



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

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

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Socialist Republic of Viet 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

The Art of Xòe Dance of the Tai People in Viet 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

Nghệ thuật Xòe Thái

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.

The Dance of the Tai People, Xòe Dance of the Tai People, Xòe Dance, Xe Then, Xe, Xé, Xék, Xòe, The Art of Xòe Dance (or Xòe Thai Art).

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

Tai communities in the northwestern mountainous region of Viet Nam are the bearers of the Art of Xoè Dance. They are one of 54 ethnic groups living in Viet Nam and sustain themselves primarily by cultivating wet rice. The practitioners of this art are members of the Tai communities, regardless of gender, age, occupation and social status. The Xoè Dance genre is practiced by the members of the performing art troupes during festivals and cultural events in their communities. Ritual Xoè dance is performed by the ceremony masters and their disciples, which form their religious groups. Members of performing art troupes and religious groups are the main practitioners. They have revitalized, practiced regularly, created new Xoè dance forms based on basic Xoè movements, which members of the community have passed on to the younger generation.

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. 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

Xoè is practiced in villages of the Tai people in four provinces: Yên Bái, Lai Châu, Sơn La and Điện Biên. These provinces include the following districts/towns/cities: Văn Chấn, Mù Cang Chải, Trạm Tấu, and Nghĩa Lộ town in Yên Bái; Mường Ảng, Điện Biên, Mường Chà, Tủa Chùa, Điện Biên Đông, Tuần Giáo, Mường Nhé, Nậm Pồ, Mường Lay town, and Điện Biên Phủ city in Điện Biên; Mộc Châu, Tam Đường, Sìn Hồ, Nậm Nhùn, Mường Tè, Phong Thổ, Tân Uyên, Than Uyên, and Lai Châu city in Lai Châu; and Thuận Châu, Yên Châu, Sốp Cộp, Vân Hồ, Mường La, Sông Mã, Quỳnh Nhai, Mai Sơn, Bắc Yên, Phù Yên, Sơn La city in Sơn La. Centers for Xoè Dance are in Mường Lò (Yên Bái), Mường Lay and Điện Biên Phủ city (Điện Biên), Mường So (Lai Châu), and Thuận Châu (Sơn La).

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 multinational 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.): Ms.
Family name: Lê
Given name: Thị Thu Hiền
Institution/position: Director General of Department of Cultural Heritage,
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- Mr. Mai Phan Dũng, Secretary General of Viet Nam National Commission

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- Mr. Bùi Hoài Sơn, Director of Viet Nam National Institute of Culture and Arts Studies;

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-Ms. Lê Thị Thanh Bình, Director, Department of Culture, Sports, and Tourism of Yên Bái Province

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- Ms. Nguyễn Thị Thu Trang, Head of Intangible Cultural Heritage Management Division, Department of Cultural Heritage.

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E.2. Other contact persons (for multinational files only)

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

1. Identification and definition of the element

For **Criterion R.1**, 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 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-related ones or categories of persons with special responsibilities towards the element; and
- 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 the 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 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

"Xòe" means dancing with movements that symbolize human activities in ritual, culture, life and work. Xòe is performed at rituals, weddings, village festivals and community events.

There are three main types of Xòe: ritual Xòe, circle Xòe, and presentational Xòe. Rituals Xòe and presentational Xòe are named after props used during particular dances, such as scarf Xòe, conical hat Xòe, fan Xòe, bamboo pole Xòe, music Xòe, stick Xòe, and flower Xòe. The most popular form is circle Xòe, wherein dancers form a circle in harmony with each other.

The basic dance movements of Xòe include raising the hands up, opening the hands, lowering the hands, clasping the hands of the next person following rhythmic footsteps, slightly arching the chest and leaning backwards. The musical instruments of gourd lute (tính tẩu), shawm (kèn loa), mouth organ (khèn bè), drum, gong, cymbals, reed flute (pí pặp), bamboo-tube percussion (bằng bu) and small round-shaped rattle are used to accompany dance, which follows rhythms in even meters (either 2/4 or 4/4). The typical melodies played on the instruments use the following intervals: major second, major and minor third, perfect fourth and perfect fifth. Dance movements, though simple, symbolize wishes for community members to have a good life and live in solidarity.

Gentle dance moves blend with instrumental music, vocals, tight-fitting blouses, the jingling of silver jewelry hanging around the waists of Tai women and creates an art form imbued with the cultural identity of the Tai in the northwestern region of Viet Nam.

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

Not fewer than 150 or more than 250 words

Local Tai communities in localities as listed in section D, hold and practice the Art of Xòe Dance of the Tai People.

Community members share their responsibilities and play different roles in organizing a Xòe performance. In rituals with Xòe dance, such as Kin Pang Then, Xên Lầu Nó, and Hết Chá, ceremony masters perform rituals, sing, play musical instruments of gourd lute (tính tẩu), instruct their disciples to make offerings, display offering trays, and model how to dance to thank and celebrate their God. Masters instruct their family members and religious groups and choose their successors.

In the parties, communal festivals (e.g., Xên Bản), and ethnic culture week, all community members participate in preparing offerings, decorating the altar, making ritual objects, and preparing food and props. They together participate in performing the Xòe circle dance and welcome and invite outsiders to dance with them.

Male musicians often play reed flutes (pí pặp), mouth organ (khèn bè), shawm (kèn loa), and gourd guitars, and women play cymbals, bamboo-tube percussion (bằng bu) and small round-shaped rattle (quả nhạc). They also sing to accompany dancers and instruct how to play the

musical instruments and how to sing to the members of the performing art troupes.

The core of the troupes are main practitioners who enthusiastically instruct members of the troupes and high school and art college students.

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

Not fewer than 150 or more than 250 words

The Art of Xoè Dance of the Tai People is passed on generations and among community members regardless of age or gender. Everyone who joins Xoè can learn from or instruct other members how to rhythmically step along to musical melodies.

In Tai families, children learn how to dance Xoè from grandparents and parents when they take part in rituals at ceremony masters' temples or attend weddings, feasts and village festivals. Ceremony masters pass it on to children, grandchildren, or successors the ritual procedures and ritual dances.

During community rituals masters teach disciples how to dance Xoè. At communal feasts, seniors, gifted and skilled practitioners guide members so they can learn how to step, swing hands and feet to the beat, and use props (e.g., hats, scarfs, sticks, fans, etc.). There are also opportunities for collaboration between main practitioners and Tai dance artists. They coordinate and directly teach members of the performing art troupes and high school and college students how to dance.

The government, authorities, and relevant departments support communities in the organization of contests, village festivals, and cultural events, making space for Xoe dancers to perform, and create a cultural environment, raise awareness and understanding of Xoè dance, strengthen exchanges, and share the skills of Xoè dance among members and throughout the community.

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

Not fewer than 150 or more than 250 words

Xoè dance is an indispensable part of the cultural activities and the spiritual life of Tai communities in four provinces of Yên Bái, Điện Biên, Lai Châu và Sơn La in the northwestern region of Viet Nam.

Ritual Xoè dance reflects Tai cosmological and world views, including the realms of heaven, earth, and the Gods. This demonstrates their desires for blessings from gods for a fulfilling and peaceful life.

Circle Xoè is a collective dance, during which the circle gradually expands, drawing people in to enjoy on every lunar new year occasion, Spring season celebration, festival and feast. Dancers hold hands and rhythmically step, following the musical melodies in a friendly and sociable atmosphere.

During festive occasions, every member of families and communities have their own work, preparing offerings, organizing sacrificial activities, playing folk games, and performing Xoè. Thereby, Xoè dance expresses the connection between generations and strengthens the close relationship between community members and generations within and beyond the community.

The Art of Xoè dance symbolizes beauty and perpetuates the values of dance, music, costumes, cuisine, and more importantly, the cultural behavior of the Tai community. Today, the Art of Xoè dance has become a symbol of openness and hospitality, a mark of ethnic culture, and means for expressing the cultural identity of the Tai people in northwestern Viet Nam.

- (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

There is no part of this nomination that is not compatible with existing international human rights instruments, requirements of mutual respect among communities, groups and individuals, or with sustainable development.

In addition to more exclusive forms of Xoè dance, such as those for ceremony masters' disciples and difficult dance forms for experienced main practitioners, there are many Xoè dances including the bamboo pole and circle Xoè that are open to anyone, regardless of age, gender, social status, occupation, or ethnicity. Expanding the circle in circle Xoè makes it easy to invite people to participate in the joyful, united and cordial atmosphere. The Art of Xoè Dance further promotes mutual respect among members of the Tai community and other ethnic groups. Therefore, it is compatible in ensuring human rights.

As a dance combined with different types of folklore genres and imbued with Tai cultural identity, Xoè dance engages community members and creates collective strength. This demonstrates the connection between intangible cultural heritage and sustainable development. Traditional musical instruments, the religious trees, and ritual offerings are made from natural products, such as wood, bamboo and local agricultural products, which further demonstrates how Tai cultural practices are related to nature in a sustainable way.

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 would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

At the local level, the inscription on the Representative List will help community members realize the importance not only of the Art of Xoè Dance, but also of their cultural heritage more generally. This will encourage feelings of inter-generational responsibility and motivate the community to transmit their heritage from one generation to another and to continuously practice their heritage in contemporary social life. Inscription will enhance the responsibility and obligation of all community members to safeguard Xoè Dance and other cultural heritage elements of the Tai people, such as music, village festivals, rituals, folk songs, folk games, and so on. The inscription will stimulate the pride of community members and encourage the young generation to pay more attention to their heritage. This will, therefore, contribute to the safeguarding viability of intangible cultural heritage in general and in Tai communities in northwestern Viet Nam in particular.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

There are 54 ethnic groups in Viet Nam. Each group has its own forms of folk dance,

which combine music, songs, and props. The inscription of the Art of Xoè Dance will enhance awareness of the value and the importance of similar folk dance traditions in ethnic communities in other regions of Viet Nam. Therefore, at the national level, inscription will enhance the pride of ethnic cultural identity, contributing to mutual understanding and reinforcing and consolidating the solidarity of ethnic groups in Viet Nam. This will in turn contribute to a reaffirmation of state policies that have aimed to effectively safeguard and promote the cultural heritage of ethnic groups. It will be a great incentive for updating policies regulating cultural expressions, thus providing favorable conditions for safeguarding intangible cultural heritage in the country.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The Art of Xoè Dance sends a message of openness and closeness and enhances the value of folk dance as the way for people and communities to connect with each other. The inscription will make visible the value of intangible cultural heritage and promote the importance of respecting the cultural diversity of ethnic groups and promote the respect of the cultural diversity of ethnic groups. The inscription underscores the importance of cultural heritage for ethnic communities not only in Viet Nam, but in many other countries throughout the world. This thereby fosters efforts to safeguard intangible cultural heritage and to preserve ethnic cultural identity in the process of globalization and international integration. The inscription will promote the visibility of intangible cultural heritage in general, enhance awareness in the international community about the significance of safeguarding intangible cultural heritage, and therefore will contribute to the objectives of the Convention.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of the Art of Xòe dance on the Representative List of Intangible Cultural Heritage of Humanity will increase awareness as to the importance of heritage in connecting individuals, performing art troupes, Tai communities and other peoples. This will enhance enthusiasm within and beyond the community of people who currently involve in safeguarding and practicing Xòe dance. The inscription will also present an opportunity for Tai villages and the Mường region to be known by more people domestically and internationally. When coming to the northwestern region to participate in Xòe dance with the Tai people, it is impossible to forget the open and friendly behavior of Tai people. Therefore, the inscription will enhance dialogue between individuals, Tai communities and other ethnic groups not only in the northwestern region, but also in other regions of Viet Nam and around the world.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Xòe art forms and performances are diverse, and together with the accompanying musical instruments and props it demonstrates the creativity of this Tai community in the northwestern region. Ritual Xòe dance shares the common celebration of Then gods, but presentational Xòe and circle Xòe are for joy and entertainment. Therefore, the inscription would enhance respect for human creativity and expressions for a peaceful life, joy, and happiness.

Based on some basic forms of Xòe dance, the Tai community in the northwestern region has combined props to create a variety of Xòe dances. The richness of Xòe dance reflects the cultural diversity of Tai communities in northwestern villages and in the Muong region. The inscription would ultimately express respect for the cultural diversity of the Tai community and of

humanity.

3. Safeguarding measures

For **Criterion R.3**, 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

From the 1990s up today, Tai communities in the four provinces of Yên Bái, Điện Biên, Lai Châu, Sơn La have implemented measures to safeguard the Art of Xòe dance, including:

- The establishment of performing art troupes in communities has played the important role in the practice and transmission of the element: Yên Bái (180 troupes), in Điện Biên (1,273 troupes), Lai Châu (over 100 troupes), and Sơn La (1,700 troupes). The members of these troupes are the core force in the performance, transmission and activities of Xòe dance.

- Research conducted through the collaborative efforts of main folk practitioners and local researchers to record and publish books about the creation, development, and the way of Xòe dance in addition to the performance context and cultural expressions involved.

- The ceremony masters instruct their disciples as to how to Xòe for celebrating and expressing thanks to gods at rituals. The main folk practitioners and other community members who are knowledgeable about Xòe dance participate in the instruction of the young generation, including classes for preschool through high school and art colleges.

- Efforts to revitalize Xòe dances handed down by grandparents and parents. Mr. Lò Văn Biền (86 years old, Yên Bái) has opened classes to teach gourd lute and mouth organ. In addition, Mrs. Đỗ Thị Tắc (56 years old, Lai Châu) invested herself in building a row of stilt houses to install a display of Tai cultural heritage and teaches Xòe dance to community members.

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) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

- The Government promulgated the Cultural Heritage Law in 2001 and amended it in 2009, including Chapter III on Safeguarding intangible cultural heritage. The government further issued: Circular 04/2010 / TT-BVHTTDL on making an inventory of intangible cultural heritage and Decree 62/2014 / ND-CP on awarding the title "People's Practitioner" and "Meritorious Practitioner" in the field of intangible cultural heritage.

- Grassroots cultural institutions, such as cultural houses in villages and communes, play an important role in the practice of Xòe.

- Ministry of Culture, Sports and Tourism inscribed the Art of Xòe Dance of the Tai on the National List of Intangible Cultural Heritage in 2013 and 2015.

- In 2015 and 2019 the state president awarded the title "Meritorious Practitioner" to 9 practitioners in four provinces for performing arts related to Xòe Dance.

- The People's Committees of the four provinces have supported the Departments of Culture, Sport and Tourism in implementing a number of projects to disseminate some types of Xòe dance and in offering financial support for performance troupes to buy musical instruments and practice. Every year, the People's Committees organize a cultural week, festivals and competitions where Xòe Dance is an important performance.

Some obstacles have been raised, as a number of skilled practitioners are getting older and weaker and financial support for main practitioners and performing troupes is still limited. To overcome these difficulties, Ministry of Culture, Sports and Tourism has initiated the National Cultural Development Program to support efforts to safeguard Xòe Dance.

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 ensure that the viability of the element 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

- In order to ensure that the vitality of Xòe Dance will not be jeopardized in the future, the Vietnamese government, the Ministry of Culture, Sports and Tourism, People's Committees at all levels, as well as the Tai communities in the four northwestern provinces of Yên Bái, Điện Biên, Lai Châu, and Sơn La, cooperate to propose the following safeguarding measures:

1. Organization of regular practice and transmission:

- This would make it possible to maintain and encourage main practitioners and village members to regularly practice and instruct Xòe dance in rituals, weddings, festivals, and culture and art events at local, district, provincial and national levels.

2. Transmission through formal and non-formal education:

Formal education: Implementing the educational program "Guidelines for the use of cultural heritage in teaching in high schools" issued by the Ministry of Culture, Sports and Tourism and the Ministry of Education & Training in 2013, we aim to introduce Xòe dance music and instruments to high school students in the four provinces mentioned above. These programs aim to raise awareness among members of the young generation about the importance of intangible cultural heritage in life and in sustainable development.

Non-formal education: Schools would set up performance teams for Xòe Dance and invite main practitioners to come and teach Xòe Dance, show students how to play musical instruments, and help students practice before performances at festivals, competitions and the annual cultural week of ethnic groups in the northwestern region.

- In addition, we would encourage some practitioners to open private classes at their homes and in their villages to encourage young children to participate in dance classes and related activities during weekends and summer holidays.

3. Research, inventory and documentation:

- Elderly people and local experts on the study of Tai people will continue to coordinate with researchers from central institutions, such as Viet Nam National Institute of Culture and Arts Studies and the Institute of Musicology, to collect and study the development history, skills and practice context, and types of Xòe dances.
- Departments of Culture, Sports and Tourism of the four provinces and Viet Nam's Association of Folklorists will continue to support and publish works on the collection and research of Xòe Dance in order to disseminate knowledge and understanding about the element.
- Departments of Culture, Sports and Tourism of the four provinces and local communities will continue to update inventories of Xòe Dance in the four provinces, make reports to the Cultural Heritage Department, and raise necessary funds for research every year.

4. Revitalization:

- A number of ceremony masters and practitioners, in collaboration with the local folk researchers, will continue to restore rituals that include traditional dance types and teach them to members of the performance troupes.
- Departments of Culture, Sports and Tourism in 4 provinces supported the communities to revitalize some traditional festivals, including the practice of Xòe Dance, (e.g, the full moon festival in the first lunar month in Mường Lò, Yên Bái).

5. Awareness Enhance and Promotion:

- Central and local media agencies will integrate the introduction and promotion of the Art of Xòe Dance on channels for culture and ethnic groups. The Television Department of Ethnic Languages at Viet Nam Television Station currently intensifies the introduction and promotion of cultural elements imbued with ethnic identity, such as Xòe Dance.
- Local government authorities and the Departments of Culture, Sports and Tourism in the four northwestern provinces annually organize cultural weeks for ethnic groups in addition to competitions, performances, and regional, national, and international cultural exchanges where Xòe dance is performed.
- Currently, Viet Nam National Institute of Arts and Culture Studies cooperates with The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP, Korea) to produce a film on Xòe Dance for television programs in Viet Nam and Asia-Pacific countries.

So far, there have not been any unintended consequences related to the present nomination on the UNESCO Representative List. After this nomination, local performing troupes will have more support from local authorities, especially in Sơn La province, and continue to organize performance festivals, including "The Second Festival of Xòe Dance" in Sơn La in 2019.

In community-based tourist attractions, such as those in Mường Lò (Yên Bái), Mường Lay (Điện Biên), Nậm Nhùn (Lai Châu), and Mường La (Sơn La), local authorities and communities would introduce some appropriate measures to limit negative impacts that could result from an increase tourism after the element's inscription.

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

Not fewer than 150 or more than 250 words

- Ministry of Culture, Sports and Tourism and the People's Committees of Yên Bái, Điện Biên, Sơn La, and Lai Châu provinces are committed to supporting and facilitating communities efforts to implement safeguarding measures as proposed in section 3.b (i) of this nomination.
- The Ministry of Culture, Sports and Tourism, in collaboration with provincial People's Committees, local authorities at all levels, the Departments of Culture, Sports and Tourism of the four provinces, will continue to develop projects, programs, cultural events and cultural week to encourage the participation of main practitioners and Xòe performing troupes and aims to offer partial financial support and technical advice for the community to implement the proposed

safeguarding measures.

- The Department of Cultural Heritage, in collaboration with the Department of Culture, Sports and Tourism of the 4 provinces, will continue to have workshops to create and update inventories of intangible cultural heritage pertaining to Xòe dance.

- Experts at the Ministry of Culture, Sports and Tourism and research institutions related to intangible cultural heritage will collaborate with main practitioners, local Tai folk collectors, and researchers to implement safeguarding measures. The folk culture researchers at Viet Nam's Association of Folklorists have necessary expertise and knowledge of folk dance to be able to work together with the local Tai community, main practitioners, and collectors and cultural managers at the grassroots level in implementing projects related to the safeguarding of Xòe Dance.

(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

- Community members in the Tai villages in the four provinces regularly practice Xòe Dance in their spiritual and cultural life. They have been implementing safeguards as naturally as they do for generations. The measures proposed in section 3.b (i) have been drafted through meetings and interviews with community representatives and main practitioners in the process of working on this nomination file.

- Ceremony masters, such as Lâm Văn Điện (Lai Châu province), Vàng A Thức (Điện Biên province) and Hoàng Văn Quyết (Sơn La) have continually worked to pass down their religious practice to family members and regularly teach Xòe Dance to their disciples. Main practitioners, such as Mr. Đinh Văn Cửu (Yên Bái), Mr. Điều Văn Luyện (Điện Biên), Mr. Hoàng Ngọc Xíu (Lai Châu), Mrs. Hoàng Thị Mai (Sơn La) will enthusiastically be involved in the activities of performance troupes and teach children and grandchildren in their families and throughout their village. Local managers, who are in charge of local associations (e.g., Women's Union, Elderly Association, Youth Union, etc.) will actively connect and mobilize community members and, together with main practitioners, will be involved in organizing the village festivals, cultural events and cultural festivals of ethnic groups.

- Local folklore specialists at the local Association of Folklorists in the four provinces will continue to investigate, study and publish works related to Xòe Dance.

- In order to effectively pass down Xòe Dance, some practitioners will actively organize Xòe classes at home.

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 of Yên Bái Province

Name and title of the contact person: Ms. Lê Thị Thanh Bình, Director

Address: No 587, Yên Ninh Road, Yên Ninh Ward, Yên Bái City, Yên Bái Province

Telephone number: 84.2163.862.899; Mobile: 84.94 7049497

Email address: sovanhoattdl@yenbai.gov.vn; thanhbinh2509@gmail.com

Other relevant information: Name of the body:

Department of Culture, Sports and Tourism of Điện Biên Province

Name and title of the contact person: Mr. Phạm Việt Dũng

Address: Street 4, Mường Thanh Ward, Điện Biên Phủ City, Điện Biên

Province.

Telephone number: 84. 215. 3825558 Mobile: 84. 912027080

Email: dienbien@bvhttdl.gov.vn; svhttdldienbien@gmail.com

Name of the body:

Department of Culture, Sports and Tourism of Lai Châu Province

Name and title of the contact person: Ms. Tần Thị Quế, Director

Address: Floor 5,6, D building, Provincial Administrative and Political Center, Tân Phong Ward, Lai Châu Town of Lai Châu Province

Telephone number: 84.2133.875.828; Mobile: 84.972.530.367

Email: quett.sovhttdl@laichau.gov.vn; quett.sovhttdl@laichau.gov.vn

Name of the body: Department of Culture, Sports and Tourism of Sơn La Province

Name and title of the contact person: Ms. Hoàng Ngân Hoàn, Director

Telephone number: 84.22 3852511; Mobile: 84.984.474.066

Address: Group 3, Chiềng Lề Ward, Sơn La City, Sơn La Province.

Email: svhttdl@sonla.gov.vn; hoan.congdoan-sonla@gmail.com

4. Community participation and consent in the nomination process

For Criterion R.4, 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 actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other 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 preparation 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

- In the process of working on the nomination file, many organizations, communities, and individuals in collaboration with and receiving the support of the Board of Compiling Nomination, including researchers at Vietnam National Institute of Culture and Arts Studies and representatives of communities in districts, towns and cities in the four provinces – have completed this nomination freely and with prior and informed consent.

- The Board of Compiling Nomination, in collaboration with the Department of Culture, Sports and Tourism of the four provinces, has organized meetings with local representatives, main practitioners, and performance troupes in the villages to develop specific plans for fieldwork (e.g., field research, videography, photography, inventory, and obtaining the free, prior and informed consent letters during the fourth field trips from June 2017 to October 2018).

- Community representatives, practitioners and performance troupes in villages, districts, and towns in the four provinces have cooperated to create favorable conditions for the Board to collect information, record interviews, and lead group discussions on proposing safeguarding measures to ensure the vitality of Xòe Dance.

- A number of individuals and practitioners enthusiastically participated in providing information for identification and in activities related to Xòe Dance (e.g., collecting documents, songs, musical instruments, videos, and photos for the nomination process). The meritorious practitioner, Mr. Vàng A Thức (56 years old, Điện Biên province), encouraged members of the

performance troupes to provide photos of the activities of his performance troupe and documents related to the Kin Pang Then ritual. Mrs. Lương Thị Hạnh (27 years old, Yên Bái province) actively participated in videography for the nomination. Folk Researcher, Mrs. Đỗ Thị Tắc (56 years old) helped to set up field research for the inventory and consent letters for the nomination file in Lai Châu province. Mr. Lâm Văn Điện (Lai Châu province), together with his disciples, talked about how to prepare ritual offerings, decorate the altar, and choose a Pang religious tree and further explained the meaning of symbols and beliefs related to the worship artifacts, Xòe dances, and ritual actions in the Kin Pang Then ritual.

- Community representatives of districts and towns in the four provinces of Yên Bái, Lai Châu, Điện Biên, and Sơn La took part in a meeting in Hanoi on January 20th, 2019 to discuss and comment directly on the nomination file and recommend revisions (e.g., the name of the nomination, identification, the selected practitioners, props, musical instruments, local geographical names, and proposed safeguarding measures).

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

The free, prior and informed consent to the nomination of the element of 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 in 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

Based on their understanding of the Cultural Heritage Law, the Tai community in four provinces of Yên Bái, Điện Biên, Lai Châu, and Sơn La have given their consent to the Official Letter 2715 / BVHTTDL-DSVH and 3949 / BVHTTDL-DSVH in 2016 pertaining to the development of the nomination of the Art of Xòe Dance of the Tai People to be submitted to UNESCO on the Representative List of Intangible Cultural Heritage of Humanity. Viet Nam National Institute of Culture and Arts Studies, together with the Departments of Culture, Sports and Tourism in the four provinces, collaborated with practitioners and community representatives to carry out activities related to the nomination from December 2017 to April 2018 in Yên Bái province, from January to March 2018 in Lai Châu province, from March to April 2018 in Sơn La province, and in October 2018 in Điện Biên province.

The Nomination Compiling Board, the representatives of Viet Nam National Institute of Culture and Arts Studies and four local Departments have working sessions with leaders of the People's Committees of each province, district, commune, head of village, commune cultural official, community representative, and head of the performance troupes to get their free, prior and informed consent for the nomination.

This nomination has 429 free, prior and informed consent letters from which there are 364 consenting community representatives (135 male and 229 female) and 65 consenting commune and district representatives, as well as the leaders (56 male and 9 female) of the four provinces.

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 specific knowledge. If such practices exist, demonstrate that the 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

Accessing circle and presentational Xòe dances is not limited by any customary procedure. Everyone, regardless of gender, age, ethnicity, and social status, can participate in Xòe Dance.

However, before attending rituals and religious Xòe dances in sacred spaces at the temples of ceremony masters, participants and disciples who want to attend the rituals must be pure (i.e., they should not be in the mourning period and should not violate any laws). In the process of assisting the ceremony masters to hold the rituals, everyone complies with ritual order and procedure, from the preparation of the offerings, the installation of the ceremonial tree, decoration of the altar and the spaces to perform rituals, and the performance of welcoming and thanking dances for the gods. The masters pass down their religious profession only to family members or destined people who are carefully selected, able to play a musical instrument, sing, and undergo the training process to understand and be skillful in performing rituals and dances. The people who worked on the nomination have to follow up on the procedure for sacred dance and ritual space. The nomination and implementation of safeguarding measures fully respects the practice process and the performance of Xòe Dance.

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

Provide detailed contact information for each community organization or representative, or other non-governmental organization, 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. Email address;
- f. Other relevant information.

a. Name of the entity: Viet Nam Association of Cultural Heritage

b. Name and title of the contact person: Professor, Doctor of Science Lưu Trần Tiêu, President

c. Address: 19 Ngọc Hà, Ba Đình district, Hà Nội, Viet Nam

d. Telephone number: 84.24.3734 3592

e. Email: hoidisanvn@gmail.com/thegioidisan@gmail.com

a. Name of the entity: Viet Nam Association of Folklorists

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

Address: 66 Nguyễn Văn Huyền Street, Cầu Giấy District, Ha Noi

Tel: 84.24.3869 3280 - 84.24.3869 3280 Fax: 84.24.38682607;

Email: hoivndgyn@gmail.com

a. Name of the entity: Cang Nà village troupe

b. Name and title of the contact person: Ms. Hoàng Thị Hiệp, the head of the troupe

c. Address: Trung tâm ward, Nghĩa Lộ town, Yên Bái province

d. Tel: 84-0834215399

a. Name of the entity: Đán village troupe

b. Name and title of the contact person: Ms. Lường Thị Hương, the head of the troupe

c. Address: Na Lay ward, Mường Lay Ward, Mường Lay Town, Điện Biên Province

d. Tel: 84-983194916

a. Name of the entity: Vàng Pheo village troupe

b. Name and title of the contact person: Ms. Teo Thị Nờ

c. Address: Mường So commune, Phong Thổ district, Lai Châu Province

d. Tel: 0826711227

a. Name of the entity: Mé village troupe

b. Name and title of the contact person: Ms. Tờng Thị Ường

c. Address: Mường Bon commune, Mai Sơn district, Sơn La Province

d. Tel: 84-0344073304

5. Inclusion of the element in an inventory

For Criterion R.5, 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 inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the 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 in an inventory-in-progress.

Provide the following information:

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

Names of the national inventory in which the Art of Xoè Dance of the Tai People is included are as followings:

- The National Inventory of Intangible Cultural Heritage in the Intangible Cultural Heritage Management Information System of the Department of Cultural Heritage - the Ministry of Culture, Sports and Tourism of Viet Nam at <http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>

- Inventory of Intangible Cultural Heritage in the Cultural Heritage Data Bank at Viet Nam National Institute of Culture and Arts Studies at <http://kiemkedisan.d.webcom.vn>

(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 Viet Nam.

Viện Văn hóa Nghệ thuật quốc gia Việt Nam- Bộ Văn hóa, Thể thao và Du lịch

Viet Nam National Institute of Culture and Arts Studies- The Ministry of Culture, Sports and Tourism of Viet Nam

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

-This element was inscribed on the National List of Intangible Cultural Heritage with the reference names and numbers under the following decisions by Ministry of Culture, Sports and Tourism

+ The Art of Xoè Dance of the Tai People in Điện Biên Province (No 7 in the Decision No

3820/QĐ–BVHTTDL in October 31, 2013)

+ The Art of Xoè Dance of the Tai People in Yên Bái Province (No 19 in the Decision No 1877/QĐ-BVHTTDL in June 8, 2015).

+ The Art of Xoè Dance of the Tai People in Lai Châu Province (No 18 in the Decision No 1877/QĐ-BVHTTDL in June 8, 2015).

+ The Art of Xoè Dance of the Tai People in Sơn La Province (No 20 in the Decision No 1877/QĐ-BVHTTDL in June 8, 2015).

- Reference number and name of the element in the inventory of intangible cultural heritage at Viet Nam National Institute of Culture and Arts Studies: VN.0098TD-The Art of Xoè Dance of the Tai People.

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

- The national inventory of intangible cultural heritage started in 2012. It is updated annually and recently, it was updated in October, 2018.

+ The Art of Xoè Dance of the Tai People was included in the national inventory in the following dates:

+ The Art of Xoè Dance of the Tai People in Sơn La Province was included in the national inventory in November 25, 2014

+ The Art of Xoè Dance of the Tai People in Điện Biên Province was included in the on the national inventory in June 17, 2014

+ The Art of Xoè Dance of the Tai People in Yên Bái Province was included in the on the national inventory in November 12, 2015

+ The Art of Xoè Dance of the Tai People in Lai Châu Province was included in the on the national inventory in September 01, 2016.

The inventory of Viet Nam National Institute of Culture and Art Studies started in 2015, and the Art of Xoè Dance of the Tai People was included in March 20, 2016.

(v) 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 role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

In 2010, the Ministry of Culture, Sports and Tourism issued Circular No 04/2010/TT-BVHTTDL, regulating the inventory and file on intangible cultural heritage for inscription on the National List of Intangible Cultural Heritage. The Department of Cultural heritage has regularly organized workshops for the entire cultural heritage industry throughout the whole country with the participation of community representatives.

For Xoè Dance Art, the communities in the four provinces of Yên Bái, Điện Biên, Lai Châu, and Sơn La cooperated with grassroots heritage management staff, providing the following information: name, identification, location, custodians, development history, practice process, performance spaces and context, current status of Xoè Dance element, number of practitioners, safeguarding measures, and previously collected materials. Grassroots cadres and community representative, in coordination with the Departments of Culture, Sports and Tourism of the four provinces, gathered data according to the Form of the Circular No 04 and sent them to the Cultural Heritage Department for inclusion in the system for managing intangible cultural heritage at the Ministry of Culture, Sports and Tourism.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

- The list of the national heritage inventory is updated every year. Every year, the report on the

updating inventory information and the current status of intangible cultural heritage in the provinces and cities is sent to the Department of Cultural Heritage, Ministry of Culture, Sports and Tourism by October 31.

- The inventory of intangible cultural heritage at the Viet Nam National Institute of Culture and Arts Studies is added and updated annually based on intangible cultural heritage projects implemented with the participation of the local communities within the Cultural National Target Program.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process 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. 200 words).

- For the list of national inventory, every year, the Departments of Culture, Sports and Tourism of provinces and cities across the country are responsible for coordinating with community representatives and artisans to add more elements in the provincial territories, at the same time update information about changes in the existing elements, such as information on the number of practitioners, artisans, the status of heritage, transmission, as well as the safeguarding measures that have been carried out.

- For the inventory of intangible cultural heritage at the Viet Nam National Institute of Culture and Arts Studies, the report, films and photos of intangible cultural heritage projects are updated and added on the Institute's inventory website.

(viii) 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. four 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 provided in English or French, as well as in the original language if different.***
- 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 provided in English or French as well as in the original language if different.***

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

The inventories are available online

The inventories of the Art of Xoè Dance of the Tai People in the four provinces of Yên Bái, Điện Biên, Lai Châu, and Sơn La can be accessed to:

(1) The national inventory on the website of the Department of Cultural Heritage, Ministry of Culture, Sports and Tourism: <http://dsvhpvt.dsvh.gov.vn/HeritageLocal.aspx>

(2) The inventory on the website of Viet Nam National Institute of Culture and Arts Studies:

- In Vietnamese language: <http://kiemkedisian.d.webcom.vn/vi/vn0098td-nghe-thuat-xoe-thai-220A81AD3C9C5B7D9737982199D8588D.html#.XG0X--QzaUk>

- In English language: <http://kiemkedisian.d.webcom.vn/en/vn0098td-nghe-thuat-xoe-thai-220A81AD3C9C5B7D9737982199D8588D.html#.XG0YaeQzaUk>

The inventory report in Vietnamese and English languages is attached to the nomination file (the short version of 10 pages).

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 activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the 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 the 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;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten 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, the 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. Lê Ngọc Canh (1998), Múa tín ngưỡng dân tộc Việt Nam (một số dân tộc) [Ethnic Religious Dance in Viet Nam (Some Ethnic Groups)], Nhà xuất bản Khoa học xã hội (Publishing House of Social Sciences), Hanoi.
2. Lương Thị Đại (2015). Kín Pang Một người Thái Trắng xã Mường Báng, huyện Tủa Chùa, tỉnh Điện Biên (Kín Pang Then Một of the White Tai People in Mường Báng Commune, Tủa Chùa District, Điện Biên Province. Nhà xuất bản Khoa học xã hội (Publishing House of Social Sciences), Hanoi.
3. Hoàng Thị Hạnh, Lò Văn Biền, Nguyễn Mạnh Hùng (2005), Tìm hiểu một số tục cúng vía của người Thái Đen ở Mường Lò (Study of Some Rituals for the Souls of the Black Tai People in Mường Lò). Nhà xuất bản Văn hóa Thông tin (Publishing House of Culture and Information), Hanoi.
4. Hoàng Lương (2005), Văn hóa các dân tộc Tây Bắc Việt Nam (Culture of Ethnic Groups in Northwestern Region of Viet Nam). Trường Đại học Văn hóa Hà Nội (Hanoi University of Culture), Hanoi.
5. Vũ Khánh (editor) (2008). Người Thái ở Tây Bắc (The Tai People in the Northwestern Region). Nhà xuất bản Thông tấn (Publishing House of News Agency), Hanoi.
6. Lâm Tô Lộc (1985), Xòe Thái (The Xoè Dance of the Tai People). Nhà xuất bản Văn hóa (Publishing House of Culture), Hanoi.
7. Hoàng Ngọc Sơn (2011), Đôi nét về lịch sử - văn hóa người Thái ở Tây Bắc (Some Traits of History-Culture of the Tai People in the Northwestern Region). Nhà xuất bản Chính trị Quốc Gia (National Political Publishing House), Hanoi.
8. Trương Văn Sơn, Điều Thuý Toàn, Nguyễn Thị Mai Hương (2003). Múa dân gian một số dân tộc vùng Tây Bắc (Folk Dance of Some Ethnic Groups in the Northwestern Region). Nhà xuất bản Văn hoá dân tộc (Publishing House of Culture and Ethnicity), Hanoi.
9. Đỗ Thị Tắc (collected) (2009). Kín Pang Then của người Thái Trắng (Kín Pang Then of the White Tai People). Nhà xuất bản Văn hoá dân tộc (Publishing House of Culture and Ethnicity), Hanoi.

10. Bùi Chí Thanh (editor), Chăm Trọng (compiler) (2007), Xoè Thái một giai đoạn phát triển độc đáo (The Xòe Dance of the Tai People – a Special Development Period). Nhà xuất bản Hội nghệ sĩ múa Việt Nam (Publishing House of Viet Nam’s Association of Dance Artists), Hanoi.

11. Tô Ngọc Thanh (1998), Âm nhạc dân gian Thái Tây Bắc (Folk Music of the Tai People in the Northwestern Region). Nhà xuất bản Âm nhạc (Publishing House of Music), Hanoi.

12. Chăm Trọng (1978), Người Thái ở Tây Bắc Việt Nam (The Tai in the Northwestern Region). Nhà xuất bản Khoa học xã hội (Publishing House of Social Sciences), Hanoi.

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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational 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 Viet Nam

Date: March 2020

Signature:

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)