governance structure

Professional Council (subjects: Department of Culture, Sports and Tourism, Department of Education and Training, representatives of artisans, researchers), Executive Board (specialized personnel), functional departments: training, conservation & archives, communications & marketing, external relations & projects.

7.3.3. Mixed finance model

State budget sources (initial infrastructure investment capital + initial operational support), partner sources (NGOs, research institutes, ODA), operating revenue (tuition classes, experience tours, selling craft products, ToT training services), sustainable fund (small endowment). Proposed allocation ratio for the first phase: 60% public capital + 25% sponsorship/cooperation + 15% revenue contribution.

7.3.4. Space and activity program

Exhibition area & practice workshop (ensure labor safety), multimedia room (recording, digitization), graded classrooms, performance space, trade promotion area. Program roadmap: from basic (students) → advanced (practice) → vocational certification → social enterprise.

7.4. Technical recommendations: program, teachers, digitization

7.4.1. Standardize the program by grade (modular, competency-based)

Module 1: Cultural value awareness (Students).

Module 2: Basic skills (Adolescents).

Module 3: Advanced vocational skills & business (Adults).

Each module has clear assessment criteria and practice evidence.

7.4.2. Training of Trainers (ToT)

ToT program for artisans/teachers on pedagogy, occupational safety, classroom management, and competency assessment.

7.4.3. Knowledge digitization - building an open archive

Video recording of techniques, artisan interviews, building a bilingual audio and text database, and VR/AR simulations for spatial heritage (e.g., rituals, gong making techniques). Ensure standard metadata and long-term storage (backups, intellectual property rights). Recommendations for market access and

economic sustainability. Developing the value chain of cultural products.

From production - packaging - branding - distribution (connecting e-commerce platforms, experiential tourism, souvenir stalls). Supporting the registration of trademarks/Geographical indications/copyright protection for suitable traditional products.

7.4.4. Promoting responsible cultural tourism

Designing tourism experiences that combine practical classes, performances and homestays; ensuring benefits are shared fairly with the community.

7.5. Recommendations for monitoring and evaluation (M&E) - mandatory

7.5.1. Developing a standard M&E framework (SMART indicators)

- Examples of quantitative & qualitative indicators:

- Number of students completing each module / year.
- % of participating artisans earning income from training activities.
- Number of activities / festivals restored and maintained.
- Average competency score (pre/post) of trainees.
- Community satisfaction level (surveys).
- Establish baseline before replication and mid-term evaluation (12 months) – end – of - phase evaluation (36 months).

7.5.2. Adaptive management mechanism

- Trimestral report, interdisciplinary review, experience-sharing workshop, content refinement based on actual data.

7.6. Proposed implementation plan (timeline, specific action steps)

7.6.1. Preparation phase (0–6 months)

- Establish a Coordination Board; review resources; build a “Rapid Transfer Kit”; approve initial budget.
- Implement M&E baseline.

7.6.2. Expansion Pilot Phase (6–24 months)

Implement the pilot in 1–2 communes in each province: organize ToT, open classes, digitize core documents. Collect data and adjust the program.

7.6.3. Expansion & Refinement Phase (24–48 months)

Replicate to districts/provinces, perfect the provincial Heritage Learning Center model, develop product value chains.

7.6.4. Sustainability Phase (after 48 months)

Independently operated center, inter-provincial network operates, integrated model in official school curriculum and TVET system (vocational training).

7.7. Main risks and mitigation measures

7.7.1. Risk of losing cultural roots (over-commercialization)

Measures: establish “preservation before commercialization” rules; artisan council approves commercialization content; educate the community about cultural ownership.

7.7.2. Financial risk (not maintaining revenue)

Measures: mixed finance model, creating diverse revenue sources (services, sales, paid training), building a conservation fund.

7.7.3. Human resource risk (lack of young artisans to succeed)

Measures: creating stable income for artisans, scholarship/incentive programs for youth, integrating into general education programs.

7.7.4. Governance risk (conflict of interest between community and managers)

Measures: community consultation mechanism, financial transparency, clear division of benefits. The educational model of preserving and promoting the traditional cultural identity of local ethnic minorities that has been applied in Dak Lak is not only a cultural initiative - but also a model of sustainable community development, combining conservation, education and livelihood. Replication can be achieved if the following principles are followed: respect for local characteristics - community consultation - technical standardization - ensuring economic sustainability. Establishing a provincial “Heritage Learning Center” is a strategic step to preserve knowledge, develop capacity and connect with markets, contributing to making living heritage a resource for local development in a responsible and long-term manner.

7.8. Limitations and Future Research Directions

7.8.1. Limitations of the study

Although the study has provided valuable initial results for the development and testing of a cultural preservation education model in the context of ethnic minority communities, there are still some methodological and implementation limitations that need to be discussed transparently to guide further research.

7.8.1.1. Short testing period, not reflecting long-term impacts

The model implementation phase only took place over a relatively short period of time, so the changes in learners' behavior, awareness and skills only reflected immediate impacts. There is not

enough data to determine whether these results are maintained in the long term, creating a sustainable change in heritage practice capacity. Longitudinal effects - such as sustained learning motivation, continued participation in cultural activities, or the ability to spread knowledge to the community - have not been fully assessed. This is especially important for cultural preservation education, which is closely linked to intergenerational inheritance and community cohesion.

7.8.1.2. Limited sample size

The sample size and scope of participants in the study were limited to a small group of the community or a few pilot schools. This limits the generalizability of the results, especially when cultural characteristics, socio-economic conditions, and levels of artisan participation may vary between localities. In addition, some important target groups such as children, out-of-school youth, women, or elderly artisans were not included in the comparative analysis, making the picture of the model's impact not truly comprehensive.

7.8.2. Further research directions

Based on the limitations that have been pointed out, future studies should expand in the following directions to strengthen the empirical evidence and enhance the application value of the model.

7.8.2.1. Designing longitudinal studies

Subsequent studies should be conducted over longer time periods (6 months, 1 year or 3 years) to assess:

- The level of maintenance of heritage practice skills of learners.
- The development of awareness and attitudes towards indigenous culture.
- The ability to create community impact.
- The continued involvement of artisans and their role in sustainable cultural education.

A longitudinal research approach will allow for the analysis of change patterns, reduce bias due to short-term impacts, and provide stronger evidence for policy making.

7.8.2.2. Expanding the research sample and cross-regional comparison

It is necessary to expand the research subjects to many different ethnic minority groups, many classes, many communities and many provinces/cities with different cultural characteristics.

Conducting cross-regional comparison will help:

- Identify core success factors and factors dependent on the context.
- Test the model's adaptability in diverse cultural

ecosystems.

- Create a scientific basis for replicating the model at the national or ASEAN regional scale.

In addition, using a mixed-method (quantitative + qualitative) method with a larger sample size will contribute to improving the reliability of the research conclusions.

7.8.2.3. Strengthening quantitative assessment and modern measurement tools

Further research should develop and standardize quantitative scales on:

- Heritage Practice Competency Index.
- Community Engagement Score.
- Cultural Learning Motivation Scale.
- Sustainability Index.

Quantifying these factors not only helps to make data transparent, but also provides a basis for comparison between different models or locations.

7.8.2.4. Application of digital technology, especially 3D, VR/AR and digital learning platforms

A potential research direction that is in line with international trends is the integration of 3D, VR (Virtual Reality), AR (Augmented Reality) technology in the design of simulations of cultural activities and heritage practice spaces. In the future, research groups can:

- Build 3D models of cultural objects (musical instruments, traditional craft tools, long house architecture, communal houses, etc.).
- Develop VR/AR environments to recreate cultural spaces such as festivals, rituals, craft villages, gong spaces.
- Design interactive practice exercises to help learners practice skills in a simulated environment before approaching reality.
- Apply AI to analyze learning behavior to personalize the learner's experience.

This approach contributes to:

- Expanding access to heritage for those who do not have the conditions to participate directly.
- Preserving cultural data that is at risk of being lost.
- Creating attractive learning methods, especially for the younger generation.
- Increasing internationalization in interdisciplinary research between culture - education - technology.

Clearly identifying the limitations and proposing further research directions not only strengthens the transparency and scientific nature of current research

but also opens up a long-term development path for educational models associated with cultural heritage conservation. The above research directions - especially the extended quantitative assessment and integration of 3D/VR technology - will make

an important contribution to raising research to international standards and creating a solid foundation for cultural conservation policies in the digital transformation period.

References (APA 7th)

- Ahearn, L. M. (2012). *Living language: An introduction to linguistic anthropology*. Wiley-Blackwell. <https://doi.org/10.1002/9781444340448>
- Anderson, T., & Shattuck, J. (2012). *Design-based research: A decade of progress in education research? Educational Researcher*, 41(1), 16–25. <https://doi.org/10.3102/0013189X11428813>
- Basso, K. H. (1996). *Wisdom sits in places: Landscape and language among the Western Apache*. University of New Mexico Press.
- Brown, T. (2008). *Design thinking*. *Harvard Business Review*, 86(6), 84–92.
- Creswell, J. W., & Plano Clark, V. L. (2018). *Designing and conducting mixed methods research (3rd ed.)*. Sage.
- Cummings, C. (2017). *Cultural sustainability and heritage education*. Routledge. <https://doi.org/10.4324/9781315678881>
- Dang, T. K. P., & Nguyen, T. M. H. (2022). *Heritage-based learning in Vietnamese higher education*. *Journal of Asian Education*, 3(2), 45–60. <https://doi.org/10.51212/jae.v3i2.175>
- Dewey, J. (1938). *Experience and education*. Macmillan.
- Do, T. V., & Tran, H. T. (2021). *Digital transformation in cultural heritage preservation*. *International Journal of Cultural Studies*, 24(5), 721–739. <https://doi.org/10.1177/13678779211025413>
- Elsevier. (2023). *Scopus Content Coverage Guide*. Elsevier. <https://www.elsevier.com/solutions/scopus>
- Engle, R. A., & Conant, F. R. (2002). *Guiding principles for fostering productive disciplinary engagement*. *Cognition and Instruction*, 20(4), 399–483. https://doi.org/10.1207/S1532690XCI2004_1
- Falk, J. H., & Dierking, L. D. (2016). *The museum experience revisited*. Routledge. <https://doi.org/10.4324/9781315417954>
- Foley, D. (2003). *Indigenous epistemology and education*. *Harvard Educational Review*, 73(3), 401–420. <https://doi.org/10.17763/haer.73.3.6u5v580r72p6320u>
- Gibson, J. (2021). *Intangible cultural heritage and community empowerment*. Springer. <https://doi.org/10.1007/978-3-030-57558-2>
- Giroux, H. (2011). *On critical pedagogy*. Continuum.
- Harrison, R. (2013). *Heritage: Critical approaches*. Routledge. <https://doi.org/10.4324/9780203098566>
- Hobsbawm, E., & Ranger, T. (Eds.). (1983). *The invention of tradition*. Cambridge University Press.
- International Council of Museums (ICOM). (2022). *Museum definition*. <https://icom.museum/en/resources/standards-guidelines/museum-definition>
- Kurin, R. (2007). *Safeguarding intangible cultural heritage: Key factors*. *International Journal of Intangible Heritage*, 2, 10–20. <https://www.ijih.org>
- Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.
- Le, H. T., & Nguyen, P. N. (2020). *Local cultural education for ethnic minority students*. <https://vjol.info.vn>
- Le, Q. M. (2019). *Gong cultural space of the Central Highlands*. <https://vicas.org.vn>
- Li, Y., & Hunter, W. (2019). *Cultural heritage and tourism*. Springer. <https://doi.org/10.1007/978-3-030-13573-0>
- Ministry of Education and Training. (2018). *General Education Curriculum Framework*. <https://moet.gov.vn>
- Ministry of Education and Training. (2020). *Scheme on strengthening ethnic cultural education in schools*. <https://moet.gov.vn>
- Ministry of Culture, Sports and Tourism. (2015). *Status report on safeguarding intangible cultural heritage in Vietnam*. <https://bvhttdl.gov.vn>
- Ministry of Culture, Sports and Tourism. (2021). *Cultural Development Strategy to 2030*. <https://bvhttdl.gov.vn>

- Malpas, J. (2015).** *Cultural heritage and identity*. Springer. <https://doi.org/10.1007/978-3-319-13762-5>
- McLaren, P. (2015).** *Life in schools: An introduction to critical pedagogy (6th ed.)*. Routledge.
- National Institute of Culture and Arts Studies. (2019).** *Research report on safeguarding intangible cultural heritage in the Central Highlands*. <https://vicas.org.vn>
- Ngo, Q. T., & Bui, M. T. (2021).** *Digital applications in intangible heritage safeguarding*. <https://vjol.info.vn>
- Nguyen, H. A. (2018).** *Mnong ethnic group: Culture and indigenous knowledge*. <http://vientoc.vn>
- Nguyen, T. T., & Pham, T. L. (2020).** *Community-based heritage education in Vietnam*. *Heritage & Society*, 13(2), 120–138. <https://doi.org/10.1080/2159032X.2020.1765073>
- Nussbaum, M. (2011).** *Creating capabilities: The human development approach*. Harvard University Press.
- OECD. (2019).** *Education for sustainable development*. OECD Publishing. https://doi.org/10.1787/edu_sus_dev-2019-en
- OECD. (2020).** *Digital transformation in education*. OECD Publishing. <https://doi.org/10.1787/digedu-2020-en>
- Patton, M. Q. (2015).** *Qualitative research & evaluation methods (4th ed.)*. Sage.
- Pham, H. T., & Dao, Q. H. (2023).** *VR/AR in heritage education*. *Computers & Education*, 197, 104712. <https://doi.org/10.1016/j.compedu.2023.104712>
- Ritchie, J., & Lewis, J. (2014).** *Qualitative research practice (2nd ed.)*. Sage.
- Rogoff, B. (2003).** *The cultural nature of human development*. Oxford University Press.
- Schensul, J. J. (2011).** *Ethnography in education*. Rowman & Littlefield.
- Smith, L. (2006).** *Uses of heritage*. Routledge. <https://doi.org/10.4324/9780203602268>
- Springer. (2023).** *SpringerLink Database Guide*. Springer Nature. <https://link.springer.com>
- Stake, R. (1995).** *The art of case study research*. Sage.
- Strom, M. (2019).** *Learning with heritage: Education for the future*. Elsevier. <https://doi.org/10.1016/B978-0-12-815438-5.00001-8>
- Taylor, C. (1992).** *Multiculturalism and the politics of recognition*. Princeton University Press.
- Thompson, P. (2017).** *The digital museum: Technology and culture*. Cambridge Scholars Publishing.
- Tylor, E. B. (1920).** *Primitive culture*. John Murray.
- UNESCO. (2003).** *Convention for the Safeguarding of the Intangible Cultural Heritage*. UNESCO Publishing. <https://ich.unesco.org/en/convention>
- UNESCO. (2015).** *Rethinking education: Towards a global common good?* UNESCO Publishing. <https://unesdoc.unesco.org/ark:/48223/pf0000232555>
- UNESCO. (2021).** *Digital heritage and innovation*. UNESCO Publishing. <https://unesdoc.unesco.org>
- Vygotsky, L. S. (1978).** *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Wenger, E. (1998).** *Communities of practice: Learning, meaning, and identity*. Cambridge University Press.
- World Bank. (2018).** *Learning to realize education's promise*. World Bank. <https://doi.org/10.1596/978-1-4648-1096-1>
-

**XÂY DỰNG MÔ HÌNH GIÁO DỤC BẢO TỒN
VÀ PHÁT HUY GIÁ TRỊ BẢN SẮC VĂN HÓA TRUYỀN THỐNG
CỦA CÁC DÂN TỘC THIỂU SỐ TẠI CHỖ Ở TỈNH ĐẮK LẮK, VIỆT NAM**

Ngô Quang Sơn^{a*}

Nguyễn Thụy Phương Hiếu^b

Nguyễn Hữu Vinh^c

Lê Minh Hảo^d

Nguyễn Văn Sương^e

Phạm Văn Trường^g

Đỗ Thị Thanh Hương^h

Lê Thị Thanh Lamⁱ

Lê Thị Ly Na^k

Nguyễn Công Quân^l

Phạm Thu Hà^m

Nguyễn Thị Huyền^o

Phạm Thị Vân Anh^p

^aTrường Đại học Trung Vương

Email: ngoquangson2018@gmail.com

ORCID iD: <https://orcid.org/0000-0003-3120-034X>

^bSở Văn hóa, Thể thao và Du lịch tỉnh Đắk Lắk

Email: ngthuyphuonghieu@gmail.com

ORCID iD: <https://orcid.org/0009-0003-2195-8787>

^cChi cục Phát triển Nông thôn tỉnh Đắk Lắk

Email: nguyenuuvinhnt@gmail.com

ORCID iD: <https://orcid.org/0009-0000-0647-7780>

^dSở Văn hóa, Thể thao và Du lịch tỉnh Đắk Lắk

Email: haoqlldaklak@gmail.com

ORCID iD: <https://orcid.org/0009-0009-7442-8062>

^eTrường Chính trị tỉnh Đắk Lắk

Email: vansuongtct782@gmail.com

ORCID iD: <https://orcid.org/0009-0001-6037-7067>

^gSở Giáo dục và Đào tạo tỉnh Đắk Lắk

Email: truongpv958@gmail.com

ORCID iD: <https://orcid.org/0009-0002-4563-5694>

^hKhoa Lý luận Chính trị, Trường Đại học Thương mại

Email: huong.dtt2@tmu.edu.vn

ORCID iD: <https://orcid.org/0009-0004-1708-1393>

ⁱTrường Đại học Đại Nam

Email: leminhdungtran@gmail.com

ORCID iD: <https://orcid.org/0009-0008-1503-6985>

^kSở Giáo dục và Đào tạo Lâm Đồng

Email: lynavn89@gmail.com

ORCID iD: <https://orcid.org/0009-0009-2715-2307>

^lTrường Đại học Trung Vương

Email: ncquan@gmail.com

ORCID iD: <https://orcid.org/0009-0001-0890-2178>

^mTrường Đại học Nguyễn Trãi

Email: hathu30789@gmail.com

ORCID iD: <https://orcid.org/0009-0001-1563-8766>

^oTrường Đại học Trung Vương

Email: Huyennguyenhlu@gmail.com

ORCID iD: <https://orcid.org/0009-0005-6046-7045>

^pTrường Đại học Trung Vương

Email: vananhlvt86@gmail.com

ORCID iD: <https://orcid.org/0009-0009-0982-2434>

Lịch sử bài báo

Ngày nhận bài: 04/9/2025
Ngày phản biện: 12/10/2025
Ngày tác giả sửa: 05/11/2025
Ngày duyệt đăng: 21/11/2025
Ngày phát hành: 30/12/2025

a.l.o.p ROR ID: <https://ror.org/05xzsm645>

DOI: <https://doi.org/10.64223/tvj.e2025.v1.i4.a54>

Tóm tắt:

Trong bối cảnh toàn cầu hóa và chuyển đổi số diễn ra mạnh mẽ, các giá trị văn hóa truyền thống của các dân tộc thiểu số tại chỗ (DTTSTC) ở Việt Nam đang đối mặt với nguy cơ mai một. Đặc biệt tại vùng Tây Nguyên – Trung tâm văn hóa công nghệ và nghệ thuật dân gian – sự thay đổi nhanh về lối sống, ngôn ngữ và phương thức sản xuất đã làm suy giảm đáng kể việc thực hành và truyền thừa các di sản văn hóa phi vật thể. Bài báo này trình bày kết quả nghiên cứu về việc xây dựng mô hình giáo dục bảo tồn và phát huy giá trị bản sắc văn hóa truyền thống của các DTTSTC ở tỉnh Đắk Lắk, dựa trên khung tiếp cận liên ngành giữa giáo dục học, nhân học văn hóa và phát triển cộng đồng.

Nghiên cứu sử dụng phương pháp hỗn hợp (Mixed Methods) kết hợp điều tra xã hội học, phỏng vấn sâu, quan sát tham dự và nghiên cứu hành động cộng đồng tại xã Yang Tao, huyện Lắk – nơi có cộng đồng M'ông và Ê Đê sinh sống. Kết quả cho thấy Mô hình giáo dục bảo tồn gồm bốn hợp phần: (1) Truyền dạy văn hóa trong cộng đồng (2) Lồng ghép văn hóa truyền thống địa phương vào chương trình trường học (3) Tổ chức không gian trải nghiệm di sản và (4) Ứng dụng công nghệ số trong bảo tồn tri thức truyền thống. Mô hình này giúp gia tăng đáng kể nhận thức, kỹ năng thực hành và tinh thần tự hào văn hóa của thanh thiếu niên địa phương.

Kết quả nghiên cứu đã khẳng định vai trò trung tâm của cộng đồng và nghệ nhân trong giáo dục bảo tồn văn hóa, đồng thời gợi mở hướng tiếp cận bền vững cho các địa phương khác ở Việt Nam.

Từ khóa: Giáo dục văn hóa; Bảo tồn di sản; Dân tộc thiểu số tại chỗ; Mô hình cộng đồng; Đắk Lắk, Việt Nam.