2008 Korea-Mongolia Joint Cooperation Project Report

Introducing the UNESCO Living Human Treasures System in Mongolia

Intangible Cultural Heritage Centre for Asia and the Pacific
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Project Report

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Overview

Under UNESCO Living Human Treasures Program, the ongoing project 'Introducing UNESCO Living Human Treasures System in Mongolia' has been successfully implemented up to date, in accordance with the scheduled action plan (enclosed in Annex) and in cooperation with South Korean counterparts, in order to realize efforts in safeguarding intangible cultural heritage in Mongolia.

The main objective of this project aims to introduce and implement UNESCO Living Human Treasures System in Mongolia and so protect, maintain and encourage intangible cultural heritage and bearers in Mongolia within implementation efforts of UNESCO ‘Convention for the Safeguarding of the Intangible Cultural Heritage’ adopted in 2003.

The following activities have been defined and planned to implement within the project implementation work:

1. Review and analyze previous research study materials, data information and field survey findings on intangible cultural heritage and its bearers in Mongolia, and make general overviews upon current situations of intangible cultural heritage

2. Develop recommendations on designing a relevant legal framework for implementing UNESCO Living Human Treasures program in Mongolia and submit them to responsible governmental institutions for further approval and actions; In this respect, the following measures are to be taken:

   a. Translate relevant legislations of South Korea – the country that originally initiated and successfully implemented UNESCO Living Human Treasures – and provide them to Mongolian experts and researchers as reference materials

   b. Translate and carry out comparative reviews and analysis on guidance documents issued by UNESCO in regards to safeguarding and maintaining intangible cultural heritage, in addition to relevant legislations, regulations and guidelines promoting intangible cultural heritage and its bearers, applicable in Japan, Vietnam, Philippines and Cambodia – the countries that are demonstrating successful implementation of this project, and adopt some suitable to Mongolia and reflect in developing relevant legal acts in such regards

   c. Develop draft proposals of 'Regulations of determining, registering, safeguarding, transmitting, developing and promoting State support for intangible cultural heritage' and 'Rule of National Council for Determining intangible cultural heritage and its bearers' based on reviews and research findings resulted upon studying materials and documents related to implementing 'Living Human Treasures' Program; and submit them to Ministry of Education, Culture and Science (MECS).
3. Organize exchange tours of expert teams implementing the project in South Korea and Mongolia and so share viewpoints and experiences in safeguarding and maintaining intangible cultural heritage in reality.

4. Appoint and send field research teams to some areas of Mongolia, namely some Western and Mongolian regional aimags in order to identify, survey, determine and document locations and distributions of certain bearers of intangible cultural heritage.

5. Develop draft proposals of 'List of types and forms of Intangible Cultural Heritage in Mongolia', 'The List of Intangible Cultural Heritage in Need of Urgent Safeguarding', 'The Representative List of the Intangible Cultural Heritage of Mongolia' and submit them to MECS.

6. Design an initial draft of reference manuals of intangible cultural heritage in Mongolia based on results and findings of all above reviews and research analysis. During the joint seminar meetings held on 12-13 December, 2008 the Mongolian and Korean expert teams withdrew general feedback upon ongoing implementation processes of the project and shared comments on achievements of project goals and objectives, in addition to defining some specific areas of further activities. It definitely contributed considerable inputs in efforts introducing 'Living Human Treasures' Program and thus safeguarding intangible cultural heritage in Mongolia.
Outcomes of realizing project objectives and goals

1. The National Coordinator of this project is Dr. N. Urtnasan, Secretary General of Mongolian National Commission for UNESCO, while the Expert Team Leader is Dr. T. Dorjdagva (Professor), Head of Philosophy Department of NUM and President of Culture Study Association of Mongolia.

The research team has reviewed UNESCO conventions and related implementation guidelines translated from English in order to analyze current situations of intangible cultural heritage in Mongolia based on concepts and principles stipulated in them. In this regard, experts have collected and reviewed the following reference and resource materials, including over 50 academic books and research brochures, several hundred articles and historical data materials, in addition to research documents and reports released from Language and Culture Institute of Science of Academy, Mongolian National Commission for UNESCO, faculties and research centers of National University of Mongolia, Culture and Arts Research Institute, National Center of Intangible Cultural Heritage, as well as Long Song Association, Morin khuur players’ Association, Huumii Players’ Association and other governmental and non-governmental organizations so that the overall resource materials have played essential tools to understand and determine historical evolution and current context of intangible cultural heritage in Mongolia. The research team also reviewed audio and video tapes and documentary films lasting over 20 hours which they collected in relation to intangible cultural heritage. Moreover, team members have interviewed and surveyed municipality officers of aimags and Ulaanbaatar city, professionals and some intangible cultural heritage bearers within their observations. Based on findings of the research works, the subsequent report on ‘Current situations of safeguarding and maintaining intangible cultural heritage within the Mongolian territory’ has been distributed to experts and professionals. Mr. N. Urtnasan, National Project Coordinator has prepared a presentation based on this research report and delivered it on III Joint Mongolian and South Korean experts’ seminar. The presentation is enclosed to the report.

2. First of all, we translated applicable legislations, particularly specific provisions related to intangible cultural heritage of South Korea which originally initiated and successfully implemented UNESCO Living Human Treasures System Program on safeguarding and maintaining intangible cultural heritage and so allowed our experts and researchers to review them effectively. Notably, translated materials of South Korean legislations and other legal documents related to cultural heritage have been essential tools and main references for designing and drafting relevant legal documents.
We have also translated legal provisions related to cultural heritage from applicable Vietnamese and Japanese laws from English and so compared with that of Korea so that some common ideas and principles have been reflected in drafting legal documents. However, we are continuing our work translating and legal documents of Philippines and Cambodia and reviewing legal provisions on safeguarding intangible cultural heritage and promoting its bearers in these countries successfully implementing the UNESCO program, in order to possibly adopt suitable practices in the Mongolian context.

Moreover, translation and subsequent reviews on intangible cultural heritage related documents and reference materials issued by UNESCO have definitely allowed us to formulate one of main opportunities to adopt and implement efforts on safeguarding intangible cultural heritage preserved in our country. For instance, based on concepts of ‘UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage’ adopted in 2003, the following categories have been developed to classify intangible cultural heritage elements preserved in Mongolia:

a. **Intangible cultural heritage forms expressed in Mongolian language**
   Mother tongue, fairy tales, legends, praise songs, well-wishing songs, idioms, traditional poems, well-wishing rhymes (tsatsal) and phrases, tongue twisters, folk poem contest (dairoltsaan), and other oral traditions and literature works.

b. **Performing arts and such forms**
   Traditional long and short songs, huumii (throat-singing), whistle songs, morin khuur (horse-headed violin), tsuur (bagpipe), bii bielgee (body dance) and tsam (mask dance) traditional dancing forms

c. **Social practices, rituals and festive events**
   Traditional customs, techniques, ceremonies and festive events etc.

d. **Knowledge and practices concerning nature and the universe**
   Traditional knowledge and skills analyzing the Earth, watercourse, sky and weather patterns, approaches towards their surrounding nature and environment, customs related to sacred places, nature protection and restriction doctrines

e. **Traditional craftsmanship**
   Traditional Mongolian-style jewelry, carpentry, woodsmith, embroidery, stitching, felt quilting, leather and animal-hides arts, traditional techniques processing animal products, hunting related traditional techniques (technology) etc.

Based on observations and findings resulted from studying document related to implementing ‘Living Human Treasures’ Program, we have performed tasks aimed to designing and drafting legislations and regulations referred to determining, registering, documenting, safeguarding, transmitting, developing and promoting State supports for genuine forms of intangible cultural heritage and their bearers in Mongolia.
For instance, the initial draft of ‘Regulations of determining, registering, safeguarding, transmitting, developing and promoting State support for intangible cultural heritage’ consists of following parts and provisions:

1. Objectives
2. Interpretations
3. Determining and registering genuinely original forms of intangible cultural heritage and the bearers (16 articles)
4. Rights of cultural heritage bearers (4 articles)
5. Responsibilities of cultural heritage bearers (9 articles)
6. Rights and responsibilities of cultural heritage learners (4 articles)
7. Rights and responsibilities of relevant public institutions (9 articles)

However, the proposed draft of ‘Rule of the National Council for Determining intangible cultural heritage and its bearers’ includes the following parts and articles:

1. General provisions (4 articles)
2. Structure of the National Council (8 articles)
3. Rights of National Council members (6 articles)
4. Obligations and responsibilities of National Council members (6 articles)

The initial drafts have been distributed and circulated among governmental and non-governmental organizations, researchers, scholars, intangible cultural heritage bearers and individuals so that they have been amended several times based on their comments and recommendations contributed.

Currently, final drafts have been submitted to MECS for further approvals of ‘Regulations of determining, registering, safeguarding, transmitting, developing and promoting State support for intangible cultural heritage’ under a Resolution of Government of Mongolia, whereas ‘Membership components of National Council for Determining intangible cultural heritage’ and ‘Rule of National Council for Determining intangible cultural heritage and its bearers’ under a Decree of Minister of Education, Culture and Science, respectively (drafts of the procedure and rule enclosed to the report).

These procedure and rule drafts can be considered to have adequately designed and coordinated suitably with Mongolia’s history, traditions and people, as well as with existing legal frameworks and structures of public institutions operating in culture and arts sector, and with needs and requirements of practical reality. However, the current draft versions must be updated and strengthened upon further in-depth research and based on practical needs in reality in addition to serving as the key basis for developing and drafting ‘Law on determining, registering, safeguarding, transmitting, developing and promoting State support for intangible cultural heritage’ in the future.

3. In 2007, South Korean experts and researchers visited Mongolia with the purpose of reviewing, determining and planning feasibility of implementing UNESCO Living Human Treasures program in Mongolia. In 2008, Mongolian experts and researchers visited South Korea and thus bilateral parties have organized twice policy-based meetings discussing feasibility of implementing this program and reviewed existing situations in person. These exchange visits and meetings have notably contributed significant inputs to launch the ongoing extensive work aimed
to realizing concepts of ‘UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage’ adopted in 2003, as well as to determining, safeguarding and maintaining intangible cultural heritage in Mongolia.

The third joint seminar has been held on 12-13 December, 2008 and attended by Mongolian and Korean experts that also produced substantial and positive impacts to our activities (some event photos taken during the seminar are enclosed).

The following officials and representatives have been attended the joint seminar:

From Mongolia

- Erdenbet, Director of Culture and Arts Department of MECS
- N. Urtnasan, General Secretary of Mongolian National Commission for UNESCO and National Coordinator of ‘Introducing UNESCO Living Human Treasures Program in Mongolia’ project
- T. Dorjdagva, President of Mongolian Culture Research Association and Leader of Expert team of ‘Introducing UNESCO Living Human Treasures Program in Mongolia’ project
- Ts. Jargalsaiikhan, Senior officer of Culture and Arts Department of MECS
- G. Enkhbat, Director of Cultural Heritage Center
- Ts. Purevkhuu, Head of Culture and Arts Department of Ulaanbaatar city
- A. Tsenden-Ish, Director of Folklore Song and Dance Academic Theater
- Founders of professional non-governmental organizations, representatives of intangible cultural heritage bearers and field survey team member-researchers

From South Korea

- Mr. Park, Seong-Yong, Executive Director, Establishment Initiative for the Intangible Heritage Centre for Asia-Pacific (EIIHCAP)
- Mr. Park, Woonmo, Head of Research, EIIHCAP
- Ms. Bak, Sang-Mee, Professor of International Study Department of Hangook International Study University
- Mr. Kim, Yong-Whee, Deputy Director, Intangible Cultural Heritage Department of Cultural Heritage Administration of Korea
- Cho Hyo-Min, Project Officer, EIIHCAP

Mongolian representatives have delivered the following presentations for discussion during the joint seminar, including ‘Present situation of safeguarding of the Intangible Cultural Heritage in Mongolia’, ‘Initial draft of Regulations of determining, registering, safeguarding, transmitting, developing and promoting State support for intangible cultural heritage’, ‘On the draft of National institutional structure of implementation UNESCO Program-Living Human Treasures in Mongolia’, ‘On the draft of criteria for selection of bearers of the Intangible Cultural Heritage’ (the presentation attached to the report), and ‘Current situations and further perspectives of intangible cultural heritage bearers in Western Mongolia – Khovd, Bayan-Ulgii and Uvs aimags’ – the report of survey study carried out within the project implementation.

On the other hand, Korean representatives have delivered presentations, such as ‘On the role of the Governmental agencies in the Implementation of the Important Intangible Cultural Heritage System in Korea’, ‘Intangible Cultural Heritage System in Korea’, ‘Safeguarding of the Intangible cultural Heritage in the Republic of Korea’, and ‘On the Legal System of the Intangible Cultural Heritage of the republic of Korea’ respectively. In addition, they shared their experiences and viewpoints on proposed drafts of procedural rules.
Presentations, recommendations and questions raised by South Korean counterparts have provided valuable and new ideas and so contributed substantial inputs to our efforts to designing proposals and drafts of legislations which will serve as one of essential conditions for creating intangible cultural heritage system in Mongolia, in addition to further implementation efforts. Comments and recommendations suggested by South Korean counterparts have been reflected and amended in proposal drafts of procedures and rules to be submitted to and approved by MECS and the Government. In should be noted that seminar activities have been effective, successful and with friendly atmosphere, despite many issues to be discussed and covered within the short time.

The joint seminar has concluded further follow-up activities, such as continuing ongoing research on opportunities and feasibility of implementing 'Living Human Treasure System' in Mongolia, and collecting and reviewing applicable laws and regulations of Thailand, the Philippines, Cambodia and other such countries succeeding to implement the UNESCO program, as well as publications concerning on their challenges, urgent issues and other relevant information. Moreover, seminar participants have agreed on joint cooperation focused on implementing multi-faceted and comprehensive activities, such as determining genuine forms of intangible cultural heritage and the bearers in Mongolia; creating and enforcing legal frameworks for safeguarding, maintaining and developing intangible cultural heritage; preparing and training professionals specialized in areas safeguarding and maintaining intangible cultural heritage; publishing training materials, textbooks, manuals and guidance brochures; and organizing trainings. In addition, participants shared viewpoints and agreed to collaborate in terms of proposing Mongolian bii bielgee (body dance), huumii (throat singing), tuuli (ballades) and tsuur (bagpipe) and three-manly games, and some forms of traditional Mongolian arts to be registered in the UNESCO’s List of Outstanding intangible cultural heritage.

Considering South Korean counterparts’ suggestions, the Mongolian project partners have outlined the main framework and scheduled plans of the project implementation activities for the next coming 2 years and presented them to guest visitors. A field survey trip have been organized for South Korean representatives during the joint seminar to let them introduce some intangible cultural heritage bearers in Mongolia that the Korean representatives valued their experience of the field trip positively and noted its importance at the end of the seminar.

4. In order to identify, register in advance and illustrate locations and distribution scopes of genuine forms of intangible cultural heritage and the bearers, it was necessary to visit their residential areas and meet them in person so as to document with photographs, audio and video tapes, in digital forms, to collect comments and approvals of cultural heritage bearers in writing, and makes notes of oral legends, historical stories and interviews on paper.

The field survey team comprised of six members (researchers and a cameraman) conducted survey study to investigate and identify intangible cultural heritage forms and the bearers in Western regional aimags, namely some soums of Khovd, Bayan-Ulgii andUvs on 15-29 November, 2008. Team members include A. Duurenjargal, Z. Lkhagvasuren, B. Naranbat, T. Bayasgalan, Sh. Enkhjargal and B. Pamaasuren. (Some photos taken during field surveys are enclosed here).
During III Joint policy-oriented seminar of Mongolian and South Korean experts held in Ulaanbaatar on 12-13 December, 2008, the brief survey report has been presented by T.Bayasgalan, a researcher of Language and Culture Institute of the Academy of Science, based on findings collected and observed by field survey team members worked in the Western region.

The field research team members traveled flew by plane from Ulaanbaatar to Khovd one way there and from Uvs to Ulaanbaatar the other way back, yet covered in total of 2,500 km long routes by car while visiting local communities and carrying out surveys in place to another. Team members met over 50 individuals in person within the survey trip; among them 24 people have filled questionnaire sheets. In addition, they took over 500 photos and made video records of over 10 hours.

Survey research have focused mainly on folklore performing arts, such as bii bielgee (body dance), huumii (throat-singing), tsuur (bagpipe), ikel khuur (mandolin), tuuli (ballade) and long songs, in addition to social practices related to sacred mountains, intangible cultural heritage expressed in certain rituals and languages. In accordance with field survey guidelines, residential locations and distribution scopes have been determined and illustrated in maps. Tsuur-making techniques and technology were documented along with needed raw materials, plants used and wildlife conditions. In addition, interviews with cultural heritage bearers were recorded and noted as much as possible, particularly those focused on transmitting and teaching these above-mentioned folklore performing arts to younger generations. Survey respondents have expressed their sincere wishes to register their outstanding talents and skills in UNESCO List of intangible cultural heritage, while providing their proposals and approvals as signed.

It should be noted and appreciated that field survey team members have worked hard and patiently during freezing cold winter climates, when high mountain passes were blocked with snow piles and ice. Despite such harsh weather and conditions, field team researchers’ exceptional efforts are appreciated for having documented folklore performing arts forms within their original homeland settings.

Recently, another field research team has been appointed to carry out field surveys in Eastern regional aimags and so investigate and identify existing intangible cultural heritage forms and bearers there. Findings and results of this field survey work will be soon presented and delivered duly.

Besides, we have initiated one more activity within the project. That is our effort in creating database of preliminary information about intangible cultural heritage bearers. In this regard, questionnaire sheets titled 'Survey questionnaire of intangible cultural heritage bearers' and the survey guidance have been distributed to responsible Culture and Arts departments of Ulaanbaatar city and all aimags and their heads, along with an enclosed official letter signed by Deputy Minister of Education, Culture and Science. In relation to this nationwide survey research, sizable materials have been collected from all aimag and Ulaanbaatar city so that we are performing tasks to review survey findings, making classified records and summarizing relevant information accordingly. As new legal acts concerning to protecting intangible cultural heritage enacted and enforced in place, these survey materials must be reviewed and analyzed thoroughly.
5. As a result of developing and maintaining applied culture studies effectively in Mongolia, nowadays we are able to collect and analyze numerous publications, articles and data materials on intangible cultural heritage and printed in Mongolian and foreign languages so as to let researchers and scholars work upon such extensive resource materials in place.

In order to identify and determine intangible cultural heritage practiced within different areas of our country, a number of serial meetings and interviews has been organized among and with governmental agencies, non-governmental organizations, training and research institutions, partnership groups, scholars and researchers, while their comments and viewpoints were surveyed and reviewed. Initially, we have designed the Preliminary list of intangible cultural heritage forms based on comments and recommendations from scholars and researchers, and suggestions from intangible cultural heritage bearers, organizations and individuals. Then, further comments have been received from experts again.

Currently, the list has been named 'List of intangible cultural heritage forms in Mongolia' tentatively; based on it, initial drafts of 'The List of intangible cultural heritage in need of urgent safeguarding', 'The representative list of the intangible cultural heritage of Mongolia' have been separately developed, respectively.

These drafts have been updated with experts’ comments and recommendations, and thus submitted to MECS for further approvals (drafts are attached to the report). After approved and endorsed by MECS, the drafts will be submitted to the Government of Mongolia for final approvals.

6. To safeguard and maintain intangible cultural heritage in Mongolia, it appears necessary to raise public awareness concerning its importance, needs and requirements, and this to implement extensive research and public awareness campaign work among the general public in this respect.

Some relevant public awareness activities have been conducted through the media means, particularly the project team members regularly express their concerns to include intangible cultural heritage classes in to both majored and non-majored culture study programs as well as to reflect in arts-majored curriculum, while providing methodology guidance and advice to teachers and professors in this respect.

We have started to prepare public awareness and education manuals for the general public with colored illustrations and documented materials, in terms of safeguarding intangible cultural heritage in Mongolia. Domestic specialized scholars and researchers participate in the activity to prepare the materials.
Summary and further goals

1. Based on the above-mentioned project implementation activities, the current outcomes of ongoing ‘Introducing UNESCO Living Human Treasures Program in Mongolia’ project can be concluded successful and effective in line with its planned schedules and objectives to safeguard and maintain intangible cultural heritage in Mongolia, within concepts of UNESCO Living Human Treasures, while benefiting supports from South Korean counterparts.

2. It can be considered that there are several factors which may cause obstacles to further implementation activities aimed to safeguard and maintain intangible cultural heritage in Mongolia as mentioned below:

   a. One of obstacles appears internal migration and influx to urban areas prevailed nationwide cross Mongolia. Nowadays, our youths and new generations typically endeavor to acquire high quality education and to get enrolled in trainings of different levels that have prompted ever-increasing internal migration flows and, subsequently, one third of the entire population of Mongolia have settled in Ulaanbaatar capital city of the country. In the such existing context, basic conditions for transmitting and learning intangible cultural heritage forms from parents and the elderly to young generations within home-based environment, natural settings and original homeland areas have been distracted and collapsed. Traditionally, intangible cultural heritage forms used to be transmitted and learned within home-based environment and saahalt ger neighbors who live close to one another, yet such traditional arrangements have been lost due to increased lifestyle change and urbanization trends. One feature of the existing context suggests that intangible cultural heritage forms have been reserved in remote and isolated areas of the country. Therefore, young potential learners have been geographically isolated from intangible cultural heritage bearers so that it becomes hard to transmit such rare heritage treasures due to transportation costs, time and other challenges.

   b. Moreover, generational cultural heritage bearer-kinship traditions have been cut off, because heritage bearers’ transmission speed cannot catch up ethnic minority groups’ migration and geographical distribution dynamics. Eventually, some heritage forms have come close to disappearing.

   c. It should be noted that another feature of folklore performing arts appear inseparable living connection between such heritage elements and natural environment, traditional industry and surrounding settings.

   d. More scattered populations in rural areas, subsequent changes in the demographic structure, particularly inbreeding problems, intermarriage trends and chaotic assimilations among those representing one ethnic group have all impacted to weaken identities of different ethnic origins and unique characteristics and so cause them become with unnatural and fake forms.
Due to long-term lack of government policy and support promoting intangible cultural heritage in place, not only the number of genuine heritage bearers have decreased, but also original features and performance skills have diminished. Considering the age and health conditions of intangible cultural heritage bearers, it suggests getting late to wait for taking urgent measures aimed at protecting heritage treasures.

Dynamic globalization phenomenon and drastic changes happening within the overall social sphere of the country appear endangering historical and cultural traditions and further threaten them to disappear.

Similarly, other factors such as existing economic incapability and global financial crisis may well affect the current situations as well.

Therefore, to revive and protect living qualities of intangible cultural heritage elements, it is required to take systematic urgent measures, such as carrying out research, trainings and public awareness campaigns, while activating, providing adequate support and incentives to heritage bearers and learners, governmental and non-governmental organizations to allow them operate efficiently.

3. We plan to focus on realizing the following goals further within the project activities:

a. Lobby draft proposals of ‘List of intangible cultural heritage types and forms in Mongolia’, ‘List of intangible cultural heritage subject to urgent protection in Mongolia’, ‘Representative list of intangible cultural heritage forms in Mongolia’ and ‘List of intangible cultural heritage forms to be proposed for registering in UNESCO List of safeguarding intangible cultural heritage’ to be approved and enacted by MECS and Government of Mongolia as soon as possible.

b. Lobby ‘Membership structure of the National Council for Determining intangible cultural heritage bearers’ and ‘Rule of the National Council for Determining intangible cultural heritage bearers’ to be endorsed and approved by MECS, while ‘Regulations of determining, registering, safeguarding, maintaining, developing and promoting State support to intangible cultural heritage’ to be endorsed by MECS and enacted by Government of Mongolia as soon as possible.

c. Draft legislations and legal amendments related to protecting intangible cultural heritage, and submit to responsible governmental institutions for further actions.

d. Summarize and report findings resulted from field surveys carried out by the research team appointed to identify and determine intangible cultural heritage forms and bearers in some aimags of the Eastern region, send the research team to Central and South regions and report summary of field survey findings and observations.

e. Translate and review relevant legislations and regulations of Thailand, the Philippines, Cambodia and other countries which successfully implement this UNESCO program, and make comments and recommendations consequently.
f. Organize academic conferences and roundtables on safeguarding intangible cultural heritage by covering scholars, researchers and heritage bearers

g. Prepare textbooks, manuals and other training materials, publish training materials, books and brochures, and train professionals specialized in areas of safeguarding and maintaining intangible cultural heritage

h. Organize trainings on protecting intangible cultural heritage among local authority officials, employees of governmental agencies and NGOs, heritage bearers and general public

i. Organize the next joint seminar of South Korean and Mongolian experts in South Korea, and discuss and analyze ongoing performance results and achievements

j. Identify, determine and register intangible cultural heritage bearers, and organize heritage transmission trainings for learners under such bearers’ assistance
Annex

1 | Action plan for 2008 on the implementation of UNESCO programme - Living Human Treasures System in Mongolia

2 | Current situation of safeguarding the ICH in Mongolia and Roles and importance of UNESCO programme - Living Human Treasures System

3 | Procedure for the state support for the ICH and its bearers

4 | Rule of National Council for determining ICH bearers

5 | Criteria requirements for determining ICH bearers

6 | Survey questionnaire for determining ICH bearers

7 | Registration of the ICH elements in the territory of Mongolia

8 | Current situation of ICH bearers in western Mongolia

9 | Pictures
Annex 1

**Action plan for 2008**

The implement of UNESCO program – LHT System in Mongolia

Approved by Urtnasan N, Secretary-General of Mongolian National Commission for UNESCO
February 15, 2008

<table>
<thead>
<tr>
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<th>Time frame</th>
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<tr>
<td>1</td>
<td>To translate into Mongolian and collate the ICH regulations, rules and other relative documentations of Japan, ROK and other countries</td>
<td>March-April 2008</td>
<td>Urtnasan. N, Dorjdagva. T, Samdan. Ts, Mendee. N</td>
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<td>4</td>
<td>To conduct field trip on the current situation and identification as well as the documentation of the ICH and its bearers in Western Mongolia</td>
<td>November 2008</td>
<td>Dorjdagva. T, Kherlen. L, Duurenjargal. A, Lkhagvasuren. Z, 2 cameramen</td>
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<td>6</td>
<td>Translate and edit the English materials into Mongolian</td>
<td>November-December 2008</td>
<td>Urtnasan. N, Dorjdagva. T, 2 translators</td>
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Annex 2

Current situation of safeguarding the ICH in Mongolia
and roles and importance of UNESCO program - LHT System

Urtnasan. N
Secretary-General of Mongolian National Commission for UNESCO
Member of Mongolian National Committee for World Heritage
Member of Advisory Committee of ICOMOS
Chairman of Mongolian National Committee of ICOMOS

I. 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, dance and theater arts, including bii bieelgee (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, life style 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.
1. 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 Tuvs, Kalmyks and Buryats in Russia are also
considered Mongolians carrying intangible cultural heritage at certain extents.

2. 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.

3. 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 nomad’s shelter – and thus carving simplicity
and meaning of their life existence.
4. Mongol’s 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.

5. 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 ral 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.

II. 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 instability 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 epic and bii biegee (dance of the body) were slid 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,
Introducing the UNESCO Living Human Treasures System in Mongolia

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 transitions, rituals and festive events, such as ceremonies worshipping sacred mountains and ovoos (shamanist shrine – a pile of stones at high peaks of mountains), setting up a new ger, nedding 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.

III. 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 in-depth 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.

1. 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.

2. 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 khus. 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 biegel 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 lobar 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 long 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 biegel 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, alongside trainings to teach traditional social practices, as well as morin khuur, long songs, huumii and bii biegel 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, biegel 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, bli bielegee, 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’ hard work and talents, including traditional dance choreographers, conductors, folklore artists, praise song singers, morin khuur players, long-song singers, throat singers, bielegee 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.

f. It is evident from research study results, that the general public has 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.
IV. To introduce UNESCO programme – Living Human Treasure system aimed to safeguarding and maintaining intangible cultural heritage

1. 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 indispensible part of their intangible cultural heritage. Therefore we should focus on gals 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:

a. 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.

b. 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.

c. 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.

d. Moreover, the tentative list of intangible cultural heritage has been developed and presented for your deliberation and discussion.

e. Research team of 6 experts have completed field visits in western aimags (Khovd, Bayan-Ulgii abd Uvs) and studied to determine intangible cultural heritage bearers, particularly humii-singers, bii bieglee 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.

f. 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.
2. Herewith I would like to mention some considerations for implementing UNESCO Programme – “Living Human Treasure” program below.

a. Objectives
   ① The objective of this program is aimed to safeguarding, maintaining, transmitting and developing knowledge and skills associated with practicing certain types of cultural heritage.
   ② Another purpose is to providing supports to bearers of such knowledge and skills to realize the above objectives
      • Develop and sustain bearers’ knowledge and skills
      • Transmit their knowledge and skills to the young generation
      • Support on documenting bearers’ knowledge and skills
      • Establish a system for supporting bearers in order
      • Spread bearers’ knowledge and skills and other actions
   ③ The support mechanism should focus on teaching intangible cultural heritage to young generations and encouraging their interest in learning and practicing it.

b. 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.

c. Identifying and determining the ICH 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.

d. Setting up experts’ board or council
   The operational functions and rules must be determined and issued realistically. Any initial draft has not been developed yet.

e. Rewarding the ICH bearers
   ① To accept and advertise bearers while rewarding with special titles;
   ② To present cash reward or re implement based on national uniqueness;
   ③ Learners related issues. Some specific measures and actions should be designed.

f. Learners related issues
   Some specific measures and actions should be designed.
   ① Remuneration once or regularly on monthly basis
Annex 3

**Procedure for the State support**

*in identifying, registering, safeguarding, transmitting and developing the ICH and its bearers*

Draft, Attachment 1 to Government Resolution

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I. **Objective**

The purpose of this Procedure is to regulate relations associated with the State support on identifying, registering, safeguarding, transmitting and developing intangible cultural heritage and its bearers in Mongolia in compliance with concepts and principles stipulated in the Constitution of Mongolia, the State policy on culture, Law on Culture, Law on Preserving cultural heritage, other Mongolian legislations and international treaties and agreements endorsed and ratified by Mongolia.

II. **Interpretations**

1. Intangible cultural heritage refers to the following aspects and features based on concepts stated in 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, including:

   a. Intangible cultural heritage expressed in Mongolian language:
      
      Fairy tales, epics, well-wishing songs, praise songs, idioms, poems about traditional customs, well-wishing expressions, tongue twisters and other features of oral traditions and oral literature genres

   b. Traditional performing arts:
      
      Folklore songs and dances, including long and short songs, huumii (throat-singing), whistle songs, morin khuur (horse headed fiddle), flute, aman khuur (mouth harp), bii bielgee (dance of the body) and tsam (mask dance)

   c. Social customs, ceremonies and festivities:
      
      Traditional customs, ceremonial events, celebrations and festivities

   d. Knowledge and customs associated with nature and wild life:
      
      Multiple features knowledge and skills associated with observing the Earth, watercourse, sky and weather patterns, and approaching the nature and the Earth, as well as traditional heritage elements related to sacred places, nature conservation customs and customary restrictions

   e. Traditional craftsmanship heritage:
      
      Traditional craftsmanship techniques and skills of Mongolian metal-smithing, carpentry, wooden artifacts, sewing, embroidery, felt quilting, leather crafting, and livestock production techniques
2. Intangible cultural heritage bearer (hereafter as ‘Heritage bearer’) refers to individuals certified with a Certificate issued by Minister for Education, Culture and Science based on evaluation by and approval from the National council for identifying intangible cultural heritage and its bearers.

3. Intangible cultural heritage learner (hereafter a ‘Heritage learner’) refers to individuals who are formally registered and currently being taught relevant knowledge by Heritage bearers, and so have not received a certificate of ‘Intangible cultural heritage bearer’ yet.

III. Identifying and registering the prototype of the intangible cultural heritage and its bearers

1. The establishment and its procedural rule of the National Council for Identifying and Registering Intangible Cultural Heritage shall be approved by Decree of Minister of Education, Culture and Science in line with concepts of 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

2. The National Council for Identifying and Registering Intangible Cultural Heritage (hereafter as ‘National Council’) consists of the representatives from NGO, scholars and researchers in the field.

3. National Council carries out regular research on intangible cultural heritage and its bearers in cooperation with governmental and non-governmental organizations, educational and academic institutions, partnerships and scholars.

4. The National Council shall elaborate ‘The List of Local ICH and its bearers’ in cooperation with the Culture and Art Committee, Cultural Heritage Center and governmental organizations as well as the professional NGOs.

5. National Council shall make discussion on the report, comments and other documentation of the surveys on the ICH and its bearers and designate ‘The Tentative List of the ICH in Mongolia’

6. National Council shall not discuss the ICH that is not included in the ‘The List of Local ICH and its bearers’ to include into ‘The Tentative List of the ICH in Mongolia’.

7. National Council shall review results of research on intangible cultural heritage and its bearers, and then draft and present the ‘List of Intangible cultural heritage’ to the Minister of Education, Culture and Science through the responsible department(division) of MECS. The Minister shall make approval over the valid list.

8. The Minister of Education, Culture and Science may inquire for expertise analysis on certain issues before approving the list under a decree, if necessary.

9. Applicants (both individuals and groups) for official registration as ‘Heritage bearer’ shall submit their application (the form in Attachment 1) to the Culture and Arts Committee before April 1 annually.
10. The Culture and Art Committee shall issue and distribute annual public announcement together with the comprehensive and detailed information on the applications for the prospective heritage bearers through media in order to identify and select prospective heritage bearers before May 1.

11. Immediately after the distribution of annual public announcement, The Culture and Arts Committee shall transfer applications for registration in the list of heritage bearers with the introduction, based on the thorough revision and selection of the applications to the National Council, which shall review the applications and submit its decision to the Ministry of Education, Culture and Science within June 15.

12. The National Council shall carefully review applicants’ applications and enclosed materials submitted for registration in the List of intangible cultural heritage, and confirm applicants’ outstanding talents and skills, while witnessing in person and documenting evidence materials (such as filming in DVD, VCD, CD, audio tape and digital photographs etc).

13. The ‘List of Intangible cultural heritage’ and its further amendments shall be approved upon a resolution issued by the Minister of Education, Culture and Science, based on the comment and conclusion by the National Council, within August 1.

14. The Culture and Art Committee shall inform applicants about approvals of intangible cultural heritage and present certificates (Attachment 2) to approved heritage bearers on the ‘Culture and Arts Practitioners’ Day of Mongolia’ after a resolution issued by the Minister of Education, Culture and Science.

15. The Center of Intangible Cultural Heritage will keep documentation materials (such as ordinary and digital photographs, VCD, DVD, CD, audio tape, illustrations and other physical items) enclosed to application for registration as a Heritage bearer, as well as recorded tapes, photographs and other documentation materials produced during selection processes of the National Council.

16. There can be the case of a secret intangible cultural heritage and in such case, it shall be supported with the cultural heritage aspect, while it is not the aspect of property of an individual, group or family.

IV. Rights of cultural heritage bearers

1. A heritage bearer (individuals and groups) shall hold full rights to demonstrate, advertise, perform intangible heritage and related skills with his/her ownership, exhibit and display at museums, establish non-governmental organizations, conduct trainings within relevant legal frameworks and make request on transferring his/her Heritage bearer’s ownership rights.

2. A heritage bearer shall submit a request for running activities associated with heritage owned, to the National Council, MECS and the responsible Minister through the Culture and Arts Committee.
3. A heritage bearer shall exercise rights to express own opinions, cooperate and file complaints over materials associated with his/her certified intangible cultural heritage that were broadcast on television and radio, printed on newspapers and magazines, displayed through concerts and exhibitions, published in advertisements and research articles, or copied and distributed publicly.

4. A heritage bearer shall have rights to select heritage learners and offer them own policy, approaches and activities associated with transmitting own outstanding skills and talents.

V. Responsibilities of cultural heritage bearers

1. 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.

2. 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.

3. 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, achievements, operation opportunities remained or changed etc.

4. 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.

5. 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.

6. 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.

7. 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.

8. 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.

9. 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.
VI. Rights and responsibilities of Heritage learners

1. A heritage learner shall be entitled to choose heritage bearers and present requests on learning heritage bearer’s outstanding talents and skills.

2. 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.

3. A heritage learner shall learn heritage bearer's outstanding talents and skills chosen, and prepare for registration in the List of intangible heritage bearers.

4. 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.

VII. Rights and responsibilities of governmental organizations

1. MECS, Culture and Arts Committee, Cultural Heritage Center, public media organizations, relevant local institutions and agencies shall ensure the following issues to be reflected in the annual plan and implemented, such as developing sound policy on intangible cultural heritage; strengthening relevant legal and regulatory frameworks; carrying out research; establish a listing system; communicate with heritage bearers and assist their activities; facilitate transmission of intangible cultural heritage to the next generation; advertise and introduce heritage bearers to the general public; organize competitions and select winners; and reward recognized heritage bearers.

2. The Culture and Arts Committee shall regulate and monitor terms of conditions of agreement established with heritage bearers.

3. The government institutions and agencies shall ensure cooperation with Mongolian National Commission for UNESCO and encourage participation of professional NGOs, experts and scholars within their activities.

4. The Culture and Arts Committee shall review proposals related to providing financial support to some heritage bearers annually within January 1, in compliance with recommendations on intangible cultural heritage issued by the National Council, and present the issue to MECS for approval based on special procedures.

5. The Culture and Arts Committee and relevant local agencies shall provide all organizations and general public with relevant recommendations and suggest optimal means of safeguarding, transmitting and developing intangible cultural heritage.

6. MECS, Culture and Arts Committee, Cultural Heritage Center, public media organizations, relevant local institutions and agencies shall be entitled to carry out public awareness activities in regards to identifying, registering, transmitting and developing intangible cultural heritage; providing the State support; rewarding and introducing recognized heritage bearers publicly; and expanding reputation of Mongolia within international arena.
7. MECS, Culture and Arts Committee, Cultural Heritage Center, public media organizations, relevant local institutions and agencies shall enforce and regulate activities related to get heritage bearers’ reports within deadlines and ensure their participation in relevant national and international events.

8. The above government institutions and agencies shall exercise rights to revoke heritage bearer’s certificate based on provisions in Article V. 9 of this Procedural rule and other reasons, in addition to presenting the National Council proposals on transferring heritage bearer’s revoked rights and status to relevant heritage learners.

9. The Minister shall issue a Decree based on recommendations presented by the National Council in regards to revoking heritage bearer’s certificate and transferring heritage bearer’s rights, and then the Culture and Arts Committee shall release public announcement about the decision.
Annex 4

Rule of National Council
for Determining The Intangible Cultural Heritage

Draft, Attachment 1 to Resolution issued by Minister of Education, Culture and Science

I. Overview

1. National Council for Determining intangible cultural heritage bearers (hereafter "National Council") shall be an advisory body to provide advice and consultations to MECS and its Minister, in regards to issues regulating relations associated with determining, registering, documenting, safeguarding, maintaining, transmitting, developing and promoting State support to genuine forms of intangible cultural heritage (hereafter as 'Intangible cultural heritage') and their bearers in Mongolia, in compliance with concepts of UNESCO 'Convention for the Safeguarding of the Intangible Cultural Heritage' adopted in 2003.

2. National Council shall comply the Constitution of Mongolia, state policy statements promoting culture, Law on Culture, Law on Safeguarding cultural heritage, other relevant laws and relations, international and bilateral treaties and agreements, Regulations of determining, registering, safeguarding, maintaining, developing and promoting State support to intangible cultural heritage and this Rule within its functions and activities.

3. National Council membership shall mainly consist of representatives from professional non-governmental organizations, scholars and researchers operating within culture theories, history, management and marketing affairs, as well as within areas of intangible cultural heritage forms, such as oral traditions expressed in the Mongolian language, traditional performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship and techniques. Members shall be selected and appointed every five years.

4. Culture and Arts Committee shall provide a premise for National Council meetings, relevant assistance to its functional activities, and budget for operational costs associated with business trips and remuneration of work hours and meetings expenditure accordingly.

II. Organizational structure of National Council

1. National Council shall be an advisory body comprised of the Chairperson, Deputy Chairperson, secretary and 20-22 members.
2. Six expertise teams shall operate under National Council as below:
   a. Expert team on Culture theory, history, management and marketing affairs;
   b. Expert team on Oral traditions expressed in the Mongolian language;
   c. Expert team on Performing arts;
   d. Expert team on Social practices, rituals and festive events;
   e. Expert team on Knowledge and practices concerning nature and the universe;
   f. Expert team on Traditional craftsmanship and techniques.

   Each expert team shall consist of 4-10 members and the Team Leader shall be elected through open voting during a National Council meeting. The National Council Chairperson, Deputy Chairperson, Secretary and members may hold membership in no more than three expert teams each.

3. A local Sub-Council for determining intangible cultural heritage bearers (hereafter Sub-Council) shall be set up and operating in Ulaanbaatar city and all aimags. The membership components and procedural rule of each Sub-Council shall be approved by Chairperson of Culture and Arts Committee.

4. Main activities of National Council shall be National Council meetings; its regular meeting shall be held within the first half of June annually, and emergency meetings may be called for / convened by Chairperson's competence, or by Deputy chairperson based on Chairperson's approval in case of his absence.

5. The secretary of National Council shall deliver the meeting agenda, related materials and announcement stating meeting premise location, date and time, to all members three days prior to the meeting date.

6. The National Council meeting shall be chaired by the Chairperson or the Deputy Chairperson in case of Chairperson absent. The meeting shall be held upon presence of no less than ¾ members in presence, while meeting decisions shall be valid upon votes of no less than ¾ members participated.

7. Meeting minutes shall be produced after each meeting and both the Chairperson and the Secretary shall sign the approved minutes.

8. National Council shall use letterhead and logo of Culture and Arts Policy Coordination Department of MECS. The minutes of National Council meetings shall be valid after being sealed by the stamp of Culture and Arts Policy Coordination Department and numbered with its official letter number.

III. Rights of National Council members

1. National Council members shall exercise rights to participate its meeting with voting rights, express own requests and viewpoints freely, and submit proposals over issues, concerning intangible cultural heritage and its bearers, to the National Council.

2. National Council members – within their expert team membership status – shall have rights to monitor compliance of contract agreements established between heritage bearers and Culture and Arts Committee, review performance reports and inquire necessary information from them, if necessary.
3. National Council members shall have rights to make queries from Culture and Arts Committee, Cultural Heritage Center, and relevant local institutions, in order verify information related to revoking, terminating and transferring heritage bearers’ certificates.

4. National Council Chairperson, Deputy Chairperson, secretary and members shall be issued member’s ID card signed by Minister of Education, Culture and Science so that they shall present their Member’s ID card to encounter with relevant agencies and individuals within their membership status.

5. National Council members shall be able to submit and reflect proposals on work conditions, excessive duties and tasks, business trip costs, remuneration and incentives, as well as on strengthening work performance efficiencies or other comments to be reflected to the minutes of National Council meetings.

6. The chairperson, deputy chairperson, secretary and members of the National Council may submit personal requests to resign from their positions based on own wills, and to terminate and change membership status to the Minister of Education, Culture and Science in writing.

IV. Obligations and responsibilities of National Council members

1. National Council members shall devote their knowledge, abilities, and experiences with integrity and sincerity to accurately determine intangible cultural heritage bearers (hereafter Heritage bearers) in Mongolia, based on realistic groundings and in compliance with UNESCO ‘Convention for the Safeguarding of the Intangible Cultural Heritage’ adopted in 2003.

2. National Council members shall be responsible for participating its routine meetings regularly and actively; reviewing all applications submitted from prospective heritage bearers’, including enclosed materials such as documentaries, DVDs, VCDs, CDs, audio tapes, regular and digital photographs and other documented items; viewing prospective heritage bearers’ talents and skills in person; and participate actively in decision-making processes of the National Council to let realistic decisions taken ultimately.

3. Representing experts’ team, National Council members shall closely cooperate with MECS, Culture and Arts Committee, Cultural Heritage Center, relevant local institutions, professional non-governmental organizations, partnership groups, scholars, researchers and general public, in regards to issues and matters related to intangible cultural heritage.

4. National Council members shall be responsible for following duties, such as develop relevant policy proposals over intangible cultural heritage related issues; create adequate legal frameworks; conduct research; develop database registration; communicate with and provide support to heritage bearers; make efforts in transmitting intangible cultural heritage to young generations; organize public awareness activities and introduce heritage to general public; organize contest events; participate in activities aimed to expand heritage bearers’ fame and reputations among general public; particularly, assure urgent protection of intangible cultural heritage types in danger of disappearing; develop intangible cultural heritage elements in line with modern science and technology achievements and ongoing development needs; register certain heritage types in UNESCO List of intangible cultural heritage; and make initiatives in promoting Mongolia’s fame and reputations as high as possible.
5. National Council members shall make efforts in seeking for opportunities and resources, providing relevant financial support and allowances and creating an adequate support system for heritage bearers, in addition to ensure implementation impacts in place.

6. In case a National Council member commit following inactions or improprieties, such as neglect main responsibilities and other duties, try to affect decisions of National Council meeting unfairly; communicate with other institutions and individuals improperly, pressure heritage bearers and learners, and demonstrate conflicts of interest to any official matters; ignore code of conduct norms, and be liable for legal punishments, concerned members, the issue of revoking his/her membership status shall be discussed and decided by the National Council meeting and its decision shall be presented to the Minister for ultimate approval accordingly.
Annex 5

**Criteria requirements**

_for determining intangible cultural heritage bearers_

S. Yundenbat

Executive Director of Intangible Cultural Heritage Center

Mongolians had practiced pastoral nomadism within vast highlands of Central Asia for centuries until XX century. Geographical isolation provides favorable conditions for Mongolian nomads’ to preserve and maintain rich diversity of their unique oral literature and intangible cultural heritage intact with original integrity. At some extent, there are many tradition bearers who maintain such cultural heritage up to date. For example, 800 morin-khuur (horse-headed violin) players and 800 long-song singers came from all over Mongolia to participate in the 800th Anniversary of Mongol Great Empire in 2006. The question is what criteria requirements determine heritage bearers or who will be considered as heritage bearers? It appears that more people might raise a question like “If he is listed in ‘Living Human Treasures’ system, why not me?” Determining criteria requirements for registering in ‘Living Human Treasures’ system appears a complex issue in order to identify real heritage bearers while avoiding to uniformly register anyone. Yet, it is not easy to design common criteria suitable to all kinds of intangible cultural heritage.

Eventually, to determine the threshold higher or lower will depend on economic capacity, budget availability and funding sources. If possible, heritage bearers should be provided remuneration income, and their heritage skills and knowledge should be transmitted to next generations. Nowadays heritage bearers’ work and reputation are not valued, except some certificate and title.

This year Khovd aimag has organized its cultural fair in Ulaanbaatar. The aimag authority has brought the best folklore artists from the aimag. However, folklore artists who did their best to present the Khovd aimag, were not paid any remuneration money, but were told ‘coming to Ulaanbaatar without paying transportation cost from own pockets is enough reward’. This kind of practice should be changed urgently. If we do not take urgent actions to save heritage bearers’ reputation and their social values, it will get late soon.

I propose the following possible criteria requirements for determining intangible cultural heritage bearers. These are not the final and complete version. It is the initial draft for discussion to get your valuable comments and recommendations.

1. Performance level of particular types of heritage must be outstanding high among others.

2. Integrity of original features, patterns and style must be preserved intact.
3. Particular heritage types in danger of disappearing must be given exclusive priority. For example, such types of heritage elements may include religious-themed traditional long and short songs banned during the socialism, religious customs and rituals, tsam (mask dance), worshipping sacred mountains and peaks, imprinting animals, fortune-telling, practice rituals for the weather, traditional medical treatment and massage, astronomy related knowledge and traditions. Moreover, various types of traditional games involving lyrics and gestures, board games and puzzled games have been lost little by little. There is one talented artist who construct and make puzzled game-toys. Mr Tumen-Ulzii lives in Bayanzurkh District of Ulaanbaatar. He has established a museum and carries out research. There is only one family who inherited traditional technology and methods to make archery bows. They use natural, but rare materials such as biological glue, wood, ibex horn, animal nerve vessel and vulture feather to make original (archery) bows within their family-based business while receiving reservations from archery players. When conquering the half of the world, Mongolian soldiers, horses and bows must have played crucial roles. ‘Military bow arrows which can travel 500 meters to its target’ (noted about Yesunge, a son of Chinggis’s brother Khvat Khasar) may have been the main advantage of Chinggis Khaan’s cavalries’ victory. It has been 3 years since the last family-based generational tuuli artist passed away. There is no other tuuli artist like Mr. Urtnasan who can perform tuuli for 7 hours without stops. It is needed to learn his experiences from his children as soon as possible. The same concern goes to tsuur which is also in danger of disappearing after Mr. Narantsogt known as the most famous uriankhai tsuur artist passed away. Moreover, there are traditional social practices disappearing under the banner of socialist lifestyle, westernization that need to be revived further urgently. For example, disappearing traditions and cultoms practiced by minority ethnic groups should be saved and revived when there are fewer alive practitioners now. There are very few local long singers who are invited to moderate and sing at family festive events. The current situation is not people’s voluntary decision, but rather a result of forced ideology propaganda as well as modern culture influence. In any nationality, traditional customs associated with births, weddings and deaths appear very stable, conservative and endurable rituals among others. Wedding related customs and rituals create national self-identity pride and spirits reminding them ‘I am a bayad person... or I am a Buryad person’. This provides youths with traditional culture education by and large. Serial wedding customs and associated rituals, praise and long songs combined with morin khuur do poster complexity of various heritage elements and provide opportunities to preserve and maintain them all.

4. The proposed heritage element must have outstanding values and quality worth to be considered to classify for the outstanding heritage category, according to Law on Protecting cultural heritage of Mongolia which divides heritage elements in three categories; outstanding, valuable and ordinary. The Law also states to set up a committee to determine classification rankings. Among those categories, ‘outstanding’ heritage elements should be safeguarded under the state protection means, and ‘valuable’ heritage elements should be subject to local government protection while necessary budgets allocated from the general revenues.

5. The heritage bearer must be known and respected by the local community and region. For example, M. Dovchin, a morin-khuur player is famous not only in Western Mongolia, but all Mongolia. He has over 100 students.
6. The heritage must have specific scholarship style, main representatives and distinct etalon quality patterns. For example, Dadisuren, a Khalkha long singer Dadisuren (a.k.a Deren) has a rich collection, while his songs have unique quality and patterns.

7. The heritage bearer must have ability and experiences to conduct trainings (at certain extent). If there are two similar heritage bearers with similar skills and techniques, then this requirement may serve as supplementary indicator for consideration. It is important that heritage bearers must have apprenticeship students to replace them in the next generation. The training forms may vary. For instance, traditional apprenticeship trainings provide on-the-job teaching and learning environment compared to classroom environment where explanation and illustration dominate.

8. Surrounding environment and cultural heritage must be inseparably linked as whole complexity. For example, Borgigin festive events associated with stallions and horses, airag (fermented mares’ milk), festive parties, long songs, morin khuur, praise songs all compliment one another. Moreover, uriankhai archery which is traditionally performed during Tsagaan Sar – Lunar New Year celebration should be preserved based on the community.

There is a strong tendency that all intangible cultural heritage types, including oral literature has moved from the social environment to the theatrical stage. The protection means and approaches may have influenced to it, organizing festival, fair, contest etc. Now it is time to re-introduce to their original environment and social practices while advertising from the stage simultaneously. ’Ovgon shuvuu’ (old bird) song has 32 sections, while ’Bor boriin byalzuukhai’ (grey little chick) 36 sections. However, at concerts only 2 lines of first section of Kherlen barya. This conflicts with the original environment and timing. The traditional unwritten rule requires to sing songs and tuuli fully. Livestock and animal call-imitations, livestock herding techniques, feeding small animals all contain skills to influence animal psyche and reflex. In addition, there are kazakhs’ eagle-training traditional customs, associated skills and heritage.

Finally, there are many periodical needs that field exploration teams should work on-site in the countryside in order to study and identify intangible cultural heritage, or carry out monitoring activities during trainings. However, the existing per diem for working in soums was set at 4,500MNT (about 4US$) by the Ministry of Finance several years ago and remains still up to date. This it definitely not enough for hotel and food costs, but may buy one dish meal only. In case of working in aimag and towns, the per diem goes up. Oppositely, working in soums should be paid higher. Isn’t it so? Thus, it is difficult to find any highly specialized experts who agree to work in the countryside. The Ministry of Finance should consider its old tariffs set years ago, and modify rural mission per diem realistically. We also should take actions and present proposals in such regards.

Currently, the emerging intense change in the Mongolian society appears shifting from nomadism to settled lifestyle so that increased urbanization caused irreversible collapse of nomadic civilization. As of statistics data, two thirds of the Mongolia’s entire population live in settlements; of them more than half reside in Ulaanbaatar – the capital city.
Mongolia’s urbanization process is simply internal migration from one place to another, but rather from one lifestyle to another – from nomadic lifestyle to urban lifestyle. As a result of urbanization, not only life space changed, but also life style patterns, social practices, traditional and cultural heritage values change fundamentally. Therefore, intangible cultural heritage elements derived from pastoral nomadism, including herding technology, livestock related knowledge, skills and experiences, nomadic culture and traditions, ethical and aesthetic values, as well as long songs, fairy tales, traditional dance such as bii bielgee, games and toys have been pushed away by modern pop culture, like show business, commercialized consumption and alike. In this alarming circumstances, we should take urgent actions aimed at preserving, maintaining and transmitting intangible cultural heritage knowledge and skills to our next generation, before it is too late soon.

Criteria for Determining Intangible Cultural Heritage Bearers

1. The heritage bearers’ skills and techniques must be at outstanding high level.
2. The given heritage must have original integrity, unique features and traditional elements.
3. Particular heritage types in danger of disappearing must be given exclusive priority.
4. The proposed heritage element must have outstanding values and quality worth to be considered to classify for the ‘outstanding’ heritage category.
5. The heritage bearer must be known and respected by the local community and region.
6. The heritage must have specific scholarship style, main representatives and distinct etalon quality patterns.
7. The heritage bearer must have ability and experiences to conduct trainings (at certain extent).
8. Surrounding environment and cultural heritage must be inseparably linked as whole complexity.
Survey Questionnaire
for determining Intangible cultural heritage bearers

1. Kinship/Tribe name: ____________________________________________________________
   Father's (or mother's) name: ____________________________________________________
   Given name: ________________________________________________________________

2. Birth Year: ________ Gender: ________ Education: _______________________________
   Occupation: ________________________________________________________________

3. Employer organization, job title: ______________________________________________

4. Administrative affiliation: ____________________________________________________

5. Residential address: __________________________________________________________

6. Telephone: __________ Fax: __________ Email: _________________________________

7. Your outstanding talent(s) and skill(s): __________________________________________

8. Previous awards and achievements for demonstrating your talents and skills
   (when, where, at what event and how etc.):
   ___________________________________________________________________________

9. Documents certifying and verifying your talents and skills (certificates, recognitions,
   verifications etc.):
   ___________________________________________________________________________

10. Whom have you learned your talents and skills from?
    ___________________________________________________________________________

11. Have you ever transmitted and taught your talents and skills to someone?
    (if so, please specify training types, the number of learners, names of
    recognized learners and their main achievements):
    ___________________________________________________________________________

12. Your personal comments and requests related with your outstanding talents and
    skills:
    ___________________________________________________________________________
Annex 7

Registration of the ICH elements in the territory of Mongolia

Draft

I. Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage

1. Mongolian lullabies
2. Mongolian idioms
3. Mongolian proverbs
4. Mongolian riddles
5. Mongolian folk ovation
6. Mongolian folk invocation
7. Mongolian folk myths, legends
8. Mongolian folktales
9. Mongolian folk laudation
10. Mongolian folk praises
11. Mongolian folk epics
12. Condolence phraseology
13. Dairaltsaan- Mongolian folk game contest of singing with adages

II. Performing arts

1. Mongolian folk long song
2. Mongolian folk short song
3. Mongolian traditional Khuumei- The throat singing art
4. Mongolian traditional Morin Khuur music
5. Mongolian traditional Tsuur music and the way of playing art
6. Mongolian traditional folkdance- Bii biyelgee
7. Mongolian traditional religious dance-Tsam
8. Mongolian traditional music Limbe the flute and the way of playing art
9. Mongolian traditional contortionism
10. Whistling art

III. Social practices, rituals and festive events

1. Tsagaan Sar- The white moon, The lunar new year festival
2. Coaxing song for uniting the mother and offspring animals
3. Ceremony for animal castration
4. Banging the wool
5. Making the felt
6. Ceremony for sacrificing the mountains
7. Mongolian traditional moving
8. Mongolian customs related to animal slaughtering
Introducing the UNESCO Living Human Treasures System in Mongolia

9. Mongolian customs related to hunting
10. Mongolian customs related to agriculture
11. National festival Eriin Gurvan Naadam- The three masculine sports
12. Knucklebone shooting
13. Geriin Dallaga - The Buddhist ritual for invoking good health, prosperity and other goodesses for the family
14. Ceremony for washing the newborn baby
15. Ceremony for doing the first haircut for the kid
16. Feast for the new dwelling
17. Wedding ceremony
18. Burial ceremony
19. Burkhan Bagshiin Duitsen Udur- Buddhist celebrations related to the life events of Buddha
20. Zulyn Khorin Tavan - The Buddhist celebration for the 25th of the lunar first winter month
21. Sacrificing the mountain and water
22. Ceremony for naming the baby
23. Ceremony for adopting the baby
24. Shinelekh yos- Celebrating the first day of the lunar new year
25. Bituulekh yos- Celebrating the lunar new year eve
26. Custom for greeting the bride
27. Ceremony for engagement
28. Everyday greeting custom
29. Guu barikh yos- Custom for the start of making the fermented mare's milk
30. Unaga tavikh- Custom for the ending of making the fermented mare's milk
31. Custom for branding horses
32. Custom for visiting
33. Jubilee
34. Custom for making friendship
35. Feast observances
36. Bird hunting
37. Book festival
38. Knucklebone festival
39. Ev Modny Naadam- Festival for unity and harmony
40. Observances for neighborhood

IV. Knowledge and practices concerning nature and the universe

1. Mongolian traditional medicine
2. Mongolian folk veterinary medicine
3. Flora study
4. Animal study
5. Land and water study
6. Nature study
7. Folk selection

V. Traditional craftsmanship

1. Knitting art
2. Embroidery art
3. Laminating art
4. Stitching art
5. Wood carving
6. Steel engraving
7. Jewelry making
8. Blacksmith art
9. Felt art
10. Leather art
11. Ger framework making art
12. Chest & locker making art
13. Saddle making art
14. Mongolian national costumes making art
15. Mongolian boots making art
16. Mongolian pattern
17. Balin art- Ritual offering making art
18. Horn engraving
19. Neighborhood gathering
20. Haircutting art
21. Braiding and weaving art
22. Bone carving
23. Coral art
24. Mongolian book art
25. Archery making art
26. Carpentry art
27. Book art
   • Writing the book script
   • Engraving the xylography
   • Creating the book cover
   • Creating the book with precious gems
   • Creating the book with embroidery
   • Creating the book with gemstones
   • Nagtan type of Book
   • Martan type of Book
   • Gartan type of Book
   • Sertan type of Book
28. Making of the archery
   • Make the bow
   • Make the arrow
   • Twine the strap
29. Making of the wrestling costume
   • Sew and stitch the Zodog (the upper wear)
   • Sew the Shuudag (the lower wear)
   • Make the boots
   • Twine the boot twine
30. Making of the shaman apparel
   • Make the Khonkhinuur
   • Make the drum and tambourine
   • Make the shaman's crown
   • Make the stretched cord or rope for hanging the items of Shaman's spirits
31. Making of the Tsam (the Buddhist masked dance) apparels
   • Sew the Tsam pelerine
   • Sew the Tsam apparel
   • Make the Tsam Dujin with bone
   • Make the Tsam boots
   • Make the Tsam embroiderie
32. Coral Art
   - Coral-Mache
   - Coral inlaid
   - Coral carving
   - Coral beading

33. Mongolian Patterns and Ornaments
   - Ulzii the ornament
   - Alkhan or hummer ornament
   - Tumen nast the ornament
   - Badraa the ornament
   - Urgamal or the plant ornament
   - Animal ornament
   - Geometric ornaments
   - Sun, moon and star ornaments
   - Ornament lining
   - Patterning fiber ornament
   - Dalaichoinkh or the ornament
   - Dariganga the ornament
   - Khankhukhii the ornament
   - Uyanga the ornament
   - Avdar bayan the ornament

34. Art of iron knitting
   - Decorating art
   - Thread philigran - creating small loop-formed decoration
   - Iron thread knitting
   - Hinge craft
   - Clasp craft

35. Appliqué
   - Make ribbon-like trimming on a garment
   - Sew silk lengthwise
   - Sew fur lengthwise
   - Make the glitter on the cloth

36. Horn craft
   - Horn carving
   - Creating flowerbed
   - Carving deer horn
   - Making saddle with bone edge

37. Bone engraving
   - Marrow bone engraving
   - Engraving the bore's marrow bone
   - Rib engraving
   - Carving the Khel khuur- traditional small music instrument with cord
   - Carving shoulder blade bone

38. Ankle-bone games
   - Khutaarlakh- Get together and play after handling with household tasks
   - Shagailtsakh- Play with ankle-bones
   - Play with ankle-bones on the ice
   - Arrange ankle-bones for the game
   - Paint the ankle-bones
   - Carve ankle-bones

39. Needle-lace and embroidery art
   - Sew with forward stitches
   - Embroider
- Khonin kholboo - a traditional embroider, stitches resembling chains
- Kherekh - a traditional type of embroider, stitches resembling crisscross
- Zagasan nuruu - a traditional type of embroider, stitches resembling fish scales
- Crotchet embroidery
- Twist coin
- Khosh amlakh
- Khoshoo tatakh
- Weave Gyarag the belt
- Making a cylinder ribbon for knotting button
- Twisting ropes for the household usage
- Twining wool or hair
- Stitching a felt rug

40. Art of making the Balin - the decorative vegetarian food for the Buddhist monks
   - Making the Balin
   - Making Mongolian cheese - khuruud
   - Making dried curd - aaruul

41. Hoof craft
   - Hoof boots
   - Carving hooves

42. Sand art
   - Piling up the sand
   - Creating Buddhist heaven - the Sachig Dultsen with sand finely

43. Art of hair and wool
   - Hair cutting
   - Hair dressing
   - Hair braiding

44. Saddle making
   - Chopping the wood for saddle making
   - Preparing the saddle
   - Making the saddle plates
   - Making the leather saddlcloth

45. Thread clewing art
   - Knitting the Namkh
   - Making loop with threads
   - Knotting the threads
   - Fastening the threads

46. Processing hides
   - Scraping or rubbing hides
   - Fermenting hides
   - Hide scissoring
   - Hide embossed

47. Wood knitting art
   - Selecting the wood for work
   - Knitting and weaving wood
   - Making besom
   - Making basket for collecting animal dung
   - Making the chest seveg
   - Weaving chest

48. Hair knitting art
   - Knotting cow hair
   - Braiding horse tail
• Crawling camel wool

49. Sewing deel the Mongolian traditional gown
   • Lining the deel
   • Sewing the khajlaga on the deel
   • Knotting the button and ribbon
   • Making the frieze to the deel
   • Making the ornamental strip to the deel

50. Sewing Mongol boots
   • Tanning the leather
   • Pattern the boots
   • Soften the leather with water in a large can
   • Crumpling the leather
   • Soling the boots with hide
   • Sewing the toe of the boots
   • Processing the grained leather for boots

51. Leather thong art
   • Graining the leather thong
   • Knotting the leather thong
   • Making the halter
   • Making the bridle
   • Enclosing the bridle in a ring
   • Wrapping up the bridle with silver
   • Knotting the bridle in special ways

52. Art of Mongolian blacksmithing and handcrafting
   • Khyas takhikh
   • Processing the iron elements
   • Making the felts
   • Banging the wool
   • Smoking the hides and leather
   • Fire worshipping rituals
   • Pulling the roll wrapped around the felt
   • Twiddling
   • Thread knitting
   • Separating rust from the iron
   • Cleaning the iron
   • Melting the iron
   • Double embossed
   • Forging the metal
   • Quenching the metal
   • Silver embossed
   • Infusing small amount of steel into iron items
   • Pinching the iron
   • Decorating the metal with melted gold or silver on its groove
   • Letting down the metal
   • Decorating the metal with gold
   • Engraving the metal

53. Hide and leather art
   • Making the leather thong
   • Processing the hide and prepare soft and silky material
   • Softening hide
   • Fleshing
   • Making water bottle with hide
   • Embossing the raw hide
54. Mongol painting
   • Making stuffed items
   • Painting with the pounce

55. Art of carving and patterning the wood
   • Making items with the bark and cork of the tree
   • Putting the wood in the water
   • Logging with raft
   • Drying the wood
   • Patterning the wood
   • Carving the wood
   • Puzzling the wood

56. Art of felt stitching
   • Making felt rug
   • Making the dugaluur
   • Stitching the carpet
   • Knitting the zoos shire- Traditional game
   • Knitting rope with felt
   • Weaving the halter
   • Making the danz
   • Making felt socks
   • Making felt balls
   • Making the ongo
   • Lining the felt
   • Trimming the felt
   • Felt uuchuur- Traditional Mongolian domino-like game
   • Uuchuur making
   • Painting playing card

57. Carving the form for the pastries
   • Khorol engraving (circular frame or disk with radial spokes)

58. Carving the horse-head fiddle

59. Making the zeeg

60. Getting the hair and wool from cow

61. Trimming the sheep wool

62. Horse hair-cutting

63. Goat combing

64. Cutting the long hair on the throat of a came
Annex 8

Current Situations of ICH Bearers in Western Mongolia (Khovdand Uvs Aimag)

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

Mongolians are the people with rich and unique transitional cultures suites to their lifestyles. Due to intensive urbanization from pastoral nomadism and globalization in education development and technological breakthroughs prevailed in XX-XXI century, the subsequent civilization changes and emerging new lifestyle in the Mongolian society have been pushing traditional intangible culture heritage – which is closely linked with traditional lifestyle – from the daily life little by little.

Eventually, nowadays many kinds of cultural heritage have been disappeared, while still some more are in danger of disappearing. Particularly, in 1980s many features of the Mongolian traditional cultural heritage started to disappear drastically, as examples of many oral literature traditions have already indicated. Many people are aware that current situations of both tangible and intangible cultural heritage are raising serious concerns at all levels.

However, the team appointed by the Mongolian National Commission for UNESCO has worked in Khovd and Uvs aimags on 15-29 November, 2008 in order to reveal the actual current situations while identifying, registering and documenting cultural heritage bearers, in particular practioners of tsuur (flute), humii (throat-singing), tuuli (ballade, epic) and bii bielgee (National folk dance of the body). The field team covered routes of about 2,000 km within territories of the two aimags and interviewed over 50 heritage bearers aged 12-83 years old.

Looking back to reports by exploration teams worked in 1960-1970s from then Institute of Language and Literature, at a time they used to meet and interview over 100 individuals during their field trips and documented oral literature traditions and intangible cultural evidence. However, nowadays the number of intangible cultural heritage bearers is reducing intensely and thus distribution of existing intangible cultural heritage becomes very sparse and difficult to find so.

Within the field preparation, we in advance talked with officals from local authority and culture insitutions to request for informaton on whereabouts of local folklore artists and talent-bearers within the respective community. Moreover, we contacted local volunteers who care for traditional cultural heritage. The team first carefully reviewed reports of previous exploration teams and individuals’ information before choosing to meet potential heritage bearers.

Main criteria of choosing heritage bearers may include the following requirements:

a. Source and specific kinds of traditions that heritage bearers practice;
b. Heritage bearers’ skills and performance level;
c. Heritage bearers’ efforts and activities to preserve given heritage elements;
d. Genuine integrity of cultural elements demonstrated by heritage bearers if they are considered as cultural heritage or not.
Consequently, the following 19 individuals have been considered as possible heritage bearers based on initial criteria and decisions:

<table>
<thead>
<tr>
<th>Bii bielgee</th>
<th>Tsuur (flute)</th>
<th>Huumii (throat-singing)</th>
<th>Tuuli (ballade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Zakhhchin bielgee</td>
<td>• B. Naranbat</td>
<td>• R. Davaajav</td>
<td>• A. Baldandorj</td>
</tr>
<tr>
<td></td>
<td>• N. Buyandelger</td>
<td>• N. Sengedorj</td>
<td>• A. Dorjpalam</td>
</tr>
<tr>
<td></td>
<td>• A. Enkhtaïvan</td>
<td>• A. Lkhagva</td>
<td>• N. Damdindorj</td>
</tr>
<tr>
<td>b. Torguud bielgee</td>
<td>• T. Tsembel</td>
<td>• R. Davaajav</td>
<td>• H. Seseer</td>
</tr>
<tr>
<td></td>
<td>• D. Usnee</td>
<td>• N. Sengedorj</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Ts. Urjinbadam</td>
<td>• A. Lkhagva</td>
<td></td>
</tr>
<tr>
<td>c. Uriankhai bielgee</td>
<td>• Ch. Dorj</td>
<td>• A. Baldandorj</td>
<td></td>
</tr>
<tr>
<td>d. Durvud bielgee</td>
<td>• A. Chuluun</td>
<td>• N. Damdindorj</td>
<td></td>
</tr>
<tr>
<td>e. Bayad bielgee</td>
<td>• M. Jalkh</td>
<td>• H. Seseer</td>
<td></td>
</tr>
</tbody>
</table>

The above mentioned individuals have attracted considerable attentions. Normally, Khovd and Uvs aimag are considered to have preserved intangible cultural heritage more intact in comparison with other regions, yet the situations in those two aimags also raise concerns at present. From four selected performing arts, tsuur and tuuli are on the edge of disappearing and thus we further looked indepth concerning the latter two.

**Tsuur**

In terms of origins of tsuur, it is said that tsuur is invented by Uriankhai people. The uriankhai people used to live by highlands of Khovd, Uvs and Bayan-Ulgii aimags in Western Mongolia and thus they are the one who preserved and maintained tsuur-making technology, tsuur-playing methods and its unique melody types.

At present, there are very few such people with kinship relationships who live in Tsengel, Buyant (Bayan-Ulgii aimag) and Duut (Khovd aimag) soums. Tracking their origins back, there was a famous tsuur-player named Narantsogt (a.k.a. Chukhaa) who lived in Duut soum of Khovd aimag in 1980s.

Importantly, Mr. Narantsogt has paid significant consideration to preserve and maintain tsuur-making technology, tsuur-playing methods and its unique melody types, while teaching and transmitting his skills and talents to his son, relatives and grandchildren so that this cultural heritage has not been extinct up to date. He even requested then soum authority to provide assistance in transmitting tsuur related heritage to other local people, but that did not work.

Most of some remaining few tsuur players are those who learned tsuur from Mr. Narantsogt or his kinship relatives. At present, TSUUR is definitely to be considered as one of disappearing cultural heritage kinds.
**Tuuli**

Western Mongolians, such as bayad, durvud, uriankhai, oold, zakhchin and torguud ethnic people – had preserved and maintained rich tuuli (traditional epical ballades) related traditions by 1970s. These ethnic groups used to practice tuuli containing cycle epics with thousands line rhymes that can normally be considered the peak of its classical forms evolved ever. For instance, famous heritage bearers may include bayad ballade artists P. Lkhagva, Ch. Khartsaga, h. Zambal, G. Khanzan and durvud ballade artists U. Bataa and Ts. Zodov.

We arrived in Malchin soum on 27 November, 2008. The famous tuuli artist Renchinii Lkhagva lives in this soum. Notably, some major tuulis such as ‘Khuleg-Erdene – Son of Tusheet Khaan’, ‘Dani Khurel – Son of Dalai Khaan’ and ‘Khan Kharangui’ were recorded from Mr. Lkhagva by an exploration team in July, 1967. For example, ‘Khuleg-Erdene’ lasts about 4 hours. Nevertheless, we met one tuuli artist named Tsegeen in Malchin soum. Mr. Tsegeen is now 65 years old and said ‘I sing the tuuli ‘Khuleg-Erdene’, yet it lasts only 5 minutes. I have recorded the tuuli from Mr. Lkhagva in 1982 and then learned it from the tape recorded. Originally, it lasts over 20 minutes, but the theatre employees said that it is too long and then I made it only for 5 minutes”. We recorded the 5-minute performance from Mr. Tsegeen. The main theme of the tuuli is about a hero from his childhood and to grown up hero who goes to war and defeats his enemies as well as his marriage that consists of 3,000 line rhymes and lasts over 4 hours. However, Mr. Tsegeen abridged all those events and shortened to little less than 100 line rhymes, including only the beginning and ending parts. Basically, that is not a tuuli in real terms.

The tuuli is not only literature art, but combined complex of lyrics, melody and music arts. Ancient tuuli types do not undermine either lyrics or melody reversely, but compliment one another in a balanced way that both music and lyrics are clearly heard or sensed. However, Mr. Tsegeen’s morin khuur is too loud and so undermines lyrics to make them unclear.

In Naranbulag soum we met N. Ankhbayar (male, 34 years old) and Namsrai (male, 18 years old) who performed two tuulis - ‘Dani Khurel’ and ‘Urdyin Ulaan Khongor’. Also the tuulis lasted only 5-7 minutes that is not even the half of epilogue of their original version. In other words, what they perform is nothing far from incomplete introduction of the main hero. Considering the fact, it suggests that the current versions are adaptations for theatrical stage performance.

Among those, ‘Urdyin ULaan Khongor’ is one chapter of ‘Jangar’ - one of most famous tuuli. This chapter was recorded from Ch. Namilan – a tuuli artist from Turgen soum, Uvs aimag – in 1950s and its lyrics were later published in the book ‘Jangar’s tuulis’ in 1968. It was clear that Mr. Nyamaa – Ankhbaar’s father – learned voluntarily and composed its music by himself.

We asked information on other tuuli artists, but found out there is no other within Uvs aimag, except the above-mentioned. Locals consider those people as tuuli artists. However, performing tuuli incomplete and improperly was strictly prohibited because that will fury the Hero of tuulis, according to traditional beliefs. The Hero of tuulis is said to have been a historical person lived in the ancient time. It is still believed that his spirit still lives alive in the sky and so it is restricted to perform tuulis incomplete and improperly. In addition, those who know only one tuuli or two may not be considered as ‘tuuli artist’.

Nevertheless, the fact that the traditional beliefs and rituals have been forgotten and those people are considered as ‘tuuli artist’ proves tuuli-related cultural heritage basically disappeared nowadays. Notably, the tuuli traditions have been forgotten and almost disappeared within the last four decades in Uvs aimag - the homeland with
richest traditions of tuuli. It is already bitter truth that the word ‘tuuli’ raises eyebrows of many people nowadays, especially among children and youths.

Eventually, it is proved that the last homeland of the tuuli in Western Mongolia appears uriankhai tuuli of Khovd aimag. The uriankhai tuuli origins have been identified in 1957 when a tuuli (cycle epic) about a son and father was becoming popular. The tuuli of Altai’s uriankhai people was famous in science; for instance, over 10 tuulis were recorded by scholars in XX century. In the latter half of XX century, famous tuuli artists such as Sh. Buyan, S. Choisuren and B. Avirmed were still practicing this cultural heritage alive. Their heritage transmission has almost cut off now, while only 4-5 people including Mr. Avirmed’s children and relatives are currently practicing tuuli. The tuulis performed by these people have not lost integrity of its structure, lyrics, theme descriptions and melody and maintained with original traditions. Supposedly, in order to revive and develop Mongol tuuli, it is crucial to pay attention to this tuuli homeland urgently.

The tuuli traditions have disappeared not only in Western Mongolia, but also in the central, eastern, southern and northern parts of the country, as concluded during field surveys by international joint exploration team from the Institute of Language and Literature, the Academy of Science of Mongolia.

**Huunii and Bii bielgee**

As results of our exploration surveys suggest, it is concluded that huunii and bii bielgee are not in serious danger of disappearing among intangible cultural heritage types we surveyed, in comparison with tuuli. Hoever, that does not mean they can be left without attention. Looking at huunii performance by some artists, the modern huunii looks to have laid the beginning of new development era as suited to new emerging environment.

In terms of distribution of bii bielgee, torguud bielgee in Bulgan soum, zakhchin bielgee in Uench and uriankhai bielgee in Duut soum (Khovd aimag), and bayad bielgee in Malchin and Naranbulag soums (Uvs aimag) have been preserved and maintained with its original integrity in its homeland each. In Bulgan and Uench soums the local folklore artists have paid significant consideration to transmit their bii bielgee skills, and trained many learners.

In terms of distribution of huunii traditions, it becomes widely popular among khalkha people living in Chandmani soum of Khovd aimag. Basically, it is possible to say everyone aged from 8 to 80 years old can sing huunii. Compared to tuuli and tsuur, many bearers of huunii and bii bielgee traditions have been observed in numerous soums and settlements. Except Chandmani soum, the practicing behaviors are inactive and based on individual talents and interests, and thus it is crucial to focus on the existing base and develop it under sound policy statements in order to expand huunii traditions.

Concluding current situations and bearers of four selected intangible heritage elements examined within the exploration field team, the overall circumstances rain concerns and necessitate urgent actions to implement policy and plans aimed at transmitting and maintaining intangible cultural heritage. Obviously, the intangible cultural heritage cannot survive and prosper in tranditional ways based on individual talents, interests and voluntary activities so that systematic and sound policy should be developed and implemented by the government and relevant institutions in place.
Existing heritage bearers have already realized the current alarming situations, while many of them express their concerns with pessimistic opinions. In addition, most of existing heritage bearers are relatively very old. Some heritage bearers affiliated to government organizations like culture centers in soums and other settlements appear leading modest life standards.

However, they are occasionally invited to celebration events and concerts, but forgotten and uncared most of the time, as heard at all places visited. The individual collections of heritage bearers appear very poor and also affected by modern arts influence as simplified, incomplete and .

Consequently, based on observation findings during field exploration surveys, we propose the following comments and recommendations in regards to strengthening social and legal frameworks aimed at developing traditional cultural heritage:

1. To improve public awareness and education on cultural heritage and its bearers. Apparently, local authority officials in soum soums and bags have poor knowledge of traditional cultural heritage and its bearers, and so never pay attention. Similarly, public awareness and attitude seem no better. Thus, local folklore artists are neglected and abandoned in some areas. This is very alarming. Most of interviewed heritage bearers have very modest life standards and some even may be considered as poor. In particular, they feel most pressure from attitudes of locals who do not understand their talents and not care them as heritage bearers. Historically, most folklore artists lived modest life, however local community members respected and supported them, while earned rewarding reputations and fueled with enthusiasm to maintain their heritage skills and knowledge. Therefore, the one of basic activities should focus on raising their reputation and valuable roles through public awareness and education on traditional cultural heritage and its bearers.

2. To raise reputations and valuable roles of heritage bearers based on the example about Mr. Avirmed. The past history shows its importance. It is not accidental that Mr. Avirmed’s tuulis have been transmitted and maintained intact without losing its integrity, while others’ have been forgotten and cut off, because the fact shows there should be incentives and encouragement in place. The socialism ideology propaganda, pop culture spread among the general public and civilization breakthroughs have definitely counter-affected tuuli to disappear, yet lack of incentives and support even accelerated its rapid disappearing process. The fact that a State Honor was extended to reward Mr. Avermid when he was alive alone, has showed direct and positive impact to his enthusiasm transmit and maintain tuuli traditions and knowledge to his children and relatives so that relevant tuuli heritage have survived intact and alive. Therefore, it is crucial to provide incentives to encourage heritage bearers and raise their reputations among the general public.

3. To reward generational reputation status to heritage bearers. Looking back to history of generational transmission of intangible cultural heritage, intergenerational reputation status have played prominent roles in preserving heritage traditions. In other words, there is an unwritten traditional rule such tuuli artist’s son becomes a tuuli artist, fairy tale narrator’s son becomes fairy tale narrator, whereas huumii singer’s son becomes a huumii singer. Intergenerational transmission of heritage traditions from fathers to sons, learning techniques and performing rituals all used to be inherited as complex in order to avoid from disappearing. Normally, studies prove that generational heritage bearers have learned that particular types of heritage with complete
integrity in compliance with traditional rituals accompanied. Generational heritage bearers definitely hold rewarding deeds in regards to having transmitted and maintained existing heritage traditions from generation to generation up to date. Such accomplished people should not be just recognized, but measures aimed at providing the generational reputation status should contribute important impact to efforts in preserving cultural heritage alive.

4. To preserve language dialects. One of factors causing obstacles to preserve and maintain cultural heritage appears decline and loss of diverse dialects spoken by different ethnic groups. Preserving Mongolian traditional culture and heritage does not mean only general concepts focusing on the Mongolian language itself, but saving different local dialects contained in the Mongolian language. In any nationality the cultural heritage and traditions are seen inseparably linked to language dialects, as indicated from study results. For example, tuuli artists N. Damdindorj and A. Baldandorj are making efforts to teach their tuuli skills and knowledge to relatives’ children and schoolchildren. However, children do not understand the meaning of lyrics and words because children and youths’ dialects have been standardized to the mainstream khalkh dialect and thus they do not understand their native local uriankhai dialect. Then they tried to modify lyrics based on khalkh dialect, but tuuli melody cannot accommodate khalkha dialect since the original tuuli lyrics and melody suitably fit one another in its specific local dialect. For examples, ‘gigaid’ in uriankhai dialect is said ‘geed’ in khalkh dialect.

5. To preserve original integrity. Interviewing heritage bearers, there are many incidents to have modified and changed original characteristics to suit modern pop culture patterns, while deviating integrity and genuine features. For instance, bii bielegee trainings are observed to possibly contain such incidents significantly. Consequently, within efforts in preserving and maintaining cultural heritage, it is necessary to specify clear guidance for trainings and standards for teaching methodology. Otherwise, heritage elements might be transmitted with improper and unoriginal features.

6. To organize training with different forms. Some heritage elements such as huumii, tsuur and bii bielegee may be taught within the classroom environment to many people at a time, whereas other heritage forms may not be taught so, but require apprenticeship learning. For instance, tuuli typically consists of thousands lines of rhymes, so it is difficult to learn each line heart. Even after learning by heart, it is crucial to rehearse constantly, otherwise prone to forget in awhile. Learning tuuli, it is not required to learn each line word by word, but study the structure and themes first, then meditate and focus on that tuuli world with both his/her spirits and body so that the learner will be acquire skills to compose lyrics and melody on his/her own based on event orders. Therefore, in olden days tuuli artists could learn many tuulis with several thousand lines each within a relatively short period of time. The reason behind the fact that current young tuuli-artists cannot learn one tuuli fully may be explained by their lack of knowledge in traditional learning and performing techniques, but trying to learn whole lyrics by heart without much results. Therefore, it requires to take urgent measures to revive traditional teaching and learning techniques based on existing few homeland spots.

Concluding from the overall circumstances, preserving and maintaining cultural heritage appears not easy, but complex efforts to implement multi-faceted policy and plans based on indepth studies and explorations.
Annex 9

Pictures

1. The Field Survey Trip in Khovd, Bayan-Ulgii and Uvs provinces in Western Mongolia (November 15-29, 2008)
2. The Intangible Cultural Heritage Bearers in Western Mongolia
4. Introduction to the ICH and its bearers to the Representatives from the Republic of Korea
5. Farewell Lunch for the Representatives from the Republic of Korea

1. The Field Survey Trip in Khovd, Bayan-Ulgii and Uvs provinces in Western Mongolia (November 15-29, 2008)

The Field trip team members ready to go to Khovd province
The Field trip team members at the Airport of Khovd province
Ms. A.Duurenjargal,
Ms. Lkhagvasuren.Z,
Mr. Naranbat.B,
Mr. Bayasgalan.T,
Mr.Enkhjargal.Sh,
Ms. Pamaasuren.B
It was -20°C degrees during the field trip in the Western Mongolia.

Cold wind and bumpy mountain road, Heavy and slippery roads
Introducing the UNESCO Living Human Treasures System in Mongolia

Winter camp of an ICH bearer

Survey members documenting the ICH and its bearer
The ICH bearers actively participated in the action for documenting the ICH and its bearers.

Survey team members are back to Ulaanbaatar.
2. The Intangible Cultural Heritage Bearers in Western Mongolia

ICH bearers
ICH bearers
Introducing the UNESCO Living Human Treasures System in Mongolia

ICH bearers

Mongolian custom - Exchanging the snuff bottles in greeting
A music instrument *Tsaur* is made of a special plant in Western Mongolia.

The ICH bearers documenting process in the field.
Introducing the UNESCO Living Human Treasures System in Mongolia

ICH bearer Seniors
Bii biyelgee- The Dance of the Body
Introducing the UNESCO Living Human Treasures System in Mongolia

Young ICH learners

ICH bearers-Generation to generation

ICH bearers together with the Survey group members

Mr. Erdenebat.G, Chief of Culture and Arts Department, MECS opens the Expert Meeting

Mr. Park, Seong-yong /EIIHCAP/ Executive Director, makes a speech

Mr. Urtnasan.D Secretary General, Mongolian National Commission for UNESCO chairs the Meeting

Mr. Urtnasan.D Secretary General, Mongolian National Commission for UNESCO makes a presentation

Mr. Park, Seong-yong /EIIHCAP/ Executive Director, makes a presentation
Introducing the UNESCO Living Human Treasures System in Mongolia

At the Meeting

Mongolian Representatives of NGOs together with the Korean representatives

Left: At the Meeting break
Bottom: Participants of the Meeting
4. Introduction to the ICH and its bearers to the Representatives from the ROK

ICH bearers in the town of Baganuur
Introducing the UNESCO Living Human Treasures System in Mongolia

ICH bearers in the town of Baganuur introducing their talent and skill
Handcraft items produced by the seniors in the town of Baganuur

Visit at the bearer’s house
Practicing the Mongolian custom—going around 3 times and adding stones to the Ovoo
Top-Left : Mr. Park Weonmo, Chief, Research Division, ICHCAP
Top-Right : At the ‘Undur Dov’ Complex, Chinggis Khaan Statue
Bottom : An ICH bearer, Ms.Dulmaa singing a long song
5. Farewell Lunch for the Representatives from the Republic of Korea

Mr. Erdenebat.G, Chief of Culture and Arts Department, MECS makes speech at the farewell lunch for the Representatives from the ROK

At the farewell lunch

ICH bearer, Mr. Naranbat.B plays the Tsuur at the farewell lunch