

Intangible Cultural Heritage Safeguarding Efforts in Mongolia

In collaboration with Mongolian National Commission for UNESCO



2009 Field Survey Report | Intangible Cultural Heritage Safeguarding Efforts in Mongolia

2009 Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in Mongolia

Intangible Cultural Heritage Centre for Asia and the Pacific

In collaboration with Mongolian National Commission for UNESCO

Preface

This has been a very meaningful year for us. The Establishment of the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (category 2) in Korea was approved by the UNESCO General Conference at its 35th session followed by an agreement concluded between the Government of the Republic of Korea and UNESCO signed in November.

As a designing step for the future activities of this centre, ICHCAP initiated the 2009 Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region.

This year, ICHCAP worked in collaboration with institutions in the six countries of Cambodia, Fiji, Mongolia, Thailand, Uzbekistan, and Vietnam to carry out the field surveys. The purpose of the field survey was to obtain a grasp on the current situation of ICH safeguarding, along with specific details on each country's efforts in inventory making and relevant policies, laws, organisations, etc. The centre will continue this project for the next several years to cover all of the countries within the Asia-Pacific region.

As the centre will serve Asia-Pacific Member States as an information and networking centre for the safeguarding of ICH, the report will be a resource that will help determine particular needs and provide direction for new cooperative projects for the safeguarding of intangible cultural heritage. It will also be used as a resource for states within the region to strengthen the understanding of the intangible cultural heritage of the other countries in the region.

Lastly, I would like to express my sincere gratitude to the institutions and researchers who actively cooperated with ICHCAP on the field survey project.

Seong-Yong Park
Executive Director
Intangible Cultural Heritage Centre for Asia and the Pacific

Contents

Intangible Cultural Heritage Safeguarding Efforts in Mongolia

Preface	001
Introduction	005
Field Survey Report	
I. Safeguarding System & Policy	008
II. Intangible Cultural Heritage Inventory	013
III. Relevant Organisations	016
IV. Meetings on Intangible Cultural Heritage	028
V. The Intangible Heritage List of UNESCO	036
VI. Living Human Treasures System (LHTS)	076
VII. Pending issues & Urgent needs on safeguarding of ICH	082
List of researchers	089

Annex 1 Pictures	091
Annex 2 The Law on Protection of Cultural Heritage of Mongolia	113
Annex 3 Safeguarding of the Traditional Morin Khuur Music of Mongolia	133
Annex 4 Meetings Summary	141

Introduction

Asia and the Pacific region is a rich area with various intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognized as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance has become vulnerable to deterioration. In particular, rapid social change and globalization have made this situation even more pressing. Fortunately, there has more recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey project since 2008, and 2009 is the first year for the project implementation.

ICHCAP has collected related data from reports, workshop books, meeting resolutions, and internet databases, etc. While the information is valuable, in many cases, the data is not accurate, nor up to date. This is the reason why ICHCAP prepared a new survey to accumulate more current relevant data.

The field survey was carried out with respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics of safeguarding systems & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data will be open for the public benefit and ICHCAP will share necessary data with other Members States to support implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.

Field Survey Report

I. Safeguarding System & Policy

1. National Law/Act

Although there is no national law or act particularly focusing on the intangible cultural heritage in whole, there are national laws regarding the protection of cultural heritage. The fundamental legislative act on the given theme is the “Law on the Protection of the Cultural Heritage, approved by the Parliament of Mongolia in 2001. This law is based on the other previous legislative instruments, such as The Constitution of Mongolia (1992), the State Policy on Culture (1996), the Law on Culture (1996), and in connection with the other laws in the field of culture, education and arts.

A. Definition of intangible cultural heritage

Intangible cultural heritage

- Following intellectual cultural values of great historical, ethnographical, artistic and scientific significance of folk wisdom, rites and manners, design, techniques, and schools fall under the Intangible cultural heritage.
- Mother language, script and culture of their sphere;
- Folklore;
- Folk long and short songs, epics and the manners and techniques to sing and chant them;
- Calls and utterances regarding labors, manners and customs;
- Art correlated organ of speech such as, khuumei, whistling, palate clapping, and manners and techniques to express them;
- Manners and techniques of making, playing, and noting the traditional music instruments;
- Traditional folk dances, bii and biyelgee (the upper-body dance);
- Outstanding school and techniques of the contortionism and circus performances;
- Traditional craftsmanship school and techniques;

- Traditions of folk customs and rites;
- Traditions of folk wisdom and knowledge;
- Traditions of folk symbolism;

B. Title of the law

Law on the Protection of Cultural Heritage

C. Section/Division in charge

State Specialized Inspection Agency, state inspectors, and the governors of all levels of administrative units are the official bodies charged with the control and monitoring on the implementation of the Law on the Protection of Cultural Heritage.

D. Year of establishment

2001

E. Amendments

Amendments concerning the ICH have been made in 2004, 2005 respectively.

F. Particular article related to ICH

Article 4, Article 5, Article 6, Article 7, Article 8, Article 9, Article 17, Article 18 are both wholly and/or partially related to ICH

G. Responsible organization/department

Ministry of Education, Culture and Science is the main institute for the implementation of the Law on the Protection of the Cultural Heritage. State Specialized Inspection Agency is the official body in charge of the inspection on the activities implemented within the framework of the Law.

H. Contact details

There is an organizational unit in charge of culture and arts policy and coordination in the Ministry of Education, Culture and Science, which is the Department of Culture and Arts Policy.

- Phone : + (976) 11 265 696
- Fax : + (976) 11 323 158, + (976) 11 260 613, + (976) 11 318 131, + (976) 11 323 589
- Email : erdenebat@mecs.gov.mn, mecs@mecs.gov.mn

I. Information source

- 1) Interviewee : Ms. Tsendsuren. Ts, Senior inspector on culture, State Specialized Inspection Agency
 - Phone : + (976) 9908 6706
 - Email : tsendsuren0525@yahoo.com
- 2) Guidebook series 'Culture & Arts in new circumstances'-V
 - Compiled by : Mr.Jargalsaikhan. Ts, Senior specialist, Department of Culture and Arts Policy, Ministry of Education, Culture and Science
 - Sponsored by : the Fund for the Culture and Arts Development
 - Published in : 2007

2. Cultural Policy

A. Title

State Policy on Culture

B. Purpose

The State of Mongolia

- 1) Considering the importance of the role of culture on building the humanitarian, civil and democratic society;
- 2) Emphasizing the Mongolian culture is one of the demonstrations of its independence and security, as well as the origin of the national identity, and unity, and vital impetus of progress and development,
- 3) Designates the **State Policy on Culture** to be obeyed constantly for the purpose of expanding the public cultural service, developing all types of arts, perceiving the culture in a broader way and connecting it to the other socio-economic fields and sectors.

C. Duration

Constant

D. Relevant projects

- 1) Title : National Program on the Promotion of Traditional Folklore
- 2) Duration : 1999-2006
- 3) Funding : 637.3 million tugrugs
- 4) Beneficiary : About 12.000 traditional heritage bearers and practitioners and concerning community, groups and individuals
- 5) Activities : Various meetings, seminars, trainings, and workshops for the concerning bodies, performances, shows, concerts, and other

enhancement and promotional activities engaging and involving the relevant stakeholders.

The legal background for integrating and associating the intangible cultural heritage to the state care and safeguarding policy is being set up.

Increasing general public awareness on the intangible heritage and its significance is utmost important. Also, there is need to raise public and relevant bodies' awareness on the legal understandings concerning the intangible heritage, as well as improving the monitoring by the governmental entities on the implementations of the laws and acts concerning the cultural heritage in order to establish favorable condition toward the safeguarding of the intangible cultural heritage.

Furthermore, it is necessary to improve the legal background of the intangible heritage and monitoring mechanism by amending the Law on the Protection of Cultural Heritage, along with other relevant acts.

Noting that no state concrete mechanism for the promoting and supporting of the intangible cultural heritage bearers and practitioners, and their transmission activities, it is necessary that Government of Mongolia to establish and implement the national program, elaborate draft regulations and acts, and finance the implementations of the national programs especially in the local/rural areas.

II. Intangible Cultural Heritage Inventory

1. National inventory

A. Inventory information

Centre for the Cultural Heritage of Mongolia, one of the key institutes for the safeguarding of intangible cultural heritage is launching a national project to establish an extensive database and inventory on the intangible cultural heritage of Mongolia.

The NATIONAL REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF MONGOLIA, incorporating 71 intangible heritage elements; and NATIONAL LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING OF MONGOLIA, incorporating 8 intangible heritage elements, were elaborated by the key stakeholders in the field of intangible cultural heritage, and were approved by the Minister of Education, Culture and Science of Mongolia. These lists are the milestone for the National Inventory on the Intangible cultural heritage of Mongolia.

Renewed Regulation on the Establishment of the Cultural Heritage Inventory-Database was approved by the ordinance No. 78 of the Minister of Culture, Education and Science of Mongolia, in March 09, 2009.

B. National Representative List of Intangible Cultural Heritage of Mongolia

- 1) Number of designated items : 71
- 2) Frequency of designation : When necessary
- 3) Date of most recent update : July 08, 2009
- 4) Establishment of an expert advisory panel

Centre for Cultural Heritage of Mongolia, National Council for identifying intangible cultural heritage and its bearers

5) Responsible governmental organization

- Erdenebat Gendendaram - Chief, Department of Culture and Arts Policy, Ministry of Education, Culture and Science
- Phone : + (976) 11 265 696
- Fax : + (976) 11 323 158, + (976) 11 260 613, + (976) 11 318 131, + (976) 11 323 589
- Email : erdenebat@mecs.gov.mn, mecs@mecs.gov.mn

C. National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia

- 1) Number of designated items : 8
- 2) Frequency of designation : When necessary
- 3) Date of most recent update : July 08, 2009
- 4) Establishment of an expert advisory panel :

Centre for Cultural Heritage of Mongolia, National Council for identifying intangible cultural heritage and its bearers

- 5) Responsible governmental organization

- Yundenbat Sonom-Ish, Chief, Division for the Safeguarding of Intangible Cultural Heritage, Centre for Cultural Heritage of Mongolia
- Address : Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
- Phone : (+976)8800 0239, (+976)312 735
- Fax : (+976)-11-312 735
- E-mail : yundenbat@monheritage.mn
- Web : <http://www.monheritage.mn>

- 6) Designated heritage

The establishment of the safeguarding system for the intangible cultural heritage is currently on-going, and the Designation policy for the intangible heritage hasn't been launched yet.

III. Relevant Organisations

1. Governmental organisations

A. Ministry of Education, culture and Science of Mongolia, Department of Culture and Arts Policy

- 1) Field of concentration : Policy elaboration and implementation in the field of Education, Culture and Sciences
- 2) Location : Government building-III, Baga toiruu-44, Sukhbaatar district, Ulaanbaatar, Mongolia
- 3) Advisory body : Ministry Council, Ministry working group, Vice Minister and the State Secretary
- 4) Project details : Strategy planning and policy-making, Policy implementation monitoring and management, Supervision and inspection and Administration management
- 5) Person in charge : Erdenebat Gendendaram
- 6) Website : <http://www.meecs.gov.mn>

B. Centre for Cultural Heritage of Mongolia, Division for the Safeguarding of Intangible Cultural Heritage

- 1) Field of concentration : Protection and maintenance of the intangible cultural heritage and its bearers through variety of ways and means. Documentation and registration of the ICH, as well as the elaboration of the National Inventory, linking the key stakeholders in the field with the concerned communities.

2) Location : Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia

- Project details : Identification, documentation and registration of the ICH and its bearers, Ensuring the transmission and dissemination of the ICH through various activities in close cooperation with local and international organizations, research institutes, heritage bearers and concerned communities.

3) Person in charge : Yundenbat Sonom-Ish

4) Website : <http://www.mecs.gov.mn>

5) Phone : (+976)8800 0239, (+976)312 735

6) Fax : (+976)-11-312 735

7) Email : yundenbat@monheritage.mn

8) Website : www.monheritage.mn

2. Non-governmental organizations

A. Foundation for the Protection of Natural and Cultural Heritage

- 1) Field of concentration : Protection of the natural, historical and cultural heritage of Mongolia
- 2) Location : Zoos Goyol Bld-215, Baga toiruu-17, 4th khoroo. Chingeltei district, Ulaanbaatar, Mongolia
- 3) Person in charge : Molomjamts Lkhagvasuren
- 4) Project details : please refer to the additional information

B. Mongolian Cultural Studies Association

- 1) Field of concentration : Studies, research and training on the relevant issues of the cultural field
- 2) Person in charge : Dorjdagva Togooch
- 3) Location : Mongolia, Ulaanbaatar-46/337, National University of Mongolia-II, Room-225
- 4) Phone : Tel: +976 11 328 849 (office); +976 9918 4789 (mobile); +976 11 366 065 (home)
- 5) Fax : +976 11 320 159
- 6) Project details : please refer to the additional information

ADDITIONAL INFORMATION

Introduction to the Foundation for the Protection of Natural and Cultural Heritage

Mongolia is the birthplace of nomadic culture and civilization that has the history of thousands of years. We have been engaging our activities with the purpose to protect, recreate study and introduce the historical and cultural prides of Mongolia, and to train human resources in the cultural heritage sector within the framework of activities of the Mongolian government and diverse projects of various stakeholders to protect historical and cultural heritages. Our slogan is 'Let's protect the historical and cultural valuable heritages of our nation and transmit them to our next generations'

Since unique and rare materials and intellectual heritages created by the Mongolians are great pride of Mongolia and also part of the worldwide cultural heritages, we aim to promote our heritages in the world.

One of our most important goals is to organize various kinds of activities and events to raise public awareness on the cultural and historical valuable heritages of Asian countries and worldwide.

Objectives of our Foundation include

- To protect, recreate, introduce and study the unique, rare, materials, intangible and intellectual heritages on the basis of scientific researches.
- To publicize and promote historical and cultural sites among international and domestic organizations.
- To contact and engage cooperative activities with the same kind of international organizations for extending our foreign relations in the field of cultural and historical heritage.
- To qualify and propagate the intellectual creations made by children and young people in cultural heritage field.

Since its establishment, the Foundation for the Protection of Natural and Cultural Heritage has been organizing number of activities in the field of both intangible and tangible cultural heritages conservation. We engaged in the activity to register the cultural and historical sites in the Orkhon Valley to the World Heritage List and further to this, we paid special attention and efforts for the protection and preservation of its cultural sites, in particular the living nomadic cultural traditions. In 2007, we co-organized an 'In-country training

workshop on mobile training team project in teacher education and training on World Heritage Education (WHE) for Education for Sustainable Development (ESD) in Northeast Asian countries through UNESCO ASPnet schools' in order to promote better understanding about WHE and ESD for the teachers and teacher trainers in Mongolia.

In order to promote cross-cultural awareness among youths, our Foundation and Japanese Clubs/Associations of the UNESCO have successfully organized the 'Picture Festival for the Asian Children' among the children of 24 Asian countries, twice through the years of 2000 – 2002, 2003 – 2005 in Mongolia with the support of the Mitsubishi Corporation. Each year, we have involved in preparing the representative of Mongolian Children for the UNESCO Children's Performing Arts Festival of East Asia and for the Mitsubishi Asian Children's Enniki Fiesta.

We also engaged in the preparation work for the proclamation of 'Mongolian Traditional Folk Long Song' as a Masterpiece of the Oral and Intangible Heritage of Humanity. Since Mongolia joined to the '2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage' in 2005, we have been playing an active role in the procession and implementation of the projects for identifying, safeguarding and transmitting the intangible cultural heritage and its bearers. In recent years, we have involved in the field survey in the four regions of Mongolian territory in order to identify the bearers and practitioners of Intangible Cultural Heritages. In 2008 and 2009, we co-organized the International festival of Mongolian traditional music of Morin Kuur and Khuumei. We published the publication of 'Mongolian customs and festive events' in 2006.

Currently, we are engaged on the preparation work of nomination dossiers of Mongol Khuumei - Throat singing and Mongol Naadam – Mongolian Traditional Art Festival to the Representative list of Intangible Cultural Heritages of Humanity in close cooperation with Mongolian National Commission for UNESCO. Also, we are taking relevant measures to create a database of the Mongolian long song-singers and develop their repertory in cooperation with the Association of Mongolian Long Song. Our experts are engaged in field surveys on the current status of intangible cultural heritage and its bearers throughout Mongolian territory. The field survey trips aim to identify the bearers and practitioners of intangible cultural heritage in the Central, Eastern and Gobi regions, (Field trip around Western region has been conducted last year with the involvement of our experts) as well as to conduct on-site registration and documentation on their unique and extraordinary skills, wisdom, knowledge, manner, accomplishments and other values of intellectual culture of great scientific and artistic importance. Result of the field trips are expected to be of high importance as it would serve as a first-hand material for

follow-up activities for the overall safeguarding of intangible cultural heritage of Mongolia.

We have members who become a shining example for the young generations of our foundation with their excellent skills and experiences possessed as a result of efficiently working in the various sectors of cultural heritage field for a long period of time (from 30 to 44 years). For example, Dr. Urtnasan.N, President of Association of Mongolian Long Song, and Mr. Yundenbat.S, Executive Director of Mongolian National Center for the Intangible Cultural Heritage. Mr. Urtnasan.N is an author and co-author of 'Historical and cultural monuments and sites in the territory of Mongolia' (1999), 'Conservation of immovable historical and cultural heritage in Mongolia' (2006), 'Cultural history of Mongolia' (2002) and 'History and culture of the Mongols' (2004), 'Orkhon Valley Cultural Landscape: World Heritage site' and 'Sacred Sites in Mongolia and biodiversity conservation' (2007). Mr. Yundenbat has written number of articles, books and is a producer of the following documentaries: Mongolian Traditional Music Instrument: Morin Khuur (2003), Mongolian Traditional Song: Urtiin Duu (2005), Chingges Tengeriin Toin (1999), Melody of Galbinga (2001), Melody of Tsuur (2006).

Foundation for the Protection of Natural and Cultural Heritage has close cooperation with the bearers of the intangible cultural heritage, such as long song-singers, throat singing-singers, and epic singers and so on. We conducted case studies on the bearers of intangible cultural heritage in 2006-2007 and published the report book 'Mongolian rituals, manners and festivals'.

There are number of governmental and non-governmental organizations we cooperate with, such as the Ministry of Education, Culture and Science of Mongolia, Mongolian National Commission for UNESCO, Mongolian National Centre for the Intangible Cultural Heritage, Association of Mongolian Long Song, Mongolian Cultural Studies Association, and etc.

We are engaged in the activities (such as identifying the bearers of intangible cultural heritage and creating inventories) being implemented by the Mongolian National Commission for UNESCO within the framework of the project 'Implementation of UNESCO 'Living Human Treasures' System in Mongolia' with the support of Intangible Cultural Heritage Centre for Asia and the Pacific. Moreover, we were engaged in drawing up the 'List of Types and Forms of Intangible Cultural Heritage in Mongolia' with the relevant bodies and submitted to the Ministry of Education, Culture and Science of Mongolia for further approval. We also cooperated with the Mongolian National Commission for UNESCO on the elaboration of the nomination file for 'Mongol Tuuli: Mongolian Epic' for the inscription on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

Furthermore, we aim to continue our active involvements and efforts for compiling and publishing the inventories on the protection of natural and cultural heritages in Mongolia, compiling data on the Mongolian sacred mountains, and publishing manuals and instructions on survey to safeguard the Mongolian intellectual heritages.

Introduction to the Mongolian Cultural Studies Association

Mongolian Cultural Studies Association's objectives are: to conduct research, training and propagation on the cultural issues in both theoretical and practical levels, promote foreign relations and publishing, support citizens to solve the issues and facilitate the state and civil relations in the cultural field.

Also, to safeguard the intangible cultural heritage nationwide, elaborate legal framework, propagate the intangible cultural heritage in international level and promote the transmission are the objectives of Mongolian Cultural Studies Association.

Mongolian Cultural Studies Association engaged in the project 'Mongolia-Korea the first strategy meeting on the application of the living human treasure system' in 2008, which rooted on the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Within the framework of the Project, we conducted research on the situation of the intangible heritage of Mongolia and itemized about 40 traditional customs and manners; produced monograph contains information and list on documentation of the intangible cultural heritage, and case study on the public, civil servants and officials' opinion on the intangible cultural heritage.

Mongolian Cultural Studies Association is one of the key implementers of the Project 'Implementation of UNESCO 'Living Human Treasures' System in Mongolia', as well as it has an active involvement in the initial steps to develop creative industries in Mongolia.

Within the framework of the project 'Introduction of UNESCO Living Human Treasure System in Mongolia', our Association conducted the field research works in the region of western, eastern, central and Gobi of Mongolia in order to identify, survey, determine and document locations and distribution of certain bearers of intangible cultural heritage.

Representatives from the Mongolian Cultural Studies Association have actively taken part in the seminars and meetings organized in China (2006) and Mongolia (2008) in the field of safeguarding of the Intangible Cultural Heritage and gained much experience for further activities.

Mongolian Cultural Studies Association participated in the elaboration of the nomination dossier of the Bii biyelgee: Mongolian Traditional Folk Dance for the inscription on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

We also elaborated draft proposal of 'Regulations of State Support for Determining, Registering, Safeguarding, Transmitting, Developing and Promoting Intangible Cultural Heritage and Its Bearers', 'Rule of National Council for Determining Intangible Cultural Heritage and Its Bearers', and 'List of Types and Forms of Intangible Cultural Heritage in Mongolia' and submitted to the Ministry of Education, Culture and Science of Mongolia for further approval. Moreover, we conduct trainings, publicity and produce publications based on our case studies and researches on the intangible cultural heritage. In addition, we elaborate proposals and initiatives for the making of the system to identify and designate the intangible cultural heritage and its bearers, show State support and promote the transmission.

Mongolian Cultural Studies Association has elaborated the long-term project plan 'Ugsaatny Uran Biyeleg' (Ethnic Graceful Dance:Biyeleg), to be implemented for 4 years.

Our members have been actively engaged in wide range of activities in the safeguarding, promotion, enhancement, and management of the cultural heritage for many years and have great skill and experience. To name, Mr. Purevkhuu.Ts, President of Association of Morin Khuur, Mr. Tseden-Ish.A, President of Mongolian Khuumei Association, Mr. Naranbat, President of 'Khunnu Tsuurmen' Association, Ms. Lkhagvasuren.Z, President of Association of Mongolian National Arts and Folk Dance, and etc., These people have direct and indirect involvements in the inscriptions of The traditional Music of the Morin Khuur and Urtiin Duu-Traditional Folk Song in the 'Representative List of Intangible Cultural Heritage of Humanity' and declaration as 'a Masterpiece of Oral and Intangible Heritage of Humanity' in 2003 and 2005 respectively. Some of our members have been working in the cultural heritage sector for more than 20 years and have great experiences and know-how.

3. Intangible cultural heritage preservation associations

A. Association of Mongolian Long Song

- 1) Covered intangible cultural heritage item : The tradition of Mongolian Long Song
- 2) Information regarding tradition bearer/holder: Tuvshinjargal, State laureate long song singer, executive director of the Association of Mongolian Long Song
- 3) Financial support: Assistance and supports from the International organizations, contributions from the concerned NGOs, business companies and individuals
- 4) Public events: Performances, training, and other dissemination-tended activities.
- 5) Person in charge : Urtnasan Norov, Head of the Association of Mongolian Long Song
- 6) Location : Government Bld-XI, 1107, Chingeltei district, Ulaanbaatar, Mongolia

B. Center for the Studies and Information of the Sacred Sites of Mongolia

- 1) Covered intangible cultural heritage item : The sacred site worshipping traditions, rituals, manners and associated heritages thereof, linking the intangible heritage and traditional ways of environmental protection
- 2) Information regarding tradition bearer/holder : Batbold. D, Head of the Centre for Luvsandanzanjantsan studies of Bayankhongor province; Tudevдорж. J, Head of Salkhin Sandag environmental NGO of Gobi-Altai province. The Center cooperates with the specialists and staffs in charge if cultural field, as well as environmental protection.
- 3) Financial support : Assistance and supports from the International organizations, contributions from the concerned NGOs, business companies and individuals

- 4) Public events : Conduct field survey and researches on the sacred sites of Mongolia and worshipping practices and traditions thereof, consult the local governmental and non-governmental organizations as well as individuals on the sacred sites worshipping practices, produce and distribute manual and handbooks for raising awareness of general public on the sacred sites issues and hold meetings and seminars on the given themes.
- 5) Advisory body : Mongolian National Commission for UNESCO, keeps close cooperation with the MNCU and follows their directions as operational directive
- 6) Person in charge : Duurenjargal Ayush, Director of the Center for the Studies and Information of the Sacred Sites of Mongolia
- 7) Location : Zoos Goyol Building, Chingeltei district, Ulaanbaatar, Mongolia
- 8) Phone : + (976) 9915 8664

C. Association of Hunnic Tsuur Performers

- 1) Covered intangible cultural heritage item : Tsuur, three-holed, end blown wooden instrument, is one of the most ancient musical instrument of Mongolia, representing the correlation of nature and human. Tsuur tradition is one of the intangible heritage elements of Mongolia, fallen at the brim of extinction and has been inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
- 2) Information regarding tradition bearer/holder : Naranbat Buyandelger, is one of the few tsuur heritage bearer, who is committed to continuing the generation-long tradition in order to not to forget and simply neglect the whole heritage
- 3) Financial support : Assistance and supports from the International organizations, contributions from the concerned NGOs, business companies and individuals
- 4) Public events : Association of Hunnic Tsuur Performers has the objective to undertake wide-ranging actions for supporting the revival of the art of Tsuur among the ethnic Mongolian Uriankhai of the Altai Mountains, to create an ensured permanent system for reviving, studying and promoting the tradition of Mongolian Tsuur and to set conditions for rescuing the

Mongolian traditional art of Tsuur and its ensuring its rightful place within the intangible cultural heritage of Mongolia and in particular, among the ranks of the Mongolian folk instruments. The Association is involved with tracing the Uriankhai Mongolian Tsuur traditions and remnants, identifying the willing and potentially talented, establishing contacts with the local administration and cultural institutions, exploring the possibilities for launching Tsuur training courses, selecting the promising talented youth from among the regional courses and enrolling them in professional musical schools, thus paving the foundation for training professional Tsuur performers, releasing Tsuur guidebook and video lessons, organizing Tsuur performers' contests and festivals and promoting wide public participation in supporting the traditional art of Tsuur, enlisting the contribution of artists, musicians, stage performers and performers of other forms of folk art.

- 5) Advisory body : Mongolian National Center for Intangible Cultural Heritage
- 6) Person in charge : Naranbat Buyandelger, Head of the Association of Hunnic Tsuur Performers.
- 7) Location : Mongolian National Center for the Intangible Cultural Heritage office, P.O. Box – 315, Baga Toiruu, 26, Ulaanbaatar, Mongolia
- 8) Phone : (976) 8882 8095

IV. Meetings on Intangible Cultural heritage

1. Symposium on the issues of safeguarding and promoting of the intangible cultural heritage

A. Theme

Safeguarding and promoting the intangible cultural heritage

B. Duration

07 September 2009

C. Venue

Meeting Hall, Ministry of Education, Culture and Science of Mongolia,
Ulaanbaatar, Mongolia

D. Organizers

- 1) Ministry of Education, Culture and Science of Mongolia
- 2) Mongolian National Commission for UNESCO
- 3) Centre for Cultural Heritage of Mongolia
- 4) Mongolian Cultural Studies Association
- 5) Foundation for the Protection of Historical and Cultural Heritage
- 6) Intangible Cultural Heritage Centre for Asia and the Pacific in Korea
- 7) Cultural Heritage Administration of Korea

E. Participants

Intangible cultural heritage bearers and practitioners; implementers and organizers of the Mongolia-Korean joint project for establishing a safeguarding system for the intangible cultural heritage of Mongolia, relevant officials, delegates as well as the relevant foreign and domestic researchers and NGOs.

F. Speakers list

Dr. Urtnasan .N

Secretary-General Mongolian National Commission for UNESCO

Mr. Erdenebat. G

Chief, Department of Culture and Arts Policy, MECS

Mr. Cho Si Young

Chief, Networking and cooperation division, ICHCAP

Mr. Tumurtogoo. D

Director Institute of Literature and Language MAS, academician

Mr. Yundenbat. S

Chief of Department of Safeguarding of ICH, Center of Cultural Heritage

Dr. Batchuluun

Professor, Arts researcher

Mr. Gongorjav

Professor, State honored senior researcher

Mr. Dorjdagva. Ch

President of Mongolian Cultural Studies Association, PhD, professor

Ms. Tsendsuren. Ts

Senior inspector on culture, State Specialized Inspection Agency

Ms. Sumya.S

State Honored Long song singer

Dr. Dolgorsuren. J

Chairperson of Cultural Studies Department, UCA

G. Main context

The Symposium on the issues of safeguarding and promoting of the intangible cultural heritage was organized as a part of the joint project aims to introduce the activities within the framework of the project and raise the awareness of general public, researchers and specialists and the decision makers on the international legal instruments related to intangible cultural heritage, significance and value of the intangible cultural heritage, current situation thereof, and the steps and measures need to be taken for the overall

safeguarding, promoting, maintenance and transmission of the intangible cultural heritage.

It was suggested that the safeguarding of the intangible cultural heritage requires broad involvement from both the governmental power and public power and orchestrated efforts engaging diverse stakeholders would improve the efficiency of the measures and activities taken for the safeguarding of the intangible cultural heritage.

H. Points of discussion

Following presentations were taken and digested by discussions afterwards.

- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and Mongolia
- On the ICH safeguarding measures taken by the Government of Mongolia, objectives
- On the introduction to the Mongolia-Korean joint project 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia'
- Traditional performing arts and issues of safeguarding and promoting
- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage and its safeguarding
- Safeguarding and promoting of Mongolian traditional craftsmanship
- Knowledge and practices concerning nature and the universe, safeguarding and promoting issues
- Social practices, rituals and festive events and safeguarding issues thereof
- On the legal background for the safeguarding of ICH of Mongolia
- ICH in formal education curricula, and its improvement
- ICH and apprenticeship

I. Questions raised during the meeting

Questions related to the effective transmission of the ICH, ICH documentation and registration as well as the questions on the joint project and about overall safeguarding measures of the ICH in Korea were raised during the symposium.

J. Reference material

Brief summary of the Symposium/Workshop, List of the participants, as well as the Agenda are attached with this report.

2. Workshop on the implementation of UNESCO program ‘Living Human Treasures’ System in Mongolia

A. Theme

Safeguarding and promoting the intangible cultural heritage

B. Duration

08-10 September 2009

C. Venue

Children’s Book Palace, Ulaanbaatar, Mongolia

D. Organizers

- Ministry of Education, Culture and Science of Mongolia
- Mongolian National Commission for UNESCO
- Centre for Cultural Heritage of Mongolia
- Mongolian Cultural Studies Association
- Foundation for the Protection of Historical and Cultural Heritage
- Intangible Cultural Heritage Centre for Asia and the Pacific in Korea
- Cultural Heritage Administration of Korea

E. Participants

Intangible cultural heritage bearers and practitioners; implementers and organizers of the Mongolia-Korean joint project for establishing a safeguarding system for the intangible cultural heritage of Mongolia, relevant officials, delegates as well as the relevant foreign and domestic researchers and NGOs.

F. Speakers list

1) Dr. Urtnasan .N

Secretary-General Mongolian National Commission for UNESCO

- 2) **Mr. Im Jang Hyuk**
*Professor, Department of Korean Folklore, Ching-ang University;
ICHCAP Advisory committee, ICH specialist of CHA*
- 3) **Mr. Cho Si Young**
Chief, Networking and cooperation division, ICHCAP
- 4) **Mr. Enkhbat. G**
Director of Center of Cultural Heritage
- 5) **Mr. Kim Kap-do**
Director, Planning division, Korea Cultural Heritage Foundation
- 6) **Mr. Yundenbat. S**
Chief of Department of Safeguarding of ICH, Center of Cultural Heritage
- 7) **Mr. Dorjdagva. Ch**
President of Mongolian Cultural Studies Association, PhD, professor
- 8) **Ms. Sumya.S**
State Honored Long song singer
- 9) **Mr. Jargalsaikhan. Ts**
Senior specialist, Department of Culture and Arts Policy, MECS
- 10) **Ms. Nanjid**
Senior Biyelgee dancer
- 11) **Dr. Bayasgalan. T**
Scholar, Institute of Language and Literature, MAS
- 12) **Mr. Chuluunbaatar**
Eulogist

G. Main context

In regards to the Workshop on the Implementation of UNESCO Program 'Living Human Treasures System' in Mongolia, main objectives were to improve the awareness of the heritage bearers on the international legal instruments related to intangible cultural heritage, as well as international and national programs, projects, measures and activities in accordance with the legal instruments for protecting, promoting, encouraging and maintaining the intangible cultural

heiritage, and also encouraging and ensuring the networking among the heritage bearers and relevant organizations. Moreover, raising awareness of the heritage bearers on the value and significance of their social reputation and recognition appropriately, as well as sharing the individual practices and techniques were the main objectives.

H. Points of discussion

Below-mentioned presentations were made at the Workshop and followed by the comments, question and answer sessions and efficient discussions.

- On the rule and regulations in relation to the safegurading of ICH of Mongolia
- Institutional Safeguarding of ICH in Korea
- On the criteria for selection of bearers of the Intangible Cultural Heritage
- On the issues of registration, documentation and database of ICH
- Utilization and Dissemination of ICH project in Korea Cultural Heritage Foundation
- On the improvement of legal background for the safeguarding of ICH of Mongolia
- On the transmission of Mongol Biyelgee: The Body Dance
- On the transmission of Mongol Well-wishing praises and eulogies
- On the transmission of Mongol Tuuli: Mongolian epic
- Introduction to some extracts and findings of the field researches on the ICH in rural areas of Mongolia

During the workshop, the issues and challenges faced to the heritage bearers on the heritage transmission activities were discussed and digested among the participants, which was an effective experience-sharing activity. Consequently, it facilitated the mutual understanding between the practitioners and bearers of both common and diverse ICHs, as ell as enhanced the cooperative sense between the relevant NGOs and governmental bodies on the safeguarding of ICH hand in hand with the concerned community, groups and individuals.

It was also suggested that the heritage bearers are to serve as messengers to their own respective communities to disseminate and distribute all the information gained and digested from the Symposium and Workshop, in order to contribute raising nation-wide awareness on the intangible cultural heritage and related issues thereof.

I. Questions raised during the meeting

Questions related to the effective transmission of the ICH, ICH documentation and registration as well as the questions on the joint project and about overall safeguarding measures of the ICH in Korea were raised

J. Reference material

Summary of the Workshop is attached with this report.

V. The Intangible Heritage List of UNESCO

There are 2 intangible heritage items from Mongolia (both were proclaimed as the Masterpieces of the Oral and Intangible Cultural Heritage of Humanity) have been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity so far. Please refer to the following outlined information.

1. The Representative List of the Intangible Cultural Heritage of Humanity

A. The Traditional Music of the Morin Khuur

1) Heritage information

- Local name : Морин Хуур Morin khuur /Horse-head fiddle/
- History, background : The two-stringed fiddle morin khuur has figured prominently in Mongolia's nomad culture. String instruments adorned with horse heads are attested to by written sources dating from the Mongol empire of the thirteenth and fourteenth centuries. The fiddle's significance extends beyond its function as a musical instrument, for it was traditionally an integral part of rituals and everyday activities of the Mongolian nomads.
- Area : The heritage is popular in the provinces of Uvs, Bayan-Ulgii, Khovd, Zavkhan, Khuvsgul, Arkhangai, Bayankhongor, Uvurkhangai, Umnugobi, Dundgobi, Dornogobi, Sukhbaatar, Gobisumber, Selenge, Khentii, Darkhan-uul of Mongolia.

2) Relevant information

- Year of inscription : Incorporated in 2008 in the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed as

the Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2003)

- Community involvement : The morin khuur players throughout of Mongolia actively involved in the activities for the safeguarding and developing traditional morin khuur music
- Preservation association members : Ministry of Education, Culture and Sciences, Mongolian National commission for UNESCO, Research Institute of Culture and Arts, Mongolian National Center for Intangible Cultural Heritage, State ensemble of Morin khuur, prominent morin khuur players, heritage bearers, practitioners and communities involved.
- Activities : 3-year Project on the Safeguarding of the Mongolian traditional music of Morin khuur, implemented in 2004-2007 with the financial support from Japan Funds-in-trust and coordination by the UNESCO Office Beijing. Project activities include:
 - Field research on Morin khuur
 - National Consultative Meeting
 - Preparation and development of training materials and curriculum design
 - Regional trainings of Morin khuur teachers
 - Morin khuur trainings in local provinces
 - Organization of a Morin khuur festival
 - DVD, VCD production of Trainings and Festival

3) Practitioners

Ethnic groups of Mongolia, mainly Khalkh and Bayad, Khoton, Buriad, Zakhchin, Durvud, Torguud, Altain uriankhai, Dariganaga, and Tuva uriankhai people inhabiting throughout the territory of Mongolia hold the tradition up to now.

4) Relevant events

Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events.

5) Explanation

A prominent musical expression among nomadic Mongolians, the Morin Khuur is an integral part of rituals and everyday activities. Distinct in sound, this two-stringed fiddle is characterized by its long neck bearing a carved

horse head, reflecting the all-important cult of the horse among the nomad communities.

The design of the morin khuur is closely linked to the all-important cult of the horse. The instrument's hollow trapezoid-shaped body is attached to a long fretless neck bearing a carved horse head at its extremity. Just below the head, two tuning pegs jut out like ears from either side of the neck. The soundboard is covered with animal skin, and the strings and bow are made of horsehair. The instrument's characteristic sound is produced by sliding or stroking the bow against the two strings. Common techniques include multiple stroking by the right hand and a variety of left-hand fingering. It is mainly played in solo fashion but sometimes accompanies dances, long songs (Urtiin duu), mythical tales, ceremonies and everyday tasks related to horses. To this day, the morin khuur repertory has retained some tunes (tatlaga) specifically intended to tame animals. Owing to the simultaneous presence of a main tone and overtones, morin khuur music has always been difficult to transcribe using standard notation. It has been transmitted orally from master to apprentice for many generations.

Over the past forty years, most Mongolians have settled in urban centres, far from the morin khuur's historical and spiritual context. Moreover, the tuning of the instrument is often adapted to the technical requirements of stage performance, resulting in higher and louder sounds that erase many timbral subtleties. Fortunately, surviving herding communities in southern Mongolia have managed to preserve many aspects of morin khuur playing along with related rituals and customs.

6) Information resource

- Report of the 'Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur'
- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'

7) Safeguarding projects

Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur

8) Survey study project carried out by scholars

Intensive field research was undertaken in 2005 under the 'Project on the Safeguarding of the Mongolian traditional music of Morin khuur' in order to obtain updated information on diverse forms of Morin Khuur and its master players. The Field research extended and updated the existing archive of the Morin Khuur tradition and its master players.

Following field surveys conducted on the Mongolian Intangible cultural heritage and its bearer within the umbrella of the Joint cooperation Project for Establishing a Safeguarding system for intangible cultural heritage in Mongolia: Implementation of the UNESCO Program 'Living Human Treasures System' in Mongolia':

No	Aimag (province) name	Region	Date
1	Khovd, Uvs and Bayan-Ulgii	Western	November 15- November 29, 2008
2	Khentii and Dornod	Eastern	June 25-July 08, 2009
3	Bulgan, Uvurkhangai	Central	July 25-August 02, 2009
4	Khuvsgul	Northern	August 05-August 15, 2009
5	Selenge and Orkhon	Northern	August 05-August 15, 2009
6	Central aimag , Dundgovi, Dornogovi, and Govisumber	Central & Southern	August 22-August 31, 2009

Key implementers:

- Mongolian National Commission for UNESCO
- Center for Cultural Heritage

Co-implementers:

- Mongolian Cultural Studies Association
- Local Culture and Arts Departments
- MELS film studio

9) Awards received

- Morin khuur is honored as the State Grand King Instrument
- The Mongolian Presidential Decree No. 17 on the Veneration and Promulgation of the Morin khuur was issued in February 11,2002

10) Safeguarding measures

- The Mongolian Presidential Decree No. 17 on the Veneration and Promulgation of the Morin khuur, February 11, 2002
- The Mongolian Presidential Decree No. 20 on the Establishment of the National Instrument Orchestra of the Mongolian State, February 16, 2005
- 'Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur' 2004-2007
- National Program entitled 'Morin khuur and Urtiin Duu' for the years of 2005-2014, approved by the Ordinance No.43 of the Prime Minister of Mongolia in March 9, 2005
- National consultative Meeting entitled 'Safeguarding and Developing of the Traditional Heritage of Morin Khuur, follow-up Recommendation addressing to the governmental and non-governmental organizations in all levels, general public, youth and children, March 15, 2006
- Organization of the Grand Performance consisted of 800 Urtiin duu singers and 800 Morin khuur players for the 800th Anniversary of the Great Mongol Empire, and 85th Anniversary of the Public Revolution-National Grand Festival Naadam in July 11, 2006.

B. Urtiin Duu : Traditional Folk Long Song

1) Heritage information

- Local name : Уртын Дуу Urtiin Duu (Long Song)
- History, background : Widely believed to have originated 2,000 years ago, the Urtiin duu has been recorded in literary works since the thirteenth century. Performances and compositions of Urtiin duu are closely linked to the pastoral way of life of the Mongolian nomads on their ancestral grasslands.

A rich variety of regional styles has been preserved until today, and performances as well as contemporary compositions still play a major role in the social and cultural life of nomads living in all over Mongolia, and some in the Inner Mongolia Autonomous Republic, located in the northern part of the People's Republic of China.

- Area : The Long Song is widely throughout the territory of Mongolia, and found almost in all the provinces, including Central province, Orkhon, Khentii, Bulgan, Uvs, Bayan-Ulgii, Khovd, Zavkhan, Khuvsgul, Arkhangai, Bayankhongor, Uvurkhangai, Umnugobi, Dundgobi, Dornogobi, Gobisumber, Selenge, Sukhbaatar, Darkhan-uul of Mongolia.

2) Relevant information

- Year of inscription : Incorporated in 2008 in the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed as the Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2005)
- Community involvement : The community involvement covers a wide range including the professional singers and folk performers as well as the concerned NGOs, researchers throughout Mongolia. Relevant stakeholders show great effort in the activities for the safeguarding and developing the Long Song tradition.
- Preservation association members : Ministry of Education, Culture and Sciences, Mongolian National commission for UNESCO, and Mongolian National Center for Intangible Cultural Heritage, prominent singers, heritage bearers, practitioners and communities involved.
- Activities : Within the framework of the 10-year National Program 'Morin khuur and Urtiin Duu', training workshop for the local specialists and chiefs in charge of culture and arts field was organized in 2005 by the Ministry of Education, Culture and Science. Also, Urtiin duu teacher preparatory trainings were held at the University of

Culture and Arts, Culture Institution, and Music and Dance College and 60 people were conferred certificates to teach Urtiin Duu and Morin Khuur. Moreover, a number of trainings, workshops, contests, performances and other events have been organized on the Morin Khuur and Urtiin Duu in all the provinces of Mongolia. For instance, performance of 300 morin khuur players and 300 urtiin duu singers was held in the Dundgobi province, while a performance of 80 morin khuur players and 80 urtiin duu singers was held in Zavkhan province. These are the few examples of the activities and effort taken for the safeguarding and enhancement of the heritages of Morin Khuur and Urtiin Duu, under the frame of the National Program 'Morin Khuur and Urtiin Duu'.

3) Practitioners

Ethnic groups of Mongolia, mainly Khalkh and other ethnic people inhabiting throughout the territory of Mongolia hold the tradition up to now.

4) Relevant events

Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events. In general, Urtiin Duu is an inseparable part of the everyday life of the nomadic people.

5) Explanation: abstract

The Urtiin duu or 'long song' is one of the two major forms of Mongolian songs, the other being the short song' (bogino duu). As a ritual form of expression associated with important celebrations and festivities, Urtiin duu plays a distinct and honored role in Mongolian society. It is performed at weddings, the inauguration of a new home, the birth of a child, the branding of foals and other social events celebrated by Mongolia's nomadic communities. The Urtiin duu can also be heard at the Naadam, a festivity featuring wrestling, archery and horseracing competitions.

The Urtiin duu is a lyrical chant, which is characterized by an abundance of ornamentation, falsetto, an extremely wide vocal range and a free compositional form. The rising melody is slow and steady while the falling melody is often intercepted with a lively rhythm. Performances and compositions of Urtiin duu are closely linked to the pastoral way of life of the Mongolian nomads on their ancestral grasslands.

Widely believed to have originated 2,000 years ago, the Urtiin duu has been recorded in literary works since the thirteenth century. A rich variety of regional styles has been preserved until today, and performances as well as contemporary compositions still play a major role in the social and cultural life of nomads living in Mongolia and in the Inner Mongolia Autonomous Republic, located in the northern part of the People's Republic of China. Since the 1950s, urbanization and industrialization have increasingly superseded traditional nomadic lifestyles, leading to the loss of many traditional practices and expressions. Parts of the grasslands where tradition-bearers used to live as nomads have fallen victim to desertification, causing many families to shift to a sedentary way of life where many classical themes of Urtiin duu, such as the praise of typical nomads' virtues and experiences, lose their relevance.

6) Information resource

- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'
- Papers of the ICH researchers

7) Safeguarding projects

- Within the framework of the 10-year National Program entitled 'Morin Khuur and Urtiin Duu', variety of projects has been undertaken in national and local levels. For instance, in order to disseminate and propagate the Long Song among the general public and young generations, a number of Long song competitions, contests in honor and/or memory of the outstanding and prominent long song singers. A monument was erected in memory of Norovbanzad, the best Mongolian long song singer of the twentieth century, at her birthplace, in the province of Dundgobi. Moreover, an open-theatre for folk art has been established in the place 'Ikh Gazryn Chuluu', in the province of Dundgobi.
- Since 2007, the Ministry of Education, Culture and Science has started selecting and awarding the organizations implementing the 'Morin Khuur and Urtiin Duu' National Program with great success. In addition, it started identifying and awarding the persons bearing the outstanding and unique heritage of Long Song to raise their social reputation and recognition while disseminating the Long song.

- Following the proclamation of the Long Song as the Masterpiece of Oral and Intangible Heritage of Humanity, Mongolian and Chinese Joint Committee on the Management of the Safeguarding of the Mongolian Folk Long Song was established in 2007. The Joint Committee planned a number of activities aiming to safeguard and rescue the Long song tradition, as well as propagate and transmit the heritage both in Mongolia and China.

8) Survey study project carried out by scholars

- The Mongolian-Chinese Joint survey engaging the respective bodies to rescue the Long Song tradition preserved in the 2 countries has been conducted since 2007.
- Following field surveys conducted on the Mongolian Intangible cultural heritage and its bearer within the umbrella of the Joint cooperation Project for Establishing a Safeguarding system for intangible cultural heritage in Mongolia: 'Implementation of the UNESCO Program 'Living Human Treasures System' in Mongolia':

No	Aimag (province) name	Region	Date
1	Khovd, Uvs and Bayan-Ulgii	Western	November 15- November 29, 2008
2	Khentii and Dornod	Eastern	June 25-July 08, 2009
3	Bulgan, Uvurkhangai	Central	July 25-August 02, 2009
4	Khuvsgul	Northern	August 05-August 15, 2009
5	Selenge and Orkhon	Northern	August 05-August 15, 2009
6	Central aimag , Dundgovi, Dornogovi, and Govisumber	Central & Southern	August 22-August 31, 2009

Key implementers:

- Mongolian National Commission for UNESCO
- Center for Cultural Heritage

Co-implementers:

- Mongolian Cultural Studies Association
- Local Culture and Arts Departments
- MELS film studio

9) Awards received

The Mongolian Presidential Decree No. 134 on the Transmission and Dissemination of the Long Song. September 1, 2004

10) Safeguarding measures

- The Mongolian Presidential Decree No. 134 on the Transmission and Dissemination of the Long Song. September 1, 2004
- The Mongolian Presidential Decree No. 20 on the Establishment of the National Instrument Orchestra of the Mongolian State, February 16, 2005
- National Program entitled 'Morin khuur and Urtiin Duu' for the years of 2005-2014, approved by the Ordinance No.43 of the Prime Minister of Mongolia in March 9, 2005
- Organization of the Grand Performance consisted of 800 Urtiin duu singers and 800 Morin khuur players for the 800th Anniversary of the Great Mongol Empire, and 85th Anniversary of the Public Revolution-National Grand Festival Naadam in July 11, 2006.

2. The List of Intangible Heritage in Need of Urgent Safeguarding

A. Mongol Tuuli : Mongolian epic

1) Heritage information

- Local name : Монгол тууль
- History, background

The Mongolian epic is a unique oral traditional art genre which has great length of lyrics with from hundreds to thousands of verses and is narrated in Mongolian in special melodies. Traditionally, Mongolian heroic epic combines benedictions, eulogies, spells, idiomatic phrases, fairy tales, myths and folk songs, and thus are regarded as the best collection of Mongolian oral traditions and immortalized heroic history of Mongolian people.

Epic singers are distinguished in prodigious memory, outstanding skills and talents and well-versed intelligence perform epic lyrics to the accompaniment of the traditional musical instruments such as morin khuur (horse-headed fiddle), tovshuur (national lute-like musical instrument), ekil and khuuchir, in compliance with special rituals and customary law.

Therefore, the epic is a combination of performing arts of singing, vocal improvisation and musical composition coupled with theatrical drama elements.

As epics were evolved over a span of many centuries, they mirror and reflect nomadic lifestyle and trans-human civilizations of Mongols as the 'living encyclopedia'.

The Mongol epics remain a one of key factors of Mongol identity and continue to inspire Mongolians for protection of national cultural heritage.

- Area
Mongolian epics were spread all parts of Mongolia; western, eastern, northern, eastern and central regions. Currently, the range of distribution is limited only the western region, specifically Duut soum of Khovd aimag and Malchin and Naranbulag soum of Uvs aimag, in addition to Ulaanbaatar city.

Table 1. Range of distributions as of the middle of the XX century

Aimags/ provinces	Khalkh epics traditions	Bayad epics traditions	Durved epics traditions	Uriankhai epics traditions
Arkhangai	-----			
Uvurkhangai	-----			
Khuvsgul	-----			
Uvs		-----	-----	
Bayan-Ulgii				-----
Zavkhan	-----			
Gobi-Altai	-----			
Khovd	-----			-----
Umnugobi	-----			
Dundgobi	-----			
Tuv	-----			
Dornod	-----			
Dornogobi	-----			
Sukhbaatar	-----			
Khentii	-----			
Selenge	-----			
Bulgan	-----			
Ulaanbaatar city	-----			

Table 2. Range of distributions as of nowadays

Aimags/ provinces	Khalkh epics traditions	Bayad epics traditions	Durved epics traditions	Uriankhai epics traditions
Arkhangai				
Uvurkhangai				
Khuvsgul				
Uvs		-----		
Bayan-Ulgii				
Zavkhan				
Gobi-Altai				
Khovd				-----
Umnugobi				
Dundgobi				
Tuv				
Dornod				
Dornogobi				
Sukhbaatar				
Khentii				
Selenge				
Bulgan				

2) Relevant information

- Year of inscription: 2009
- Community involvement

While the Administration office of Khovd province appealed its local folk artists to get actively engaged and commit to the action for nominating the Mongolian epic, Mr. Seseer.Kh and Mr.Dorjpalam.A, the epic bards in Duut county in Khovd province came up voluntarily to the town of Khovd all the way from 70 km and met with the field research expedition team and provided them with important inputs on current situation and future safeguarding measures of the epic, as well as their story how they learned epic, facts on the rituals and customs related to epic that had never been recorded by the scholars before.

The Theatre of the Khovd province, as well as the Administration office of Uvs province provided the field research team with automobiles for passing through more than 2000 km for the epic research. Also, local herders and epic performers Mr. Ankhbayar.N and Mr. Batzaya.J guided the field research team in the research areas, which was a noteworthy support for conducting the field research secure and safe in harsh winter weather.

Epic singers inhabiting in different locations in Mongolia have vigorous will to be furtherly engaged in the activities for the safeguarding and promotion of the Mongol epic.

- Preservation association members
Cultural and art specialists of Ministry of Education, Culture and Science, Institute of Language and Literature of the Mongolian Academy of Sciences, scholars and experts, local administrative bodies, NGOs, folk artists and individuals from Khovd province and Uvs province.
- Activities
As a follow-up of the inscription of the Mongol Tuuli in the Urgent Safeguarding List, an action plan to safeguard and promote the Mongol Tuuli is to be elaborated and proposed by the relevant bodies.
- Practitioners: 'Uriankhai' ethnic epic performers
Kh. Seseer (male, 65 years old), A. Baldandorj (male, 29 years old); A. Dorjpalam (male, 45 years old), N. Damdindorj (male, 42 years old); 'Bayad' ethnic epic performers: Ya. Tsegeen (male, 60 years old), N. Ankhbayar (male, 28 years old), N.Namsrai (male, 18 years old).
- Relevant events
Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events.

- Explanation: abstract

The Mongolian epic is one of unique oral traditions expressed in the Mongolian language developed by Mongols which has great length of lyrics with from some hundred to many thousand of verses and narrated in Mongolian to special melodies. In early days of human civilizations within the traditional social relations, Mongols worshipped natural Divine power and ancestors' spirits, and praised their blessed gifts and triumphs that eventually created the foundation to evolve heroic epics and myths.

Along the historical processes of social relations, epics were becoming more sophisticated and complex while widely reflecting Mongols' nomadic culture, lifestyle, social behaviors, religion, mentality and imaginations. So, they had already found its classical form by the VI century AD.

In doing so, talented artists born among people constantly improve epics traditions from generation to generation, while learning, performing and transmitting special techniques of epic singing within the Mongolian society and territory. In terms of thematic scenarios, Mongolian epic typically narrate past history of Mongolian people and of a nation state in heroic and poetic lyrics, while praising a courageous hero born from ordinary people who fight and defeat enemies to protect his people and state.

The Mongolian heroic epic may be regarded as epics from other Central Asian nomadic people, such as 'Manas' from Kyrgyz, yet it has unique Mongolian 'nationality' characteristics and incomparable rich compilations of thousand rhythmic lines of lyrics. Currently, over 280 heroic epics, including biggest and most famous epics such as 'Geser', 'Jangar', 'Zul-Aldar Khaan', 'Uayn Mungun Khadaasan', 'Luu Mergen Khaan' and 'Taliin Khar Bodon' are registered.

With its unique and outstanding characters, Mongolian heroic epic provides valuable contribution to cultural heritage of humanities from on behalf of Mongolian people.

Epics performers' musical instruments are greatly respected and restricted to touch and put on inappropriate places. Epics melodies have combine several narrating techniques, singing heavy bass voice or ordinary voice with low and high tones, or reading as poetic as eloquently. Heavy bass tones are regarded as a type of *huumii* – another form of Mongolian folk throat-singing.

Epics heroes are typically believed by Mongols as historical figures who would be their ancestors and lived in ancient times, and thus respected greatly as compared to other performing arts. Thus, it used to be strictly prohibited to learn epics incompletely or wrongly so that they had been preserved and maintained with its original forms and features until the twentieth century and further survived up to date.

As Mongolian epics have lyrics with hundreds to thousands of lines, epic learners must have good memory, imaginative minds and determined commitment to master in epics for long time under epics tradition bearers' teaching and supervision. Learners must not learn epics word by word, follow strict rules not to change names of heroes and order of events. An individual who knows one or two epics are not regarded as 'epic singers'. Epic singers tend to transmit and learn within kinship circles, inherited from fathers to sons. Epics must be performed at special places at specific times.

For instance, trained professional epics performers mainly perform heroic epics as the well-wishing symbol during social and public events, such as State affairs, wedding ceremonies, the naadam - a festivity featuring wrestling, archery and horseracing competitions, the event of cutting children's hair for the first time, going for hunting and worshipping sacred sites. There is a special epic performance for each of the ceremony. Some epics should not be performed in summer time.

Tovshuur plays one kinds melody tones, while morin khuur, ekil and khuuchir can play variety of tones. Therefore, four-stringed khuuchir can play different tones suitable to express various events and scenarios expressed throughout one epic. For instance, the famous epic-performer Luvсан played about 170 tones to perform 'Bodi Wise King who conquered the Western Hemisphere'. In this regard, some scholars consider epics as one-performer's theatre. Ts. Damdinsuren, a renowned scholar stated 'Fairy-tale and epic performers used to perform drama, music and narrating books in tandem'.

In ordinary households, epics were performed at nights when stars on the sky, but not at daytime. Several days earlier, the host will bring epic performer's tovshuur at home and put it at a holy place respectfully. Then, they invite the epic singer and make request which epic to be performed, while burning butter-candle light and sitting a table with food and drink. 'Erkh Nachin Khartsaga' will be performed for the family wishing to have a child; or 'Khan Kharanhui' for wellbeing without bad luck; or 'Bayan Tsagaan Uvgun' for wealth and long life. As Mongolian heroic epics last long hours, some epics are performed all night with occasional breaks and others are performed several nights. When performing epics, it is prohibited to go out or make noise.

Social function of Mongol epics in Mongol communities is wide-ranging. Through the epics, Mongolians transmit their history and intangible cultural heritage elements to younger generation, so it is used as a cultural tool to hand down the rich historical and folklore knowledge and values, which strengthened the awareness of national identity, national proud and national unity among Mongolians.

Also, Mongol epic play an important role for Mongolians on the upbringing of the youngsters. With the help of historical brave and courageous scenarios in the epics, Mongolians mature and develop consciousness and mentality on their younger generation to loving their history, land, culture and people of Mongolia, furthermore, to disseminate and develop them as well.

Nowadays, the number of epic trainers and learners are decreasing and the quality of the training is getting unsatisfactory, due to declining numbers of epic singers, growing disinterest of young people, and lack of administrative and financial supportive provisions. This is why, with the gradual disappearance of Mongol epic, the whole traditional system of transmitting their historic and cultural knowledge through the epic is currently degrading.

- Information resource
- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'
- Survey study project carried out by scholars

Following field surveys conducted on the Mongolian Intangible cultural heritage and its bearer within the umbrella of the Joint cooperation Project for Establishing a Safeguarding system for intangible cultural heritage in Mongolia: 'Implementation of the UNESCO Program 'Living Human Treasures System' in Mongolia':

No	Aimag (province) name	Region	Date
1	Khovd, Uvs and Bayan-Ulgii	Western	November 15- November 29, 2008
2	Khentii and Dornod	Eastern	June 25-July 08, 2009
3	Bulgan, Uvurkhangai	Central	July 25-August 02, 2009
4	Khuvsgul	Northern	August 05-August 15, 2009
5	Selenge and Orkhon	Northern	August 05-August 15, 2009
6	Central aimag , Dundgovi, Dornogovi, and Govisumber	Central & Southern	August 22-August 31, 2009

Key implementers:

- Mongolian National Commission for UNESCO,
- Center for Cultural Heritage

Co-implementers:

- Mongolian Cultural Studies Association
- Local Culture and Arts Departments

- MELS film studio
- Inscribed in the National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia in 2009
- Safeguarding measures
- To strengthen the current viability of Mongol Tuuli, the following achievements need to be realized:
 - First, improve tradition bearers' skills and talents, enrich their repertoire, revive some certain epics forgotten, train and prepare new generations of epic performers, and thus raise the number of epic heritage bearers;
 - Protect, develop, transmit, study, and disseminate Mongolian epic traditions and create favorable conditions for sustainable development;
 - Create relevant socio-economic and legal frameworks for ensuring Mongolian epics to sustain and develop in the future.

B. Mongol Biyelgee: Mongolian Traditional Folk Dance

1) Heritage information

- Local name, if any: Монгол ардын уламжлалт бүжиг: Биелгээ
- History, background

Mongol Biyelgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock.

Mongol Biyelgee is unique and distinguished art expression which has embodied and originated from the nomadic way of life of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements.

Mongol Biyelgee dancing movements are typically confined to small space inside the Nomad's dwelling-ger. This is performed while half sitting or cross-legged sitting, coupled with fist and hand opening and waving, stiff and swift movements of chest and shoulders, shrugging and shaking them, crossing legs, steps and walks, as well as flexible body movements involved in prevalence. Besides, there are movements such as sitting and bending forward and backward the head and chest with the back or shoulders.

In doing so, biyelgee performers praise and dance imitating the expressions of their lifestyle, household activities, courage, love, prides and livestock to the accompaniment of morin khuur, ikel khuur, tovshuur, tsuur, coupled with ethnic costumes.
- Area

Bearer and performers of Mongolian folk dance 'Biyelgee' typically live in the remote areas in the western region of Mongolia, including

Bulgan, Altai, Munhkhairkhan and Duut soums of Khovd aimag, and Malchin, Naranbulag and Tarialan soums of Uvs aimag that those folk artists make efforts to teach and transmit 'biyelgee' by and large. However, the distribution of 'biyelgee' bearers and performers is only limited to over 20 indigenous / native inhabitants aged over 60-80 who live in above-mentioned areas.

2) Relevant information

- Year of inscription: 2009
- Community involvement

Several researches and studies have been conducted and records have been kept on the rare and precious heritage of Mongol Biyelgee prior to Mongol Biyelgee nominating action for the List of the Intangible Cultural Heritage in Need of Urgent Safeguarding.

With the support by Mongolian National Commission for UNESCO, Mongolian Cultural Studies Association and Association of Mongolian National Arts and Folk Dance have conducted academic research on the intangible cultural heritage and its bearers together with the relevant scholars and researchers in the rural far areas of Mongolia by the end of 2008.

During the research, considerable measures have been taken, including, documenting and digitalizing the intangible cultural heritage and its bearers, mapping the heritage spread sphere, get the bearers' consents, opinions, aspirations, proposals and advises in written and recording versions.

Comments, recommendations and suggestions of biyelgee bearers, individuals, organizations and researchers have been attached without unabridged edits. The main opinion expressed in those comments, recommendations and suggestions have proposed to organize trainings, carry out public awareness campaigns, conduct research studies, strengthen existing legal framework, and financial and administrative supports.

- Preservation association members: Mongolian Cultural Studies Association and Association of Mongolian National Arts and Folk Dance
- Activities: As a follow-up of the inscription of the MONGOL BIYELGEE: MONGOLIAN TRADITIONAL FOLK DANCE in the Urgent Safeguarding List, an action plan to safeguard and promote the Mongol Biyelgee is to be elaborated and proposed by the relevant bodies.

3) Practitioners

Mongol Biyelgee is one of the outstanding and precious intangible heritage of nomadic Mongolians, which have evolved and got developed among them over hundreds of years. However, it is currently nearly-extinct and as mentioned in the item C, there are just over 20 bearers of biyelgee dance

tradition from given ethnic groups, who preserved the originality of biyelgee dance.

Following practitioner's dance is determined to express the original characteristics of Biyelgee dance of Mongolia.

In Khovd aimag, Mongolia:

T. Tsembel, D. Usnee, Ts. Urjinbadam, G. Tsend-Ayush from Bulgan county (suum) (Torguud biyelgee dancers);

T. Khorloo, N. Battulga, A. Norolkhoo, A. Enkhtaivan, E. Altankhuyag, Ch. Dorj, Sh. Otgonbayar from Altai suum (Zakhchin biyelgee dancers);

P. Munguntsooj, B. Tserendulam from Munhkhairkhan and Duut soums (Uriankhai biyelgee dancers)

In Uvs aimag, Mongolia:

J. Khumbaa, M. Jalk, G. Lhagva (Bayad biyelgee dancers);

A. Chuluun, G. Bayartai from Naranbulag suum (Durved biyelgee dancers);

M. Balgan, M. Purevsuren, T. Arslan, U. Zinameder from Tarialan suum (Khoton biyelgee dancers)

Mongol Biyelgee plays great role and shows high significance in the Mongolian culture with its integrated elements of domains of intangible cultural heritage, as well as the social functions. Today, most of the bearers of Biyelgee dance are elderlies, whose numbers decreasing and this valuable heritage is about to disappear with its bearers soon, if we don't take various decisive measures to safeguard both the bearers and the biyelgee.

With this respect, it is highly of importance to be safeguarded and maintained to the young generations.

Moreover, one of the distinctions of Mongol Biyelgee is that every single ethnic group's biyelgee has its own unique features to distinguish from one another. And there are only few people representing different ethnic groups, who carry and display all the distinctivenesses of their biyelgee dances. Thus, it could be considered as of high importance to document, preserve and safeguard all the diverse features of Mongol biyelgee urgently, before it's too late.

4) Relevant events

Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events.

5) Explanation: abstract

Mongolian traditional folk dance 'Biyelgee' is originated and evolved among nomadic Mongols within small space of Mongol ger, nomads' neighborhood – saakhalt ail, yet nowadays fewer ethnic groups have preserved and maintained this rare and valuable heritage element.

C. Traditional Music of the Tsuur

1) Heritage information

- Local name, if any: Монгол цуур хөгжмийн уламжлалт урлаг
- History, background

Tsuur is one of the ancient traditional music of the Mongolians and is a rare and near-extinct one preserved by the end of the 20th century only among a few people of the Mongolian Uriankhai descent in Altai Region. Tsuur has its origins in an ancient practice of worshipping the Earth, mountains, rivers and their respective guardian spirits by resembling the sounds unnatural for human beings.

Tsuur music belongs to the category of Mongolian folk music based on the combination of instrumental and vocal performance – a unique and rare phenomenon of blending the sounds simultaneously created by both the musical instrument and the human throat.

Tsuur is a vertical pipe-shaped wooden wind instrument with three holes acting as finger buttons. Despite the visible simplicity in shape it is the masterpiece of Mongolian musical heritage, reflecting the centuries-old tradition of creativity and ingenuity. Tsuur has a unique timbre inexistent in any other wooden wind instruments, as it is performed by touching the mouthpiece of a pipe with one's front teeth, creating a clear and gentle whistling sound, and simultaneously applying one's throat burden, producing a drone brass at the same time.

Tsuur music has an inseparable connection to the livelihood and customs of the Uriankhai Mongolians of the Altai Region, and has remained an integral part of their daily life.

- Area
The Mongolian Altai Mountain Range is the birthplace of Tsuur, one of the primordial musical instruments of the humankind, while the Mongolian people are its authors. Being one of the progenitors of wooden wind instruments, the Mongolian Tsuur has carried its antique shape, performing methods, techniques, traditional repertoire and specific school of performance well into the advent of the 21st century, preserved only among a few people of the Mongolian Uriankhai descent in Altai Region. The Mongolian Uriankhai sub-ethnic group of the Altai Region resides in the far western frontier of Mongolia, constituting the majority of the population in Duut and Munkh-Khairkhan Souns (Counties) of Khovd Aimag (Province), as well as living, in smaller groups, in Buyant, Altai, Bulgan, Altan-Tsugts Souns (Counties) of Bayan Ulgii Aimag (Province). Even among the Uriankhai Mongolians, only the descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, residents of the Duut Soum (County), Khovd Aimag (Province) have thus far preserved the traditions of Tsuur art. According to the eye-witness of the local elders, up until the 1950s every Uriankhai family has had a Tsuur of its own

and vast majority of Uriankhai Mongolian men could play Tsuur. Unfortunately, as a consequence of the brief historical period spanning over the last six decades, which saw the negligence and animosity toward everything related to national heritage, folk customs, indigenous culture and religious faith, the Tsuur tradition has faded, leaving the locals with no Tsuur performer and no families possessing a Tsuur.

2) Relevant information

- Year of inscription: 2009

- Community involvement

The descendants of Narantsogt, and the 'Hunnish Tsuur Performers' Association' NGO has participated in the field survey conducted in Bayan Ulgiy, Khovd and Uvs Aimags (Provinces). In 2006 a pilot workshop on Tsuur preservation and inheritance was held in Jargalant Soum (County) of Khovd Aimag (Province), Buyant Soum (County) of Bayan-Ulgiy Aimag (Province) and Ulaanbaatar City, at the National Center for Intangible Cultural Heritage, in which Mr. B.Naranbat, grandson of the late P.Narantsogt, Mr. Tseden-Ish, a senior Tsuur performer and his apprentice, Mr. A.Baldandorj offered their service as trainers. Members of Tsagaan Tug clan actively promote the public awareness campaign on Tsuur preservation, especially in broadcasting and mass media.

Members of the Uriankhai Mongolian subethnic group of the Altai Region, including, in particular, descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, all residents of the Duut Soum (County), Khovd Aimag (Province) constitute the last cradle of people preserving the traditions of Tsuur art. This group is a small community of ten, consisting of kindred people bound by the love for Tsuur performance and common concern for the continuation of the Tsuur performing traditions of Tsagaan Tug clan and motivated for the preservation and enrichment of the repertoire of the art of Mongolian Tsuur. In 2007 members of this group, along with the number of art scholars and cultural activists, founded the 'Hunnish Tsuur' NGO aimed at preserving and reviving the traditions of Mongolian Tsuur.

- Preservation association members
Mongolian National Center for the Intangible Cultural Heritage, Association of Hunnic Tsuur Performers
- Activities
As a follow-up of the inscription of the **TRADITIONAL MUSIC OF THE TSUUR** in the Urgent Safeguarding List, an action plan to safeguard and promote the Mongol Tsuur is to be elaborated and proposed by the relevant bodies.

3) Practitioners

At present, the descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, residents of the Duut Soum (County), Khovd Aimag (Province) have thus far preserved the traditions of Tsuur art. P.Narantsogt was a fifth-generation Tsuur performer, and today his sons N.Buyandelger and N.Erdenebaatar, his grandsons B.Naranbat, B.Zagdjav, M.Sukhnasan, B.Nemekhjargal, T.Erdenebaatar and B.Munguntsooj, and his granddaughters B.Bayartsetseg, B.Battsooj and B.Munkhchimeg have inherited their forefather's skills and repertoire and are striving for its preservation.

4) Relevant events

Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events.

5) Explanation: abstract

Tsuur is an extraordinary masterpiece of the Mongolian cultural tradition; it is included in the National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia in 2009. In the historical records mentioning the origins and evolution of musical instruments, Tsuur is referred to as 'the Mongolian Tsuur,' 'the Wooden Tsuur,' or 'the Hunnic Tsuur.'

Tsuur originated among the ancient nomads populating the northern and southern slopes of the Mongolian Altai Mountains. Emulation of the nature's sounds paved the way for ultimate ascendance of musical instruments. Legend says that both Khoumei (throat singing) and Tsuur replicate the sounds of the waterfall and streams of the mountainous Eiven River, stemming from a glacier on the snow-capped summit of the Altai Range, producing majestic sounds.

Tsuur is a vertical pipe-shaped wooden wind instrument with three holes acting as finger buttons. Despite the visible simplicity in shape it reflects the centuries-old tradition of creativity and ingenuity and conveys the magnificence of the nature, its mountains, rivers and its wildlife, rivaling the modern chromatic pipe instruments. Tsuur has a unique timbre inexistent in any other wooden wind instruments, as it is performed by touching the mouthpiece of a pipe with one's front teeth, creating a clear and gentle whistling sound, and simultaneously applying one's throat burden, producing a drone brass at the same time.

Tsuur was initially made from a simple trunk of a plant stock. This ancient method made the first Tsuur easy to produce but also easily breakable, perhaps lasting a day at most. Hence a need to manufacture stronger and longer-lasting instruments, ready to perform during any season has emerged. Nowadays Tsuur is made of a branch of a larch tree or a trunk of a

white bush, split along the length and carved with cavity inside, then the two parts joined and glued together, thus creating a pipe. In order to firmly attach the two pieces together a more sophisticated technology is applied, such as putting the pipe inside a thin skin of a sheep's or antelope's esophagus.

Since antiquity the Uriankhai Mongolians regarded Tsuur as 'music of the spirit of the Altai Mountains,' revering it as a force to fend off evil from a household by keeping it at a prominent place near the altar. Tsuur was played on various occasions, such as appealing to the spirit of the Altai Mountains for hunting trophy, or for benign weather in case of eminent natural hardships, benediction for a safe journey or for weddings and other festivities. In a more distant past, Tsuur was even performed at state occasions. Tsuur has three-fold duties: to reflect one's inner feelings when traveling alone, to connect a human with the nature and to serve as performing art for spectators. Its repertoire possesses a multitude of folk pieces, which thematically can be classified as follows:

1. *Reminiscent of the sounds of mountains and rivers, their majestic beauty: 'Streams of the Eiven River,' 'Praise to the Magnificent Altai Mountains,' 'Echoes of Mountains and Rivers,' 'Sagsay River,' 'Offerings to the Snow-Capped Altai' etc.*
2. *Reminiscent of the local fauna: 'Pacing Bear,' 'Black Starlings' Mating,' 'Deer in High Alpine Grass,' 'The Deer's Roar' etc.*
3. *Reminiscent of the gaits of horses or camels and in general, conveying the legends speaking of the nomads' affection to their livestock: 'Gaits of the Balchin Buckskin Stallion,' 'Cantering White Horse,' 'The Tale of the Grey Horse,' 'The Tale of the Beige Camel,' 'Pacing Horse' etc.*
4. *Reflecting the inner feelings of a human, one's appearance, faith and other social stature: 'A Handsome Young Man,' 'Story of a Man and a Woman,' 'The Wedding Melody,' 'Call of the Spirits,' 'Offerings' etc.*

Performing the Tsuur releases a unique timbre involving both human glottal and instrumental sounds; and as such, has a specific place among all wooden pipe instruments. It is therefore members of Tsagaan Tug clan cherish the cause of preservation of the Tsuur beyond their family interest as one of the rare heritage the Mongolian nation offers to human civilization.

6) Information resource

- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'

7) Survey study project carried out by scholars

Following field surveys conducted on the Mongolian Intangible cultural heritage and its bearer within the umbrella of the Joint cooperation Project for Establishing a Safeguarding system for intangible cultural heritage in Mongolia: Implementation of the UNESCO Program 'Living Human Treasures System' in Mongolia':

No	Aimag (province) name	Region	Date
1	Khovd, Uvs and Bayan-Ulgii	Western	November 15- November 29, 2008
2	Khentii and Dornod	Eastern	June 25-July 08, 2009
3	Bulgan, Uvurkhangai	Central	July 25-August 02, 2009
4	Khuvsgul	Northern	August 05-August 15, 2009
5	Selenge and Orkhon	Northern	August 05-August 15, 2009
6	Central aimag , Dundgovi, Dornogovi, and Govisumber	Central & Southern	August 22-August 31, 2009

Key implementers:

- Mongolian National Commission for UNESCO,
- Center for Cultural Heritage

Co-implementers:

- Mongolian Cultural Studies Association
- Local Culture and Arts Departments
- MELS film studio

8) Awards received

Inscribed in the National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia in 2009

9) Safeguarding measures

In 2001 the Parliament of Mongolia adopted the Law on Cultural Heritage Protection, providing for legal foundations for researching, identifying, documenting, registering, reviving and promoting the elements of intangible cultural heritage. The Law provides for identifying the individuals carrying the skills and knowledge attached to intangible cultural heritage, and promoting their talents with consideration of their ethnic and regional specificity. This Law is the legal basis and the national commitment for Tsuur protection and promotion.

In 2005 Mongolia ratified the 2003 International Convention for the Safeguarding Intangible Cultural Heritage, and pursuant to its obligations under this Convention, released the National Urgent Safeguarding List of the Elements of Intangible Cultural Heritage, which includes the Mongolian Tsuur.

The descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, all residents of the Duut Soum (County), Khovd Aimag (Province) constitute the community bound by the love for Tsuur performance and common concern for the continuation of the Tsuur performing traditions of Tsagaan Tug clan and motivated for the preservation and enrichment of the repertoire of the art of Mongolian Tsuur. In 2007 members of this group, along with the number of art scholars and cultural activists, founded the 'Hunnic Tsuur Performers' Association' NGO aimed at preserving and reviving the traditions of Mongolian Tsuur.

Mongol Biyelgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock.

In other words, 'Biyelgee' is a unique dancing/performing art which is associated with wide range of lifestyle expression, household labour, customs and traditions as well as spiritual characteristics of different ethnic groups through dancing elements.

Biyelgee dancing movements are typically confined to small space inside the ger and thus performed while half sitting or cross-legged sitting, coupled with fist and hand opening and waving, stiff and swift movements of chest and shoulders, shrugging and shaking them, crossing legs, steps and walks, as well as flexible body movements involved in prevalence. Besides, there are movements such sitting and bending forward and backward to touch the ground with the back or shoulders in combination with above-mentioned movements.

In doing so, biyelgee dancers perform to the accompaniment of morin khuur, ikel khuur, tovshuur, tsuur, coupled with ethnic costumes and so expressing innermost thoughts and mentality of nomads.

Mongolian folk dance 'biyelgee' inevitably serves characteristic features and movement elements inherited and reflected in Mongolian modern dance arts which make 'biyelgee' unique and distinguished among the traditional dances of other nationalities in the world.

Mongol Biyelgee is unique and distinguished art expression which has embodied and originated from the nomadic way of life of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements.

Therefore, Mongolian nomads, particularly ethnic groups of Western Mongolia are proud of Mongolian folk dance 'biyelgee' as the main component of their cultural heritage and unique arts accomplishment. Currently, those fewer bearers of this valuable heritage show strong commitment to spread this dance form within Mongolia, and to get

worldwide recognition and approval, and also to transmit it to the next generation.

Traditionally, Mongol biyelgee is transmitted to the younger generation by apprenticeship training, or by the home-tutoring method. In other words, it is transmitted within the family, clan or neighborhood, from parents to children, seniors to youngsters or so. As the society changes gradually over time, Mongol biyelgee also has been recreated and upgraded constantly. This can be seen on the Biyelgee movement elements, ethnic costume design and decorations.

Mongolians typically dance 'biyelgee' during festive events such as weddings, naadam festivities, family and labor related practices or other social events for celebrating community happiness and entertainment purposes. These diverse contexts, in which Biyelgee is performed play significant role in the communities. During the labor or social festivities, feasts and celebrations, Mongolian ethnic groups get to express their identities in a peaceful way and get unified generally both in terms of families and ethnic groups. Because such events strengthen the mutual understanding among people and ensure their unity as one nation. For instance, during the wedding feast, it is a national tradition for Mongolians to sing all together, which encourage and exhilarate the people and strengthen their harmony.

Also, Mongolians give aesthetic and physical right upbringing through the Biyelgee, so Mongol Biyelgee's significance and function among Mongolians are broad and various in range and in importance.

'Biyelgee' is performed while wearing special clothing and accessories which present specific features of traditional craftsmanship elements, such as color combination, artistic pattern and embroidery styles, knitting and quilting techniques, leather and skin arts, gold and silver jewelry makes of each ethnic group and community. These all make the 'Biyelgee' as an inseparable part of typical life and lifestyle of Mongolian people.

As tightly linked with Mongols' traditional customs, mentality and language, 'biyelgee' undoubtedly provides an essential and positive factor to support and encourage community well-being and happy life by and large. The main objective of 'biyelgee' aims to symbolize the best and ideals of human relations so that it complies with concepts of Universal human rights, mutual respects of humanity, and sustainable development goals consistently.

10) Information resource

- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'

11) Survey study project carried out by scholars

Following field surveys conducted on the Mongolian Intangible cultural heritage and its bearer within the umbrella of the Joint cooperation Project for Establishing a Safeguarding system for intangible cultural heritage in Mongolia: Implementation of the UNESCO Program 'Living Human Treasures System' in Mongolia':

No	Aimag (province) name	Region	Date
1	Khovd, Uvs and Bayan-Ulgii	Western	November 15- November 29, 2008
2	Khentii and Dornod	Eastern	June 25-July 08, 2009
3	Bulgan, Uvurkhangai	Central	July 25-August 02, 2009
4	Khuvsgul	Northern	August 05-August 15, 2009
5	Selenge and Orkhon	Northern	August 05-August 15, 2009
6	Central aimag , Dundgovi, Dornogovi, and Govisumber	Central & Southern	August 22-August 31, 2009

Key implementers:

- Mongolian National Commission for UNESCO,
- Center for Cultural Heritage

Co-implementers:

- Mongolian Cultural Studies Association
- Local Culture and Arts Departments
- MELS film studio

12) Awards received

Inscribed in the National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia in 2009

13) Safeguarding measures

As a result of Mongolia opened itself to the world and embarked on a new path of new development since 1990, national pride has been revived and so as favorable circumstances created to safeguard and maintain national traditional cultural heritage. The Mongolian Government has directed serious attention in this regard and Mongolians have also demonstrated initiative and efforts to develop their traditional unique identity features so that substantial measures have been taken to promote performing arts, social practices, rituals, traditional craftsmanship, knowledge and techniques; safeguard and maintain cultural heritage, including oral traditions and folk dance respectively. Importantly, the Mongolian State Great Khural passed 'Law on Cultural Heritage Protection', the Mongolian Government ratified UNESCO Conventions on safeguarding cultural

heritage, the Mongolian President issued a Decree on promoting and developing traditional culture of *morin khuur*, long songs and *huumii*, while the Government has implemented 'National program for promoting traditional culture' and other initiatives, such as 'Morin khuur and long songs' action plans.

In order to study Mongol Biyelgee: Mongolian Traditional Folk Dance and identify, register and motivate the bearers, there are considerable number of activities have been conducted. For instance, appointing research and publicity team for conducting field studies in the far rural areas in Mongolia, holding meetings among people on the further safeguarding of Biyelgee folk dance heritage, motivating and encouraging the Biyelgee bearers by organizing Biyelgee contests and competitions, holding academic conferences, seminars and workshops as well as publishing and distributing the relevant materials.

As a result of sequent opinions, inputs and initiatives from the Biyelgee bearers, ethnic group representatives, scholars, researchers and NGOs on the safeguarding of the Mongol Biyelgee, 'National Program for Protection and Development of Mongol Biyelgee: Mongolian Traditional Folk Dance' was recently approved by the Government of Mongolia and is started being implemented. Moreover, Mongol Biyelgee is inscribed on 'National List of the Intangible Cultural Heritage in Need of Urgent Safeguarding'.

These subjects have been establishing contacts and soliciting the international and domestic organizations and individuals in the same field for multilateral cooperation, yet haven't obtained financial and organizational form and possibilities.

3. Provisional inscribed items (to be examined)

A. Mongolian Folkart of Khuumei

1) Heritage information

- Local name : Монгол ардын хөөмэйн урлаг
- History, background

The history of Mongolian Khuumei dates back hundreds of years. The popularity of Khuumei among Mongolians has arisen as a result of close interaction between natural environment and human culture. Ethnomusicologists studying Khuumei mark it as an integral part in the ancient pastoralism that is still practiced today. This art has developed to mimic and imitate the sounds of animals, wind, and water. Therefore, Khuumei sometimes is called as the music of nature. The animistic world view of the Mongolians identifies the spirituality of objects in nature, not just in their shape or location, but in their sound and melody as well. The basis of Khuumei art is an imitation of sounds from mountain, forest and river, whistling of wind and melodious expression for caring and quieting animals and hunting wildlife.

The Khuumei represents human physical capacity in place of musical instruments, in other words it is the Human-Music. The Mongolians used the human vocal organs to the high degree of level and developed the Khuumei art as a unique musical art.

- Area

Khuumei has been transmitted and developed with its original characteristics from generation to generations particularly in the provinces in Western region of Mongolia, namely, Bayankhairkhan, Asgat, Bayantes, Tes soums of Zavkhan aimag, Chandmani soum of Khovd aimag, Duut and Tsengel soums of the Uvs and Bayan-Olgii aimags and Ulaan-Uul soum of Khuvsgul aimag. The communities from neighbouring countries of Mongolia such as Tuva, Kalmyk and Buriat of Russian Federation, Inner Mongolian Autonomy of PR China share the Khuumei art with Mongolians, and according to the historical sources, they are the descendants of native Mongol nomads in Central Asia.

- Community

Communities in the aforementioned locations are the main bearers and are diverse in ethnography.

2) Detailed information

- Community involvement

Prior to the collection of the materials for elaborating nomination dossier to the Representative List we met with bearers and transmitters of the Khuumei art tradition such as, M.Ulambayar, Ts.Jamiyan, Davaajav, Tserendavaa, and Sengedorj and delegations from Community Centers of Culture of the Bayantes, Bayankhairkhan, Asgat and Tes soums of Zavkham aimag, Ulaan-Uul and Rinchlenkhumbé soums of the Khuvsgul aimag, Uvs and Baya-Olgii aimags and conducted interviews with them on Khuumei art development.

During this expedition, photos, audio and video records on Khuumei have been produced. Aforementioned persons voluntarily helped us for collecting information resources and rare photos on Khuumei art performance. Their participation and efforts possess great role on the preparation of the nomination materials for the Representative List. Director of the NGO 'Khuumei Heritage and Study' and bearer of the Khuumei art tradition E.Sandagjav has been engaged in the process of the preparation of the nomination dossier with direct involvement, The submission has been elaborated by specialists and performers of Khuumei art communities and associations through a series of meetings and consultative processes at all levels. There has been universal and unanimous responding support on the development of the nomination dossier from the Khuumei-bearing communities and concerned individuals.

- Preservation association

A number of institutes, public organizations and NGOs, such as 'Mongolian Association of Khuumei performers', 'Foundation for the Studies on the Throat Singing Art and Heritage,'Blue spot' Khuumei training centre, 'Khuumei and Morin khuur training centre', and 'Khuurchiinkhan' are engaged in transmitting the Khuumei art with classroom training in close cooperation with the State Morin khuur ensemble, and other public and private ensembles.

3) Practitioners

Identification of the Khuumei performers and practitioners in the territory of Mongolia from ancient to present times is as follows:

- **In Zavkhan aimag /province:** The son of Geser nobleman, a well-known shaman Undur Kharchuu, who lived in the Bayankhairkhan soum /county/ in the area of Lake Oigon nuur and Mogoin gol river basin, was a prominent Khuumei practitioner. One of his descendants,

Renchin. Yo, called as 'Flute voice' /1895-1948/ inherited his skills and transmitted it to Jigmed.U /1901-1999/.

Jigmed. U handed down the Khuumei to his children, Khurelbaatar.J /1940-2000/, Tsend-Ayush.J /1940-1995/, as well as to the local fellows Danaajav.G and Gongorjav.B and his grandson Sandagjav.E, who is currently living in Ulaanbaatar city, the capital of Mongolia.

Gaanjuur.B /1908-1965/, the eminent Khuumei singer from Bayantes soum transmitted his skills and knowledge of Khuumei to Tserendorj.P /1931-2007/, Namjilsuren.Ts. D.Davaa from Tes soum, G.Chimeddorj, B.Yavgaan from Aldarkhaan soum and B.Odsuren from Ulaanbaatar, respectively.

- In Kovd aimag:

Chuluun /1930-1983/, Tsedee.B /1935-1987/, Sundui.D /1938-2002/ and Ganbold.T from Ulaanbaatar, Sengedorj.B, Tserendavaa.B, Davaajav.R from Chandmani soum, Tsogdelger.Ya, Khosbayar /currently in Germany/, D.Gantulga from Ulaanbaatar are the successors of Dagva /1929-1978/ and Derem /1931-1980/, the well-known Khuumei masters.

The Khuumei heritage has been transmitted through the outstanding skills of great masters, such as Purev /1936-1975/and /Bayanbulag soum of Bayankhongor aimag/, Buyandelger.S /Uvurkhangai aimag/, to the famous practitioners, including Bazarvaani /Ulaanbaatar/, Zulsar.S /Ulaanbaatar/, Toivgoos .Ya /Uvs aimag/, Davaanyam.D /Tsagaan uul soum of Khuvsgul aimag/ and Bayarbaatar.B /Ulaanbaatar/.

4) Relevant events

Khuumei art is popularly performed and practiced during the social celebrations, ceremonious and festive events, as well as official occasions. Khuumei is even closely attached to the everyday life of nomadic herders of the concerned communities in the rural areas of Mongolia, featuring wide performance range, from herding the livestock to lulling the baby to sleep. Moreover, Khuumei associates on melody, motion and philosophical aspects with variety of other Mongolian folk oral and intangible heritages, such as heroic epic, blessing, praising, hymn, folk long song, shaman rituals, as well as the folk instruments including Morin khuur /horse head fiddle/, tovhsuur /a lute-like instrument/, ikel /fiddle-like instrument/ tsuur /3 holed reed instrument/ and etc.

5) Explanation

Mongolian folk art of Khuumei is an outstanding heritage representing the Mongolians' contribution to the cultural heritage of humanity. Khuumei is a type of unique music art created, maintained and recreated by the Mongolian people from generation to generation and is one of the key cultural identities of the Mongols.

It is a distinct music art in which the performer produces two or three simultaneous pitches, by manipulating the resonances created as air travels from the lungs, passing the vocal folds, to the lips to produce a melody. The guttural or laryngeal sounds with the help of mouth, speech organs (throat and tip of the tongue) as well as chest cavity, gullet, nasal cavity, and palate become a music art of Khuumei, which creates ornamental melody and sound, by whistling and tuning its base melody at the same time.

The history of Mongolian Khuumei dates back hundreds of years. The popularity of Khuumei among Mongolians has arisen as a result of close interaction between natural environment and human culture. Ethnomusicologists studying Khuumei mark it as an integral part in the ancient pastoralism that is still practiced today. This art has developed to mimic and imitate the sounds of animals, wind, and water. Therefore, Khuumei sometimes is called as the music of nature.

The Khuumei art has been developed in connection with epic telling melody, shamanic calling and tune of the wooden tsuur by recreating and enriching each other in close cohesion and harmony. Khuumei vocalization has been preserved in the tunes of these folk genres.

The wonder of the Khuumei art is that its simultaneous melodies-overtone. In this way the Khuumei is a phenomenon which differentiates from other folk arts based on human vocal organs. This is the reason of calling the Khuumei performer as 'Human-Music'.

6) Information resource

Relevant documents from the Mongolian National Commission for UNESCO

7) Safeguarding projects

Within the framework of the implementation of the National Program 'Mongol Khuumei' (2008-2014) a number of decisive actions and activities for the promotion and enhancement of the Khuumei have been taken, including the international and national symposiums, seminars, meetings, festivals, variety of contests, workshops and etc.

As the National Program 'Mongol Khuumei' is currently under implementation, the aforementioned activities will be continued and expanded the framework with more measures on Khuumei such as conduction of field studies and researches, identification, documentation and registration of the Khuumei practitioners, heritage bearers and learners.

The collaboration with international organizations in this field offers fruitful consequences. For instance, the Mongolian-Korean joint project introducing and implementing UNESCO Program 'Living Human Treasures System' will be continued furthermore.

The call from the International Festival on Khuumei will be implemented with the aim to strengthening the cooperation on the Khuumei studies and research in a wide range, extracting and emphasizing the visibility of the authentic Mongolian characteristics of Khuumei and intensifying the Khuumei trainings and transmission, as well as taking variety of awareness-raising measures so as to ensure the effective dissemination of Khuumei to general public and etc.

8) Survey study project carried out by scholars

The survey studies on Khuumei are conducted by wide range of stakeholders, such as foreign and domestic individual researchers, khuumei performers, research institutes and other interested bodies.

9) Awards received

Mongolian Presidential Decree on the Promotion and Development of Khuumei Art (2006)

10) Safeguarding measures

Ratification of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the Mongolian Presidential Decree on the Promotion and Development of Khuumei Art (2006) and the National Program 'Mongol Khuumei' (2007) demonstrate the national-level effort for keeping the Mongolian folk art of Khuumei under the state patronage, dissemination and promotion of Khuumei as well as strengthen the Khuumei studies and researches.

B. Naadam - Mongolian Traditional Festival

1) Heritage information

- Local name : Монголын уламжлалт баяр: Наадам
- History, background

The Mongolian Naadam, known also as Eriin gurban naadam (three manly games in English), has a long history and been celebrated with respects among Mongolian ethnic groups for centuries. The Mongolian Naadam is a national festival consisting of mainly three traditional competition games of horserace, wrestling and archery that all represent oral traditions, folk performing arts, social practices, traditional knowledge, and craftsmanship features. Thus, Naadam is very unique for Mongolians and does not exist among other nations and ethnic people.

Mongolians follow special rituals and practices inherited from ancient time, while they wear unique costumes, use distinctive attires and gears, and sing special ritual praise eulogies, songs and melodies. Moreover, winning wrestlers, archers and race-horses are appraised with praise eulogies, songs and rewarded titles. Everyone is allowed and encouraged to participate Naadam nurturing own satisfaction voluntarily that represents genuine democratic and freedom nature.

Originally, Mongolian Naadam had purposes to celebrate public and civil big and small event and serve as entertainment festival, yet its role has changed and expanded throughout historical stages as competition to challenge strengths and courage of military cavalries, entertain and cheer public atmosphere, public ceremonies to represent national solidarity and during state affairs, and also recreational festival. During civil events such as worshipping sacred mountains, religious events, weddings and setting up a new ger, people organize Naadam within a small scale. The traditional society usually encourages popularity of Naadam among the general public and allowed become a real festival of ordinary people.

- Area
Currently, Naadam is found popular only within Mongolia, in particular the central and western regions and having preserved its originality and integrity in these areas. Outside Mongolia – for instance, in the Buryat and Kalmyk regions of Russia and Inner Mongolian Autonomous Republic of China – traditional customs of Naadam have been celebrated occasionally and in some areas almost disappeared.

Mongolian Naadam has flourished in central and western regions of Mongolia and become relatively more popular than other areas. In the countryside of Mongolia, rural people currently celebrate Naadam with its genuine originality and integrity intact.

- Community

Communities in the aforementioned locations are the main bearers and are diverse in ethnography.

2) Detailed information

- Community involvement

Prior to developing this documents prepared for inscribing ‘the Mongolian traditional festival – Naadam’ in the UNESCO Representative list of Intangible cultural heritage, local stakeholders, including Naadam heritage bearers, and representatives from wrestling, archery and horse trainers’ professional associations have been interviewed to collect their viewpoints, recommendations and documentation materials with copyright permission. The Mongolian National Wrestling Federation, the Mongolian Horse-trainers’ Federation and the Mongolian Archery Federation, their members, wrestlers, archers and horse trainers have participated and contributed to develop this nomination documents and plans proposing further actions.

- Preservation association

The Mongolian Archery Federation has upgraded its rule and procedures and been implementing planned reform actions such as supporting and providing incentives to craftsmen making bows and arrows, training young archers and enhancing scholarship discipline of transferring archery to next generations.

The Mongolian Horse-trainers’ Federation is implementing activities to strengthen the legal framework for ensuring safety of racehorse-riding children, regularizing national level tournaments, creating incentives to remunerate horse-trainers’ achievements and organizing public awareness campaigns.

The Mongolian National Wrestling Federation focuses on comprehensive strategic activities, including preserving integrity of the Mongolian traditional wrestling; transferring it to next generations; promoting and advocating wrestlers’ social security, health, labour safety and well-being; creating traditional wrestling study disciplines and developing relevant scientific research studies.

3) Practitioners

Overall population from all Mongolian ethnic groups, including wrestlers, archers, horse trainers, horse rider children, all artists performing various cultural forms, governmental and non-governmental organizations, schools and culture management institutions, equipment production factories, employees of private entities, herders, scholars, experts, members of wrestling, archery and horse-race professional associations, activists, audience and fans, ordinary people etc.

Mongolian Naadam is confined to the Mongolian nationality and was originated among Mongols. Mongolian Naadam is open and public festival celebrated by all people so that the coverage of participating communities, groups and individuals appears extensively broad. In recent years, wrestling and archery specialized schools, training courses and clubs have emerged and spreading in relation to urban culture and civilization that the number of craftsmen and artists who make traditional clothing and related tools of above sports games, is have been growing fast and actively.

4) Relevant events

Mongolian Naadam is the largest public festival which consists of traditional competition games including wrestling, horserace and archery that they all employ specific ceremonies, unique rituals, and costumed clothing, accessories, attires and gears.

Special ceremonies and rituals of archery, wrestling and race-horse games which of them has the distinct ritual oral poetry: eulogies praising the winner-wrestlers and horses, benedictions, blesses and exciting dictum 'Uukhai' praising hitting the target soon.

Mongolian Naadam possesses inseparable relations with Mongolian traditional folklore art forms adorned with Mongolian traditional long songs and morin khuur music (horse-headed violin). At the opening of Naadam long songs such as 'Tumnii ekh' and 'Khuur magnai' are often performed, and during festival competition wrestlers perform the 'Eagle dance' and horse-riding children sing special song 'Giingoo', jokeys' cry for encouraging the race horses.

Mongolian Naadam in itself has preserved a bulk of traditional knowledge and social practices, since Mongolian Naadam is a festival inseparably linked with rituals based on nature and the universe, and five common types of livestock, with social practices respecting the sky, the Earth and water, and with celebrating labour and household related events and anniversaries.

Craftsmanship plays a key role in Mongolian Naadam. The wrestling requires special costumes, including a hat, zodog (shirt without a front side), shuudag (shorts) and boots that all have aesthetic meanings and purposes. Horse-riding children normally wear bright-colored, bigger-sized and light shirts and pants decorated with traditional patterns. Archers also wear special clothes suited for shooting arrows to the target. All these clothes and gears are made by traditional craftsmen and with traditional technology.

5) Explanation

Mongolian Naadam bears distinct representation of nomadic civilization of Mongols who migrated throughout Central Asia's vast steppe and practiced five-type livestock herding that is typically acknowledged as 'nomadic culture' worldwide. Mongolian Naadam is a unique traditional festival do not exist in or among any other nationalities/countries in the world. Mongolians enjoy to look forward to upcoming Naadam events while practicing splendid customs and hospitality, such as preparing specifics, wondering who will win the wrestling and whose horses will win, ensuring household arrangements, wearing traditional costumes, producing plentiful food and drinks and offering them to visitors on Naadam days.

Naadam has been refined and reformed constantly throughout different stages of history and social relations. However, its true nature and structure have not nearly almost changed with its specific rituals, practices and styles all intact. Eventually, Naadam has prospered greatly by attracting Mongols' wills and solidarity, becoming popular throughout all social strata, and being an extraordinary national festival.

In modern days, Naadam has earned a national festival to remark anniversary celebration of people's revolution of July 11, 1921 each year. The day July 11 is proclaimed as the Day of national Naadam and celebrated throughout the country from soum to aimags. Naadam represents distinct features of Mongolians' nomadic culture and tradition, with expression of their unique cultural characteristics and images to become an identity of Mongolian people to the outside world. Naadam appears as valuable heritage property and exclusive social factor to recognize the original source and foundation of the Mongolian nation state, to strengthen national solidarity and patriotism pride, and to respect the Motherland, sovereign independence and the State of the nation.

6) Information resource

Relevant documents from the Mongolian National Commission for UNESCO

7) Safeguarding projects

In recent years, the Mongolian National Wrestling Federation, Mongolian Horse-trainers' Federation and Mongolian Archery Federation have taken certain measures based on procedures and resolutions issued from their respective congresses.

The Mongolian National Wrestling Federation (MNWF) was established in 1990 and has making efforts to realize its objective to develop the traditional wrestling for two decades. This most renowned NGO of Mongolia closely cooperates with the authorities and general public in regards to developing the Mongolian traditional wrestling, its originality and integrity and ensuring its continuity in transferring to young generations.

The MNWF has its rule, congress, conference and executive board with permanent functions, while enhancing its activities and structure through 25 reform actions. For instance, MNWF has built the Wrestling Palace with 2,500 seats which currently provides broader opportunities to organize Naadam festival wrestling tournaments all the year around.

The Mongolian Horse-trainers' Federation has elaborated policy statements on developing the Mongolian traditional horserace and been implementing the policy throughout the country. To mention some activities implemented in recent years, several national tournaments have been organized and regularized, horse-trainers' incentive and reward system has been created, a procedure on ensuring safety and health of racehorse-riding children, and historical evolution and future trends of the traditional horserace have been studied.

The Mongolian National Archery Federation (MNAF) have resolved to organize the National Festival every four years and included uriankhai, buryat and khalkh ethnic archery types as individual forms. Consequently, traditional archery diversity has been developed effectively. In addition, separate associations of uriankhai and buryat archery have been established and operating to implement policy on developing these traditional archery types. As a result of the policy on developing the traditional archery implemented by the Mongolian National Archery Federation since 1990s, the national archery-team championship tournament has been organized annually since 1992 so that many aimags (10-12 aimags) have had archery teams.

The National Archers' Federation obtained membership in the WTAA, while being committed to study and advertise Mongolian traditional archery types further.

8) Survey study project carried out by scholars

The survey studies on Naadam, particularly on the components thereof, the Wrestling, Archery and Horse-race have been conducted by wide range of stakeholders, such as foreign and domestic individual researchers, khuumei performers, research institutes and other interested bodies.

9) Awards received

Mongolian Presidential Decree on Developing the Traditional Archery (2002)

10) Safeguarding measures

Since the Mongolian Naadam is the largest and most watched festival celebrated throughout the country, the Mongolian authorities, governmental and NGO and the general public make constant efforts and initiative to enhance its meanings and beauty, as well as the nationwide coverage. For instance, Law of Mongolia on Naadam was enacted in 2006 and followed with related by-laws providing procedures for implementing this law. In 2007, the Government of Mongolia developed and passed the National Program on developing and promoting Naadam which has been implemented systematically up to date.

The fact that Presidents Decree on developing the traditional archery was issued in 2002 has indicated a part of efforts and initiatives to develop and preserve the traditional archery which is becoming less popular in rural areas. Consequently, the number of youths interested in wrestling and archery has increased, while the national championship tournaments have been regularized along with competitions of title-less young wrestlers, young horse-trainers and young archers, in addition to increased initiatives from NGO and private entities to sponsor and donate Naadam festivals.

VI. Living Human Treasures System (LHTS)

Mongolian-Korean Joint Cooperation Project entitled 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia', launched in 2008 and currently under implementation. This project aims to introduce and implement the UNESCO Program Living Human Treasure System in Mongolia and through which establish a concrete safeguarding system for the ICH and its bearers of Mongolia.

This project is sponsored by the Cultural Heritage Administration of Korea and was launched in 2008 by Mongolian National Commission for UNESCO, and Intangible Cultural Heritage Centre for Asia and the Pacific.

1. Title

Introducing UNESCO Program Living Human Treasures System in Mongolia

2. Year of establishment

The project to establish the system has launched in 2008 and is under implementation.

3. Objectives

This project is focused on implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage as well as the Living Human Treasures System. The Living Human Treasures System was adopted in 1993 at the 142nd UNESCO Executive Board Meeting to officially identify and recognize ICH bearers, which subsequently would play a significant role in disseminating ICH through generations. With these basic objectives, we also expect to ensure a sustainable relationship between countries by contributing to a collaboration and exchange in the field of ICH.

Within the framework of the Project, there are number of activities, such as an extensive field surveys on the ICH and its bearers, elaboration of tentative list of the ICH bearers of Mongolia and e.g., planned to effectively raise public awareness on the importance of ICH, ensure and strengthen cooperation among civil, legal, cultural and economic bodies to engage them in greater collaborative activities for the safeguarding of intangible cultural heritage of Mongolia.

The field survey trips aim to identify the bearers and practitioners of intangible cultural heritage in the Central, Eastern and Gobi regions, as well as to conduct on-site registration and documentation on their unique and extraordinary skills, wisdom, knowledge, manner, accomplishments and other values of intellectual culture of great scientific and artistic importance. Result of the field trips are expected to be of high importance as it would serve as a first-hand material for follow-up activities for the overall safeguarding of intangible cultural heritage of Mongolia.

One of the features of the field trips carried out within the framework of the Project is that, the experts and researchers broadened their research target effectively. In other words, the research area covered all of the domains of intangible cultural heritage, as reflected in the Convention for the Safeguarding of the Intangible cultural heritage, rather than only focusing on the performing arts and oral traditions.

4. Legal provisions

Through the implementation of the project, following legal provisions were approved by the Minister of Education, Culture and Science so far:

National Representative List of Intangible Cultural Heritage of Mongolia, and National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia was approved by the ordinance No.293 of the Minister of Education, Culture and Science of Mongolia; whereas the 'Regulations on Identifying and Registering Intangible Cultural Heritage and its Bearers', 'Membership Components of the National Council for Identifying Intangible Cultural Heritage and its Bearers' and 'Rule of National Council for Identifying Intangible Cultural Heritage and its Bearers' were approved by the ordinance No.414 in 2009 respectively.

5. Identification and designation process etc

The Council for Identifying ICH and its Bearers is the key institution for the identification and designation of the ICH and its bearers in association with the Center for Cultural Heritage, and Culture and Arts Committee, affiliated to the

Ministry of Education, Culture and Science. The Center for Cultural Heritage takes duty as an advisory body to the Council, and undertakes the activities for the documentation and registration of the ICH and its bearers and further maintenance of the database thereof. There are provincial branch offices/departments to affiliate to the Council, which are to be a hub for linking the ICH and its bearers to the governmental bodies for the safeguarding, transmission and enhancement of the ICH.

Basic process scheme of the identification and designation of the ICH and its bearers is to be as flowing:

Annunciation – Application Submission – Deliberation – identification and Designation

6. The commission of experts

The Council for Identifying ICH and its Bearers is consisted of the various stakeholders from the diverse areas of the field of intangible cultural heritage, involving the research community, heritage bearing community, governmental bodies, non-governmental organization and etc. Center for Cultural Heritage, particularly the Division for the Safeguarding of the ICH is a main partner of the Council.

7. Criteria selection

- The bearer must be possessing the heritage in a high degree of skill and knowledge
- The heritage must be authentic, genuine and be keeping its traditional characteristics and features
- The heritage at the brim of extinction and disappearance or in need of urgent safeguarding should be considered with exclusive priority
- The heritage should demonstrate the outstanding and unique characteristics
- The social reputation and recognition of the heritage among the concerning community, group and/or society should be notable
- The heritage should be keeping its identifiable manner, way and method to practice, perform and execute
- The heritage bearer must have ability and skill to conduct training (at some extent) for the transmission of the heritage
- The heritage should be coherent and relevant with the traditional environment and customs

8. Number of nominees

Identification of the nominee is currently under procession.

9. Rewards for appointees

Rewarding system has not been formed and formulated yet.

10. Duties of appointees

1) Responsibilities of cultural heritage bearers

- a. A heritage bearer shall be responsible for transmitting own outstanding talents and skills to the next generation, particularly traditional and ethnic intangible cultural heritage endangered to extinct.
- b. A heritage bearer shall make agreement with the Culture and Arts Committee in valid for 2 years. The regulation of agreement shall be approved by the chief of the Culture and Arts Committee.
- c. A heritage bearer shall inform the Culture and Arts Committee about changes happened in information specified in application materials at each time changes occurred, such as address, telephone numbers, company name, location, administrative affiliation, membership, statistics on heritage learners, their achievements, operation opportunities remained or changed etc.
- d. A heritage learner shall teach and transmit his outstanding skills and talents t heritage learners fully, and ensure their preparation prior submitting application for registration in the list of intangible cultural heritage bearers.
- e. A heritage bearer shall submit annual reports to the Culture and Arts Committee within the last quarter, as well as participate in national and international events regularly.
- f. A heritage bearer shall demonstrate skills and talents transmitted to heritage learners during his/her annual reporting period to MECS, the National Council and Culture and Arts Committee a part of his performance evaluation.
- g. A heritage bearer shall consider and seek for ways to develop own intangible cultural heritage and outstanding skills in line with achievements of modern technology and science and with existing needs and demands.
- h. Heritage bearers shall consider own outstanding talents and skills as Mongolian national cultural heritage property, make efforts and initiative

to inscribe them in the List of world intangible cultural heritage and uphold the reputation of Mongolia within international arena.

- i. In case changes happened in information specified in heritage bearer's application materials, his affiliated organization has dissolved, the heritage bearer has died, lost his functional capacity or been imposed legal liabilities and upon other emergent situations, the heritage bearer or his/her representatives shall inform such situations to the Culture and Arts Committee within 14 days.

2) Rights and responsibilities of Heritage learners

- a. A heritage learner shall be entitled to choose heritage bearers and present requests on learning heritage bearer's outstanding talents and skills.
- b. A heritage learner shall hold rights to express opinions, request and complaints to the Culture and Arts Committee in regards to training policy, approaches and activities, as well as rights to refuse from trainings.
- c. A heritage learner shall learn heritage bearer's outstanding talents and skills chosen, and prepare for registration in the List of intangible heritage bearers.
- d. A heritage learner shall demonstrate learned talents and skills in person during the performance reporting to MECS, the National Council and the Culture and Arts Committee in order to get relevant evaluation approval.

11. Cancellation of appointment

Conditions for the cancellation of appointment are currently under deliberation and elaboration by the relevant bodies.

12. Training

According to the 'Regulations on Identifying and Registering Intangible Cultural Heritage and its Bearers' the issues related to ICH training is stipulated as following:

'A heritage bearer shall be responsible for transmitting own outstanding talents and skills to the next generation, particularly traditional and ethnic intangible cultural heritage endangered to extinct.

A heritage learner shall teach and transmit his outstanding skills and talents to heritage learners fully, and ensure their preparation prior submitting application for registration in the list of intangible cultural heritage bearers'

13. Copyright

Copyright related issues and relations are arranged in accordance with the Law on Copyright of Mongolia, and other international copyright and ownership instruments.

VII. Pending issues & Urgent needs on safeguarding of ICH

Q1. *Is any of the intangible cultural heritage in your country in danger of disappearance or transformation? (Please include name of the heritage, location, problems encountered, etc.)*

Yes, following ICH elements of my country are in danger of disappearance and are on the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia.

- Mongol epic
- Traditional art of Mongol tour instrument
- Coaxing song and manner for uniting the mother and offspring animals
- Mongol big biyelgee: Traditional dance art
- Steel engraving art
- Traditional book making art
- Traditional wedding and feast rites and customs of Mongolian various ethnic groups (Borjigin feast, Bayad, Durvud, Zakhchin, Kazakh, Uriankhai and Buriad wedding)
- Traditional repertoire of folk music, playing manner (playing manners of khuur, ekil, toovshuur melody, qui of dombor, flute and trumpet manner)

Q2. *What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.*

Researches and studies suggest that globalization, urbanization and modernization are the main factors impacting the ICH of Mongolia in following ways:

- Due to the increase of socio-economic and language globalization and tourism boom, the strength and importance of the mother tongue is likely to weakening gradually, which could show major influence to the

degradation and further ignorance of the ICH of Mongolia. Authentic traditional culture, folklore, oral and intangible heritage are in process of evolution to be 'manufactured culture' for commercial purpose through the practice of modern mass media, and globalized culture and arts, which leads young generation to dramatically disinterest and ignore the traditional culture and intangible heritage. This is one of the major concerns in terms of the safeguarding of the ICH.

- Even though deciding location to reside and work is individual rights and freedom, internal migration and unintended influx to urban centers have caused to shrink the number of bearers and transmitters of traditional social practices, rituals, forkllore performing arts, traditional knowledge base and technology in rural areas. It is truly concerning that the trend might even to continue further. In such context Mongolian education contents, particularly curriculums and programs of all-level education courses visibly lack roles of Mongolian traditional cultural heritage and even contain no topics related to intangible cultural heritage.
- Along with increased economic globalization, gaps between wealthy developed countries and low-income developing countries, and gaps between urban centers and rural areas have been expanding that resulted more oncerns over safeguarding and maintaining intangible cultural heritage, supporting their bearers and encouraging them to transmit their outstanding talents and skills, as well as strengthening financing sources for such initiatives.
- In response to these, Mongolia has been undertaking considerable measures.

For instance, National Representative List of Intangible Cultural Heritage of Mongolia, and National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia was approved by the ordinance No.293 of the Minister of Education, Culture and Science of Mongolia on July 08, 2009; whereas the 'Regulations on Identifying and Registering Intangible Cultural Heritage and its Bearers', 'Membership Components of the National Council for Identifying Intangible Cultural Heritage and its Bearers' and 'Rule of National Council for Identifying Intangible Cultural Heritage and its Bearers' were approved by the ordinance No.414 of the Minister on October 02, 2009 respectively. Relevant institutions, such as the Mongolian National Commission for UNESCO, Center for Cultural Heritage and local organizations are undertaking various measures for the implementation of the aforementioned documents.

Mongolia got proclaimed the Traditional music of the Morin Khuur in 2003 and Urtiin Duu: the Traditional Long Song in 2005, respectively as the Masterpieces of Oral and Intangible Heritage of Humanity.

In 2009, Mongol Biyelgee : Mongolian Traditional Folk Dance, Mongol Tuuli: Mongolian Epic and Traditional Music of the Tsuur were inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and further follow-up activities to safeguard the heritages are being taken.

Q3. *What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?*

Through the interviews, I could notice the financial provision and rewarding mechanism for the ICH bearers are the number one challenge for the safeguarding of ICH, as each and every resource people addressed these issues. Coherently, when thinking about the financial issues, this is something more to do with the policy makers as they apportion the state budget, thus personally, I think it is essentially important to raise particularly their awareness on the ICH and its vital significance to survive as a nation in the globalizing era. So that the ICH and its bearers will be rewarded and financed by the government, and thus get under the State patronage.

Also, inter-sectoral cooperation and collaboration for the safeguarding of ICH seems to be insufficient, which causes the inefficient result of the activities and actions taken for the safeguarding of the ICH. Therefore there should be some kind of encouragement to strengthen then cooperative spirits among the various stakeholders.

Q4. *What kind of problems and difficulties were encountered during the safeguarding projects?*

- The legal background for the safeguarding of intangible cultural heritage is imperfect yet
- Financial resource on the safeguarding activities is insufficient, besides the rewarding system for the bearers of the ICH hasn't been formed yet
- General awareness on the intangible cultural heritage is low
- Urbanization, globalization process leads the whole society to dramatic change, so that the traditional nomadic culture, intangible heritage and customs are threatened to disappear and be forgotten.
- Low social recognition and reputation of the bearers impact them to deactivate for various activities for the promotion, enhancement and transmission of the heritage.

- No adequate encouragement and rewarding for the ICH researchers, scholars and the management personnel from the government

Q5. *What future plans are there for the safeguarding of ICH (programme information)?*

- Draft amendments addressing the issues of 'Raising general awareness on the intangible cultural heritage and its bearers and practitioners effectively', 'Mandatory duty for the bearers and practitioners to have apprentice', 'Financial provisions from the government on the transmission of the intangible cultural heritage', 'Governmental provision on the regulation for financing the activities under the framework of safeguarding of the intangible cultural heritage' to the 'Law on the Cultural heritage protection' has been submitted to the relevant governmental entity for further elaboration and approval
- In order to facilitate the elaboration of the national-level complex strategy and policy on the safeguarding of the intangible cultural heritage, State Specialized Inspection Agency is planning to conduct the national monitoring survey on the incorporation of registration on the intangible cultural heritage and its bearers to the integrated database of cultural heritage of soum /county, aimag /province/, city and national levels.
- Establishing the national inventory of the intangible cultural heritage in Mongolia as a complex system for supporting and promoting Mongolian cultural diversity and safeguarding its intangible cultural heritage is to be implemented by the Centre for Cultural Heritage of Mongolia:

The main goal of the project is to elaborate and implement the Inventory of the Intangible Cultural Heritage of Mongolia. All possible elements of the intangible heritage present in Mongolia (activities, performances, products, cultural expressions) are to be identified and registered. The viability of the inventoried elements and factors threatening their viability are to be indicated. The inventory will proceed through several stages:

- 1) Organizing the process of data selection (identification, analysis of intangible cultural heritage elements, investigation of the archives of different cultural institutions, a questionnaire of the bearers of traditions);
- 2) Field research;
- 3) Creation of the intangible cultural heritage database;
- 4) Monitoring of data;
- 5) Publication of the results.

The project will assist in strengthening the expression of the creative potential of the Mongolian people, and developing the economic potential of traditional crafts, among others. The products of the project will be used in educational institutions for raising the professional level of teachers and otherwise raise public awareness among Mongolians about their intangible cultural heritage and the importance of its safeguarding

- Establish community centre focusing on the safeguarding and transmitting of ICH particularly in the western region of Mongolia, where much of the crucial ICH elements of Mongolia have survived up to now;
- Organize exchange programs, tours, exhibitions, meetings in the region on the both common ICH elements and diverse elements for deepening mutual understanding and encouraging intercultural dialogue;
- Establish heritage transmission centre;
- Ensure community networking in local areas on the safeguarding of ICH;
- Strengthen the cooperation among NGOs, civil society, governmental organizations on the given issues;
- Take variety of awareness-raising activities.
- Providing professional cadre for the human resource capacity building for the management and administration maintenance as well as for the research and studies in the safeguarding of intangible heritage is vitally important.

Variety of awareness-raising measures is to be taken in close cooperation with the mass media and technology as well.

Developing complex research and studies on the ICH and its bearers is high of importance, especially nowadays.

Q6. *What type of contribution and cooperation from international society is needed for the safeguarding of ICH in your country?*

- Implement safeguarding programs and projects for the intangible cultural heritage elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
- Various supports on the nomination of the intangible heritage elements for the possible inscription to the Representative List of Intangible Cultural Heritage of Humanity
- Professional expertise and methodology assistance is needed for the activities taken for the safeguarding of ICH
- Financial assistance is needed

- Facility and equipment assistance for building capacity for the safeguarding of ICH of Mongolia
- Systematic provision of the specialists, researchers and managers in the field of ICH is also needed.

Q7. What role do you expect ICHCAP to play in the safeguarding of intangible cultural heritage in the region in terms of programmes, projects, etc.?

- Projects and programs on the Mongolian traditional customs, manners and practices concerning environmental protection
- Develop and implement program on the joint tour performance, concert, exhibition and other promotional activities for the outstanding and prominent bearers and practitioners of the ICH of the Asia-Pacific region. /A complex measure to be organized in 2 countries per year/
- Facilitate and support the activities for the development and improvement of the sustainable registration and database of the ICH of Mongolia, linking the ICH of the administrative units of Mongolia
- Support on the safeguarding measures and activities for the ICH in need of urgent safeguarding
- Show promotion and support to the Living human treasures and engage them into the mechanism of responsibility and duty
- Support conducting the formal and non-formal trainings for the transmission of ICH
- Support the improvement of the academic research and studies on the ICH
- Support on introducing the modern means and technology for the documentation and promotional activities of the ICH

Q8. Please include any requests and/or suggestions you have on this matter.

- Raise awareness of the general public, civil society and youth on the intangible cultural heritage, as well as variety of activities implemented within the framework of the 'Living Human Treasures' System, Integrate the simplified concepts and other aspects of the intangible cultural heritage into the curricula of general educational schools and kindergartens
Noting that no concrete mechanism for the promoting and supporting of the intangible cultural heritage bearers and practitioners, it is necessary that Government of Mongolia to establish and implement the national program 'Living Human Treasures System'

- Certain Governmental Program for supporting and promoting the ICH bearers and practitioners from the State should be developed and implemented
- Safeguarding the heritage by linking it with its traditional context and customs is vitally important for the further survival and sustainability of the ICH element

List of researchers

NAME	AFFILIATION	CONTRIBUTION TO THE SURVEY	FIELD OF RESEARCH
Mr. Urtnasan Norov	Secretary-General Mongolian National Commission for UNESCO	Interview	Culture, policy making for the field of culture and arts
Mr. Yundenbat Sonom-Ish	Chief Department of Safeguarding of ICH, Center for Cultural Heritage of Mongolia	Interview	Ethnomusicology, ethnic customs, ICH forms and types of Mongolia and safeguarding ways thereof
Mr. Jargalsaikhan Tsamba	Senior specialist, Department of Culture and Arts Policy, Ministry of Education, Culture and Science of Mongolia	Interview	Protection policy for cultural heritage
Ms. Tsenduren Tsevegдорж	Senior inspector on cultural monitoring State Specialized Inspection Agency	Interview	Museology
Ms. Nomindari Shagdarsuren	Project officer Mongolian National Commission for UNESCO	Data collection, Project focal point	Intangible cultural heritage

Annex 1 | *Pictures*

Bagana /Pillars/Toono /top circle window/ and Uni /sticks that make up the roof of the ger the traditional mobile dwelling of the Mongolians.

This is a typical look of the ger ceiling of the Mongolian herders. Bagana, toono and uni are decorated with traditional patterns, each representing specific meanings. Khadag-the blue scarf is a symbol of respect and purity, and is usually tied from the toono, wrapping seeds, rice and other items for the blessing of prosperity and happiness for the family. *(Photo by Nominzul)*



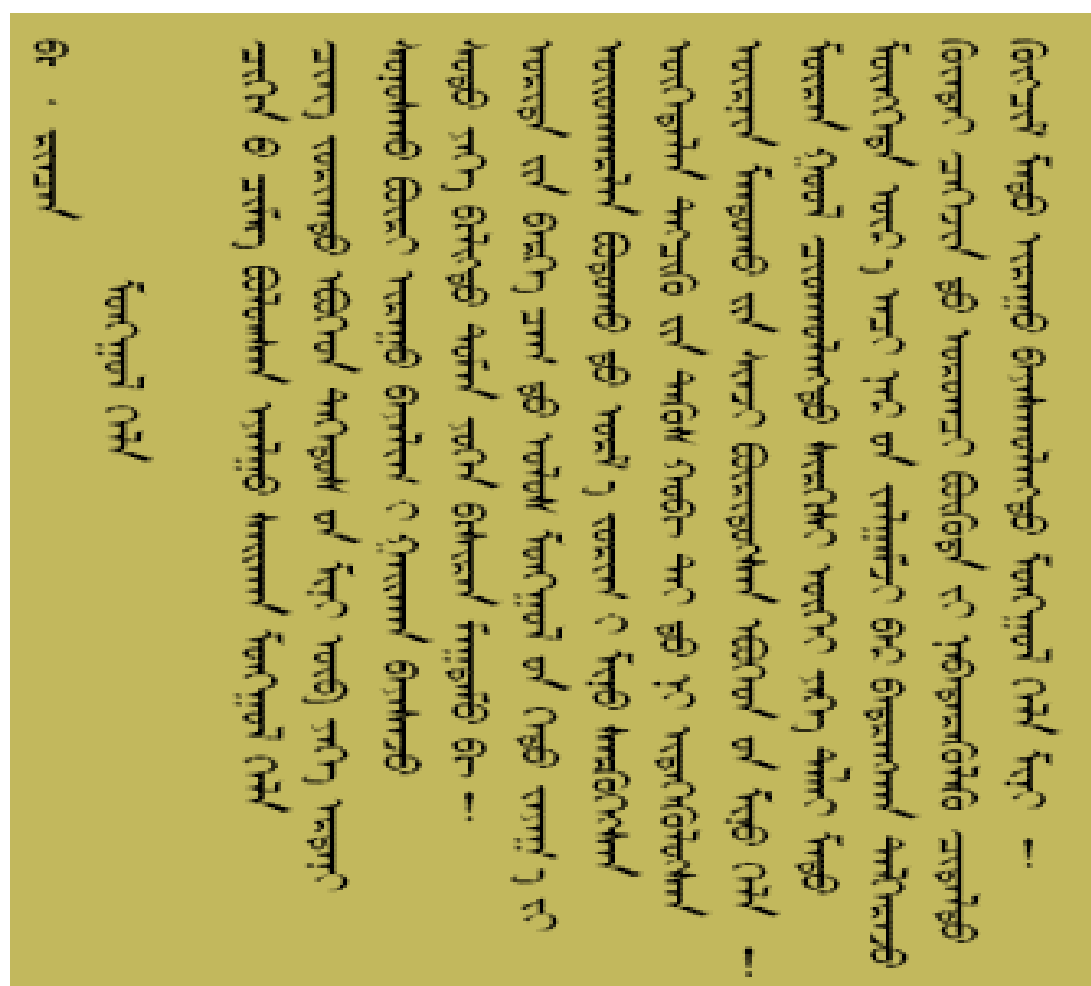
Bagana-the pillar and uni-the supporting sticks that make up the roof of the ger.

The red tie Chagtaga is tied from the toono /circle top window/ and put between the sticks and the ceiling felt, and the loose part symbolizes the prosperity and wealth of the family. Symbolic meaning is, the looser and bigger this part, the bigger the shape of prosperity 'bag' of the family. The part between the uni and ceiling symbolizes the happiness and blessing of the family. Another household meaning of the Chagtaga is to hold the ger in the storm and harsh weather. During the harsh weather, heavy item, /huge stone, big full container etc/ is tied from the chagtaga and hanged from the toono, so that the ger is not blown away in the storm. *(Photo by Nominzul)*

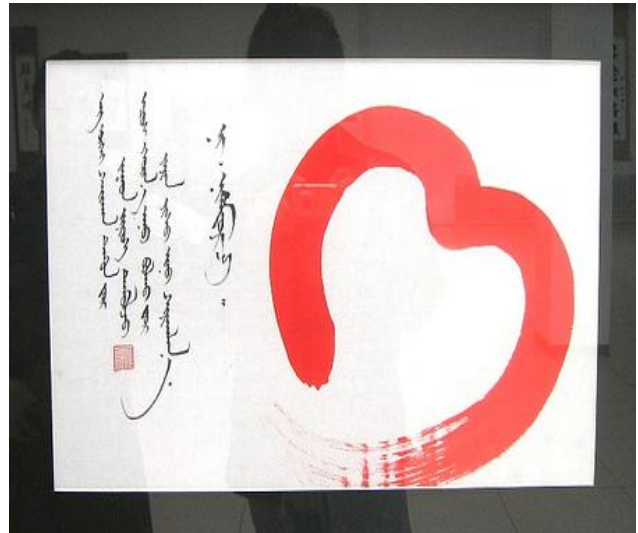


Mongolian classical script.

Picture shows the famous poem 'Mongol khel' (Mongolian Language) by the prominent philosopher, poet, translator and enlightener of mid-twentieth century of Mongolia, Rinchen Byamba in printed version of the Mongol bichig /Mongol script/. Mongol bichig is written and read from top to bottom direction, and each word is written without any pause between the letters. In other words, the main line is never interrupted, except the additional characters that make up the letter. Mongol bichig is well-known by its name 'Standing script'.
(Photo by Nomiko)



Mongol script has numerous styles of writing, which is constantly enriched by the calligraphers and practitioners over the time, representing its rich and broad capacity of evolution, as well as the creativity of the Mongolians. Shown on the picture is a well-known poem about the power of beauty, by a famous Mongolian poet Nyamdorj. N , written in a calligraphic way with brush. (Photo by Dolugen)



This is another example of the **Mongolian calligraphy** in a very stylish and decorative way. Written word is 'Namor' or fall and shows the subtle feeling of the poet for the season fall, through the meaning of the short poem and the calligraphic style. One of the features of the Mongolian script calligraphy is that, it can be written while describing the same meaning of the written word in drawing as well. In other words, it can mean both the written and drawn meanings of the word at the same time. (Photo by Dolugen)



Mongolian folk dance-Biyelgee, known as Bii byelgee, literally the body dance. Biyelgee is mostly preserved in the Western part o Mongolia, among the diverse ethnic groups such as Bayad, Durvud, Torguud, Zakhchin, Uriankhai and et cetera. Biyelgee reflects and portrays the everyday life of the nomads, household and labor events and various celebrations with its moves and nuances. *(Photo by Batbold)*



It is almost impossible to imagine Mongolia without **Morin khuur**, the horse-head fiddle. Morin khuur is one of the intangible heritages identifying Mongolia the most and is inseparable part of the nomads' everyday life. It expresses the happiness, sadness, joy, pride, respect toward nature and wildlife, love to the livestock and many other events in life with its 2 strings. Morin khuur has a beautiful and touching legend of its origin. *(Photo by Batbold)*



Urtiin duu- the Long song.

Urtiin duu often expresses praise of the beauty of the homeland and of the mountains and rivers, the love and care for parents and close friends and the like; typically, it communicates deep reflections on the changes in the seasons, people's lives and human destiny. Most significantly, the *Uttin duu* always possesses a philosophical character, commenting on the meaning of human lives, and as such never expresses superficial thoughts or feelings. (Photo by Batbold)

The Mongolian Naadam, known also as Eriin gurban naadam (literally, three manly games), has a long history and been celebrated with respects among Mongolian ethnic groups for centuries. The Mongolian Naadam is a national festival consisting

of mainly three traditional competition games of horserace, wrestling and archery that all represent oral traditions, folk performing arts, social practices, traditional knowledge, and craftsmanship features. Thus, Naadam is very unique for Mongolians and does not exist among other nations and ethnic people. (Photo by Ochoo)



Shaman's ritual.

As the belief that is linked concretely to the nature and biosphere, Shamanism is considered to be the original religion that was practiced by the Mongols since pre-historic times. Currently, there are major two types of Shamanism existing in Mongolia, Kharin buu (Black shamanism) and Shariin buu (Yellow shamanism), both contain many other sub-forms. Female shaman is called Udgan and male is called Zairan in Mongolian. (Photo by Batbold)



Examples of the traditional craftsmanship of the Mongolians.

Photo displays the head decoration set of Mongolian married woman. It is made of pure silver and precious stones, with highly decorative patterns and ornaments, showing the prominent skill of the blacksmith. Second photo shows the Mongolian boot, also decorated with meaningful ornaments. The hats on the photos are for men, and they express the social status of the owner with their style, shape, color and decorations. (Photo by National museum of Mongolia)





On the migration.

Mongolian are the nomadic people, who constantly migrate and move from place to place, in search of a good pasture for their livestock. Camels, yaks and horses are the traditional mediums for the movement. However, as society changes over time; all types of vehicles are used for the movement commonly in the rural areas. *(Photo by Ochoo)*

Aaruul or dried cheese curds.

As the animal husbandry is a traditional economy of the Mongolians, the dairy products are produced and used with variety of types and forms. Shown on the photo is one type, the Dugui aaruul or the circle curd. Traditional dairy products are most commonly used in the rural areas today. However, especially during the national festivals and other celebrative events, serving with the dairy products is a must. (Photo by [gogo.mn-national portal site](http://gogo.mn-national-portal-site))

**Hurd.**

Hurd is the praying wheel commonly used in Buddhism. It is believed that one's favor, blessing and goodness is increased as the number of the spinning of the wheel when praying. The fundamental 6 letters of the Buddhist chant is written or engraved on the wheel together with the ornaments. One of the most respectful item in the Mongolian culture, khadag, the blue scarf is tied below the hurd for religious purpose. (Photo by [Tony EN/ EN](#))



Tsam Dance.

Tsam mask dance is a religious dance of Buddhism, which shows specific stories and deities related. It is practiced and performed during the religious events, such as Maidar ergeh yos /specific rite for offering and worshipping the Diety Maidar/ ,and other special events and rituals celebrated and executed in accordance with the Buddhist lunar calendar. Tsam masks and costumes are the magnificent display of the Mongolian traditional craftsmanship, each and every pattern, ornament, decorations represent own characteristics and features. *(Photo by Nomiko)*



Ovoo takhilga or Worshipping of the sacred mountain.

Worshipping of sacred sites is a common social event for the Mongolians, as they believe and respect the spirits and spiritual owners of the sites and natural items. During the worshipping rite, strict customary practices are obeyed. As shown on the photo, there is no woman during the very essential part of the worshipping. After the rites men did, such as shooting arrow with bow and chanting, woman start taking part and praying for the goodness of everybody. *(Photo by Ochoo)*



Loading camel for the preparation of move to another place.

Camel is used as the transportation medium mostly in the regions of Western, Central and Southern regions of Mongolia. (Photo by Batbold)

A boy in a traditional wrestling costume.

Mongolian wrestling costume consists of 4 main components: Malgai (hat), Zodog (the upper wear), Shuudag (the lower wear) and Gutal the boots. Wrestling is the main traditional sport and is one of the three main games practiced during the festival Naadam. *(Photo by Batbold)*



Mongolians exchange khuurug (snuff bottle) when greeting.

It's an expression of mutual respect and harmony. *(Photo by Duurenjargal)*



Long song singer, State laureate artist Ms. Sharkhuukhen.

Singing long song at the celebration of her 70th jubilee and 50th anniversary of singing long song. She still practice long song and transmit to the young generations. *(Photo by Duurenjargal)*



Traditional way of felt making.

As Mongolians are the nomadic people and practice animal husbandry, there is nothing they leave without using. Felt making has a thorough and strict method and technique and requires cooperative manner. After the felt is ready, the community celebrates the work. *(Photo by Batbold)*



Bii biyelgee or the body dance in nature.

Bii biyelgee is danced in the music of stringed instruments such as Morin khuur, khun khuur, ikel and tovshuur. Biyelgee is transmitted through the family generations and master-to-apprenticeship trainings. *(Photo by Duurenjargal)*





A photo of Mr. Sanjaa.

The wrestler who has a rank of 'Zaan' or elephant. Elephant is considered to be one of the 4 strongest animals, and is in the rank levels of the Mongolian traditional wrestling. Wrestling hat is typically as on the photo. *(Photo by Nominzul)*

Mongolians mark their animal with different ways.

Traditionally, the earmark and stamp is used for marking the animal for identification. Nowadays, other means for marking, such as painting the horns, painting the sides partially, tying jingle bells on the animal's neck and etc are commonly used. *(Photo by Nominzul)*



Kazakh traditional rug.

Kazakh people inhabit commonly in the Western and central part of Mongolia. Their needle craftsmanship is well-known with its beauty, richness, color and style.

(Photo by Nomiko)



Inside the ger of the horse-trainer, one can notice the marks as on the photo, of the medals and horse head decorations that shows the success and achievement of the horse, trainer and the jokey kid. Also, items showing horse, wolf and/or prominent historical figure can be commonly found at the north area of the ger. *(Photo by Nomiko)*



A herder on the horse.

He is holding the lasso, a close friend of the horseman. *(Photo by Nominzul)*



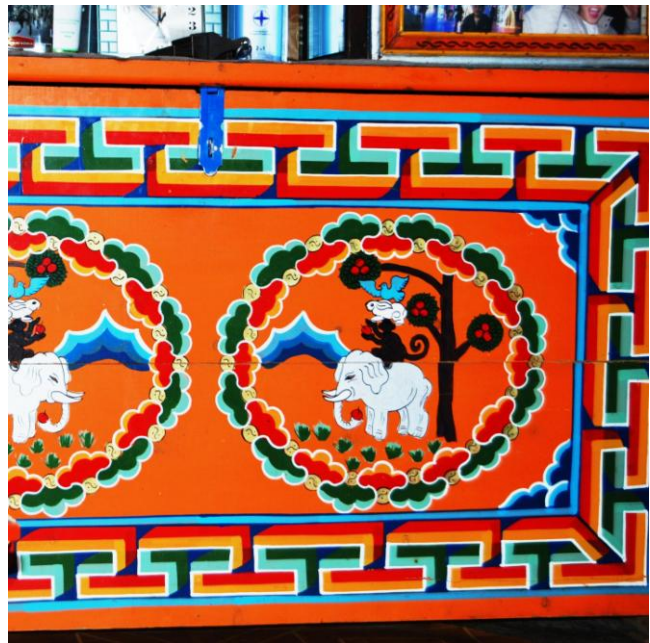
Horseman cleaning the horse with brush.

Traditional animal mark, the stamp is seen on the horse. Every family use their own styled stamp, thus identify the animals. *(Photo by Nominzul)*



A chest.

This chest is decorated with traditional patterns, such as Alkhan khee (the hammer pattern), Ulen khee (the cloud pattern), Usan khee (the water pattern) and etc. Four animals, which has a fairy tale about friendship is portrayed in the center. (Photo by Nominzul)



A set of traditional furniture.

Chair, chest, drawer, and picture or photo frame. Reflected on the mirror are the toono, bagana and uni, which constitute the ger ceiling and window. (Photo by Nominzul)



Annex 2 | ***The Law on Protection***
of Cultural Heritage of Mongolia

THE LAW ON PROTECTION OF CULTURAL HERITAGE OF MONGOLIA

8 June 2001
Ulaanbaatar

I. General provisions

The article 1. Purpose of the Law

The purpose of the present Law is to regulate relations arising from collection, registration, preservation, protection, research, classification, evaluation, promotion, restoration, ownership, possession and usage of cultural heritage.

The article 2. Legislation on Protecting Cultural Heritage

- The legislation on protecting cultural heritage shall consist of the Constitution, the present Law and other laws and regulations of Mongolia issued on conformity therewith.
- Should the international agreements to which Mongolia is a party, stipulate differently from the present Law, the provisions of the international agreements shall be followed.

The article 3. Historical and Cultural Property

Irrespective of ownership, the following items of historical, cultural and scientific significance, which are capable to represent any particular part of historical period or time shall be regarded as the historical and cultural property:

- 1) Archaeological remains, such as ancient dwelling, lodge, relic-bearing strata of habitation of ancient people; sites of exploration, procession, and manufacture of natural resources, tombs, burial places, mounds, graves, worship sites, monuments, petrography, and inscriptions i.e.;
- 2) architectural sites such as the remnants of ancient city and settlements, sites of palace, castle and architectural complex of any period, church, temple, street, square, building and house;
- 3) physical items such as ethnic clothes, ornaments, household inventory, labour tool, musical instrument and other items related to traditional games, toys, rituals, religion and the way of life;
- 4) written work such as manuscript, handscript, printed or stenciled book and annals, folk literature and photos, films and video recordings;
- 5) all types of fine arts such as paintings, sculpture, metal and wood work, embroidery, applique, papier-mache and ceramics;
- 6) buildings, constructions and other tangible items related to the lives and activities of historical people;
- 7) Sites of great historical and cultural values, reserve complexes;
- 8) Fossils of ancient human, animals, micro-organisms and plants and fossil-bearing sites;
- 9) rare findings of minerals and precious stones;
- 10) other items of physical and intellectual value.

The article 4. Intangible cultural heritage

Following intellectual cultural values of great significance of history, ethnography, folk wisdom, rites and manners, design, techniques, schools, art and science with expression of nation's wisdom, talent, knowledge, skill and insights that have been transmitted intangibly fall under the Intangible cultural heritage. Intangible cultural heritage comprises following subparagraphs:

- 1) Mother language, script and culture of their sphere;
- 2) Folklore;
- 3) Folk long and short songs, epics and the manners and techniques to sing and chant them;
- 4) Calls and utterances regarding labors, manners and customs;
- 5) Art correlated organ of speech such as, khuumei, whistling, palate clapping, and manners and techniques to express them;
- 6) Manners and techniques of making, playing, and noting the traditional music instruments;
- 7) Traditional folk dances, bii biyelgee (the upper-body dance);
- 8) Outstanding school and techniques of the contortionism and circus performances;
- 9) Traditional craftsmanship school and techniques;
- 10) Traditions of folk customs and rites;
- 11) Traditions of folk wisdom and knowledge;
- 12) Traditions of folk symbolism ;

The article 5. Classification and Evaluation of Items of Historical and Cultural Value

1. The items of historical and cultural value shall be classified into unique, valuable and regular items depending upon their historical, cultural and scientific value and significance.
2. The classification and evaluation of historical and cultural items shall be made by a professional council of the State central administration in charge of cultural and scientific affairs based on the proposal of related museums and research institutes.
3. The composition and the work procedure of the professional council for classification and evaluation of historical and cultural items shall be determined jointly by the State central administrations in charge of scientific and cultural affairs.
4. The list, and changes therein, of unique and valuable historical and cultural items shall be approved by the Government as proposed by the State central administration in charge of cultural affairs.

5. The list of bearers of the items of historical and cultural value and Intangible cultural heritage and its amendments shall be approved by member of the Government in charge of cultural and scientific affairs as proposed by the professional council.
6. The state central administration in charge of cultural and scientific affairs shall be responsible for issues related to having included, in accordance with the established procedure, some historical and cultural items of unique value in the world cultural heritage.

II. State registration and information fund for items of historical and cultural value

The article 6. System of State Registration and Information Fund for Items of Historical and Cultural Value

The system of the state registration and information fund for items of historical and cultural value (hereinafter referred to as the Registration and information fund) shall be follows:

- 1) the Registration and information fund at museums, archives, libraries, treasury funds, scientific and educational organizations;
- 2) the Registration and information fund at sums, aimags and the capital city;
- 3) the State Uniform Registration and information fund.

The article 7. Structure of Registration and Information Fund

1. The Registration and information fund shall consist of the principal parts such as description of cultural heritage, brief reports on research and development work, photos, slides, audio and video tape and brief report on restoration work.

2. The Registration and information fund shall have the full information on classified, evaluated, preserved and protected items of historical and cultural value as well as all information necessary for restoration thereof, should they be destroyed or damaged.

The article 8. Registration of Items of Historical and Cultural Value

1. The State-owned items of historical and cultural value shall be registered with the Registration and information fund.
2. The private-owned items of historical and cultural value shall be registered with the Registration and information fund as the request of owner.
3. The registration of items of historical and cultural value shall be kept confidential as the request of owner.
4. The Governor of the respective level shall be responsible for the registration of items of historical and cultural value with the Registration and information fund.
5. The procedure of compilation of Registration and information fund and of registration therewith shall be determined by a member of the Government in charge of cultural and scientific affairs.
6. The certification of the items of outstanding historical and cultural value and certification of person who bears and transmitted the Intangible cultural heritage will be issued to the bearers and transmitters within 30 days from the date of approval of the Lists which were stated at the article 5.4 and 5.5 of the present Law.
7. The State central administration in charge of cultural and scientific affairs shall be responsible for counting the items of historical and cultural value registered with the Registration and information fund once in every four years. The procedure for such counting shall be determined by the Government.
8. The governors of aimag and capital city shall exercise the control over the work of registration and information funds at

museums, archives and libraries on their respective territories, and shall submit studies, reports and information to the appropriate authority in accordance with the established procedure.

9. Unless the Law stipulates otherwise, a person who has traced out items of historical and cultural value, shall inform the Governor of the local sum or district of such findings within seven days.
10. The regulation of registration and classification of the items related to the Mongolian history and culture which was returned by the foreign institutions and citizens and stateless person shall be determined by a member of the Government in charge of cultural and scientific affairs.
11. The Governor of the sum and district shall be responsible for informing the case of non-permission excavation and exploration at their territories to the State central administration in charge of cultural and scientific affairs within seven days.

III. Collection, research, promotion, usage of items of cultural and historical value

The article 9. Collection and Research of Items of Historical and Cultural Value

1. The collection and research of items of historical and cultural value shall be conducted by professional scientific-research organizations or individuals in accordance with the established procedure.
2. The procedure for identification and research of Intangible cultural heritage shall be determined by the professional research and development agency and citizen according to the related regulation.

3. The relevant scientific-research organization may carry out, on a contractual basis, a research of the State-owned items of unique historical and cultural value with the permission and authorization of the State central administrations in charge of scientific and cultural affairs.
4. Professional scientific-research organizations and individuals shall have the priority right to carry out on their own a further detailed study of items of historical and cultural value found during the exploration and research work thereof.
5. A brief report of research work together with the items of historical and cultural value shall be kept by the relevant professional scientific-research organization.
6. A brief report on research work of the items of historical and cultural value shall be kept at the sum or district registration and information fund.
7. The State central administrations in charge of scientific and cultural affairs shall jointly issue the unified information on research work of items of historical and cultural value annually and keep it at the State Uniform Registration and information fund.

The article 10. Promotion and Usage of Items of Historical and Cultural Value

1. The State-owned items of historical and cultural value shall be used only for the purposes of public display, promotion, research and education.
2. While using the items of historical and cultural value, it shall be prohibited to damage, destroy or to introduce changes thereto.
3. It shall be prohibited to use the state-owned items of historical and cultural value for its original purpose. This provision shall not apply to buildings and constructions of historical and cultural value.
4. The items of historical and cultural value displayed in museums and libraries and necessary to carry out religious activities shall

be used in accordance with the Law on the relationship of the State and church. The decision on such usage shall be made by the Government upon the proposal made by the state central administration in charge of cultural affairs.

5. The procedure for copying, filming, video recording, taking photos, printing post stamps and cards, and modeling souvenirs from the items of historical and cultural value shall be determined by the Government.
6. The State central administration in charge of cultural affairs or the authorized competent cultural organization may, on the basis of the contract with the owner, use items of historical and cultural value registered with the Registration and information fund for the purpose of temporary display on domestic and foreign exhibitions. The contract shall contain the basic conditions of such usage such as the term, cost insurance, payment to the owner or possessor, liability of users, guarantee for protection, etc.

IV. Archaeological exploration, excavation and survey

The article 11. Basic Guidelines of Archaeological Work and Authorized Organization

1. The basic guidelines of archaeological exploration, excavation and survey shall be scientific research, rescue and preservation.
2. The archaeological exploration, excavation and survey shall be carried out only by professional scientific-research organizations.
3. The State scientific-research organization engaged specifically in archaeological survey shall issue the license for conducting the archaeological exploration, excavation and survey. Such organization shall be determined by the State central administration in charge of scientific affairs.

4. While carrying out the archaeological exploration, excavation and research work, the scientific-research organization shall inform the governor of a local sum or district of the purpose and significance of such archaeological exploration, excavation or survey.
6. On the basis of the license stipulated in the paragraph 3 of the present Article the owner or possessor of land shall allot the land to the scientific-research organization for its archaeological exploration, excavation and survey work.
7. A detailed report on archaeological survey and research shall be executed in two copies: one for the license issuing organization; the other to be kept by the scientific-research organization which carried out the excavation work.
7. Should the archaeological exploration, excavation and survey be carried out with the cooperation of foreign scientific-research organizations or scholars, it may be done so in accordance with the appropriate decision of the Government based on the proposal of the scientific-research organization specifically engaged in archaeological survey, provided that such cooperation is not prohibited by the Mongolian legislation.

The article 12. Archaeological excavation

1. Archaeological excavations shall be carried out in accordance with the procedure established jointly by the State central administrations in charge of scientific affairs and State central administration in charge of cultural affairs.
2. While carrying out the excavation work, it shall be prohibited to damage the rare geological outcrop, the specific mineralized structure, valuable paleonthological findings, water source, spring and spar, wild natural structure and its vulnerable parts.
3. On the completion of excavation work, the sites of archaeological excavations shall be freed from danger and restored, if necessary, and shall be surrendered to the Governor of a local sum or district with such notification and a brief report on archaeological excavations.

The article 13. Archaeological findings

1. The land and its sub-soil where the items of historical, scientific and cultural value are located shall be under the State protection, and archaeological findings shall be the State property.
2. Archaeological findings recovered during the exploration, excavation and survey shall be registered with the Registration and information fund of aimag or capital city within 1 year from the date of discovery.
3. Should a further detailed study of archaeological findings be determined as necessary, such findings together with the appropriate explanations shall be given to the museum of a local aimag, capital city or sum.
4. Should the findings, after a detailed study and research:
 - 1) be determined as the items of unique historical and cultural value, they shall be transferred to the treasury fund or the State museum;
 - 2) be determined as valuable or regular historical and cultural items, they shall be transferred to the fund of the scientific-research organization which carried out such study, or to the national, aimag, city or sum museums which shall meet necessary requirements for keeping such findings.

V. Rights and obligations of owners and possessors of items of historical and cultural value

The article 14. Rights and Obligations of Owners of Items of Historical and Cultural Value

The owners of items of historical and cultural value shall have the following rights and obligations:

1. have the items of historical and cultural value registered with the Registration and information fund of a local sum or district;
2. inform in advance the Registration and information fund of a local sum or district in the event of transferring their rights of ownership over the items of unique historical and cultural value to others through selling, giving away as a gift or inheritance;
3. obtain a license in accordance with the procedure referred to in Article 18 of the present Law in the event of taking out the country the items of historical and cultural value;
4. use the items of historical and cultural value for its original purpose;
5. display the items of historical and cultural value registered with the Registration and information fund, to the public, advertise or exhibit and make a profit therefrom;
6. receive a financial support from the State in accordance with the established procedure to preserve and protect the items of unique historical and cultural value or valuable items, or to restore them, if necessary;
7. in the event of loss of the items of historical and cultural value registered with the Registration and information fund, inform the Governor and police department of a local sum or district immediately, or should this be impossible within 14 days from the moment of such loss was discovered.

The article 15. Rights and Obligations of Possessors of Items of Historical and Cultural Value

1. The possessor of the items of historical and cultural value shall have the following rights and obligations:

- 1) rights and obligations as stipulated in the paragraph 1, 3, 7 of the Article 13 of the present Law;
 - 2) fully protect and preserve the items of historical and cultural value;
 - 3) display the items of historical and cultural value registered with the Registration and information fund, in accordance with the agreement with its owners, to the public, advertise, exhibit and make a profit therefrom;
 - 4) exchange, buy the items of historical and cultural value in accordance with the established procedure taking into account the category of the legal protection;
 - 5) collect and study the items of historical and cultural value;
 - 6) refrain from transferring the rights of possession and use of the items of historical and cultural value to others without the owners consent.
2. The procedure for sale and exchange of items of historical and cultural value shall be determined by the State central administration in charge of cultural affairs.

The article 16. Limitation of Rights to Own items of Historical and Cultural Value

1. It shall be prohibited to transfer the owner's rights to the items of unique historical and cultural value or valuable items through means of selling, giving away as a gift or inheritance to foreign citizens and stateless persons.
2. Should the owner of items of historical and cultural value registered with the Registration and information fund break, damage or use it without due care, the ownership rights shall be transferred to the State in accordance with the terms, conditions and procedure stipulated in the Civil Code.
3. Should the ownership right to the items of unique historical and cultural value under the private ownership be transferred to others through means of selling, presenting or inheriting, the State shall have the priority right to buy it with or without the consent of a owner, if necessary. The price to be paid for the items of unique historical and cultural value shall be mutually

determined, but in the event of disagreement, the dispute shall be resolved by court.

VI. System for protection of items of historical and cultural value

The article 17. Protection and Preservation of Items of Historical and Cultural Value

1. The State central administration in charge of cultural affairs, the respective local authority and the governors of local administrative-territorial units shall exercise a control over the protection and preservation of items of historical and cultural value.
2. The principle of preserving the items of historical and cultural value at their respective home place shall be adhered to.
3. The legal protection items of historical and cultural value shall be categorized into national local and organization's. The list of items of historical and cultural value and the procedure for its protection at the national, local and organization's level shall be determined by the Government, based on the proposal of the State central administration in charge of cultural affairs.
4. The state-owned precious metals, the originals of unique items made of precious stones shall be preserved at the treasury fund by the decision of the State central administration in charge of cultural affairs.
5. The copies of unique items kept at the treasury fund shall be preserved at the national, or respective aimag, capital city and sum museums, and the originals of other unique items shall be preserved at the national museum.
6. The Government may set up 0.1-3 kilometers of protection zone around the immovable items of historical and cultural value such as the remnants of ancient city and settlement,

- buildings and constructions and compounds in order to provide the integrity and safety thereof. It shall be prohibited to erect buildings and construction and carry out other activity which might damage the items of historical and cultural value in the protection zone.
7. The territory and its sub-soil where the items of historical and cultural value and archaeological findings are located, may be included in the protection zone.
 8. The State central administration in charge of cultural affairs, the governors of local administrative-territorial units shall take measures on rescuing, preserving and restoring the endangered items of historical and cultural value, using the financial resources of central and local budgets, funds and donations.
 9. Prior to allotment of the site for constructing a city, settlement and buildings, professional historical and archaeological organizations shall carry out exploration and issue a permission. The building contractor shall be responsible for necessary expenses for conducting the exploration, survey and for rescue and protection of the recovered items of historical and cultural value.
 10. The owner of the items of unique historical and cultural value, and valuable items shall be responsible for ensuring a normal condition for protection and preservation of his/her property. Should such conditions be impossible to ensure, the owner may deposit his/her property at the treasury fund or national museums. In that case, the property shall be insured by the state in accordance with a contract with the owner.
 12. Should citizens discover any situation which cause or might cause a danger to items of historical and cultural value, he/she shall be obliged to inform immediately the relevant organizations or officials, and. If possible, to take the appropriate measures for protection thereof.
 13. Should items of historical and cultural value be discovered during the use of a sub-soil, the user shall terminate all his/her work and inform immediately the governor of the relevant sums or district and the police department of such discovery.

13. It shall be prohibited to move the immovable items of historical and cultural value without a joint authorization issued by the State central administrations in charge of scientific and cultural affairs.

The article 18. Transportation of Items of Historical and Cultural Value

1. For the purposes of use and protection, items of historical and cultural value may be transported provided that the security of such transportation is ensured.
2. The Government shall determine the procedure for the transportation of items of historical and cultural value.

The article 19. Export of Items of Historical and Cultural Value

1. The state-owned items of unique historical and cultural value may be taken out the country with the permission of the Government only of the purpose of display, promotion and restoration thereof provided that conditions for storage and security thereof shall be ensured.
2. The privately owned items of unique historical and cultural value may be taken out of the country with the permission of the State central administration in charge of cultural affairs and prior notification of the customs authorities provided that these items shall be used for its original purpose by the owner only and returned back to the country.
3. The valuable historical and cultural items may be taken out the country with the permission of the State central administration in charge of cultural affairs for a period of no more than two years, provided that they shall be returned back to the country. The regular historical and cultural items may be taken out the country with the permission of the State central administration in charge of cultural affairs.
4. Should the unique and valuable historical and cultural items or illegally exported historical and cultural items taken out the

country in accordance with provisions 2 and 3 of this Article, be lost, they shall be declared as a property of Mongolia, and the State central administration in charge of cultural affairs and the police shall arrange the work for returning them to the country in accordance with the procedure established by law.

5. The items of historical and cultural value transferred to the state ownership the decision of the court and state-owned items of historical and cultural value confiscated by the customs authorities during export thereof shall be transferred to the state central administration in charge of cultural affairs. State central administration in charge of cultural affairs shall classify these items and transfer it to the fund of appropriate organizations.

The article 20. Restoration of Items of Historical and Cultural Value

1. The restoration of items of historical and cultural value shall be carried out on a contractual basis by the professional institutions, individuals authorized by the state central administration in charge of cultural affairs in accordance with the design and project, drafted on the basis of research and testwork.
2. The restoration of items of historical and cultural value shall be financed from the central and local budget, funds, investments, donations contributed by the institutions and individuals, and revenues generated by the activities of the owners of items of historical and cultural value.

The article 21. Protection Fund for Items of Historical and Cultural Value

1. The State central administration in charge of cultural affairs shall have a fund to accumulate the financial resources necessary for the preservation, protection. Restoration, research and promotion of items of historical and cultural value.

2. The Government shall approve the Charter of the fund stipulated in the paragraph 1 of the present Article.

VII. Others

The article 22. Incentives for the citizens and organizations who are actively engaged in the preservation of cultural heritage

1. The State central administration incentives of cultural affairs shall organize the activities to provide incentives to and glorify individuals and organizations for substantial contributions to collection, preservation of items of historical and cultural value, to enrichment of the fund of museum, archive and library, and to search for lost or illegally exported items of historical and cultural value.
2. The procedure for glorifying and providing incentives to the organizations and individuals shall be determined by the Government.

The article 22. Monitoring of cultural heritage

1. The monitoring of cultural heritage shall be implemented by the state inspection implementing agency, state inspector and the governors of all level.
2. State inspection implementing agency shall be responsible of control for the implementation of law, regulation and standards of cultural heritage preservation.
3. The environmental inspector shall be responsible of control for the protection and preservation of historical and cultural immovable heritage which is stated at the article 3.1.1, 3.1.2 and 3.1.8 of the present Law.

The article 23. Liabilities

1. A guilty person, who has breached the following provisions of the present Law shall be liable for administrative penalty unless he/she is held for criminal responsibility:
 - 1) for breach of the article 8.1, 8.9, 11.4, 12.2, 12.3, 14.2, 15.2, 17.13 and 21.1 of the present Law, the fine shall be from 10 to 20 thousand tugrugs for citizers, 30-60 thousand tugrugs for civil servants and 100-250 thousand tugrugs for institutions.
 - 2) for breach of the article 9.4, 9.6, 10.3, 13.2 and 13.4 of the present Law, the fine shall be from 20 to 50 thousand tugrugs for citizers, 30-60 thousand tugrugs for civil servants and 80-100 thousand tugrugs for institutions.
 - 3) for breach of the procedure for utilization, preservation, protection and transportation of the items of historical and cultural value, the fine shall be from 20 to 50 thousand tugrugs for citizers, 30-60 thousand tugrugs for civil servants and 100-150 thousand tugrugs for institutions.
2. The administrative penalty specified in the paragraph 1 of the present Article shall be imposed by the following local officials:
 - 1) The governor of sums and districts shall exercise the provisions 1, 2 and 3 of the paragraph 1 of the present Article.
 - 2) Court shall exercise the provisions 2, 3 and 4 of the paragraph 1 of the present Article.

Annex 3 | *Safeguarding of
the Traditional Morin Khuur
Music of Mongolia*

Safeguarding of the Traditional MORIN KHUUR Music of Mongolia

I. Background

The Morin Khuur, known as 'horse-head fiddle' after the ornamental horse-head adorning its upper end, has figured prominently in Mongolian culture for over seven hundred years. The two-stringed instrument is an essential part of ceremonies, rituals and everyday life in nomadic Mongolian society.

With recent urban migration and other socio-economic changes, the Morin Khuur is increasingly detached from its traditional milieu and original functions. Having moved from the hearth to the concert hall, the Morin Khuur remains popular, but risks losing its intimate link with the people and their environment.

Responding to UNESCO's 2003 proclamation of the Traditional Music of the Morin Khuur as a Masterpiece of the Oral and Intangible Heritage of Humanity, the project under discussion was implemented between 2005 and 2007 by a team of the Mongolian Commission for UNESCO, the Ministry of Culture, and the Center of Intangible Heritage.

II. Objectives and activities

The project's goal was to document, revitalize, and promote Morin Khuur music and, in the long run, to encourage individuals, groups, institutions - schools in particular - and organizations to create a sustainable local ICH management system. The main project outputs included:

- One-month courses at four secondary schools, on a master-apprentice model

- The production and publication of a *Handbook on basic methodologies and recommendations to learn to play the Morin Khuur and Ikel instruments according to traditional methods*
- Crafting of instruments: 5 Morin Khuurs, 20 Ikel Khuurs and 8 Tsuukh Khuurs (regional Khuur varieties)
- Establishment of a Morin Khuur theatre in Dundgobi Province and a Morin Khuur cultural centre in Darkhan-Uul Province
- Local media broadcasting training sessions and performances
- Audiovisual recordings of Morin Khuur performances, which were fed into an ICH database.

The project team organized **one-month courses at four secondary schools**, in participation with provincial governments, which granted instruments to selected families and supported players and artisans. At the schools, the formal, nation-wide teaching and professionalized training methodologies were enriched by **apprentice-style informal teaching approaches**, which explored local celebrations and rituals to ensure a contextually embedded transmission. First, training sessions to raise the **capacities of 108 Morin Khuur teachers were organized; they**, on their part, in the framework of the project, trained 342 students.

Trainings were organized in various *aimags* (counties) - Dundgobi, Hovd, Bayanhongor, Hovsgol, Darhan-Uul, Zavhan, Gobi-Altai, Orhon, Gobi-Sumber, Dornogobi, Uvs, Umnugobi, Orhon, Uvurhangai, Hentii, Dornod and Sukhbaatar - as well as on a smaller-scale and outside the project's framework in Selenge, Gobi-Altai, Tuv and Bulgan *aimags*.

The project strengthened the **professional quality of national audio-visual documentalists** who compiled DVDs and VCDs and CDs of about 100 hours of Morin Khuur music from all regions of Mongolia. Publications include the *Handbook on basic methodologies and recommendations to learn to play the Morin Khuur and Ikel instruments according to traditional methods* and the recommendations from a National Safeguarding Consultative Meeting. Field research compiled an **inventory** of Morin Khuur varieties managed at the Centre for Intangible Heritage.

A notable effect of the project is that it stimulated provinces to undertake their own initiatives to multiply the project's effectiveness and ensure its sustainability. For example, Dundgobi Province announced 2006-07 as 'The year of safeguarding and propagating the musical and cultural heritage', and created a **Morin Khuur theatre**, a **children's art festival**, an **award** recognizing local artists, as well as cultural celebrations for individual districts in the provincial centre.

Darkhan-Uul Province established the **Darkhan Morin Khuur Centre**, whose Board brought together representatives of the governmental, non-governmental, and local, private companies. The Centre organized a **youth ensemble, a youth competition**, and periodic Morin Khuur **trainings on local TV channels**. The involvement of local media was an innovative approach to ICH transmission and one particularly sensitive to the growing number of nomadic people in possession of TV sets. Importantly, the campaign did not only use TV but also focused on master-apprentice interaction at schools and at the Morin Khuur Centre.

III. Lessons learned and on-going work

At the end of the project, the implementing team convened all those that were involved for an evaluation of their capacities, of resources, and of potential future partnerships. The team noted its **inability to revitalize Morin Khuur's use in herder households**, as this is a complex, long-term process that requires **on-going participatory activities** beyond the framework of one project.

The workshop recommended that the government should improve training facilities in schools, and encourage the teaching and production of Morin Khuur through subsidies, micro loans, and tax exemptions, as well as non-material, symbolic awards, for instance in the framework of a **Living Human Treasure Programme**. It was also recommended that Mongolian cultural planning continue supporting local practices that are distinct from national approaches to education and professional arts, as was seen in the divergent approaches to training methodology.

Schools, cultural institutions, and communities should all stimulate, in their own way, the music's informal transmission not only in the nomadic milieu and at school - where Morin Khuur instruction still needs to achieve national dissemination - but also as an **alternative pastime in urban areas**, where estrangement, poverty, and violence among rural migrants could be at least partially addressed through musical projects that might strengthen social identities.

UNESCO's recognition and this project encouraged the development of Mongolian cultural policies, with the Government, for instance, ratifying in 2005 the 2003 ICH Convention. However, outside the project, unsecured

funding jeopardized the future of the Centre for Intangible Heritage where the Morin Khur inventory is kept and managed.

The participants considered that the various initiatives had contributed to a better appreciation of musical expressions of nomadic groups by Mongolian society at large. They recommended that **local and national TV programmes** on traditional music should be further encouraged.



Morin Khuur training in Khovd province with famous player M. Dovchin



Teaching Handbook



Morin Khuur training in Gobi-sumber province with teacher B.Banzragch

Annex 4 | *Meetings Summary*

SYMPOSIUM
ON THE ISSUES OF
SAFEGUARDING AND PROMOTING OF THE
INTANGIBLE CULTURAL HERITAGE

Venue : Meeting Hall,
Ministry of Education,
Culture and Science of Mongolia,
Ulaanbaatar, Mongolia
Date : 07 September 2009

&

WORKSHOP
ON THE IMPLEMENTATION
OF UNESCO PROGRAM
‘LIVING HUMAN TREASURES’ SYSTEM IN MONGOLIA

Venue : Children’s Book Palace,
Ulaanbaatar, Mongolia
Date : 08-10 September 2009

1. Background

UNESCO established and adopted the Convention for the Safeguarding of Intangible Cultural Heritage on 17 October 2003, which is the latest international legal instrument related to intangible heritage this far.

Since its ratification of the Convention in 2005, Mongolia has been taking various large-scaled measures and activities for the safeguarding, researching, promoting and inheriting of the intangible cultural heritage in national and local levels. One of such efforts is the Mongolian and Korean joint project for implementing the UNESCO programme entitled 'Living Human Treasures' System in Mongolia.

UNESCO programme 'Living Human Treasures' System has been implemented in many countries across the world under various titles and names. Living Human Treasures are persons who possess to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage. The Living Human Treasures programme aims at granting official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations. States select such persons on the basis of their accomplishments and of their willingness to convey their knowledge and skills to others. The selection is also based on the value of the traditions and expressions concerned as a testimony of the human creative genius, their roots in cultural and social traditions, their representative character for a given community, as well as their risk of disappearance.

2. Objectives of the Symposium

Since 2008, Mongolian National Commission for UNESCO has been implementing a project to introduce UNESCO programme 'Living Human Treasures' System in Mongolia with the cooperation of relevant stakeholders through the support of the Intangible Cultural Heritage Centre for Asia and the Pacific and the Cultural Heritage Administration of Korea, in order to establish a safeguarding system for the intangible cultural heritage in Mongolia.

The Symposium on the issues of safeguarding and promoting of the intangible cultural heritage */hereinafter 'the Symposium'/* organized as a part of the joint project aims to introduce the activities within the framework of the project and raise the awareness of general public, researchers and specialists and the decision makers on the international legal instruments related to intangible cultural heritage, significance and

value of the intangible cultural heritage, current situation thereof, and the steps and measures need to be taken for the overall safeguarding, promoting, maintenance and transmission of the intangible cultural heritage. In addition, main objectives include, to learn the experience and know-how in detail from the Korean party on their diverse activities for protecting and promoting the intangible cultural heritage and its bearers, as well as to share ideas and opinions on the given topics for better efficiency.

3. Objectives of the Workshop

In regards to the Workshop on the Implementation of UNESCO Program 'Living Human Treasures System' in Mongolia */hereinafter 'the Workshop/*, main objectives were to improve the awareness of the heritage bearers on the international legal instruments related to intangible cultural heritage, as well as international and national programs, projects, measures and activities in accordance with the legal instruments for protecting, promoting, encouraging and maintaining the intangible cultural heritage, and also encouraging and ensuring the networking among the heritage bearers and relevant organizations. Moreover, raising awareness of the heritage bearers on the value and significance of their social reputation and recognition appropriately, as well as sharing the individual practices and techniques were the main objectives.

4. Organizers

- Ministry of Education, Culture and Science of Mongolia
- Mongolian National Commission for UNESCO
- Centre for Cultural Heritage of Mongolia
- Mongolian Cultural Studies Association
- Foundation for the Protection of Historical and Cultural Heritage
- Intangible Cultural Heritage Centre for Asia and the Pacific in Korea
- Cultural Heritage Administration of Korea

5. Participants of the Symposium and Workshop

Representatives from various stakeholders in the field of decision making/involvement in the culture and arts policy, as well as the bearers of the intangible cultural heritage have participated in the Symposium



and the Workshop. To list the main attendees:

- Ministry of Education, Culture and Science of Mongolia
- Mongolian National Commission for UNESCO
- State Specialized Inspection Agency
- Intangible Cultural Heritage Centre for Asia and the Pacific
- Cultural Heritage Administration of Korea
- Korea Cultural Heritage Foundation
- Mongolian Academy of Sciences
- Culture and Arts Committee
- University of Culture and Arts of Mongolia
- Culture and Arts Administration of Ulaanbaatar
- Mongolian Cultural Studies Association
- Foundation for the Protection of Historical and Cultural Heritage
- Center for Cultural Heritage
- Association of Mongolian Long Song
- National Center for the Development of Mongol Ger
- Bearers and practitioners of manifold elements of the intangible cultural heritage representing different regions of Mongolia and etc.,

6. Symposium Plenary session

The Symposium was high of importance in terms of raising awareness of the key entities and bodies in the field of safeguarding of intangible cultural heritage on the measures and activities for the safeguarding of intangible cultural heritage in international and national levels.

7. Participants at the Symposium

Following reports and presentations have been made at the Symposium and followed by the comments, question and answer sessions and effective discussions:

- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and Mongolia
- On the ICH safeguarding measures taken by the Government of Mongolia, objectives
- On the introduction to the Mongolia-Korean joint project 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia'
- Traditional performing arts and issues of safeguarding and promoting
- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage and its safeguarding
- Safeguarding and promoting of Mongolian traditional craftsmanship

- Knowledge and practices concerning nature and the universe, safeguarding and promoting issues
- Social practices, rituals and festive events and safeguarding issues thereof
- On the legal background for the safeguarding of ICH of Mongolia
- ICH in formal education curricula, and its improvement
- ICH and apprenticeship

8. Workshop Plenary session

Below-mentioned presentations were made at the Workshop and followed by the comments, question and answer sessions and efficient discussions.

- On the rule and regulations in relation to the safeguarding of ICH of Mongolia
Institutional Safeguarding of ICH in Korea
- On the criteria for selection of bearers of the Intangible Cultural Heritage
- On the issues of registration, documentation and database of ICH
- Utilization and Dissemination of ICH project in Korea Cultural Heritage Foundation
- On the improvement of legal background for the safeguarding of ICH of Mongolia
- On the transmission of Mongol Biyelgee: The Body Dance
- On the transmission of Mongol Well-wishing praises and eulogies
- On the transmission of Mongol Tuuli: Mongolian epic
- Introduction to some extracts and findings of the field researches on the ICH in rural areas of Mongolia

During the workshop, the issues and challenges faced to the heritage bearers on the heritage transmission activities were discussed and digested among the participants, which was an effective experience-sharing activity. Consequently, it facilitated the mutual understanding between the practitioners and bearers of both common and diverse ICHs, as well as enhanced the cooperative sense between the relevant NGOs and governmental bodies on the safeguarding of ICH hand in hand with the concerned community, groups and individuals.



ICH experts and specialists at the Workshop

It was also suggested that the heritage bearers are to serve as messengers to their own respective communities to disseminate and distribute all the information gained and digested from the Symposium and Workshop, in order to contribute raising nation-wide awareness on the intangible cultural heritage and related issues thereof.



ICH bearers and practitioners at the Workshop

9. Discussion outcomes

It was suggested that the safeguarding of the intangible cultural heritage requires broad involvement from both the governmental power and public power and orchestrated efforts engaging diverse stakeholders would improve the efficiency of the measures and activities taken for the safeguarding of the intangible cultural heritage.

As a result of the Symposium and the Workshop, the Draft Recommendation addressed to the governmental and non-governmental organizations, civil society, youth as well as to the bearers of the intangible cultural heritage of Mongolia has been developed.



ICH bearers and practitioners & foreign researchers

10. Conclusion

Both the Symposium and Workshop have been held with great success to facilitate the further activities. With the help of the distribution of various means and materials, such as the manual for the heritage bearers and other relevant people entitled 'COMPILATION OF THE DOCUMENTS CONCERNING THE INTANGIBLE CULTURAL HERITAGE', 'NATIONAL REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF MONGOLIA' and 'NATIONAL LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING OF MONGOLIA', as well as the aforementioned presentation handouts and other working documents, participants gained great information on the given subjects.

Handing out the above mentioned documents to the heritage bearers and practitioners, and collecting their comments on them were of great significance in the further formulation of the legislative foundation for the safeguarding of the intangible cultural heritage, particularly for promoting and supporting the bearers and practitioners with variety of measures for the effective transmission of the heritage to the next generations.

All these activities are the fruits cultivated from the previous meetings, and other activities organized within the framework of the joint project and thus facilitated to enhance and ensure the cooperation between the Mongolian and Korean experts and specialists and enrich its ways and means.



ICH bearers and practitioners

It was emphasized that the great expertise from the Korean part was essential for the effectiveness and productivity of the overall project implementation. In addition, it was also important for deepening the mutual understanding between the local heritage bearers and the decision makers and other relevant entities in the field of intangible cultural heirtage.

At the end of the Workshop, a small-sized live show by the heritage bearers organized to demonstrate their outstanding and genuine ability and skills to all the participants, which encouraged their self-confidence; promoted sharing their opinions, skills and talents; as well as strengthened the networking among people.

Moreover, the Symposium and Workshop supported the cooperation among the foreign and domestic researchers, heritage bearers, centres of expertise, research institutes and local entities for further encouragement and activeness.



Participants of the Workshop on the Implementation of UNESCO Program
'Living Human Treasures System' in Mongolia
September 09, 2009

Mongolian National Commission for UNESCO

Phone : +(976) 11 315 652

Fax : +(976) 11 322 612

Address : Government Building XI, Room # 1107, 1108

Post Office 38, Revolution Avenue,

Ulaanbaatar, Mongolia

Email: mon.unesco@mongol.net

LIST OF PARTICIPANTS IN THE SYMPOSIUM

on the Issues of Safeguarding and Promotion of the
Intangible Cultural Heritage

Meeting Hall, MECS, Ulaanbaatar, Mongolia
07 September 2009

No	Representation	Name	Position
Officials / Organizers			
1	Government of Mongolia	Otgonbayar. Yo	Minister of Education, Culture and Science
2	MECS	Erdenebat. G	Chief, Department of Culture and Arts Policy
3	MECS	Oyunbileg. Z	Senior specialist, Department of Culture and Arts Policy
4	MECS	Jargalsaikhan. Ts	Senior specialist, Department of Culture and Arts Policy
5	Mongolian National Commission for UNESCO	Urtnasan .N	Secretary-General, PhD
6	ICHCAP	Cho Si Young	Chief, Networking and cooperation division
7	CHA	Im Jang Hyuk	ICH specialist of CHA; ICHCAP Advisory committee
8	KCHF	Kim Kap-do	Director, Planning division
9	State Specialized Inspection Agency	Tsendsuren.Ts	Senior inspector on culture
10	MAS of Mongolia	Enkhtuvshin. B	President
11	Culture and Arts Committee	Lkhagvasuren. B	Chief
12	Culture and Arts Committee	Mendsaikhan. D	Chief, Department of Culture and Arts

13	Culture and Arts Committee	Uriankhai. D	Specialist in charge of language, intangible heritage and publishing
14	Senior researcher	Batchuluun. L	Arts researcher, PhD
15	Senior researcher	Gongorjav. G	Professor, State honored senior researcher
16	UCA	Dolgorsuren. J	Chairperson of Cultural Studies Department, PhD
17	MAS	Tumurtogoo. D	Director, Institute of Language and Literature
18	Culture and Arts Administration of Ulaanbaatar	Purevkhuu. Ts	Chief
19	UCA	Batsaihan. D	Academic secretary, Institute of Culture and Arts Study, PhD
20	Culture College	Bat-Erdene	Director
21	MAS	Bayasgalan. T	Scholar, Institute of Language and Literature
22	MAS	Alimaa. A	Scholar, Institute of Language and Literature
23	Mongolian National Commission for UNESCO	Munkhzul. L	Specialist on Culture
24	Mongolian National Commission for UNESCO	Duurenjargal. A	Project officer
25	Mongolian National Commission for UNESCO	Nomindari. Sh	Project officer
26	Mongolian National Commission for UNESCO	Ochsaikhan. B	Project officer
27	National Development and Innovation Committee	Munkhjargal. Ts	Specialist
28	Mongolian Cultural Studies Association	Dorjdagva. T	President
29	Center for Cultural Heritage	Enkhbat. G	Director
30	Center for Cultural Heritage	Yundenbat. S	Chief, Department of Safeguarding of Intangible Cultural Heritage

31	Center for Cultural Heritage	Nasanjargal. J	Specialist in charge of registration and information, Department of Safeguarding of Intangible Cultural Heritage
32	Center for Cultural Heritage	Sainbayar. U	Specialist in charge of registration and information, Department of Safeguarding of Intangible Cultural Heritage
33	State Opera and Dance Academic Theatre	Tseden-Ish. A	Chief
34	Morin Khuur Ensemble of State Philharmony	Sandagjav. E	Khuumei singer
NGOs on ICH			
35	National Center for Intangible Cultural Heritage	Jantsannorov. N	President
36	Association of Mongolian Long Song	Tuvshinjargal. D	Vice president
37	National Center for the Development of Mongol Ger	Ganbaatar. L	President
38	Association of Mongolian National Wrestling	Nyamdorj R	President
39	Association of Racehorse	Bayarmagnai. A	President
40	Association of Mongolian Archery	Davaanyam. Ch	President
41	Association of Mongol Ankle Bone Game	Sandag-Ochir. Ch	President
42	Mongolian Association for Supporting Traditional Crafts	Boldbaatar. S	President
Bearers of ICH			
43	Arkhangai aimag (province) Jargalant soum (county)	Chagnaadorj	Mongol saddle craftsman
44	Selenge aimag, Dulaankhaan soum	Sukhbaatar	Mongol arrow and bow craftsman
45	Khuvsgul aimag	Dariimaa	Singer, seamstress
46	Bulgan aimag	Lkhagvasuren. T	Mongol ger craftsman

47	Uvurkhangai aimag	Sumya. S	State honored Long song singer
48	Uvurkhangai aimag	Dorj. N	Wrestler and racehorse title singer
49	Uvs aimag, Malchin soum	Khumbaa. Ch	<i>Ikel</i> musician, <i>Biyelgee</i> dancer
50	Dornod aimag, Bayan-Uul soum	Baatartsogt	<i>Khamnigan</i> folk song singer
51	Umnugobi aimag	Munkhjargal	Eulogist, well-wishing praise singer
52	Dundgobi aimag	Dunjmaa	Long song singer
53	Dornogobi aimag	Chuluunbaatar	Eulogist, praise singer
54	Gobisumber aimag	Ulziibat	<i>Borjigon</i> long song singer
55	Khentii aimag, Binder soum	Amarsaikhan. N	Chief, Cultural Center of Soum
56	Ulaanbaatar, Nalaikh isolated district	Khurelbaatar	Long song singer
57	Uvs aimag	Lkhagvaa	Throat song singer
58	Uvs aimag	Balgan	<i>Biyelgee</i> dancer
59	Khovd aimag	Ganbold	Throat song singer
60	Ulaanbaatar	Naranbat	<i>Tsuur</i> musician
61	Ulaanbaatar	Baigaljav	Морин хуур урлаач
62	Ulaanbaatar	Tserendorj	Eulogist, festive event host
63	Ulaanbaatar	Baldandorj	Mongol epic singer
64	Ulaanbaatar	Ulzii	Mongol epic singer
65	Ulaanbaatar	Gundegmaa. D	<i>Khukhuur</i> the skinbag craftswoman
66	Ulaanbaatar	Tumen-Ulzii. Z	Mongolian traditional puzzle game artist
67	Ulaanbaatar	Nanjid. D	Mongol Bii biyelgee dance senior researcher, State honored artist

Abbreviations:

CHA - Cultural Heritage Administration

ICH - Intangible Cultural Heritage

ICHCAP - Intangible Cultural Heritage Centre for Asia and the Pacific

KCHF - Korea Cultural Heritage Foundation

MAS – Mongolian Academy of Sciences

MECS – Ministry of Education, Culture and Science of Mongolia

MNC for UNESCO - Mongolian National Commission for UNESCO

NDIC - National Development and Innovation Committee

Q&A - Question and Answer

SG - Secretary General

TPM - The Office of President of Mongolia

UCA - University of Culture and Arts

UNESCO - United Nations Educational, Scientific and Cultural Organization

LIST OF PARTICIPANTS IN THE WORKSHOP

on the Implementation of UNESCO Program
'Living Human Treasures' System in Mongolia

Children's Book Palace, Ulaanbaatar, Mongolia
08-10 September 2009

No	Representation	Name	Position
Officials / Organizers			
1	Mongolian National Commission for UNESCO	Urtnasan .N	Secretary-General, PhD
2	MECS	Jargalsaikhan. Ts	Senior specialist, Department of Culture and Arts Policy
3	ICHCAP	Cho Si Young	Chief, Networking and cooperation division
4	CHA	Im Jang Hyuk	ICH specialist of CHA; ICHCAP Advisory committee
5	KCHF	Kim Kap-do	Director, Planning division
6	Culture and Arts Committee	Uriankhai. D	Specialist in charge of language, intangible heritage and publishing
7	Mongolian Cultural Studies Association	Dorjdagva. T	President
8	MAS	Bayasgalan. T	Scholar, Institute of Language and Literature
9	Mongolian National Commission for UNESCO	Munkhzul. L	Programme specialist for culture
10	Mongolian National Commission for UNESCO	Duurenjargal. A	Project officer
11	Mongolian National Commission for UNESCO	Nomindari. Sh	Project officer
12	Center for Cultural Heritage	Enkhbat. G	Director

13	Center for Cultural Heritage	Yundenbat. S	Chief, Department of Safeguarding of Intangible Cultural Heritage
14	Center for Cultural Heritage	Nasanjargal. J	Specialist in charge of registration and information, Department of Safeguarding of Intangible Cultural Heritage
15	Center for Cultural Heritage	Sainbayar. U	Specialist in charge of registration and information, Department of Safeguarding of Intangible Cultural Heritage
16	National Center for Intangible Cultural Heritage	Jantsannorov. N	President
Bearers of ICH			
17	Arkhangai aimag (province) Jargalant soum (county)	Chagnaadorj	Mongol saddle craftsman
18	Selenge aimag, Dulaankhaan soum	Sukhbaatar	Mongol arrow and bow craftsman
19	Khuvsgul aimag	Dariimaa	Singer, seamstress
20	Bulgan aimag	Lkhagvasuren. T	Mongol ger craftsman
21	Uvurkhangai aimag	Sumya. S	State honored Long song singer
22	Uvurkhangai aimag	Dorj. N	Wrestler and racehorse title singer
23	Uvs aimag, Malchin soum	Khumbaa. Ch	<i>Ikel</i> musician, <i>Biyelgee</i> dancer
24	Dornod aimag, Bayan-Uul soum	Baatartsogt	<i>Khamnigan</i> folk song singer
25	Umnugobi aimag	Munkhjargal	Eulogist, well-wishing praise singer
26	Dundgobi aimag	Dunjmaa	Long song singer
27	Dornogobi aimag	Chuluunbaatar	Eulogist, praise singer
28	Gobisumber aimag	Ulziibat	<i>Borjigon</i> long song singer
29	Khentii aimag, Binder soum	Amarsaikhan. N	Chief, Cultural Center of Soum
30	Ulaanbaatar, Nalaikh isolated district	Khurelbaatar	Long song singer
31	Uvs aimag	Lkhagvaa	Throat song singer
32	Uvs aimag	Balgan	<i>Biyelgee</i> dancer

33	Khovd aimag	Ganbold	Throat song singer
34	Ulaanbaatar	Naranbat	<i>Tsuur</i> musician
35	Ulaanbaatar	Baigaljav	Horse head fiddle craftsman
36	Ulaanbaatar	Tserendorj	Eulogist, festive event host
37	Ulaanbaatar	Baldandorj	Mongol epic singer
38	Ulaanbaatar	Ulzii	Mongol epic singer
39	Ulaanbaatar	Gundegmaa. D	<i>Khukhuur</i> the skinbag craftsman
40	Ulaanbaatar	Tumen-Ulzii. Z	Mongolian traditional puzzle game artist
41	Ulaanbaatar	Nanjid. D	Mongol Bii biyelgee dance senior researcher, State honored artist

Abbreviations:

CHA- Cultural Heritage Administration of Korea

ICH- Intangible Cultural Heritage

ICHCAP- Intangible Cultural Heritage Centre for Asia and the Pacific

KCHF- Korea Cultural Heritage Foundation

MAS – Mongolian Academy of Sciences

MECS – Ministry of Education, Culture and Science of Mongolia

MNC for UNESCO- Mongolian National Commission for UNESCO

NDIC- National Development and Innovation Committee

SG- Secretary General

TPM- The Office of President of Mongolia

UCA- University of Culture and Arts

UNESCO – United Nations Educational, Scientific and Cultural Organization

AGENDA – SYMPOSIUM

On the Issues of Safeguarding and Promoting
of the Intangible Cultural Heritage

Meeting Hall, MECS, Ulaanbaatar, Mongolia
07 September 2009

Time		Activities	
9:00-9:20		Registration	
9:20-10:20		Opening address	Mr. Otgonbayar. Yo <i>Minister of Education, Culture and Science of Mongolia</i>
		Keynote speech 1	Mr. Im Jang Hyuk <i>Professor, Department of Korean Folklore, Ching-ang University; ICHCAP Advisory committee, ICH specialist of CHA</i>
		Keynote speech 2	Mr. Enkhtuvshin. B <i>President, International Institute for the study of Nomadic Civilizations</i>
		Keynote speech 3	Mr. Lkhagvasuren. B <i>Director of Culture and Arts Committee, State Laureate Poet</i>
10:20-10:40	Session 1	UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and Mongolia	Dr. Urtnasan .N <i>SG, Mongolian National Commission for UNESCO</i>
10:40-11:00		On the ICH safeguarding measures taken by the Government of Mongolia, objectives	Mr. Erdenebat. G <i>Chief, Department of Culture and Arts Policy, MECS</i>
11:00-11:45		On the introduction to the Mongolia-Korean joint project 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia'	Mr. Cho Si Young <i>Chief, Networking and cooperation division, ICHCAP</i>

11:45-12:00		Coffee break	
12:00-12:15	Session 2	Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage and its safeguarding	Mr. Tumurtogoo. D <i>Director Institute of Literature and Language MAS, academician</i>
12:15-12:30		Traditional performing arts and issues of safeguarding and promoting	Mr. Yundenbat. S <i>Chief of Department of Safeguarding of ICH, Center of Cultural Heritage</i>
12:30-12:45		Safeguarding and promoting of Mongolian traditional craftsmanship	Dr. Batchuluun <i>Professor, Arts researcher</i>
12:45-13:00		Knowledge and practices concerning nature and the universe, safeguarding and promoting issues thereof	Mr. Gongorjav <i>Professor, State honored senior researcher</i>
13:00-13:20		Social practices, rituals and festive events and safeguarding issues thereof	Mr. Dorjdagva. Ch <i>President of Mongolian Cultural Studies Association, PhD, professor</i>
13:20-15:00		Lunch	
15:00-15:15	Session 3	On the legal background for the safeguarding of ICH of Mongolia	Ms. Tsendsuren. Ts <i>Senior inspector on culture, State Specialized Inspection Agency</i>
15:15-15:30		ICH and apprenticeship	Ms. Sumya.S <i>State Honored Long song singer</i>
15:30-15:45		ICH in formal education curricula, and its improvement	Dr. Dolgorsuren. J Chairperson of Cultural Studies Department, UCA
15:45-16:00		ICH issues in local areas and challenges	Mr. Amarsaikhan. N <i>Chief of Cultural Center, Binder soum, Khentii aimag</i>
16:00-16:15		Coffee break	
16:15-17:00		Discussion / Recommendation	
17:00-17:30		Closing	

Abbreviations:

CHA- Cultural Heritage Administration of Korea

ICH- Intangible Cultural Heritage

ICHCAP- Intangible Cultural Heritage Centre for Asia and the Pacific

KCHF- Korea Cultural Heritage Foundation

MAS – Mongolian Academy of Sciences

MECS – Ministry of Education, Culture and Science of Mongolia

MNC for UNESCO- Mongolian National Commission for UNESCO

SG- Secretary General

UCA- University of Culture and Arts

UNESCO – United Nations Educational, Scientific and Cultural Organization

AGENDA - WORKSHOP

On the Implementation of UNESCO Program
'Living Human Treasures System' in Mongolia

Children's Book Palace, Ulaanbaatar, Mongolia
08-10 September 2009

Time	Topic	Lecturer
Day 1. Sep 08, Tue.		
Session I Chaired by Mr.Jargalsaikhan. Ts	09:00-09:20	Opening speech Dr. Urtnasan .N <i>SG, Mongolian National Commission for UNESCO</i>
	09:20-10:00	On the rule and regulations in relation to the safeguarding of ICH of Mongolia Prof. Dorjdagva. T <i>President of Mongolian Cultural Studies Association</i>
	10:00-10:40	Institutional Safeguarding of ICH in Korea Mr. Im Jang Hyuk <i>Professor, Department of Korean Folklore, Ching-ang University; ICHCAP Advisory committee, ICH specialist of CHA</i>
	10:40-11:10	On the criteria for selection of bearers of the Intangible Cultural Heritage Mr. Yundenbat. S <i>Chief of Department of Safeguarding of ICH, Center of Cultural Heritage</i>
	11:10-11:25	Coffee break
	11:25-12:20	Q & A All participants
12:20-14:00	Lunch	
Session II Chaired by Mr.Dorjdagva.T	14:00-14:35	Discussion Chaired by Prof. Dorjdagva.T <i>President of Mongolian Cultural Studies Association</i>
	14:35-15:25	On the issues of registration, documentation and database of ICH Mr. Enkhbat. G <i>Director of Center of Cultural Heritage</i> Mr. Yundenbat. S

			<i>Chief of Department of Safeguarding of ICH, Center of Cultural Heritage</i>
	15:25-15:55	Q & A	All participants
	15:55-16:05	Coffee break	
	16:05-16:30	Wrap-up, closing	
Day 2. Sep 09, Wed.			
Session I Chaired by Mr.Urtnasan.N	09:00-09:10	Opening	Prof. Dorjdagva. T <i>President of Mongolian Cultural Studies Association guides</i>
	09:10-10:00	Utilization and Dissemination of ICH project in Korea Cultural Heritage Foundation	Mr. Kim Kap-do <i>Director, Planning division, Korea Cultural Heritage Foundation</i>
	10:00-10:45	Q & A	All participants
	10:45-11:00	Coffee break	
	11:00-11:30	On the improvement of legal background for the safeguarding of ICH of Mongolia	Mr. Jargalsaikhan. Ts <i>Senior specialist, Department of Culture and Arts Policy, MECS</i>
	11:30-12:10	Discussion	Prof. Dorjdagva. T <i>President of Mongolian Cultural Studies Association guides</i>
	12:10-12:25	On the transmission of Mongol Biyelgee: The Body Dance	Ms. Nanjid <i>Senior Biyelgee dancer</i>
	12:25-12:40	On the transmission of Mongol Tuuli: Mongolian epic	Dr. Bayasgalan. T <i>Scholar, Institute of Language and Literature, MAS</i>
	12:40-12:55	On the transmission of Mongol Well-wishing praises and eulogies	Mr. Chuluunbaatar <i>Eulogist</i>
	12:55-13:15	Q & A	All participants
13:15-13:30		Coffee break	
Session II	13:15-14:45	Show and demonstrations on some ICH elements of	ICH bearers

Chaired by Mr. Yundenbat.S		Mongolia	
	14:45-15:00	Wrap up, Conclusion	
15:00-17:00		Closing lunch	
Day 3. Sep 10, Thu.			
Leaded by Mr. Yundenbat.S Mr.Dorjdagva.T 10:00-11:30		Interaction and digestion with the ICH bearers on the • Annunciation of the recruitment of heritage bearers • Dissemination of the information gained from this symposium and workshop • Challenges faced on the transmission of the heritage	
11:30- 11:45		Coffee break	

BRIEF REPORT of the Expert Meeting
on the 2008 Korea-Mongolia Joint Cooperation Project of
'Implementation of UNESCO Program-Living Human Treasure'

Host: *Mongolian National Commission for UNESCO*

Guest: *Establishment Initiative for the Intangible
Heritage Centre for Asia-Pacific /EIIHCAP/*

The Expert Meeting on the 2008 Korea-Mongolia Joint Cooperation Project of 'Implementation of UNESCO Program-Living Human Treasure' was successfully held in 12th, 13th of December, 2008 in the Children's Book Palace, in Ulaanbaatar, Mongolia.

Event Introduction

The meeting was the third meeting held between Korean and Mongolian representatives and aimed to conclude the actions implemented in two years of period since the beginning of the Joint Cooperation Project between two countries for the implementation of the UNESCO Program-Living Human Treasure System in Mongolia; as well as define and determine the next steps for action.

Participants who made presentations:

- Mr.Urtnasan.D Secretary General, Mongolian National Commission for UNESCO
- Mr.Park, Seong-yong /EIIHCAP/ Executive Director
- Mr.Kim, Yong-whee /Cultural Heritage Admission/ Deputy Director, Intangible Cultural Heritage Division
- Ms.Bak, Sang-mee /Hankuk University of Foreign Studies/ Professor, Division of International Studies
- Mr.Park, Weonmo /EIIHCAP/ Director, Research Division
- Mr.Dorjdagva.T Head, Mongolian Cultural Studies Association
- Mr.Jargalsaikhan.Ts Expert in charge of Cultural heritage, Local Cultural Policy and Management, Ministry of Education, Culture and Science of Mongolia
- Mr.Yundenbat.S Executive Director, National Center for Intangible Cultural Heritage of Mongolia

- Mr.Bayasgalan.T Science Academy of Mongolia, Expert of Linguistics Institute

Discussed issues:

Below issues presented and discussed by the participants under the framework of implementation of the Program in Mongolia:

- Present situation of safeguarding of the Intangible Cultural Heritage in Mongolia
- Safeguarding Intangible Cultural Heritage in the Republic of Korea
- On the draft of the regulation of implementation of the UNESCO Program-Living Human Treasure in Mongolia
- On the draft of National institutional structure of implementation UNESCO Program-Living Human Treasure in Mongolia
- On the draft of criteria for selection of bearers of the Intangible Cultural Heritage
- Evaluation of the field research for identifying Intangible Cultural Heritage bearers in rural area, aiming to bring them under state care and attention
- On the criteria for the designation of the Important Intangible Cultural Heritage and the authorization of its holders in the Republic of Korea

Conclusion:

The meeting was successfully held and was vitally significant, effective and productive for both two sides on:

- Sharing information,
- Exchanging ideas, experiences and
- Expanding the collaboration planning frame.

In addition, the discussion upon the Evaluation of the field research for identifying Intangible Cultural Heritage bearers in western rural areas, such as Khovd, Uvs and Bayan-Ulgii, aiming to bring them under state care and attention was an important action for the participants in the meeting.

The Korean side complimented on the measures taken by the Mongolian side in the framework of the Project implementations in Mongolia and encouraged for the next steps. For instance, Mongolians translated and studied thoroughly the UNESCO and other countries' related legislation and regulation documents and based on this action, the Draft Regulation was processed and discussed on the meeting. Both sides agreed on the matter that there is an urgent need for

Mongolia to have a legislative and regulatory condition for safeguarding the Intangible cultural heritage.

It was very significant that the Project List of the Intangible Cultural Heritage in Mongolia was created and envisaged by the participants at the meeting. The participants agreed on the submission of the Project List of the Intangible Cultural Heritage in Mongolia to UNESCO later elaboration.

Before the meeting start, the Korean experts got involved in a field trip and met with some bearers of Intangible cultural heritage on Mongolia.

The participants of the two sides in the meeting mentioned the significance of the next phase of the project.

Decisions:

- To elaborate and submit the documentations related to the issues discussed on the meeting to the Minister of Education, Culture and Science for support
- Organize and send a field survey expedition to the Central and Eastern areas of Mongolia in the recent future
- Submit the Project report, including the financial statement in February 2009 from Mongolian side to the Korean side, even though the first phase of the Project started late in time.

Emphasizes:

- The Mongolian participants have voiced support fully for the Establishment Initiative for the Intangible Heritage Centre for Asia and the Pacific in accordance with the Second Category Institute of UNESCO.
- Safeguarding of the Intangible Cultural Heritage and the implementation of the Living Human Treasure System in Mongolia is being implemented with success by the Korean and Mongolian joint-cooperation.
- The Meeting gave a clear guideline for the Mongolian participants to conduct the preparation action for the implementation of the Program in Mongolian condition.
- The meeting opened a chance to the Korean participants to see themselves and their action for the implementation of the Program in Mongolia from a different angle and make conclusion.

ACTION PLAN DRAFT RESULTING

From the Experts Meeting of
Korean-Mongolian Joint Cooperation Project
'Implementation of UNESCO program – Living Human Treasure System'

No	Time frame	Activity
1	First quarter of 2009	To submit the draft regulation of safeguarding ICH of Mongolia to the government of Mongolia in order to get ratified
2		To submit the draft rule and composition of National Council for safeguarding ICH to the government of Mongolia in order to get ratified
3		To elaborate the draft of the amendment about safeguarding ICH to the Law of Cultural Heritage Protection of Mongolia
4	Second quarter of 2009	To organize professional training for safeguarding ICH to provide young generation specialists and experts in the field
5		To continue the field survey in local area
6	Third quarter of 2009	To evaluate the outcome of the field survey and make methodological and logical conclusion
7		To organize the Korean-Mongolian joint experts' meeting in Seoul
8	Fourth quarter of 2009	To identify the bearers and institutions of ICH and receive the application
9		To get The National Council of safeguarding ICH commit in publishing inventories of ICH and its bearers
10	Throughout the year of 2010	To organize the training involving the bearers in the localities and four regions in order to increase public awareness and recognition of safeguarding ICH

CURRENT SITUATIONS

of Safeguarding Intangible Cultural Heritage in Mongolia and
Roles and importance of UNESCO Program
'Living Human Treasure'

Doctor N.Urtnasan

*Secretary-General of Mongolian National Commission for UNESCO,
member of Mongolian National Committee for World Heritage,
member of Advisory Committee of ICOMOS and
Chairman of Mongolian National Committee of ICOMOS*

1. Overview

In order to protect intangible cultural heritage, the 'Universal Declaration on Cultural Diversity' was adopted by the 31st Session of the General Conference of UNESCO unanimously by States Parties, while the 'Convention for the Safeguarding of the Intangible Cultural Heritage' adopted in 2003 and 'Convention on the protection and promotion of the diversity of cultural expressions' in 2005, respectively to be implemented in reality. The UNESCO launched to release and declare the 'a Masterpiece of Oral and Intangible Heritage of Humanity' in 2001, while the third release of the list was issued in 2005 so that there are over 80 intangible cultural heritage inscribed in the list. As intangible cultural heritage created by the Mongolian nationality, 'morin khuur' (horse violin) was declared as 'a Masterpieces of Oral and Intangible Heritage of Humanity' in 2003 whereas 'urtiin duu' (long song) in 2005 so that they were inscribed in the 'Representative List of Intangible Cultural Heritage of Humanity' in 2008 based on 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage is defined as follows: *Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.* This definition is regarded as significantly important by emphasizing intangible cultural heritage represented through only communities and individuals and their

evidence manifested by people, and also clarifying other main sub-features of intangible cultural heritage in the following domains. For instance:

- Oral traditions and expressions including language as a vehicle of the intangible cultural heritage (such as native language, ballades, praise songs, prose, idioms, poems about ethnic customs, well-wishing verses etc);
- Performing arts (such as Mongolian traditional short and long songs, *huumii* (throat-singing), whistle song, *morin khuur* (horse-headed violin), flute, mouth harp and other music, song, dace and theatre arts, including *bii bielgee* (dance of the body), *tsam* (mask dance) etc.)
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

Continuing the definition list of intangible cultural heritage stated in the Convention is open, yet the existing features listed emphasize their inseparable links. Oral and intangible cultural heritage practices of any nationality, ethnic groups and communities normally represent distinct and unique characteristics in regards to their residing geographical locations, landscapes, traditional industry, lifestyle patterns, language, culture and civilizations due to their historical contexts.

The Mongolian nationality and ethnicity surely represent one of them and its oral and intangible cultural heritage contain the following unique characteristics. Indeed, Mongols have practiced pastoral nomadism for centuries within the vast steppe stretched throughout the Central Asia, and so created 'nomadic civilization' – one distinct civilization accepted worldwide.

This residing landscape context has crafted and determined main features spirituality, and oral and intangible cultures practiced by Mongols.

- a) Mongols' intangible cultural heritage is normally manifested through its transmitter – the Mongolian language. There are over 6 million people belonging to Mongolian-originated ethnic groups and over 4 of them speak Mongolian which serves as the main carrier and transmitter of significant amounts of unique cultural heritage elements. Besides Mongolia, Inner Mongolians in China and Tuvans, Kalmyks and Buryats in Russia are also considered Mongolians carrying intangible cultural heritage at certain extents.
- b) As nomads, Mongols are closely interacted with the nature and its surrounding landscape on daily basis and thus they worship the nature and coexist in harmonious relationships. Mongols' oral tradition and performing music and dance arts, customs, social

practices and festive events are all closely linked with the nature and universe, while manifesting their numerous patterns and sounds. Listening to Mongolian traditional long songs and melody of *morin khuur* (horse-headed violin) naturally reminds the vast endless steppe, whereas musical tunes of *huumii* (throat-singing) and flutes immensely draw sounds and image of mountainous rivers in minds. Mongolians praise 'Father sky' and 'Mother land' in their praise songs, well-wishing songs, well-wishing poems and worshipping verses so that intangible cultural heritage, particularly such as praise songs, well-wishing songs, well-wishing poems, ballades, folklore arts, social practices, ceremonial and festive events, have formed a whole system of protecting the nature.

- c) One particular feature of Mongols' intangible cultural heritage has crafted the humanism and mentality worshipping and respecting their livestock named as 'five treasures' (five kinds of traditional livestock industry breeding cows, horse, cattle, goats and sheep). Intangible cultural heritage practiced by Mongolian nationality has been derived from and among traditional livestock industry within the nature by roaming vast endless steppe, living and working both out and inside the ger – the nomads shelter – and thus carving simplicity and meaning of their life existence.
- d) Mongols' intangible cultural heritage elements represent unique characteristics associated with concepts of shamanism – an ancient religion practiced for centuries historically, and its traditional customs and doctrines. Moreover, Mongols have expanded intangible cultural heritage with Buddhist concepts and teachings encouraging 'doing deeds, but avoiding sins', coupled with its traditions, customs, ceremonies and festive events promoting harmonious coexistence with the nature as well as love and respect to wildlife ecosystem.
- e) Demonstrating another distinct characteristic of both intangible cultural heritage of both Mongols and human beings, heritage elements in general change from time to time, yet common values of humanity have outstood and been transmitted from generation to generation to become inseparable living traditions, culture and part of current life of social groups and communities. The fact the 'musical arts of *morin khuur*' and 'Mongolian traditional long songs' have been declared as 'best representatives of oral and intangible cultural heritage of humanity' have indeed indicated that these unique heritage elements created by Mongol nomads deserve recognition of universal and outstanding values contributed by Mongols to worldwide cultural heritage treasury of human beings.

2. Situations of safeguarding and maintaining intangible cultural heritage

After decline of the Mongolian Empire, Mongols frequently suffered from sustained downfall, warfare and internal conflicts before falling down to colonization by Manchurian Chin Dynasty for 200 years. Definitely, these historical unstability may not have created a favorable conditions for prosperity of intellectual and aesthetics culture, particularly intangible cultural heritage among Mongols. In addition, the Mongolian nation state was captured by communist ideology to adopt 'new culture of proletariats', while repealing so-called 'conservative', 'old-fashioned', 'religious' and 'feudalistic' (shamanist as well) traditional culture, suppressing 'nationalism' and thus destroying anything associated with 'national', and encouraging ideology and propaganda in the society to refute, restrict and even eliminate oral traditions and intangible cultural heritage, such as folklore arts, social practices and traditional knowledge, skills and technology etc. Eventually, the communism caused such tragedy to Mongolian people. In fact, at that time Mongols' valuable traditional social practices, rituals and festive events indeed started to shrink and disappear from people's daily life, and so did traditional arts of *morin khuur* (horse-headed violin), long songs, *huumii* (throat-singing), heroic ballads and *bii bielgee* (dance of the body) were slided down from being worshipped at the holy place of every family, and almost forgotten to be indispensable parts of Mongolians social practices and customs in modern days. In addition, 'stalinist purges' of socialism have been replaced with 'globalization' as unstoppable breakthrough of modern pop culture and arts within the society so that they force diminish traditional culture and customs, rituals and festive events from existing lifestyle, and resulted *morin khuur*, long songs and *huumii* to be performed only on the stage, and further pushed them from their native birthplace and homeland. On one hand, current stage-performing arts have assisted in reviving and strengthening techniques of folklore arts such as *morin khuur*, long songs, *huumii* and *bii bielgee*, yet on the other hand the distinct characteristics and tunes of *morin khuur* and long songs practiced at particular geographical location and by certain ethnic groups, have been lost and forgotten, and thus impacted negatively their roles to be the living part of social practices, rituals and festive events. Even though Mongols' intangible cultural heritage have evolved in such ways through increasingly challenging historical periods, yet managed to preserve main context, characteristics and values up to date so that they still play a major role within social life of Mongolian people. As a result of Mongolia opened itself to the world and embarked on a new path of new development since 1990, national pride has been revived and so as favorable circumstances created to safeguard and maintain traditional cultural heritage. The Mongolian Government has directed serious attention in this regard and Mongolians have also demonstrated

initiative and efforts to develop their traditional unique identity features so that substantial measures have been taken to performing arts, social practices, rituals, traditional craftsmanship, knowledge and techniques promote, safeguard and maintain cultural heritage, including oral traditions and folklore respectively. Importantly, the Mongolian State Great Khural passed 'Law on Protecting Cultural Heritage, the Mongolian Government endorsed and ratified UNESCO Conventions on safeguarding cultural heritage, the Mongolian President issued a Decree on promoting and developing traditional culture of *morin khuur*, long songs and *huumii*, while the Government has implemented 'National program for promoting traditional culture' and other initiatives, such as 'Morin khuur and long songs' action plans.

Activating its close cooperation with UNESCO since 1997, Mongolian experts have actively participated in UNESCO programs and activities focused on safeguarding intangible cultural heritage; as one of them, 'Central Asian Ballades' International Symposium was organized in and hosted by Mongolia in 1998. During the event Mongolian cultural officials established '**Center for Intangible Cultural Heritage**' which was equipped with support from Japanese Trust Fund. Under the support from UNESCO, the center has registered nationwide *morin-khuur* players, long-song singers, ballade singers and *huumii* singers and documented them with audio and video records and with other means. The activity was considered as crucial and important. Moreover, MECS started to organize Folklore Arts Festival, Young Morin-khuur Players' Contest and Morin-khuur Makers' Competition regularly, and rewarded the best winners respectively, in addition to strengthening roles of 'National Morin-khuur Festival' and organizing trainings on morin khuur and long songs in all aimags and the capital city so that those activities have contributed significant impact in those areas. Many other activities include organizing 'Naadam of Three-manly games' among Mongolians living outside Mongolia, as well as restarting to practice social traditions, rituals and festive events, such as ceremonies worshipping sacred mountains and *ovoo* (shamanist shrine – a pile of stones at high peaks of mountains), setting up a new ger, wedding ceremony, making felt, milking mares and making *airag* (fermented mares' milk), imprinting horses, besides performing social and labor practices in traditional ways, promoting, teaching and learning to sing long songs and to play and make *morin-khuur* under initiatives and efforts of civil and professional associations, unions, foundations, ensembles, schools, training courses, enterprises, firms and companies. They have implemented numerous activities with significant impacts and outcomes.

However, Mongolia is affected by globalization and assimilation and urbanization so that Mongolians' lifestyle, Mongolian language and speech, particularly space for practicing intangible cultural heritage of national

minorities diminished, and so causing negative impacts to Mongolian traditional intangible cultural heritage, mother tongue, cultural and social particularities, oral traditions and performing arts, social practices, rituals, festive events as endangered to extinct.

3. Current situations and conclusions on sustainable survival of intangible cultural heritage

In order to implement UNESCO Convention on Safeguarding intangible cultural heritage, Mongolian National Commission for UNESCO has launched indepth research on development and current situations of intangible cultural heritage in cooperation with other relevant domestic institutions under support from partner institutions of South Korea.

Looking at results of research, observation and analysis, it is clear that globalization, assimilation and urbanization are significantly impacting intangible cultural heritage in Mongolia. For instance:

- A. Due to economy growth, language globalization, tourism expansion, roles of the Mongolian language is seemingly losing its strength and thus undermining intangible cultural heritage to get lost further. As a result of globalized information means, pop cultures and arts, standardized education, uncontrollable tourism, commercialized show business in folklore performing arts, rituals and customs, the fact that children and youngsters have less interest and respect towards intangible cultural heritage and traditions has become a major concern nowadays.
- B. Even though deciding location to reside and work is individual rights and freedom, internal migration and unintended influx to urban centers have caused to shrink the number of bearers and transmitters of traditional social practices, rituals, folklore performing arts, traditional knowledge base and technology in rural areas. It is truly concerning that the trend might even to continue further. In such context Mongolian education contents, particularly curriculums and programs of all-level education courses visibly lack roles of Mongolian traditional cultural heritage and even contain no topics related to intangible cultural heritage.
- C. Along with increased economic globalization, gaps between wealthy developed countries and low-income developing countries, and gaps between urban centers and rural areas have been expanding that resulted more concerns over safeguarding and maintaining intangible cultural heritage, supporting their bearers and encouraging them to

transmit their outstanding talents and skills, as well as strengthening financing sources for such initiatives.

Nevertheless, activities within the research have produced certain results and conclusion helpful for determining certain direction of further activities in the following ways:

- A. Due to above-mentioned factors, some traditions at certain locations, including social practices, rituals and performing arts associated with morin khuur and long songs, have been almost lost and forgotten. In some areas, there are no folklore artist who can play morin khuur or sing long songs, despite their role of being main tools for practicing social customs, rituals and festive events. Such situations are observed in eastern, central and northern parts of Mongolia. That might be explained with lesser extents of traditional culture and customs in the eastern part and centralized market concentration and more impacts of modern pop culture in the central part. Therefore, it is necessary to promote understanding in values and importance of traditional social practices, rituals, festive events, long songs and *morin khuur*, to train teachers and experts in these areas, to organize public and apprenticeship training, and to provide with more *morin khuurs*. However, situations in gobi region covering Dundgobi, Dornogobi and Umnugobi aimags, and Western Mongolia are relatively better, while preserving long songs and morin khuur related traditions and arts in the gobi, and *huumii* related arts of *morin khuur-ikel* and *bii bielgee* in the west. They are also in need of taking actions to safeguard and maintain them further. Since 1990 Mongolians started to celebrate Tsagaan sar in more traditional way, whereas some trends of reviving social practices such as making felt, producing fermented mares milk – airag and imprinting horses in traditional ways have been observed clearly since 1995.
- B. On the other hand traditional praise songs, well-wishing poems and odes, morin khuur, long and short songs have become their roles of being indispensable parts of daily life, social and labor practices in some areas, while in other parts even lost and forgotten. Looking from here, traditional values, rituals and social and labor practices should be restored in true senses, while assuring combination of heritage of traditional praise songs, well-wishing poems and odes, morin khuur, long and short songs adequately. In doing so, the following activities should be implemented; such as carrying out relevant research, publishing textbooks and guidelines on traditional social practices, rituals and festive events, training specialized practitioners and experts, and maintaining such traditions in consistent ways.

- C. Currently, oral literature, unique traditions and techniques of morin khuur and oong songs have become rare, traditional performing arts are taught at public and professional educational institutions, and apprenticeship teaching and learning methods have stopped. They may have positive effects on preserving and developing morin khuur, long songs, *huumii* and *bii bielgee* as arts on broader aspects, yet cause negative impacts on safeguarding and maintaining diversity and unique features of such performing arts. In today's globalizing context, it is inevitable that intangible cultural heritage would change, however the reality indicates necessity in keeping balance to combine traditions and reforms. Therefore, along side trainings to teach traditional social practices, as well as morin khuur, long songs, *huumii* and *bii bielgee* in public educational institutions and culture and arts organizations, apprenticeship teaching and learning methods should be expanded to train dance choreographers, conductors, folklore artists, praise song singers, morin khuur players, long-song singers, throat singers, *bielgee* dancers and others.
- D. Looking at survey respondents' answers and survey study results, the trendiest revived social practices include religious rituals and nature protection related customs. This is linked with revival of religious freedom since 1990 and increases in the number of new monasteries and temples so that favorable situations for that have been created. Therefore, there is high potential to promote other traditional customs and rituals, make life more meaningful and happier, and provide good upbringing to children in case favorable circumstances created, like revival of religious customs, such as worshipping ceremonies and so on.
- E. Folklore amateur artists have become rare in the last 50 years, particularly the number of morin khuur players have decreased looking at the fact that about 60% of morin khuur players are aged over 60 years old. Many famous artists such as J. Saaral, T. Banzai, D. Badam, Sh. Baasanjav and H. Dugarjav passed away in the last 10 years and the situation indicates necessity in training the young generation of such artists. The situation is similar in regards to bearers and transmitters of ballade, *huumii*, *bii bielgee*, long songs and flute. Despite the issuance of President's Decree on promoting and supporting folklore artists, government agencies and local institutions have not taken sufficient measures to promote them and to value and reward their heritage-bearers' hardwork and talents, including traditional dance choreographers, conductors, folklore artists, praise song singers, morin khuur players, long-song singers, throat singers, *bielgee* dancers and others. Therefore, more actions and measures should be taken in such regards. UNESCO has launched a

project 'Living Human Treasures' to provide support to bearers of traditional knowledge and skills in danger of disappearing, and to ensure their effective transmission to young people. In this respect, we seek for opportunities to adopt the program in Mongolia in support of South Korean partner institutions such as

F. It is evident from research study results, that the general public have demonstrated significant initiative, efforts and enthusiasm to restore, re-use, learn and value traditional culture, including intangible cultural heritage such as oral literature, morin khuur, long songs, social customs, rituals, festive events. Therefore, it is crucial to encourage such initiatives and enthusiasm while assuring public participation into efforts for promoting traditional cultural heritage, supporting tradition bearers' and initiators' activities, and creating favorable social context and space.

G. As a State Party who endorsed and is committed to implement UNESCO Convention on Safeguarding intangible cultural heritage, Mongolia needs to implement following actions and measures:

- Develop a list of intangible cultural heritage within the Mongolian territory;
- Develop a separate list of intangible cultural heritage in danger of disappearing urgently;
- Register professional NGOs carrying out activities related on intangible cultural heritage and get them accredited by UNESCO;
- Develop proposals for some heritage to apply for inscription in the World Representative list of intangible cultural heritage and submit application materials to UNESCO;
- Develop and implement National comprehensive program on safeguarding and maintaining intangible cultural heritage;
- Take relevant measures to adopt in Mongolia UNESCO Programme-'Living Human Treasure';
- Enhance activities focused on transmitting intangible cultural heritage, and take measures to reflect it into curriculum and contents of all-level informal education programs.

4. To introduce UNESCO Programme – 'Living Human Treasure' aimed to safeguarding and maintaining intangible cultural heritage

Intangible cultural heritage is practiced by communities and groups (nationality, ethnic groups, tribes, clans, communities and family) and manifests distinct characteristics and patterns to express their identity. Therefore 2003 UNESCO Convention emphasizes that 'intangible cultural heritage' shall refer to such elements only accepted by specific communities, groups and in some cases individuals as indispensable part of their intangible cultural heritage. Therefore we should focus on goals aimed at providing support to bearers of intangible cultural heritage, safeguarding and maintaining it through them, transmitting it to the young generation and enhance its survival endurance.

Mongolian National Commission started to take relevant measures to adopt in Mongolia the UNESCO Programme – 'Living Human Treasure' in cooperation with partner institutions of Republic of Korea since 2007. For instance:

- South Korean experts visited Mongolia in 2007 to examine, determine and plan rationales of adopting this program, whereas Mongolian officials visited South Korea to attend two policy-oriented meetings associated with adoption of this program in 2008.
- As follow-ups after those meetings, we have developed the joint cooperation framework and working to implement the following activities, such as studying and making conclusion on the current situations of intangible cultural heritage in Mongolia, establishing clear legal frameworks, studying Republic of Korea and other countries' legal and regulatory frameworks in this regard, examining and determining bearers, studying and defining locations, means and technology to organize training for transmitting intangible cultural heritage, and organize relevant trainings accordingly.
- We have carried out extensive survey study on current situations of intangible cultural heritage and produced subsequent conclusions as below;
- Republic of Korea and other countries' legal acts and UNESCO call-for statements, conventions, guidelines and other documents related to UNESCO Programme – 'Living Human Treasure' have been translated into Mongolian language and thus studied accordingly. Consequently based them, the preliminary draft of Procedural rule of implementing UNESCO Programme – 'Living Human Treasure' in Mongolia and presented below.
- Moreover, the tentative list of intangible cultural heritage has been developed and presented for your deliberation and discussion.
- Research team of 6 experts have completed field visits in western aimags (Khovd, Bayan-Ulgii and Uvs) and studied to determine intangible cultural heritage bearers, particularly huumii-singers, bii bielgee dances, ballade singers, flute players and praise song singers

in danger of disappearing, while sharing their opinions to preserve and transmit their talents and skills. Research team members will also present their research study results as well.

- Mongolian experts are organizing the meeting with South Korean counterpart experts again in order to clarify and determine further steps associated with adoption of UNESCO Programme – ‘Living Human Treasure’ based their activities implemented up to date.

Herewith I would like to mention some considerations for implementing UNESCO Programme – ‘Living Human Treasure’ Program below.

1) Objectives

- a) The objective of this program is aimed to safeguarding, maintaining, transmitting and developing knowledge and skills associated with practicing certain types of cultural heritage.
- b) Another purpose is to providing supports to bearers of such knowledge and skills to realize the above objectives
 - To developn and sustain bearers’ knowledge and skills;
 - To transmit their knowledge and skills to the young generation;
 - To support on documenting bearers’ knowledge and skills
 - To establish a system for supporting bearers in order to spread bearers’ knowledge and skills and other actions.
- c) The support mechanism should focus on teaching intangible cultural heritage to young generations and encouraging their interest in learning and practicing it.

2) Legal frameworks

We have been carrying out extensive research on numerous subjects. South Korea first proposed ‘Living Human Treasures’ program to UNESCO which endorsed and ratified the program, while calling for States Parties to adapt and implement within their particular conditions as suited. UNESCO Programme – ‘Living Human Treasure’ has been implemented in countries, including the Philippines, Thailand, Czech Republic, Japan,

Vietnam, Cambodia as adapted to their particularities. Based on our research study on legal documents in some of the countries, we have developed the draft of procedural rule for implementing the program in Mongolia and the draft will be delivered to you. Enacting law is difficult and not so flexible and therefore it is better to issue decrees or resolutions at Cabinet- or ministerial level. Such secondary legislation document shall be agreed and understood by all stakeholders, such as heritage bearer-groups and individuals, governmental and non-governmental organizations and professional institutions.

3) To identify and determine bearer

Criteria for determining and identifying bearers should be carefully developed and used. If you have comments and recommendations to amend the initial draft list of intangible cultural heritage, please welcome to let us know. In addition, our expert will present comments prepared in regards to criteria related issues. It might not be supposed to limit to overall 5 categories to group intangible cultural heritage. Each category should be different with distinct characteristics. We need to discuss that.

4) To set up experts' board or council

The operational functions and rules must be determined and issued realistically. Any initial draft has not been developed yet.

5) To reward bearers

- To accept and advertise bearers while rewarding with special titles;
- To present cash reward or remuneration once or regularly on monthly basis;
- To adopt other incentives and implement based on national uniqueness.

6) Learners related issues

Some specific measures and actions should be designed.

Publisher

Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP)

Director of the Publication

Seong-Yong Park

Editor-in-chief

Weonmo Park

Editorial Staff

Boyoung Cha

Design and Layout

Young-gle Kim

Tel. +82-42-820-3508

Fax. +82-42-820-3500

Email. ichcap@ichcap.org

Add. 82 Munji-ro Yuseong-gu Daejeon 305-380

National Research Institute of Cultural Heritage Bldg. (4F)

©2009. Intangible Cultural Heritage Centre for Asia and the Pacific

This publication is copyright. No part may be reproduced by any process with out written permission.

The contents herewith are entirely the product of the researchers and do not represent the views of ICHCAP.
