



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

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## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2017  
FOR A POSSIBLE INSCRIPTION IN 2018**

*Instructions for completing the nomination form are available at:  
<http://www.unesco.org/culture/ich/en/forms>*

*Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.*

*States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.*

### A. State(s) Party(ies)

*For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.*

Socialist Republic of Việt Nam

### B. Name of the element

#### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Practices of Then by Tày, Nùng and Thái ethnic groups in Việt Nam

#### B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

Thực hành Then của người Tày, Nùng, Thái ở Việt Nam

### B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.

No alternate names for the element

### C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

According to the inventory results on *Then* in 11 provinces of Việt Nam, there are 817 *Then* Masters (213 male and 604 female), including 439 Tày people, 328 Nùng people, 23 Thái people and 27 people of other groups (Kinh, Cao Lan, Dao and Hoa). Some elderly folk artists are Mr. Nguyễn Văn Thi (1939, Tày people, Bắc Kạn), Mr. Nguyễn Nông Châu (1925, Tày people, Cao Bằng), Ms. Đèo Thị Tũn (1924, Thái people, Lai Châu), Ms. Mỗ Thị Kị (1922, Nùng people, Lạng Sơn)...

Families and family lines practising *Then* are those of Mr. Nông Ích Nho (Cao Bằng), Mr. Đỗ Trung Huyền (Hà Giang), Ms. Mông Thị Sấm (Lạng Sơn), Mr. Hà Ngọc Cao (Tuyên Quang)...; clubs and groups practising *Then singing - Tính lute* include Tỉnh Húc (Quảng Ninh), Chợ Đồn (Bắc Kạn), Bảo Lạc (Cao Bằng), Vị Xuyên (Hà Giang), Cầu Pung (Lạng Sơn)...

### D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Practices of *Then* by Tày, Nùng and Thái ethnic groups in Việt Nam is being concentrated mainly in the northeast region (Bắc Giang, Bắc Kạn, Cao Bằng, Hà Giang, Lạng Sơn, Quảng Ninh, Thái Nguyên and Tuyên Quang), the northwest region (Điện Biên, Lai Châu and Lào Cai) and some other localities of Việt Nam.

Big centres practising *Then* like Bắc Kạn, Cao Bằng, Lai Châu and Lạng Sơn provinces have great influence on other localities. Tày, Nùng and Thái peoples still believe, appreciate and use *Then* ceremonies. They sing *Then* melodies with their favourite ancient or new lyrics.

The similar forms of *Then* existing in several countries are Li-ke Jaad Tai of the Tai Yai people in Myanmar and Mag-igal in Malaysia. Zhuang people in Guangxi province, China also have the worships for curing illnesses and praying for peaceful life like *Then*.

### E. Contact person for correspondence

#### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr.

Family name: Nguyễn

Given name: Thế Hùng

Institution/position: Director General of Department of Cultural Heritage,  
Ministry of Culture, Sports and Tourism, Việt Nam

Address: 51 Ngô Quyền street, Hoàn Kiếm district, Hà Nội, Việt Nam

Telephone number: 84.4.39436131; Mobile: 84.913510142

E-mail address: nthung@dsvh.gov.vn

Other relevant information: Additionally, please contact

+ Mr. Phạm Vinh Quang, Secretary General of Việt Nam National Commission for UNESCO; Address: 8 Khúc Hạo street, Ba Đình district, Hà Nội, Việt Nam; Tel: 84.4.37992286, Mobile: 84.904158799; Email: [phamvinhquang@mofa.gov.vn](mailto:phamvinhquang@mofa.gov.vn)

+ Mr. Nguyễn Bình Định, Director of the Vietnamese Institute for Musicology - Viet Nam National Academy of Music (Ministry of Culture, Sports and Tourism); Address: CC 2, Mễ Trì street, Mỹ Đình New Urban Complex, Nam Từ Liêm district, Hà Nội, Việt Nam; Tel: 84.4.37875733; Mobile: 84.904391748; Email: [cladinh@gmail.com](mailto:cladinh@gmail.com)

+ Ms. Nguyễn Thị Thu Trang, Head of Intangible Cultural Heritage Management Division, Department of Cultural Heritage. Address: 51 Ngô Quyền street, Hoàn Kiếm district, Hà Nội, Việt Nam; Tel: 84.4.39438025; Mobile: 84.904346000; Email: [trangnguyen@dsvh.gov.vn](mailto:trangnguyen@dsvh.gov.vn)

Authorised bodies involved:

- Ministry of Culture, Sports and Tourism of Việt Nam. Address: 51 Ngô Quyền street, Hoàn Kiếm district, Hà Nội, Việt Nam; Tel: 84.4.39438231

- Việt Nam National Commission for UNESCO. Address: 8 Khúc Hạo street, Ba Đình district, Hà Nội, Việt Nam; Tel: 84.4.3.9438025; Email: [dsvhvn@dsvh.gov.vn](mailto:dsvhvn@dsvh.gov.vn).

- Department of Cultural Heritage. Address: 51 Ngô Quyền street, Hoàn Kiếm district, Hà Nội, Việt Nam; Tel: 84.4.3.9438025; Email: [dsvhvn@dsvh.gov.vn](mailto:dsvhvn@dsvh.gov.vn)

- Vietnamese Institute for Musicology. Address: CC 2, Mễ Trì street, Mỹ Đình New Urban Complex, Nam Từ Liêm district, Hà Nội, Việt Nam; Tel: 84.4.37854880; Email: [vim@vienamnhac.vn](mailto:vim@vienamnhac.vn).

## E.2. Other contact persons (for multi-national files only)

*Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.*

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## 1. Identification and definition of the element

For Criterion R.1, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community,
- b. the characteristics of the bearers and practitioners of the element,
- c. any specific roles, including gender or categories of persons with special responsibilities towards the element,
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

*Then* is a cultural activity associated with spiritual rituals which is practised to worship gods to pray for peace, relief of bad luck, blessings, happy new year and illness treatment. It is also practised in the ceremonies such as praying for good crops, entering into the new house, going to the field, conferring new, upgrading career certificates for *Then* Masters (*cấp sắc*).

Depending on the purposes of worshipping, *Then* Masters will arrange the worshipping trays to pray different Gods, among whom Ngọc Hoàng (the Jade Emperor) is the highest God. *Then* Masters should have a summoning tablet, a seal, a demon - expelling sword, a yin and yang rod, a bell, a fan and use offering items such as pork, chicken, glutinous rice, wine, rice, fruits and votive papers to perform the outdoor and indoor *Then* ceremonies at the house of the



person asking for worship or the Masters' house.

On the practice, *Then* Master in his ceremonial dress is conducting worships by singing while plucking the *tính tấu* lute (two or three string lute), shaking the *chùm xóc nhạc* (bell rattles/hand-held cymbals) and waving a paper fan. Sometimes, there is a female dancing group to accompany.

*Then* ceremonies of Tày, Nùng and Thái groups describe a journey in which *Then* Master leads the ghost soldiers from the Earth realm to the Heaven realm to offer worshipping items and show their requests to gods. The differences are languages and performing styles among ethnic groups.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

The bearers and practitioners of *Then* heritage are male and female *Then* Masters. They are supposed to be chosen by the God and their fates are forced to become *Then* Masters. They play an important role in teaching and conducting *Then* ceremonies. For example, female *Then* Master Chu Thị Hồng Vân (Nùng people, Bắc Giang province) conducts about 200 *Then* ceremonies every year and has transmitted the career to two people. Male *Then* Master Bế Sơn Trung (Tày people, Cao Bằng province) implements over 200 *Then* ceremonies each year and has transmitted the career to three people. There are families and family lines having many people or many generations practising *Then*. They are Lê family line (Tày people, Cao Bằng province) with seven generations practising *Then*; Hà family line (Tày people, Tuyên Quang province) with five generations in practising *Then*, family of Mr. Lưu Đình Bạo (Tày people, Bắc Kạn province) with three people in practising *Then*; family of Mrs. Nông Thị Lìm (Nùng people, Lạng Sơn province) having two people practising *Then*; family of Mr. Vàng A Thức (Thái people, Điện Biên province) having three people practising *Then*; Mr. Chu Hồng Phương (Tày people, Lào Cai province) conducts over 200 *Then* ceremonies every year domestically and abroad. Each male or female *Then* Master usually hosts a group of people who are expert in practising *Then* and ready to transmit *Then*.

(iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

*Then* Masters must be knowledgeable about the customs of their own. They have good memory and can be able to sing and play the *tính* lute as well as use the bell rattles skilfully to describe a journey of *Then* team attractively. *Then* Masters directly transmit the knowledge and skills of *Then* to disciples, worshipping assistant and instruct them to practise *Then* right at the ceremonies in the following forms:

- Oral transmission of praying repertoires; teaching how to play the *tính* lute, *xóc nhạc*, transfer of *Then* repertoires; and implement the rituals and procedures of *Then* rituals to disciples. Disciples must learn by heart the repertoires for worshipping, master in playing the instruments and belt and skilfully use stamp, summoning tablet, sword, fan and yin and yang items in the ceremony.

- Instructions for the services of followers in the ceremony (burn the incense, pour wine and bring offerings).

- Instructions for believers and villagers to prepare the offerings and decorate the *Then* - practising places.

Male *Then* Masters teach male - practising style and female *Then* Masters teach female style for both female and male disciples. Apart from acquiring and practising *Then* at the ceremony, the disciples come to *Then* Master house to learn more skills of playing the instruments, singing, regulations on rituals' procedures, studying themselves the customs and traditions related to their communities.

(iv) What social functions and cultural meanings does the element have today for its community?

Not fewer than 150 or more than 250 words

*Then* ceremony express aspirations for daily life of the individuals and communities; helping them overcome difficulties and problems. *Then* practice makes contribution to moral education, humane lifestyle and preservation of the good customs and cultural traditions of the Tày, Nùng and Thái, for example respect for the nature (advice not to kill wild animals, destroy plants and trees), live honestly, love and help others, show gratitude to parents, ancestors and work hard. The implementation of *Then* rituals is to maintain, practice, transmit and inherit the values of the element naturally and continuously of the community.

In the last few decades, apart from ancient *Then* (ceremonial *Then*), there exists a new form called *Then* singing and *tính* lute performance on the stage, which makes *Then* melodies widely popularized, enriching the artistic performing activities.

*Then* ceremonies contribute to safeguarding the environment and can be effective as a treatment therapy. This also expresses collective responsibility through the preparation, contribution of offerings and support to *Then* Masters to practice the rituals to create the community cohesion.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

*Then* practice is not in conflict with beliefs of other communities. There is no contradiction among *Then* Masters and *Then* communities in terms of differences in perception and methods of conducting the ceremonies. *Then* absorbs many elements of Taoism in their religious practice. If any individual and community in any locality wishes to practise *Then* rituals, the *Then* Masters and communities are willing to create opportunities for them to take part in.

Tày, Nùng and Thái ethnic groups respect each other's cultural features in practising *Then* to ensure both cultural diversity and unity in safeguarding and promoting the values of *Then* heritage.

*Then* activities not only safeguard traditional culture but also vitalize *Then* heritage, making continuous contributions to the wellness of the life and sustainable development.

*Then* practices are compatible with existing international human rights instruments, ensuring equality, mutual respect among *Then* practitioner communities of the Tày, Nùng and Thái as well as other religious communities in practising the beliefs and culture.

## **2. Contribution to ensuring visibility and awareness and to encouraging dialogue**

*For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.*

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

*Not fewer than 100 or more than 150 words*

The inscription of Practices of *Then* by Tày, Nùng and Thái ethnic groups in Việt Nam on the Representative List will:

- Encourage the community to fully recognize role and value of *Then*.
- Enhance the pride and responsibility to safeguard and promote the cultural tradition.
- Help policy makers and managers understand the values of the intangible cultural heritage of ethnic groups and promulgate appropriate policies.
- Attract the attention of young people for heritage, their awareness for respecting and preserving the ethnic cultural identities.
- Be an opportunity for the world to know and many foreigners to easily approach, join hands in preserving *Then* heritage, making contributions to diversifying activities to protect the intangible cultural heritage of humanity.

(ii) How can inscription encourage dialogue among communities, groups and individuals?

Not fewer than 100 or more than 150 words

The inscription of Practices of Then by Tày, Nùng and Thái ethnic groups in Việt Nam on the Representative List will:

- Encourage the exchanges and dialogues related to the practice of *Then* styles among Tày, Nùng, Thái ethnic groups, different regions and localities as well as *Then* Masters and *Then* practice groups, creating the motivation for the creativity, practice and transmission of the heritage, help the element to be preserved and promoted sustainably;
- Create more chances for *Then* Masters to gather more disciples and believers to conduct the ceremony, strengthening their exchanges about difficulties and experiences in practising and transmitting *Then* to safeguard the heritage; help *Then* Masters to have more contacts and conduct their ceremonies in many regions in the country.

(iii) How can inscription promote respect for cultural diversity and human creativity?

Not fewer than 100 or more than 150 words

*Then* is the synthesis of cultural and belief elements expressed in the language of arts of the three ethnic groups of Tày, Nùng and Thái. *Then* practice expresses the harmony and links between their local beliefs and Taoism.

The creativity in *Then* is reflected in costumes, props and the diversity of the practice of *Then* Masters. The inscription of *Then* shows the recognition for creative values in the forms of expression and practices of religious culture of the Tày, Nùng and Thái in Việt Nam, expressing the respect of the international community for the acquisition, exchange and harmonization of culture in *Then* - a common cultural phenomenon of the three ethnic groups.

### 3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

#### 3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

The people who maintain the practice of *Then* are *Then* Masters and *Then* communities.

*Then* Masters are willing and dedicated to practise *Then* rituals when they receive the invitation of any individual, family or organization, regardless of profit purposes. Simultaneously they are willing to instruct and teach members of the family and family lines as well as anyone who wants to practise *Then*.

*Then* Master plays a key role in transmitting songs and rituals in *Then* ceremonies to clubs of *Then* singing - *Tính lute* in the locality. The provinces where *Then* heritage is being practised create good conditions and encourage the establishment of ever - increasing clubs of *Then* singing and *Tính lute* and *Then* and folksong preserving associations. The State periodically and rotationally organizes *Then* singing and *Tính lute* festivals in localities where the element is

being practised. The festival is held every one or two years at the provincial level and every two or three years at the national level.

Arts and culture colleges and ethnic boarding high schools in the provinces where the element is being practised have introduced *Then* singing and *Tính* lute as a subject in the music curriculum. These schools have invited folk artists to teach this subject for students.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *How have the States Parties concerned safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?*

*Not fewer than 150 or more than 250 words*

Since 1961, Vietnamese Institute for Musicology has recorded *Then* audio and video. Eleven scientific seminars, five national workshops and one international conference was held in Hà Nội and other provinces where *Then* heritage is being practised.

From 2002 to 2016, Association of Vietnamese Folklorists awarded the title of "Folk Artist" to ten *Then* Masters (five male and five female), of whom three are Nùng people and seven are Tày people.

In 2015, the President awarded the title "Folk Artist of Merits" for 26 *Then* folk artists in ten provinces.

Between 2005 and 2015, five national festivals of *Then singing - Tính lute* were held alternately in five northern mountainous provinces.

Provinces where the element is being practised carried out the inventories for *Then* heritage every year; the Minister of the Ministry of Culture, Sports and Tourism had decision to place the *Then* heritage of 10 provinces (Bắc Giang, Bắc Kạn, Cao Bằng, Hà Giang, Lạng Sơn, Quảng Ninh, Thái Nguyên, Tuyên Quang, Điện Biên, Lào Cai) in the National List of Intangible Cultural Heritage (from 2012 to 2016)

For many objective reasons, the learning of *Then* receives very few attention of the youth. Even descendants of the families and family lines practising *Then* do not want to succeed the career.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

The State promulgates guidelines, policies and laws of safeguarding and promoting the values of the heritage; creates conditions and encourages activities of research, collection, transmission and introduction of *Then* of Tày, Nùng and Thái people to preserve and promote its values; applies necessary measures to prevent the risk of deviant, deterioration or loss of *Then* heritage;

The Prime Minister approves the plans for safeguarding and promoting the values of the element proposed by competent authorities; directs concerned ministries, sectors and localities to implement the National Action Program for protecting and promoting the values of the heritage.

Up to now, to further safeguard and promote the values of the heritage, provinces where the element is being practised regularly maintain and promote the following activities:

- Implement inventory, identify and documentarize and update inventory results every year;
- Collect, record audio and video *Then* materials performed by elderly *Then* Masters to preserve and store the traditional *Then* sources.
- Collect, translate and publish *Then* publications.
- Collect the artifacts, costumes and musical instruments of famous folk artists kept at *Then* families and family lines.
- Encourage and create opportunities to establish more clubs of *Then* singing and *Tính* lute in localities to introduce the element to the public, especially the youth of the Tày, Nùng and Thái ethnic groups.
- Financially support and encourage *Then* folk artists to find disciples to transmit the career to them and teach *Then* singing for clubs of *Then* singing and *Tính* lute.
- Incorporate *Then* singing - *Tính* lute to teaching curriculums at schools and art and culture colleges in the provinces where the elements is being practised;
- Work with media agencies to set up specific programs to introduce *Then* to the public;
- Organize festivals of *Then* singing - *Tính* lute every one or two years at the provincial level and every two or three years at the national level.
- Hold reviews for awarding the title "People's Folk Artist" and "Folk Artist of Merits" to *Then* folk artists, who have made outstanding contributions to the safeguard and promotion of the values



of *Then* heritage.

The plan for safeguarding and promoting the values of *Then* heritage is set up and implemented every five years. In the short term, the 2017-2022 plan includes the following activities:

**Between 2017 and 2018:**

- Continue to research and collect materials of *Then* ceremonies in different localities;
- Design materials for teaching *Then* singing and *Tính* lute; conduct pilot teaching at schools and training institutions for culture and arts in the provinces where the element is being practised.
- Create favourable conditions, support documents and finance for the practice and transmission of the folk artists; and motivate and encourage the youth to study.
- Mobilise individuals and social organisations to support equipments and finance for the activities of clubs and groups of *Then singing - Tính lute*.
- Hold reviews for awarding the title "Folk Artist of Merits (session 2), and "People's Folk Artist" for *Then* folk artists (session 1)

**Between 2019 and 2020:**

- Expand and improve the efficiency of activities of clubs and associations of *Then singing - Tính lute* in the provinces to attract the youth and *Then* lovers;
- Produce publications (books and audio - visual materials) for the purposes of promoting, studying and teaching the element.

**Between 2021 and 2022:**

- Diversify the forms of exchange and communications among folk artists, clubs, groups of *Then* singing and *Tính* lute about the practising styles and skills .
- Complete the teaching programs and materials of *Then* singing and *Tính* lute at schools and culture and arts training institutions in the provinces where the element is being practised.
- Help tourists to experience visits and studies related to *Then* rituals and enjoy *Then* melodies.
- Award the title "Folk Artist of Merits" (session 3) and "People's Folk Artist" (session 2).

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

The Ministry of Culture, Sports and Tourism will promulgate specific policies and regulations on the safeguarding and promoting the values of the heritage; assign agencies under the Ministry of Culture, Sports and Tourism to cooperate with the Departments of Culture, Sports and Tourism/Departments of Culture and Sports in eleven provinces to conduct the inventory training and the inventories yearly; identify and documentarize the heritage, revitalize deteriorated components and related folk knowledge; periodically organize national festivals of *Then* singing and *Tính* lute; carry out international cooperation activities in safeguarding and promoting the values of the element; direct the eleven provinces where the element is being practised to build the plans for safeguarding and promoting *Then* heritage, and also allocate funding and human resources.

Local authorities will provide annual financial support for the activities of safeguarding and promoting the values of the element, including the inventory implementation, documentation, transmission in the community and the element revitalization; organization of provincial level festivals, education program building, introduction and promotion of the element; support for the

well-being of *Then* folk artists; the activities of the clubs and groups of *Then singing - Tinh lute*;  
The social organizations (Association of Vietnamese Cultural Heritage, Association of Vietnamese Folklorists in provinces) also participate in safeguarding *Then*.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

*Not fewer than 150 or more than 250 words*

The proposed safeguarding measures have been planned in co-operation with members of the community and artists (both groups and individuals) through interviews, surveys and fieldwork in localities, as well as in meetings and conferences on *Then*; folk artists and members of the community will continue to be active in contributing and proposing ideas for programs, plans and safeguarding projects on *Then* heritage given by the government and professional agencies.

The community consented and supported measures for safeguarding and promoting the element implemented by relevant authorities and actively participated in activities organised by the governments and social organizations to disseminate the values of the heritage.

Many folk artists, clubs, groups of singing *Then* and *Tinh lute* and the community actively cooperate and provide materials for inventories, documentation and preparing the nomination file on *Then* heritage. Male and female *Then* Masters are willing to teach *Then* for disciples and hope that there will be people who follow *Then*; exchange and share their *Then* experience and skills with each other, which helps to maintain the traditions of *Then*.

### 3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: **Department of Culture, Sports and Tourism, Tuyên Quang**

Name and title of the contact person: Mr. Nguyễn Vũ Phan - Acting Director of Department of Culture, Sports and Tourism of Tuyên Quang province

Address: 157, 17/8 street, Minh Xuân ward, Tuyên Quang city, Tuyên Quang province

Telephone number: 84.273 815311

Mobile: 84. 913521443

E-mail address: [phanvanhoatq@gmail.com](mailto:phanvanhoatq@gmail.com)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Cao Bằng**

Name and title of the contact person: Mr. Sầm Việt An - Director of Department of Culture, Sports and Tourism of Cao Bằng province

Address: 5, Nguyễn Du street, Hợp Giang ward, Cao Bằng city, Cao Bằng province

Telephone number: 84. 263853788

Mobile: 84. 912292390

E-mail address: [samvietan@gmail.com](mailto:samvietan@gmail.com)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Lạng Sơn**

Name and title of the contact person: Mr. Nguyễn Phúc Hà - Director of Department of Culture, Sports and Tourism of Lạng Sơn province

Address: 320, Bà Triệu street, Vĩnh Trại ward, Lạng Sơn city, Lạng Sơn province

Telephone number: 84. 253810147

Mobile: 84. 912 111 596

E-mail address: [nguyenphuchasvhs@gmail.com](mailto:nguyenphuchasvhs@gmail.com)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Điện Biên**

Name and title of the contact person: Mr. Phạm Việt Dũng - Director of Department of Culture, Sports and Tourism of Điện Biên province

Address: Group 4, Mường Thanh ward, Điện Biên Phủ city, Điện Biên province.

Telephone number: 84. 230 3825558

Mobile: 84. 912027080

E-mail address: [vietsungvtd.db@gmail.com](mailto:vietsungvtd.db@gmail.com)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Bắc Giang**

Name and title of the contact person: **Mr. Trần Minh Hà - Director of Department of Culture, Sports and Tourism of Bắc Giang province**

Address: **74, Nguyễn Thị Lưu street, Ngô Quyền ward, Bắc Giang city, Bắc Giang province**

Telephone number: **84. 240 3556007** Mobile: **84. 984 778 585**

E-mail address: [hatm\\_svhttdl@bacgiang.gov.vn](mailto:hatm_svhttdl@bacgiang.gov.vn)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Lai Châu**

Name and title of the contact person: **Mr. Sùng A Hồ - Director of Department of Culture, Sports and Tourism of Lai Châu province**

Address: **Floor 5,6, D building, Provincial Administrative and Political Center, Tân Phong ward, Lai Châu town, Lai Châu province**

Telephone number: **84. 2313 876 502** Mobile: **84. 973 961 888**

E-mail address: [sungaho1976lc@gmail.com](mailto:sungaho1976lc@gmail.com)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Lào Cai**

Name and title of the contact person: **Mr. Hà Văn Thắng - Director of Department of Culture, Sports and Tourism of Lào Cai province**

Address: **Bloc IV, 30/4 street, Bắc Lệnh ward, Lào Cai city, Lào Cai province**

Telephone number: **84. 203 844 728** Mb: **84. 913 287 015**

E-mail address: [hvthang-svhttdl@laocai.gov.vn](mailto:hvthang-svhttdl@laocai.gov.vn)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Hà Giang**

Name and title of the contact person: **Ms. Triệu Thị Tinh - Acting Director of Department of Culture, Sports and Tourism of Hà Giang province**

Address: **2, Bạch Đằng street, Nguyễn Trãi ward, Hà Giang city, Hà Giang province**

Telephone number: **84. 2193 686 174** Mobile: **84. 904 328 823**

E-mail address: [ttinh@hagiang.gov.vn](mailto:ttinh@hagiang.gov.vn)

Other relevant information:

Name of the body: **Department of Culture, Sports and Tourism, Bắc Kạn**

Name and title of the contact person: **Mr. Hà Văn Trường - Director of Department of Culture, Sports and Tourism of Bắc Kạn province**

Address: Group 5, Đức Xuân ward, Bắc Kạn city, Bắc Kạn province

Telephone number: 84. 2813875369      Mobile: 84. 912 274 824

E-mail address: [htruongbk@gmail.com](mailto:htruongbk@gmail.com)

Other relevant information: **Department of Culture and Sports, Quảng Ninh**

**Mr. Đỗ Khánh Tùng - Vice Director of Department of Culture and Sports of Quảng Ninh province**

Address: Floor 14, Inter-office headquarter, 2, Hồng Hà ward, Hạ Long city, Quảng Ninh province

Telephone number: 84. 33 3628 749      Mobile: 84. 913325884

E-mail: [dokhanhtungsvhttdl@gmail.com](mailto:dokhanhtungsvhttdl@gmail.com)

**Department of Culture, Sports and Tourism, Thái Nguyên**

Name of the contact person: **Mr. Phạm Thái Hanh - Director of Department of Culture, Sports and Tourism of Thái Nguyên province**

Address: 19, Nha Trang street, Trưng Vương ward, Thái Nguyên city, Thái Nguyên province.

Telephone number: 84. 280 385 1726      Mobile: 84. 903 477 758

E-mail: [phamthaihanh@gmail.com](mailto:phamthaihanh@gmail.com)

#### **4. Community participation and consent in the nomination process**

*For Criterion R.4, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

##### **4.a. Participation of communities, groups and individuals concerned in the nomination process**

*Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of all parties concerned, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

On November 5<sup>th</sup>, 2012, the Office of Government of the Socialist Republic of Việt Nam issued Document No. 8868/VPCP-KGVX on the approval of the list of intangible cultural heritages which will be filed and submitted to UNESCO, including Then heritage of Tày, Nùng, and Thái ethnic groups.

On April 21<sup>st</sup>, 2015, the Ministry of Culture, Sports and Tourism of Việt Nam issued Notice No. 1540/TB-BVHTTDL assigning Tuyên Quang province to cooperate with Vietnamese Institute for Musicology to study, prepare and submit UNESCO the nomination file of Then heritage of Tày, Nùng and Thái ethnic groups.

Between 2015 and 2016, Vietnamese Institute for Musicology cooperated with the Departments of Culture, Sports and Tourism/ Departments of Culture and Sports in eleven provinces to organize 11 seminars, conferences, workshops and meetings on *Then* to get the support and the consent of the communities in preparing the nomination file of Practices of Then by Tày, Nùng and Thái ethnic groups in Việt Nam to submit to UNESCO for inscription into the Representative List of Intangible Cultural Heritage of Humanity.

From 2011 to 2015, the Ministry of Culture, Sports and Tourism of Việt Nam organized three national festivals of *Then* singing and *Tính* lute in Bắc Kạn, Lạng Sơn and Tuyên Quang to make contribution to promoting and supporting the preparation of the nomination file.

*Then* Masters including Mr. Bé Sơn Trung (Cao Bằng), Mr. Hà Ngọc Cao (Tuyên Quang), Mr. Lưu Đình Bạo (Bắc Kạn), Mr. Vàng A Thức (Điện Biên), Ms. Nông Thị Lìm (Lạng Sơn), Ms. Chu Thị Hồng Vân (Bắc Giang) and Ms. Hà Thị Phương (Quảng Ninh) enthusiastically provided materials and professional knowledge related to practising *Then* of themselves, their families and family lines. Also, they enthusiastically implemented *Then* rituals for audio and video recordings to support the preparation of technology products for the file and archives.

The clubs of *Then* singing - *Tính* lute in localities include Tân An (Tuyên Quang), Yên Lạc (Bắc Kạn), Tĩnh Húc (Quảng Ninh), Phúc Chu (Thái Nguyên)..., the clubs for preservation of folk songs of ethnic groups in Cao Bằng, Lạng Sơn provinces provide information related to activities and results of *Then* singing - *Tính* lute in cultural life of the community. The clubs have performed many songs and dances transmitted by *Then* Masters for audio and video recordings for researching and archiving documents.

The managers, domestic and foreign collectors and researchers have enthusiastically contributed materials and comments for the nomination file. They are Mr. Vi Hồng Nhân (Lạng Sơn), Mr. Mã Thế Vinh (Lạng Sơn), Mr. Nông Viết Toại (Bắc Kạn), Mr. Ma Văn Đức (Tuyên Quang), Mr. Lương Long Vân (Tuyên Quang), Mr. Tống Đại Hồng (Tuyên Quang), Ms. Triệu Thị Mai (Cao Bằng), Mr. Hoàng Triều Ân (Cao Bằng), Mr. Lương Bền (Thái Nguyên), Dr. Nguyễn Thị Yên (Ms.), Prof. Doctor of Science Tô Ngọc Thanh (Mr.), Prof. Dr. M.A. Md Nor (Malaysia) (Mr.), Prof. Dr. Bussakorn Binson (Thailand) (Ms.) and Prof. Dr. Barley Norton (UK) (Mr.).



#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

Community's voluntary and consensus for this nomination is demonstrated in 141 signed commitment documents for safeguarding and promoting the values of *Then* heritage, which are selected to attach to the file. These include 55 commitment documents submitted by *Then* Masters (29 males and 26 females), 25 commitment documents from clubs and groups of *Then* singing and *Tính* lute with 307 member signatures (124 males and 183 females); 16 commitment documents from families practising *Then* with 68 signatures (37 males and 31 females) and 45 commitment documents of various individuals of the communities practising *Then*.

About more than 2,500 gigabytes of document in the form of photo, audio and video recordings, including opinions of community about desires and consents of preparing the nomination file as well as commitments to preserve the heritage have been kept at the Vietnamese Institute for Musicology.

#### **4.c. Respect for customary practices governing access to the element**

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words*

*Not fewer than 50 or more than 250 words*

There are no customary practices that govern or restrict the approach of the public to *Then*. *Then* is an activity for all people of all ages, genders, social classes, ethnic groups, regardless of cultural differences among communities.

#### 4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. E-mail
- f. Other relevant information

Name of the entity: **Association of Vietnamese Cultural Heritage**

Name and title of the contact person: **Prof. Doctor of Science Lưu Trần Tiêu**

Chairman of the Association of Vietnamese Cultural Heritage

Address: 19 Ngọc Hà street, Ba Đình district, Hà Nội, Việt Nam

Telephone number: 84.4.3734 3592

E-mail: [hoidisanvn@gmail.com](mailto:hoidisanvn@gmail.com)/[thegioidisan@gmail.com](mailto:thegioidisan@gmail.com)

Name of the entity: **Association of Vietnamese Folklorists - AVF**

Name and title of the contact person: **Prof. Doctor of Science Tô Ngọc Thanh**

Chairman of Association of Vietnamese Folklorists

Address: 66 Nguyễn Văn Huyền street, Cầu Giấy district, Hà Nội, Việt Nam

Tel: 84.4. 3869 3280 - 84.4. 3869 3280/38682608; Fax: 84.4. 3868 2607;

Email: [hoivndgvn@gmail.com](mailto:hoivndgvn@gmail.com)

## 5. Inclusion of the element in an inventory

*For Criterion R.5, the States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.*

*The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element on an inventory-in-progress.*

*Provide the following information:*

*(i) Name of the inventory(ies) in which the element is included:*

*Then* heritage of provinces has been gradually included on the National List of Intangible Cultural Heritage since 2012 (<http://dsvhpvt.dsvh.gov.vn/HeritageNational.aspx>). The inventory data of *Then* heritage of Tày, Nùng and Thái ethnic groups (in the territories of 11 provinces involved in preparing the nomination file) has been uploaded in the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage - the Ministry of Culture, Sports and Tourism of Việt Nam (<http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>).

*(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:*

Cục Di sản văn hóa - Bộ Văn hóa, Thể thao và Du lịch

The Department of Cultural Heritage - The Ministry of Culture, Sports and Tourism of Việt Nam

*(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).*

Annually, the Departments of Culture, Sports and Tourism/ Departments of Culture and Sports in provinces where the element is being practised are responsible for cooperating with communities to implement inventories, update information about the element and report the inventory results to the Department of Cultural Heritage - the Ministry of Culture, Sports and Tourism of Việt Nam and the Vietnamese Institute for Musicology. This information is updated in the Intangible Cultural Heritage Management Information System managed by the Department of Cultural Heritage of Việt Nam.

*(iv) Reference number(s) and name(s) of the element in relevant inventory(ies):*

The List of inventories in the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage of Việt Nam contains the inventory data of *Then* of the Tày, Nùng and Thái in provinces of Lào Cai, Quảng Ninh, Tuyên Quang from 2012; Cao Bằng from 2013; Bắc Kạn, Điện Biên, Hà Giang, Bắc Giang, Lạng Sơn and Thái Nguyên from 2015. The data reflect the well-being and practice of the element of folk artists; the change in the number of the groups practising the element (families, clubs...); the current operation and practice of the element (the number of performing and teaching activities... related to the element that is held within the year); the collection and archive of the materials on the element (text, picture and object); signs and phenomena showing the deterioration and harmful risks to the heritage; identifying the causes of risk; proposing appropriate measures to safeguard and promote the values of the heritage.

This heritage is listed in the National List of Việt Nam Intangible Cultural Heritage with numbers and names as follow:

- *Then* ritual of Tày people in Lào Cai province, Quảng Ninh province, Tuyên Quang province

(No. 30 in Decision No. 5079/QĐ-BVHTTDL);

- *Then* ritual of Tày people in Cao Bằng (No. 05 in Decision No. 2684/QĐ-BVHTTDL);
- *Then* Cáp sắc ritual of Tày people in Bắc Kạn (No. 05 in Decision No. 1877/QĐ-BVHTTDL);
- *Kin Pang Then* ritual of Thái people in Điện Biên (No. 07 in Decision No. 1877/QĐ-BVHTTDL);
- *Then* ritual of Tày people in Hà Giang (No. 12 in Decision No. 1877/QĐ-BVHTTDL);
- *Then* ritual of Tày, Nùng people in Bắc Giang (No. 02 in Decision No. 3465/QĐ-BVHTTDL);
- *Then* ritual of Tày, Nùng people in Lạng Sơn (No. 03 in Decision No. 3465/QĐ-BVHTTDL);
- *Then* ritual of Tày people in Thái Nguyên (No. 04 in Decision No. 3465/QĐ-BVHTTDL).

(v) *Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

The inventory results on the *Then* heritage of Tày, Nùng and Thái ethnic groups in eleven provinces taking part in preparing the nomination file have been in turn put into the National List of Intangible Cultural Heritages since 2012 and most recently updated on the 30th of March 2016.

(vi) *Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of gender of participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

The Department of Cultural Heritage and the Vietnamese Institute for Musicology support and instruct the Departments of Culture, Sports and Tourism/Department of Culture and Sports of the provinces where the element is being practised to develop the plans, establish the Inventory Board and cooperate with cultural staffs of districts, folk artists, communities and Association of Vietnamese cultural heritage and Vietnamese Folklorist and Literature and Arts to implement inventories, collect information on the element through survey, investigation and direct interview (audio – video recordings and questionnaire) on male and female *Then* Masters, families, groups, clubs and communities bearing and practising the element (of whom women account for about 2/3)

The Inventory Board collects Inventory Sheets and report to the Department of Culture Heritage and the Vietnamese Institute for Musicology periodically (before the 31<sup>st</sup> of October annually).

(vii) *Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.*

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. 4 hyperlinks in total to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.*
- b. *If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.*

*Indicate the materials provided and – if applicable – the relevant hyperlinks:*

The inventory list is available online. For information and data of the inventory of the *Then* heritage of Tày, Nùng and Thái ethnic groups in Viet Nam, please access to:

<http://dsvhpvt.dsvh.gov.vn/HeritageNational.aspx>

and at:

<http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>

The List of inventories in text and inventory report are attached to the nomination file

## 6. Documentation

### 6.a. Appended documentation (mandatory)

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of community concerned is other than English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- 10 recent photographs in high definition
- grant(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- grant(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

1. Nhân, Vi Hồng (1993), *Khảm hải - vượt biển* [Crossing the sea], Ethnic Culture Publishing House.
2. Cư, Hoàng Tuấn (1994), *Then Bách điều* [Then story about hundreds of bird species], Ethnic Culture Publishing House.
3. Pào, Lục Văn (1996), *Bộ Then tứ bách* [Then story about four hundreds species: birds, flowers, cereals, animals], Ethnic Culture Publishing House.
4. Chung, Hoàn Đức (1999), *Lầu Then bióc mạ của người Tày huyện Vị Xuyên tỉnh Hà Giang* [Then flower-blossoming ceremony of the Tày in Vị Xuyên district, Hà Giang province], Ethnic Culture Publishing House.
5. Ân, Hoàng Triều (2000), *Then Tày những khúc hát* [Then of the Tày and songs], Ethnic Culture Publishing House.
6. Mai, Triệu Thị (2001), *Lễ cầu tự của người Tày Cao Bằng* [Praying for having a child ceremony of the Tày in Cao Bằng province], Culture and Information Publishing House.
7. Ninh, Nông Thị (2004), *Nét chung và riêng của âm nhạc trong diễn xướng Then Tày, Nùng* [Common and Specific features of music in Then performing of Tày and Nùng ethnic communities]. Ethnic Culture Publishing House.



8. Hiền, Nguyễn Thanh (2008), *Then Bắc cầu xin hoa* [Then pray-for-a-child ceremony], the Publishing House of National Culture.
9. Yên, Nguyễn Thị (2009), *Then chúc thọ* [Then ceremony for longevity], Ethnic Culture Publishing House.
10. Mai, Triệu Thị - Nguyễn Thiên Tứ (2010), *Then hìn ến* [Then swallow ceremony], Ethnic Culture Publishing House.
11. Ân, Hoàng Triều (2013), *Then Tày giải hạn* [Then of Tày ethnic group for relieving of bad luck of somebody], Culture and Information Publishing House.
12. Ân, Hoàng Triều (2013), *Cây đàn then người Tày và bài hát dân gian* [The lute played in Then of the Tày and folk songs], Culture and Information Publishing House.

## 7. Signature(s) on behalf of the State(s) Party(ies)

*The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: Nguyễn Ngọc Thiện

Title: Minister of Culture, Sports and Tourism of Việt Nam

Date: 28<sup>th</sup> March, 2017 24

Signature:



*Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)*