

2016 Field Survey Report (Updated from 2009)

## Intangible Cultural Heritage Safeguarding Efforts in Mongolia

In collaboration with Mongolian National Commission for UNESCO



2016 Edition

Field Survey Report

# **Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific 2016**

**International Information and Networking Centre for  
Intangible Cultural Heritage in the Asia-Pacific Region  
under the auspices of UNESCO**

In Collaboration with Mongolian National Commission for UNESCO, Mongolia

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## Preface

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The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (IHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre's areas of specialization—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, IHCAP initiated the project *Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region* in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organizations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

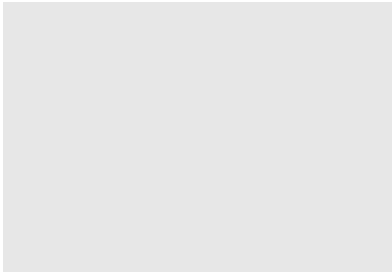
In 2016, IHCAP worked in collaboration with experts and institutes from three countries—Mongolia, Malaysia, and Bhutan—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, in collaboration with Mongolian National Commission for UNESCO, the director, Mr. Galbadrakh ENKHBAT and co-researchers, Ms. Arslan SARUUL, Mr. Jargalsaikhan NASANJARGAL, and Ms. Machlay TUUL, cooperated with IHCAP on the 2016 field survey in Mongolia. Owing to the team's efforts, we now publish this report on the situation of Mongolian ICH safeguarding efforts.

IHCAP would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

*Kwon Huh*  
Director-General,  
International Information and Networking Centre  
for Intangible Cultural Heritage in the Asia-Pacific Region  
under the auspices of UNESCO





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## ***Introduction***

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

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

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2016 is the eighth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

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

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



## *Summary*

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Mongolian intangible cultural heritage have evolved through increasingly challenging historical periods, such as socialism and globalization, 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 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.

There is still no specific national law or act particularly focusing on the intangible cultural heritage in whole, there are national laws regarding the protection of cultural heritage. The fundamental legislative act on the given theme is the “Law on the Protection of the Cultural Heritage, approved by the Parliament of Mongolia in 2001 and amended in 2014. This law is based on the other previous legislative instruments, such as The Constitution of Mongolia (1992), the State Policy on Culture (1996), the Law on Culture (1996), and in connection with the other laws in the field of culture, education and arts. And international agreements to which Mongolia is a ratified state party.

The Mongolian Government endorsed and ratified in 2005 UNESCO Conventions on Safeguarding Cultural Heritage, the Mongolian President issued a Decree on promoting and developing traditional culture of Morin Khuur, Folk Long songs, Art of Khöömei and Music of the Tsuur while the Government has effectively and fruitfully implemented during 1999-2016 following action plans: ‘National program for promoting traditional culture’ and other initiatives, such as ‘Morin Khuur and Folk Long songs’, “Mongolian Traditional Art of Khöömei”, “Mongolian Biyelgee: Mongolian Traditional Folk Dance”, “Mongol Tuuli: Mongolian Epic”, “Traditional music of the Tsuur”.

Activating its close cooperation with UNESCO, Mongolian regional experts have actively participated in UNESCO and national programmes and activities focused on capacity building and safeguarding intangible cultural heritage: one of the major project was organized with the generous financial contribution of the Government of Japan to implement the project in the Asia-Pacific region, Mongolia has benefited since 2012 through a cycle of capacity-building activities including implementation, community-based inventorying and elaboration of nomination files, developing safeguarding plans for intangible cultural heritage for the effec-

tive implementation of the 2003 Convention. The workshop is aimed at enhancing capacities of Mongolian stakeholders in elaborating safeguarding measures for intangible cultural heritage under the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Also thanks to the financial support of UNESCO, Mongolia implemented projects on the “Safeguarding and Revitalizing of the Mongolian Traditional Epics”. These activities are considered as crucial and important.

Moreover, MECS started to organize regularly National and International Festivals and Competition on Epic, Khuumei, Tsuur etc., and rewarded the best winners respectively, in addition to strengthening roles of ICH and organizing apprenticeship trainings on various ICH elements in all provinces and the capital city so that those activities have contributed significant impact in those areas. Many other activities include organizing, promoting, teaching ICH elements under initiatives and efforts of civil society and professional associations, unions, foundations, ensembles, schools, training courses, enterprises, firms and companies. They have implemented numerous activities with significant impacts and outcomes.

Mongolia is characterized by its nomadic culture and richness of its tangible and intangible expressions which have been transmitted throughout hundreds of years from generation to generations. As it recognized the fact that Mongolian traditional culture, oral and intangible heritage are strongly challenged in the face of the waves of globalization, industrialization and modernization.

The urbanization taking place in Mongolia has different attributes from the urbanization taking place in other countries with sedentary civilizations. The change of urbanization taking place in Mongolia is considered not only as a shift from one place to another, but also from one lifestyle to another, from one civilization to another. Thus, the diversity of intangible cultural heritage created from nomadic lifestyle, associated rituals, customs, traditional knowledge, harmonic co-existence of human with nature, and such traditions are in grave danger of perishing.

Mongolian language and speech, dialects 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.

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.

There is still a lack of awareness-raising on the guiding principles of the ICH and its relevant notions for general public, especially in rural area, as well as decision-makers.

To face the above mentioned challenges the Mongolia needs to implement following actions and measures:

- Develop lists of intangible cultural heritage within the regions and provinces;
- Develop and implement a comprehensive National and Provincial program on safeguarding and maintaining intangible cultural heritage;
- Establish the Regional Cultural Heritage Offices under the CCH /Center of Cultural Heritage/, by ethnicities and their ICH elements. Establish the training centers at regional level
- Establish a new system that ensures the decent living standards of ICH bearers, providing them with favorable incentives.
- Take relevant measures to promote and popularize the bearers in the board-public, and ensure the social and financial assessment.
- Raise the ICH holder individuals, groups and related organizations' involvement and their role and responsibility in safeguarding of ICH
- Involve ICH holder individuals, groups to a system of responsibility for transmitting their knowledge, skills and techniques to younger generation.
- Restore and develop the traditional apprenticeship method and combining it with contemporary training methods.
- Revive the traditions in households, in connection to its livelihood and traditional customs and rituals of each ethnic group.
- Raise and promoting the community involvement, their opinion and initiatives for safeguarding the ICH
- Organize various activities among general public in order for deeper understanding the importance of safeguarding the ICH, especially among younger generation
- Provide and develop the scientific level for development of ICH research, and revival of ICH in danger of disappearing
- Create the system that provides incentives to succeeding individuals and organizations in the activities for safeguarding of the ICH
- To improve the accessibility of the research reports, ICH inventorying and Documentation to the public, it would be essential to digitalize them.
- Networking of the relevant agencies (CCH) and academic institutions collaborate with communities to produce more multimedia materials (films, websites) showcasing ICH safeguarding efforts, challenges, and successes in Mongolia.
- Establish ICH based mapping and database fund



## ***Field Survey Report***

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# I . Safeguarding System & Policy

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## 1. National National Inventory

There is no specific national law or act particularly focusing on the intangible cultural heritage in whole, there are national laws regarding the protection of cultural heritage. The fundamental legislative act on the given theme is the “Law on the Protection of the Cultural Heritage, approved by the Parliament of Mongolia in 2001 and amended in 2014. This law is based on the other previous legislative instruments, such as The Constitution of Mongolia (1992), the State Policy on Culture (1996), the Law on Culture (1996), and in connection with the other laws in the field of culture, education and arts. And international agreements to which Mongolia is a party state.

### (1) Definition of intangible cultural heritage

Intangible cultural heritage means the customs, representations, expressions, traditional knowledge and methods, as well as associated artefacts, instruments, art work and cultural spaces that communities, groups, and individuals recognize as part of their cultural heritage. /Article 3.1.5/

The following cultural heritage shall be considered intangible cultural heritage:

- Modern language, script, and its cultural sphere;
- Oral literature traditions, and its expressions;
- Performing arts;
- Making and playing traditional musical instruments, and its methods of noting melodies;
- Traditional craftsmanship schools and methods;
- Folk customs and rituals;
- Traditional folk knowledge and techniques;
- Tradition of folk well-wishing;
- National festivals, traditional games and associated rituals;
- Traditional folk technology;
- Tradition of recording a family tree;

- Best tradition of ger school as form of apprentice training;
- Customs, rituals of traditional religion and faith;
- Traditional names of land and water;
- Other intangible cultural heritage. /Article 7.1/

**(2) Title of the law: Law on the Protection of Cultural Heritage**

**(3) Section/Division in charge**

Center of Cultural heritage, local cultural officers, and the governors of all levels of administrative units are the official bodies charged with the control and monitoring on the implementation of the Law on the Protection of Cultural Heritage.

**(4) Year of establishment: 2001**

**(5) Amendments**

Amendments concerning the ICH have been made in 2004, 2005 and 2014 respectively.

**(6) Particular article related to ICH**

Article 3, Article 4, Article 7, Article 8, Article 20-27 are both wholly and/or partially related to ICH

**(7) Responsible organization/department**

Ministry of Education, Culture and Science is the main institute for the implementation of the Law on the Protection of the Cultural Heritage. Center of Cultural Heritage under the Ministry of Education, Culture and Science is specialized institution in charge of the conservation and safeguarding on the activities implemented within the framework of the Law.

**(8) Contact details**

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

- Phone : + (976) 51 263 600, + (976) 9908 6706
- Email : tsendsuren@mecs.gov.mn, tsendsuren0525@yahoo.com

Center of Cultural Heritage, Division of the Intangible Cultural Heritage

- Phone: + (976) 9903 0405
- Email : cch@monheritage.mn , saku\_tuntic@yahoo.com

### **(9) Information source**

- Interviewee<sup>1</sup>: Local cultural officers from 21 provinces and Ulaanbaatar city.

## **2. Cultural Policy**

### **(1) Title : State Policy on Culture**

### **(2) Purpose : The State of Mongolia**

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

### **(3) Duration : Constant**

### **(4) Relevant projects**

- 1) Title: National Program on the Promotion of Traditional Folklore
  - Duration: 1999-2006
  - Funding: 637.3 million tugrugs
  - Beneficiary: About 12.000 traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, trainings, and workshops for the concerning bodies, performances, shows, concerts, and other.
- 2) Title: National Program on “Mongolian Traditional Folk Long Song and Horse-head Fiddle”
  - Duration: 2006-2014
  - Funding: 831.6 million tugrugs
  - Beneficiary: About 10.000 traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, performances, festivals, documentation, publications and others.

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<sup>1</sup> The list of Interviewee resources is attached in Annex 3.

- 3) National Program on “Mongolian Traditional Art of Khöömei”
  - Duration: 2008-2014
  - Funding: 250 million tugrugs
  - Beneficiary: The traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, documentation, publications performances, festivals, and others.
- 4) National Program on “Mongolian Biyelgee: Mongolian Traditional Folk Dance”
  - Duration: 2009-2014
  - Funding: 112.7 million tugrugs
  - Beneficiary: About 5.000 traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, documentation, publications performances, festivals, and others.
- 5) National Program on “Mongol Tuuli: Mongolian Epic”
  - Duration: 2012-2015
  - Funding: 143.6 million tugrugs
  - Beneficiary: The traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, documentation, publications performances, festivals, and others.
- 6) National Program on “Traditional music of the Tsuur”
  - Duration: 2013-2016
  - Funding: 243.6 million tugrugs
  - Beneficiary: The traditional heritage bearers and practitioners and concerning community, groups and individuals
  - Activities: Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, documentation, publications performances, festivals, and others.

Note: The new draft of the National program on safeguarding and transmission of ICH were elaborated in 2016, which will cover the State concrete mechanism and for promoting and supporting of the intangible cultural heritage bearers and practitioners, related communities and groups, and their transmission activities. The draft will be approved by the Mongolian Government in 2017.

**Resources :**

- “Reports of the National Programs on ICH”
- Compiled by Ts.Jargalsaikhan, Ts.Tsendsuren,
- Sponsored by Ministry of Education, Culture and Science of Mongolia
- Published in 2016, Ulaanbaatar, Mongolia

## II. Intangible Cultural Heritage Inventory

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### 1. National Inventory

#### (1) Inventory information

Centre of Cultural Heritage of Mongolia, one of the key institutes for the safeguarding of intangible cultural heritage. In 2009 CCH were launched a national project to establish an extensive database and inventory on the intangible cultural heritage of Mongolia.

The Primary Registration work of ICH was held in 2010 and covered 85 percent of all the administrative units in Mongolia. 283 out of 329 soums of 21 provinces and 9 districts of Ulaanbaatar city were involved. Overall, 88 ICH elements were identified and registered 3,339 individuals were identified as ICH bearers.

Since 2010, CCH is annually organizing the Registration work and covered Covered 329 soums and 9 districts, and increased the number of individuals identified as ICH bearers to 7,923.

The results of the registration census are a valuable asset gathered as a source to further elaborate the short and long term objectives, policies and programs for safeguarding and transmitting ICH.

The **NATIONAL REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF MONGOLIA**, incorporating 88 intangible heritage elements; and **NATIONAL LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING OF MONGOLIA**, incorporating 16 intangible heritage elements, were elaborated by the key stakeholders in the field of intangible cultural heritage, and were approved by the ordinance No.A41 Minister of Culture, Sports and Tourism of Mongolia, in February 08, 2013.

## **(2) National Representative List of Intangible Cultural Heritage of Mongolia**

- Number of designated items: 88
- Frequency of designation: When necessary
- Date of most recent update: February 08, 2013
- Establishment of an expert advisory panel
- Responsible governmental organization:  
Centre for Cultural Heritage of Mongolia, National Council for identifying intangible cultural heritage and its bearers
- Contact person:
  - **Galbadrakh ENKHBAT,**
    - Director, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
    - Phone: (+976)99168200, (+976)312 735
    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, enkhbat\_cch@yahoo.com
    - Web: <http://www.monheritage.mn>
  - **Arlsan SARUUL,**
    - ICH Specialist, Division for the Safeguarding of Intangible Cultural Heritage, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
    - Phone: (+976)99030405, (+976)312 735
    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, saku\_tuntic@yahoo.com
    - Web: <http://www.monheritage.mn>

### **(3) National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia**

- Number of designated items: 16
- Frequency of designation: When necessary
- Date of most recent update: February 08, 2013
- Establishment of an expert advisory panel
- Responsible governmental organization:
- Centre for Cultural Heritage of Mongolia, National Council for identifying intangible cultural heritage and its bearers
- Contact person:
  - **Galbadrakh ENKHBAT,**
    - Director, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
    - Phone: (+976)99168200, (+976)312 735
    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, enkhbat\_cch@yahoo.com
    - Web: <http://www.monheritage.mn>
- Contact person:
  - **Artsan SARUUL**
    - ICH Specialist, Division for the Safeguarding of Intangible Cultural Heritage, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
    - Phone: (+976)99030405, (+976)312 735
    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, saku\_tuntic@yahoo.com
    - Web: <http://www.monheritage.mn>

**(4) National List of Intangible Cultural Heritage Bearers Possessing a High Level of Skills and Knowledge**

- Number of designated persons: 105
- Frequency of designation: When necessary
- Date of most recent update: January 22, 2014
- Establishment of an expert advisory panel
- Responsible governmental organization:
- Centre for Cultural Heritage of Mongolia, National Council for identifying intangible cultural heritage and its bearers
- Contact person:
  - **Galbadrakh ENKHBAT**
    - Director, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
    - Phone: (+976)99168200, (+976)312 735
    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, enkhbat\_cch@yahoo.com
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    - ICH Specialist, Division for the Safeguarding of Intangible Cultural Heritage, Centre of Cultural Heritage of Mongolia
    - Address: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
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    - Fax : (+976)-11-312 735
    - E-mail: cch@monheritage.mn, saku\_tuntic@yahoo.com
    - Web: <http://www.monheritage.mn>

### III. Relevant Organizations

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#### 1. National Intangible Cultural Heritage List

##### (1) Governmental organizations

###### 1) Ministry of Education, culture and Science of Mongolia, Department of Culture and Arts Policy

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

###### 2) Centre of Cultural Heritage of Mongolia, Division for the Safeguarding of Intangible Cultural Heritage

- Field of concentration: Protection and maintenance of the intangible cultural heritage and its bearers through variety of ways and means. Documentation and registration of the ICH, as well as the elaboration of the National Inventory, linking the key stakeholders in the field with the concerned communities.
- Location: Sukhbaatar Square 3, Sukhbaatar district, Ulaanbaatar 210620, Mongolia
- Project details: Identification, documentation and registration of the ICH and its bearers, Ensuring the transmission and dissemination of the ICH through various activities in close cooperation with local and international organizations, research institutes, heritage bearers and concerned communities.
- Person in charge: Arslan SARUUL

- Phone: (+976)99030405, (+976)312 735 Fax: (+976)-11-312 735
- Email: saku\_tuntic@yahoo.com, cch@monheritage.mn
- Website: www.monheritage.mn

## **(2) Non-governmental organizations**

### **1) Foundation for the Protection of Natural and Cultural Heritage**

- Field of concentration: Protection of the natural, historical and cultural heritage of Mongolia
- Location: Zoos Goyol Bld-215, Baga toiruu-17, 4th khoroo. Chingeltei district, Ulaanbaatar, Mongolia
- Person in charge: Molomjamts Lkhagvasuren

### **2) Mongolian Cultural Studies Association**

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

## **(3) Intangible cultural heritage preservation associations**

### **1) Association of Mongolian Long Song**

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

### **2) Center for the Studies and Information of the Sacred Sites of Mongolia**

- Covered intangible cultural heritage item: The sacred site worshipping traditions, rituals, manners and associated heritages thereof, linking the intangible heritage and traditional ways of environmental protection

- Information regarding tradition bearer/holder: Batbold. D, Head of the Centre for Luvsandanzanjantsan studies of Bayankhongor province; Tudevдорж. J, Head of Salkhin Sandag environmental NGO of Gobi-Altai province. The Center cooperates with the specialists and staffs in charge of cultural field, as well as environmental protection.
- Financial support: Assistance and supports from the International organizations, contributions from the concerned NGOs, business companies and individuals
- Public events: Conduct field survey and researches on the sacred sites of Mongolia and worshipping practices and traditions thereof, consult the local governmental and non-governmental organizations as well as individuals on the sacred sites worshipping practices, produce and distribute manual and handbooks for raising awareness of general public on the sacred sites issues and hold meetings and seminars on the given themes.
- Advisory body: Mongolian National Commission for UNESCO, keeps close cooperation with the MNCU and follows their directions as operational directive
- Person in charge: Duurenjargal Ayush, Director of the Center for the Studies and Information of the Sacred Sites of Mongolia
- Location: Zoos Goyol Building, Chingeltei district, Ulaanbaatar, Mongolia
- Phone: + (976) 9915 8664

### **3) Association of Hunnic Tsuur Performers**

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

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

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

#### **(4) Other ICH related NGOs and Associations in Mongolia**

Currently more than 30 ICH related NGOs and Associations actively working in the field of safeguarding and promoting ICH and its bearers.

##### **List of NGOs:**

- Mongolian Association Art and Culture workers
- Federation of Morin Khuur Players
- Center for the Development of Morin Khuur
- Mongolian Association of Khuumei
- Association of “Bii Biyeleg” Traditional Performing Arts
- Center of Mongolian Benediction and Eulogy Singers
- Mongolian Association of Epic Performers
- Mongolian Association of Craftsmanship
- Association of Mongolian National Wrestling
- Association of National Archery
- Federation of Mongolian Horse Racing Sport and Trainers
- Association of Research and Development of Mongol Ger
- “Ikel” Foundation for the Support and Promotion of Traditional Art and Culture
- Mongolian Association of Knucklebone Shooting

- Mongolian Association of Knucklebone Shooting on Ice
- NGO – Hunters for Heritage and Culture
- Research, Training and Promotion Center of Sacred sites
- Research, Training and Promotion Center of World Heritage
- Center for the Safekeeping of the Tradition of “Ikh Khulgun”
- “Deedis Khairkhad” Academy for the Darkhad studies., and etc

## IV. Relevant Meetings

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Last 7 years there've been placed a numerous of national, regional, international symposiums, conferences, meetings, festivals and workshops on the issues of safeguarding and promoting of the intangible cultural heritage. Herein, we listed the main events which were hosted by Mongolian Government.

### **1. Symposiums on the issues of safeguarding and promoting of the intangible cultural heritage**

#### **(1) Conference on “Current status of traditional music of the Tsuur and challenges”**

“Traditional music of the Tsuur” is an element included in the category of rare and invaluable intangible cultural heritage of Mongolia, and inscribed into the UNESCO List of Intangible Culture Heritage in Need of Urgent Safeguarding in 2009. For the purpose of urgent safeguarding of the Tsuur heritage, reviving the Tsuur performance, its repertoire and related popular customs, and setting the basis for systematic study of the art of Tsuur, a nation-wide program must be launched immediately. Within this framework, The Center of Cultural Heritage, and the “Hunnic Tsuur Performers’ Association” NGO conducted the Conference on “Current status of traditional music of the Tsuur and challenges”. The Conference took a place on 14th August, 2013 and in total 30 bearers, scholars were involved.

#### **(2) “The Central Asian Epics” Regional Symposium Festival II**

During 5th-7th August, 2013 in Ulaanbaatar was organized “Central Asian Epics” Regional Symposium Festival II. The Symposium II entitled “Means of the safeguarding the epic, reviving the living tradition of epic performance and ensuring viability” and involved more than 100 epic performers, researchers, experts, scholars and specialists from 15 countries.

The Mongol Tuul /Epic/, is an oral tradition that recounts heroic epics from Mongolian history. It is element included in the category of rare and invaluable intangible cultural heritage of Mongolia, and inscribed into the UNESCO List of Intangible Culture Heritage in Need of Urgent Safeguarding in 2009.

### **(3) “Seminar on Cooperation towards Strengthening Networking and Information Sharing of ICH in North-East Asia”**

29 June - 3 July 2014 Ulaanbaatar hosted the Seminar on Cooperation towards Strengthening Networking and Information Sharing of ICH in North-East Asia. This Seminar was jointly organized by UNESCO Beijing Office, the Ministry of Culture, Sports and Tourism of Mongolia, Mongolian National Commission for UNESCO and the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP). The overall objectives of the Seminar were to enhance intangible cultural heritage documentation practices for intangible cultural heritage (ICH) in North-East Asia and strengthen information exchange for regional ICH safeguarding.

### **(4) 1st International Symposium-Festival of Tsuur**

The Government of Mongolia approved “Mongol Tsuur” National Program which reflects comprehensive actions, including to transmit Tsuur to young generations, to publicize their image and role as “national identity” among general public, to safeguard and reviving the Tsuur performance, its repertoire and related popular customs, and setting the basis for systematic study of the art of Tsuur, to intensify trainings, studies and publicity campaigns, and identify and reward practitioners, among others. Within the framework of the National Program the Ministry of Education, Culture and Sciences, Center of Cultural Heritage organized 1st International Symposium-Festival of Tsuur, in Ulaanbaatar, June 5th-8th, 2016. This event involved more than 100 Tsuur performers, researchers, experts, scholars and specialists from countries such as Mongolia, Tuva RF, China.

## **2. “Safeguarding Intangible Cultural Heritage through the Strengthening of National Capacities in Asia and the Pacific”**

Within the framework of “Safeguarding Intangible Cultural Heritage through the Strengthening of National Capacities in Asia and the Pacific”, UNESCO/Japan Funds-in-Trust project, has been supporting Mongolia’s endeavor to safeguard its valuable intangible cultural heritage since 2012 with a series following capacity-building workshops has been conducted:

- Implementation of the 2003 UNESCO Convention /2012/,
- Community-based inventorying /2013/
- Elaboration of nomination files for the effective implementation of the 2003 Convention /2015/,
- Developing safeguarding plans for ICH /2016/

This capacity-building workshop is the outcome of joint efforts by UNESCO Beijing Office, the Ministry of Education, Culture and Science of Mongolia, the Center of Cultural Heritage of Mongolia and the Mongolian National Commission for UNESCO.

The workshop is aimed at enhancing capacities of Mongolian stakeholders in elaborating safeguarding measures for intangible cultural heritage under the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The duration of each workshop was 5 days, and every workshop involved more than 40 participants, comprising cultural officers from all 21 provinces of Mongolia and capital city of Ulaanbaatar, government officials and ICH practitioners representing selected ICH elements.

## V. The Intangible Heritage List of UNESCO

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Since ratification of the UNESCO Convention 13 intangible cultural heritage elements were inscribed on the UNESCO Lists from Mongolia, including 7 of them on the UNESCO Representative List of Intangible Cultural Heritage of Humanity and 6 of them on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

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

#### (1) The Traditional Music of the Morin Khuur

##### 1) Heritage information

- **Local name:** Морин Хуур Morin khuur /Horse-head fiddle/
- **History, background:**

The two-stringed fiddle Morin khuur has figured prominently in Mongolia's nomad culture. String instruments adorned with horse heads are attested to by written sources dating from the Mongol empire of the thirteenth and fourteenth centuries. The fiddle's significance extends beyond its function as a musical instrument, for it was traditionally an integral part of rituals and everyday activities of the Mongolian nomads.
- **Area:**

The heritage is popular in the provinces of Uvs, Bayan-Ulgii, Khovd, Zavkhan, Khuvsgul, Arkhangai, Bayankhongor, Uvurkhangai, Umnugobi, Dundgobi, Dornogobi, Sukhbaatar, Gobisumber, Selenge, Khentii, Darkhan-uul of Mongolia.

##### 2) Relevant information

- **Year of inscription:**

Incorporated in 2008 in the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed as the Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2003)

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

During 2006-2014 successfully implemented the National Program on “Mongolian Traditional Folk Long Song and Horse-head Fiddle”:

- **Funding:** 831.6 million tugrugs
- **Beneficiary:** About 10.000 traditional heritage bearers and practitioners and concerning community, groups and individuals
- **Activities:** Various meetings, seminars, apprenticeship trainings, and workshops for the concerning bodies, researches, performances, festivals, documentation, publications and others.

### 3) Practitioners

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

### 4) Relevant events

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

## 5) Explanation

A prominent musical expression among nomadic Mongolians, the Morin khuur is an integral part of rituals and everyday activities. Distinct in sound, this two-stringed fiddle is characterized by its long neck bearing a carved horse head, reflecting the all-important cult of the horse among the nomad communities.

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

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

## 6) Information resource

- Report of the 'Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur',
- UNESCO Intangible Cultural Heritage Website,
- Relevant documents in the Center of Cultural Heritage and Mongolian National Commission for UNESCO,
- Guidebook series 'Culture & Arts in new circumstances',
- Reports of the "National Programs on ICH".

## 7) Safeguarding projects

Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur  
National Program on “Mongolian Traditional Folk Long Song and Horse-head Fiddle”:

## 8) Survey study project carried out by scholars

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

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

| No | Aimag (province) name                              | Region             | Date                     |
|----|----------------------------------------------------|--------------------|--------------------------|
| 1  | Khovd, Uvs and Bayan-Ulgii                         | Western            | November 15 - 29, 2008   |
| 2  | Khentii and Dornod                                 | Eastern            | June 25 - July 8, 2009   |
| 3  | Bulgan, Uvurkhangai                                | Central            | July 25 - August 2, 2009 |
| 4  | Khuvsgul                                           | Northern           | August 5 - 15, 2009      |
| 5  | Selenge and Orkhon                                 | Northern           | August 5 - 15, 2009      |
| 6  | Central aimag, Dundgovi, Dornogovi, and Govisumber | Central & Southern | August 22 - 31, 2009     |

- **Key implementers:**
  - Mongolian National Commission for UNESCO
  - Center of Cultural Heritage
- **Co-implementers:**
  - Mongolian Cultural Studies Association
  - Local Culture and Arts Departments
  - MELS film studio

## 9) Awards received

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

#### **10) Safeguarding measures**

- The Mongolian Presidential Decree No. 17 on the Veneration and Promulgation of the Morin khuur, February 11, 2002
- The Mongolian Presidential Decree No. 20 on the Establishment of the National Instrument Orchestra of the Mongolian State, February 16, 2005
- 'Project on the Safeguarding of the Mongolian Traditional Music of Morin khuur' 2004-2007
- National Program entitled 'Morin khuur and Urtiin Duu' for the years of 2005-2014, approved by the Ordinance No.43 of the Prime Minister of Mongolia in March 9, 2005
- National consultative Meeting entitled 'Safeguarding and Developing of the Traditional Heritage of Morin Khuur, follow-up Recommendation addressing to the governmental and nongovernmental organizations in all levels, general public, youth and children, March 15, 2006
- Organization of the Grand Performance consisted of 800 Urtiin duu singers and 800 Morin khuur players for the 800th Anniversary of the Great Mongol Empire, and 85th Anniversary of the Public Revolution National Grand Festival Naadam in July 11, 2006.
- Since 2010, annually organizing the International conference-festival on Morin Khuur.

## **(2) Urtiin Duu : Traditional Folk Long Song**

### **1) Heritage information**

- **Local name:** Уртын Дуу Urtiin Duu (Long Song)

- **History, background:**

Widely believed to have originated 2,000 years ago, the Urtiin duu has been recorded in literary works since the thirteenth century. Performances and compositions of Urtiin duu are closely linked to the pastoral way of life of the Mongolian nomads on their ancestral grasslands. A rich variety of regional styles has been preserved until today, and performances as well as contemporary compositions still play a major role in the social and cultural life of nomads living in all over Mongolia, and some in the Inner Mongolia Autonomous Republic, located in the northern part of the People's Republic of China.

- **Area:**

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

### **2) Relevant information**

- **Year of inscription:**

Incorporated in 2008 in the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed as the Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2005)

- **Community involvement:**

The community involvement covers a wide range including the professional singers and folk performers as well as the concerned NGOs, researchers throughout Mongolia. Relevant stakeholders show great effort in the activities for the safeguarding and developing the Long Song tradition.

- **Preservation association members:**

Ministry of Education, Culture and Sciences, Mongolian National commission for UNESCO, and Mongolian National Center for Intangible Cultural Heritage, prominent singers, heritage bearers, practitioners and communities involved.

- **Activities:**

Within the framework of the 10-year National Program 'Morin khuur and Urtiin Duu', training workshop for the local specialists and chiefs in charge of culture and arts field was organized in 2005 by the Ministry of

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

### **3) Practitioners**

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

### **4) Relevant events**

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

### **5) Explanation**

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

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

Widely believed to have originated 2,000 years ago, the Urtiin duu has been recorded in literary works since the thirteenth century. A rich variety of regional styles has been preserved until today, and performances as well as contemporary

compositions still play a major role in the social and cultural life of nomads living in Mongolia and in the Inner Mongolia Autonomous Republic, located in the northern part of the People's Republic of China. Since the 1950s, urbanization and industrialization have increasingly superseded traditional nomadic lifestyles, leading to the loss of many traditional practices and expressions. Parts of the grasslands where tradition-bearers used to live as nomads have fallen victim to desertification, causing many families to shift to a sedentary way of life where many classical themes of Urtiin duu, such as the praise of typical nomads' virtues and experiences, lose their relevance.

## **6) Information resource**

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

## **7) Safeguarding projects**

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

tion, as well as propagate and transmit the heritage both in Mongolia and China.

- During 2006-2014 Mongolian Government successfully implemented National Program on “Mongolian Traditional Folk Long Song and Horse-head Fiddle”:

#### **8) Survey study project carried out by scholars**

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

| <b>No</b> | <b>Aimag (province) name</b>                       | <b>Region</b>      | <b>Date</b>              |
|-----------|----------------------------------------------------|--------------------|--------------------------|
| 1         | Khovd, Uvs and Bayan-Ulgii                         | Western            | November 15 - 29, 2008   |
| 2         | Khentii and Dornod                                 | Eastern            | June 25 - July 8, 2009   |
| 3         | Bulgan, Uvurkhantai                                | Central            | July 25 - August 2, 2009 |
| 4         | Khuvsgul                                           | Northern           | August 5 - 15, 2009      |
| 5         | Selenge and Orkhon                                 | Northern           | August 5 - 15, 2009      |
| 6         | Central aimag, Dundgovi, Dornogovi, and Govisumber | Central & Southern | August 22 - 31, 2009     |

- **Key implementers:**
  - Mongolian National Commission for UNESCO
  - Center of Cultural Heritage
- **Co-implementers:**
  - Mongolian Cultural Studies Association
  - Local Culture and Arts Departments
  - MELS film studio

#### **9) Awards received**

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

#### **10) Safeguarding measures**

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

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

### (3) Mongolian Folkart of Khuumei

#### 1) Heritage information

- **Local name:** Монгол ардын хөөмэйн урлаг
- **History, background:**  
The history of Mongolian Khuumei dates back hundreds of years. The popularity of Khuumei among Mongolians has arisen as a result of close interaction between natural environment and human culture. Ethnomusicologists studying Khuumei mark it as an integral part in the ancient pastoralism that is still practiced today. This art has developed to mimic and imitate the sounds of animals, wind, and water. Therefore, Khuumei sometimes is called as the music of nature. The animistic world view of the Mongolians identifies the spirituality of objects in nature, not just in their shape or location, but in their sound and melody as well. The basis of Khuumei art is an imitation of sounds from mountain, forest and river, whistling of wind and melodious expression for caring and quieting animals and hunting wildlife. The Khuumei represents human physical capacity in place of musical instruments, in other words it is the Human-Music. The Mongolians used the human vocal organs to the high degree of level and developed the Khuumei art as a unique musical art.
- **Area:**  
Khuumei has been transmitted and developed with its original characteristics from generation to generations particularly in the provinces in Western region of Mongolia, namely, Bayankhairkhan, Asgat, Bayantes, Tes soums of Zavkhan aimag, Chandmani soum of Khovd aimag, Duut and Tsengel soums of the Uvs and Bayan-Olgii aimags and Ulaan-Uul soum of Khuvsgul aimag. The communities from neighbouring countries of Mongolia such as Tuva, Kalmyk and Buriat of Russian Federation, Inner Mongolian Autonomy of PR China share the Khuumei art with Mongolians, and according to the historical sources, they are the descendants

of native Mongol nomads in Central Asia. Community Communities in the aforementioned locations are the main bearers and are diverse in ethnography.

## 2) Relevant information

- **Year of inscription:** 2010
- **Community involvement:**  
The khoomei performers and practitioners throughout of Mongolia actively involved in the activities for the safeguarding and developing traditional art of Khoomei.
- **Preservation association:**  
A number of institutes, public organizations and NGOs, such as 'Mongolian Association of Khuumei performers', 'Foundation for the Studies on the Throat Singing Art and Heritage,'Blue spot' Khuumei training centre, 'Khuumei and Morin khuur training centre', and 'Khuurchiinkhan' are engaged in transmitting the Khuumei art with classroom training in close cooperation with the State Morin khuur ensemble, and other public and private ensembles.

## 3) Practitioners:

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

- **In Zavkhan aimag /province:** The son of Geser nobleman, a wellknown shaman Undur Kharchuu, who lived in the Bayankhairkhan soum /county/ in the area of Lake Oigon nuur and Mogoin gol river basin, was a prominent Khuumei practitioner. One of his descendants, Renchin. Yo, called as 'Flute voice' /1895-1948/ inherited his skills and transmitted it to Jigmed.U /1901-1999/. Jigmed. U handed down the Khuumei to his children, Khurelbaatar.J /1940-2000/, Tsend-Ayush.J /1940-1995/, as well as to the local fellows Danaajav.G and Gongorjav.B and his grandson Sandagjav.E, who is currently living in Ulaanbaatar city, the capital of Mongolia. Gaanjuur.B /1908-1965/, the eminent Khuumei singer from Bayantes soum transmitted his skills and knowledge of Khuumei to Tserendorj.P /1931-2007/, Namjilsuren.Ts. D.Davaa from Tes soum, G.Chimeddorj, B.Yavgaan from Aldarkhaan soum and B.Odsuren from Ulaanbaatar, respectively.
- **In Kovd aimag:** Chuluun /1930-1983/, Tsedee.B /1935-1987/, Sundui.D /1938-2002/ and Ganbold.T from Ulaanbaatar, Sengedorj.B, Tserendavaa.B, Davaajav.R from Chandmani soum, Tsogdelger.Ya, Khosbayar /currently in Germany/, D.Gantulga from Ulaanbaatar are the successors

of Dagva /1929-1978/ and Derem /1931-1980/, the well-known Khuumei masters. The Khuumei heritage has been transmitted through the outstanding skills of great masters, such as Purev /1936-1975/ and /Bayanbulag soum of Bayankhongor aimag/, Buyandelger.S /Uvurkhangai aimag/, to the famous practitioners, including Bazarvaani /Ulaanbaatar/, Zulsar.S /Ulaanbaatar/, Toivgoo .Ya /Uvs aimag/, Davaanyam.D /Tsagaan uul soum of Khuvsgul aimag/ and Bayarbaatar.B /Ulaanbaatar/.

#### **4) Relevant events:**

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

#### **5) Explanation**

Mongolian folk art of Khuumei is an outstanding heritage representing the Mongolians' contribution to the cultural heritage of humanity. Khuumei is a type of unique music art created, maintained and recreated by the Mongolian people from generation to generation and is one of the key cultural identities of the Mongols. It is a distinct music art in which the performer produces two or three simultaneous pitches, by manipulating the resonances created as air travels from the lungs, passing the vocal folds, to the lips to produce a melody. The guttural or laryngeal sounds with the help of mouth, speech organs (throat and tip of the tongue) as well as chest cavity, gullet, nasal cavity, and palate become a music art of Khuumei, which creates ornamental melody and sound, by whistling and tuning its base melody at the same time. The history of Mongolian Khuumei dates back hundreds of years. The popularity of Khuumei among Mongolians has arisen as a result of close interaction between natural environment and human culture. Ethnomusicologists studying Khuumei mark it as an integral part in the ancient pastoralism that is still practiced today. This art has developed to mimic and imitate the sounds of animals, wind, and water. Therefore, Khuumei sometimes is called as the music of nature. The Khuumei art has been developed in connection with epic telling melody, shamanic calling and tune of the wooden tsuur by recreating and enriching each other in close cohesion and harmony. Khuumei vocalization has been preserved in the tunes of these folk genres. The wonder of

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

## **6) Information resource**

Relevant documents from the Center of Cultural Heritage and Mongolian National Commission for UNESCO

Reports of the National Programs on ICH

## **7) Safeguarding projects**

To safeguard these elements, the Government is implementing long and medium-term programs nationwide. In the framework of implementing these programs, the provinces and soums have elaborated sub-programs and are undertaking the relevant activities. The President issued decrees 'To honor and develop the Morin Khuur', 'To develop traditional archery', 'To transmit and propagate the Urtiin Duu' and 'To develop the art of Mongolian Khuumei', which aimed to safeguard these traditional elements. These decrees were announced to the general public who were highly supportive of them.

The Government had constituted legal empowerment aimed at safeguarding and promoting the social functions for ICH, and implemented the 'Mongolian State Cultural Policy,' 'Endorsement of the Millennium Development Goals-based Comprehensive National Development Strategy of Mongolia' and the 'Law for Protection of Cultural Heritage.' Greater attention was given to increase the involvement of bearers in safeguarding ICH. Currently, there are more than 30 NGOs in Mongolia actively working in the field of safeguarding and promoting ICH and its bearers.

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

As the National Program 'Mongol Khuumei' expanded the framework with more measures on Khuumei such as conduction of field studies and researches, identification, documentation and registration of the Khuumei practitioners, heritage bearers and learners.

For the last six years, the activities of research and analysis were carried out in conformity with the Convention's ideology and objectives. The governmental and

non-governmental organizations, cultural and scientific organizations have conducted more than 30 events of academic, theoretical and practical conferences, symposiums and seminars at the national, regional and international levels.

There are new proposals of programs and projects for improvement and facilitation for the accessibility of the information and materials being kept in the archive of the Center of Cultural Heritage are being elaborated at present.

#### **8) Survey study project carried out by scholars**

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

#### **9) Awards received**

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

#### **10) Safeguarding measures**

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

### **(4) Naadam - Mongolian Traditional Festival**

#### **1) Heritage information**

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

The Mongolian Naadam, known also as Eriin gurvan naadam (three manly games in English), has a long history and been celebrated with respects among Mongolian ethnic groups for centuries. The Mongolian Naadam is a national festival consisting of mainly three traditional competition games of horserace, wrestling and archery that all represent oral traditions, folk performing arts, social practices, traditional knowledge, and craftsmanship features. Thus, Naadam is very unique for Mongolians and does not exist among other nations and ethnic people. Mongolians follow special rituals and practices inherited from ancient time, while they wear unique costumes, use distinctive attires and gears, and sing special ritual praise eulogies, songs and melodies. Moreover, winning wrestlers, archers and

race-horses are appraised with praise eulogies, songs and rewarded titles. Everyone is allowed and encouraged to participate Naadam nurturing own satisfaction voluntarily that represents genuine democratic and freedom nature. Originally, Mongolian Naadam had purposes to celebrate public and civil big and small event and serve as entertainment festival, yet its role has changed and expanded throughout historical stages as competition to challenge strengths and courage of military cavalries, entertain and cheer public atmosphere, public ceremonies to represent national solidarity and during state affairs, and also recreational festival. During civil events such as worshipping sacred mountains, religious events, weddings and setting up a new ger, people organize Naadam within a small scale. The traditional society usually encourages popularity of Naadam among the general public and allowed become a real festival of ordinary people. Area Currently, Naadam is found popular only within Mongolia, in particular the central and western regions and having preserved its originality and integrity in these areas. Outside Mongolia – for instance, in the Buryat and Kalmyk regions of Russia and Inner Mongolian Autonomous Republic of China – traditional customs of Naadam have been celebrated occasionally and in some areas almost disappeared. Mongolian Naadam has flourished in central and western regions of Mongolia and become relatively more popular than other areas. In the countryside of Mongolia, rural people currently celebrate Naadam with its genuine originality and integrity intact. Community Communities in the aforementioned locations are the main bearers and are diverse in ethnography.

## 2) Relevant information:

- **Year of inscription:** 2010
- **Community involvement:**  
local stakeholders, including Naadam heritage bearers, and representatives from wrestling, archery and horse trainers' professional associations have been interviewed and actively involved in the activities for the safeguarding of Naadam. The Mongolian National Wrestling Federation, the Mongolian Horse-trainers' Federation and the Mongolian Archery Federation, their members, wrestlers, archers and horse trainers have participated and contributed to develop safeguarding plans.
- **Preservation association:**  
The Mongolian Archery Federation has upgraded its rule and procedures and been implementing planned reform actions such as supporting and providing incentives to craftsmen making bows and arrows, training

young archers and enhancing scholarship discipline of transferring archery to next generations.

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

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

### **3) Practitioners**

Overall population from all Mongolian ethnic groups, including wrestlers, archers, horse trainers, horse rider children, all artists performing various cultural forms, governmental and non-governmental organizations, schools and culture management institutions, equipment production factories, employees of private entities, herders, scholars, experts, members of wrestling, archery and horse-race professional associations, activists, audience and fans, ordinary people etc. Mongolian Naadam is confined to the Mongolian nationality and was originated among Mongols. Mongolian Naadam is open and public festival celebrated by all people so that the coverage of participating communities, groups and individuals appears extensively broad. In recent years, wrestling and archery specialized schools, training courses and clubs have emerged and spreading in relation to urban culture and civilization that the number of craftsmen and artists who make traditional clothing and related tools of above sports games, is have been growing fast and actively.

### **4) Relevant events**

Mongolian Naadam is the largest public festival which consists of traditional competition games including wrestling, horserace and archery that they all employ specific ceremonies, unique rituals, and costumed clothing, accessories, attires and gears. Special ceremonies and rituals of archery, wrestling and race-horse games which of them has the distinct ritual oral poetry: eulogies praising the winner-wrestlers and horses, benedictions, blesses and exciting dictum 'Uukhai' praising hitting the target soon. Mongolian Naadam possesses inseparable relations with Mongolian traditional folklore art forms adorned with Mongo-

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

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

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

### **5) Explanation:**

Mongolian Naadam bears distinct representation of nomadic civilization of Mongols who migrated throughout Central Asia's vast steppe and practiced five-type livestock herding that is typically acknowledged as 'nomadic culture' worldwide. Mongolian Naadam is a unique traditional festival do not exist in or among any other nationalities/countries in the world. Mongolians enjoy to look forward to upcoming Naadam events while practicing splendid customs and hospitality, such as preparing specifics, wondering who will win the wrestling and whose horses will win, ensuring household arrangements, wearing traditional costumes, producing plentiful food and drinks and offering them to visitors on Naadam days. Naadam has been refined and reformed constantly throughout different stages of history and social relations. However, its true nature and structure have not nearly almost changed with its specific rituals, practices and styles all intact. Eventually, Naadam has prospered greatly by attracting Mongols' wills and solidarity, becoming popular throughout all social strata, and being an extraordinary national festival. In modern days, Naadam has earned a national festival to remark anniversary celebration of people's revolution of July 11, 1921 each year. The day July 11 is proclaimed as the Day of national Naadam and celebrated throughout the country from soum to aimags. Naadam represents distinct features of Mongolians' nomadic culture and tradition, with expression of their unique cultural characteristics and images to become an identity of Mongolian people to the outside world. Naadam appears as valuable heritage property and

exclusive social factor to recognize the original source and foundation of the Mongolian nation state, to strengthen national solidarity and patriotism pride, and to respect the Motherland, sovereign independence and the State of the nation.

## **6) Information resource**

Relevant documents from the Center of Cultural Heritage and Mongolian National Commission for UNESCO.

Annual reports of related NGO's and Associations

## **7) Safeguarding projects**

In recent years, the Mongolian National Wrestling Federation, Mongolian Horse-trainers' Federation and Mongolian Archery Federation have taken certain measures based on procedures and resolutions issued from their respective congresses. The Mongolian National Wrestling Federation (MNWF) was established in 1990 and has making efforts to realize its objective to develop the traditional wrestling for two decades. This most renowned NGO of Mongolia closely cooperates with the authorities and general public in regards to developing the Mongolian traditional wrestling, its originality and integrity and ensuring its continuity in transferring to young generations. The MNWF has its rule, congress, conference and executive board with permanent functions, while enhancing its activities and structure through 25 reform actions. For instance, MNWF has built the Wrestling Palace with 2,500 seats which currently provides broader opportunities to organize Naadam festival wrestling tournaments all the year around. The Mongolian Horse-trainers' Federation has elaborated policy statements on developing the Mongolian traditional horserace and been implementing the policy throughout the country. To mention some activities implemented in recent years, several national tournaments have been organized and regularized, horse-trainers' incentive and reward system has been created, a procedure on ensuring safety and health of racehorse-riding children, and historical evolution and future trends of the traditional horserace have been studied. The Mongolian National Archery Federation (MNAF) have resolved to organize the National Festival every four years and included *uriankhai*, *buryat* and *khalkh* ethnic archery types as individual forms. Consequently, traditional archery diversity has been developed effectively. In addition, separate associations of *uriankhai* and *buryat* archery have been established and operating to implement policy on developing these traditional archery types. As a result of the policy on developing the traditional archery implemented by the Mongolian National Archery Federation since 1990s, the national archery-team championship tournament has been organized annually since 1992 so that many aimags (10-12 aimags) have had archery teams. The

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

#### **8) Survey study project carried out by scholars**

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

#### **9) Awards received**

Mongolian Presidential Decree on Developing the Traditional Archery (2002)

#### **10) Safeguarding measures**

In 2003, the State Parliament of Mongolia adopted the "Law on National Naadam Festival" aimed at regulating and safeguarding the transmission, and the organizational activities of the nationwide celebration of Mongol Naadam. This Law serves as the legal basis for safeguarding and promoting Mongol Naadam. Thus, greater attention is now given toward the Mongol Naadam, which is celebrated at the highest organizational level nationwide and conducted in accordance with the traditional manner and rules. In this way, the viability and sustainability of Mongol Naadam is ensured. Representatives from governmental and non-governmental organizations are equally included in the constitution of the National Committee for organizing the Naadam Festival and its sub-committees. The three hearth-stones of Mongol Naadam - wrestling, horseracing and archery - are organized in a comprehensive manner and in conformity with traditional customs and manners.

- **Wrestling:**

With the aim of regularizing the wrestling competitions for improving wrestlers' skills, and to transmit and develop the sport of national wrestling, a Competition of 'DurvunUuliinKhishig', A Favor of Four Mountains (surrounding the capital city) was newly established and added to the wrestling competitions of Mongol Naadam and TsagaanSar (Lunar Month) Festivals. Accordingly, the State now organizes six National Wrestling Competitions every year.

In addition, the seasonal 'National Wrestling Festival' is now being held on a regular basis. In the framework of the 'National Wrestling Festival', a series of wrestling competitions are being organized, including 'Youth Wrestler,' 'Wrestling of all Mongolians,' 'Wrestling of Soum Titled Wrestlers,' 'Wrestling of Aimag Titled Wrestlers' and 'Wrestling of State Titled

Wrestlers.’ These serial wrestling competitions are pleasing to the general audience and wrestlers, and greatly contribute to improving wrestlers’ skills and wit, and regularize their preparation for the next level competition.

The ‘National Wrestling Association of Mongolia’ is conducting a coordinated set of activities to popularize wrestlers – the main bearers of Mongolian Wrestling – in order to fairly value their success, and respect and acknowledge their labor. For instance:

- to reward titles at each bout;
- to provide wrestlers over the age of 45 with a state pension;
- to celebrate the wrestlers’ success/title;
- to provide the winning wrestlers with government and sponsors’ incentives;
- to increase rewards for winning wrestlers;
- to rank the wrestlers with their success.

The ‘National Wrestling Association of Mongolia’ has established an annual registration and information database to capture and ensure the preservation of the tradition of Mongol Naadam, to develop the Mongolian wrestling, and to track the titles and names of winning wrestlers at each bout in National Wrestling Competitions. The lists are:

- list of State-titled wrestlers currently alive (for each title);
- list of State-titled wrestlers over the age of 45 to be included in a system of State pension;
- list of wrestlers under the age of 50 for ranking them with their success;
- list of wrestlers for ranking at the aimag-titled and army-titled wrestlers with their success;
- consensus of all competitions held within that year.

The projects of “Creation of a National Wrestling Field in Every Soum and School Provided with Relevant Accessories” and the “Wrestling of all Mongolians” are being implemented at the national level in order to disseminate the tradition of Mongolian wrestling. The activities are being undertaken with aim of developing and broadening information on Mongolian wrestling to a scholarly level. In the framework of the above objective, the books titled “Encyclopedia of Mongolian Wrestling” and “Terminological Dictionary of Mongolian Wrestling” are being drafted involving more than 20 wrestling researchers and experts in this work.

In September 2011, the “Wonder of Mongolian National Wrestling” competition was organized in Ulaanbaatar with participation of 6016 wrestlers which will be recorded in the Guinness World Book of Records. The event significantly contributes to the advertisement and popularization of Mongolian wrestling worldwide.

Now in its 19th year, the National Wrestling Association of Mongolia has published a magazine titled ‘Bukh’ (wrestling) and continues to promote, advertise and disseminate information on Mongolian wrestling. The serial book ‘Mongol Naadam’ continues to be published every year.

- **Archery:**

In recent years, governmental and non-governmental organizations, relevant communities, groups and individuals of practitioners have been actively working to safeguard and develop archery and the traditional craftsmanship of bow and arrow making - an inseparable element of intangible cultural heritage of Mongolians.

In 2002 the President of Mongolia issued a decree “To Develop Traditional Archery.” The State Great Khural adopted the “Law on National Naadam Festival” in 2005. The Government issued a decision to include courses on traditional archery in the programs of general education and higher education institutions. The Mongolian National Archery Federation established archery training courses and clubs in aimags and soums. As a result, every aimag and soum created their own team of archers. With the aim of reviving, developing and disseminating archery, the Mongolian National Archery Federation, concerned archers, groups and individuals are implementing serial nationwide activities to build the practice of Archery in aimags and soums. Bows and arrows and other relevant accessories are being provided; exhibitions organized, archery performances and trainings are held, and books published on archery and marksmen.

The successful participation of Mongolian archers in the International Festival of Traditional Archeries greatly contributed to advertising Mongolian traditional archery to the World. Their presentation at the Festival with the theme of “Mongol Naadam” also contributed to promoting mutual respect among other cultures. Since women and children started to take part as participants in archery, and the winning male and female archers rewarded with the title of ‘State Marksman,’ the extent of archery was broadened and its content was enriched. Since the scope of archery at the

National Naadam Festival was extended, the style and forms of bow and arrow are being enriched as well, with bows of different size and patterns for different purposes and usage (men, women and children of different ages). In 2006, a stadium was built for Mongolian National Archery. With the aim of popularizing and acknowledging those who promote this cultural practice, craftsmen are designated as 'bearers' and are registered in the List of 'ICH Bearers' approved by the National-Committee for identifying ICH and its Bearers; in addition, certificates are awarded from the Ministry.

- **Race of Swift Horses:**

The Federation of Mongolian Horse Racing Sport and Trainers announced the year 2011 as a year to strengthen and improve their sub-committees in aimags and soums. In the framework of the above objective, the Federation is organizing consultative meetings in each aimag with the involvement of local horse-trainers and horse race activists. The Federation has built its press office and started publishing the magazine called "DelkhiinMoriton" (Horsemen of the World) as a source of information for the general public which introduces and advertises race horses and horse-trainers' technique, skill and activities. According to the rules of titles given to swift horses, stallions and horses of all ages at the national and regional competitions that win once are awarded the title of 'TumniiEkh;' stallions and horses of all ages that win 2-3 times are awarded the title of 'Dayan TumniiEkh;' stallions and horses of all ages that win more than 4 times are awarded the title of 'DarkhanTumniiEkh;' horses under the age of four that win or come in first 5 places several times are awarded the title of 'IdertumniiEkh;' winning stallions and horses above 4 years of age at the Grand Competition of Selected Swiftest Horses are awarded the title of 'ManlaiTumniiEkh' and horses of same age that win twice at the same competition are awarded a title of 'DarkhanManlaiTumniiEkh.'

Horse trainers of winning swift horses at national and regional competitions are awarded the title of 'UlsiinAldartUyach' (State Honored Horse Trainer), 'UlsiinTodManlaiUyach' (State Leading Horse Trainer), 'AimgiinAldartUyach' (Aimag Honored Horse Trainer) and 'SumiinAldartUyach' (Soum Honored Horse Trainer).

At present, the representatives of non-governmental organizations including the National Wrestling Association of Mongolia, the Mongolian National Archery Federation, the Mongolian Traditional Archers' Federation, the Federation of Mongolian Horse Racing Sport and Trainers and their

sub-committees in aimags and soums are actively and effectively working towards promoting, safeguarding, transmitting, developing and disseminating the Mongolian Naadam Festival, a complex expression of intangible cultural heritage and traditional customs of Mongols. These representatives are fully collaborating with competent bodies in managing and safeguarding the Mongolian Naadam Festival including working with state and local governmental organizations of all levels, with the Ministry of Health of Mongolia, and with relevant experts and scholars.

## **(5) Falconry**

### **1) Heritage information**

- **Local name:** Бүргэдээр ан хийх уламжлал, Шувуулахуй.
- **History background:**

The practices of taming the raptors as falcon, hawk and eagle and training them for the hunting purposes is an ancient tradition practiced today among many countries of the world.

There is a history that our ancestors practiced with falconry and venerated the white falcons for their banners. The main form of the Falconry, the living tradition of hunting with eagle is still being kept in its original form as an inseparable part of the customs, oral expressions and associated rituals of the Kazakh ethnic group in western Mongolia. The fact is the living tradition of the Falconry is a proud and valuable example of enriching the intangible cultural heritage of humanity and cultural diversity with its unique colors and manners.

Among Kazakhs, the eagle is considered as a benevolent and friendly animal protecting from harms and blessing with long life to its owner. Falconry or the custom of hunting with eagle is associated with not only hunting but with traditional customs and rituals, festive events, contests and competitions as well. There are two main techniques for taming and training the eagle: a) catching a wild eagle, or b) taking the fledgling from its nest. Falconers develop a strong relationship and spiritual bond with their birds, and strong commitment and care is required to train, handle and fly the falcons.

- **Area:**

Eagle Hunting is practiced primarily by the Khazakh minorities in Bayan Ulgii Province -Western area, by Mongolians in Central area – Ulaanbaatar city.

## 2) Relevant information

- **Year of inscription:**

In 2008, the multi-national countries including United Arab Emirates, Belgium, Czech Republic, France, Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain, Syrian Arab Republic have nominated the “Falconry, a living human heritage” for inscription on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. In 2010, UNESCO has officially inscribed the “Falconry, a living human heritage” on the Representative List of Intangible Cultural Heritage of Humanity.

- **Preservation association members:**

Ministry of Education, Culture and Sciences, Center of Cultural Heritage, Mongolian Falconry Association, Mongolian Burkut (Eagle) Association, heritage bearers, practitioners and communities involved.

- **Activities:** Twice a year conducted the Eagle festival, Falconry Open day on 16th November.

Also following activities were carried-out:

- Field research on Falconry
- National Consultative Meeting
- DVD, VCD production of Trainings and Festival

## 3) Practitioners

Ethnic groups of Kazakh people and members of the Mongolian Falconry Association, Mongolian Burkut (Eagle) Association.

## 4) Relevant events

Special occasions, festive events, holidays, festivals, social practices

## 5) Explanation

Falconry is practiced along the migration routes used by falcons for thousands of years. Thus falconry is mainly found within these traditional migration flyways and corridors that run from north and east Asia and north Europe through Mediterranean Europe, the Middle East and the Caspian Sea countries to North Africa, and from North America, south to Central and South America.

Falconry is the traditional art and practice of keeping, training and flying falcons to take quarry in its natural state, and has been practiced for more than 4000 years. It is one of the oldest relationships between human and bird. It probably evolved in the steppes of Asia, and spread via cultural and trade links to other countries. The falcon and her prey have evolved together over millions of years;

their interaction is an age-old drama. The falconer's task is to bring the actors together on nature's stage.

Falconry as intangible cultural heritage is integrated into communities as a social recreational practice and a means of connecting with nature. Originally a way of obtaining food, falconry has acquired other values over the centuries, and is identified with camaraderie, sharing, and expressions of freedom. Nowadays falconry is practiced by people of all ages in local communities in more than sixty countries.

Falconry has its own set of culturally-shaped traditions and ethics; while falconers come from different backgrounds, they share universal values, traditions and practices. Falconry is transmitted from generation to generation as a cultural tradition by a variety of means, such as mentoring, learning within families, or formalized training in clubs.

Falconry provides modern man with links to nature and strengthens local identities. It is an important cultural symbol in many countries. The modern practice of falconry aims at safeguarding not only falcons, quarry, and habitats but also the practice itself as a living cultural tradition.

#### **6) Information resource**

- UNESCO Intangible Cultural Heritage Website
- Relevant documents in the Center of Cultural Heritage
- Annual reports of the related NGO's and Associations

#### **7) Safeguarding projects**

Project on the Documentation of the Falconry, 2015 by Center of Cultural Heritage

#### **8) Survey study project carried out by scholars**

Last 6 years was undertaken intensive survey studies on Falconry are conducted by wide range of stakeholders, such as foreign and domestic individual researchers, practitioners, research institutes and other interested bodies.

#### **9) Awards received**

In 2012, by Mongolian Presidential Decree named the falcon as the national bird of Mongolia. All citizens and organizations have been urged to treat the bird as a symbol of Mongolian history, culture and ideology of protecting nature, and to implement various measures for saving falcons. Since the era of Chingis khaan Mongolians have cherished falcons and considered it a symbol of braveness and power. The bird is related to Mongolian history nomadic lifestyle and emperors.

## **(6) Traditional craftsmanship of the Mongol ger and its associated customs**

### **1) Heritage information**

- **Local name:** Монгол гэрийн уламжлалт урлал, зан үйл

- **History background:**

For thousands of years, nomadic herders of Mongolia roamed across the country-side from season to season. Dry, windy areas close to rivers are best for summers while areas away from river-bank wind and close to mountains or hills are best for winter stays. In the country where pasture always was and still is a public domain, the herders moved freely to the best locations for the season. With this lifestyle of freedom of movement and pastoral animal husbandry was invented the national dwelling called the 'Mongol ger'. It is a round structure of easily dismantle-able walls, polls and a round ceiling covered with canvas and felt, tightened with ropes. The ger was designed to be light enough for Mongolian nomads to carry, flexible enough to fold-up, pack and assemble, sturdy enough for multiple dismantling and assembling as well as easy for regulating temperatures within. Over many centuries the mongolger was modified into a perfectly aerodynamic structure which can withstand Mongolia's fierce spring winds ranging up to 18-20 meter/sec. It can be dismantled in half an hour and assembled in an hour by a small family with 2-3 adults. The Mongol ger has many varieties. The most common "5-wall ger" consists of five lattice segments forming a circular wall, a door, a toono (round window ceiling), two bagana (columns that hold the toono), and 88 uni(long poles that connect wall lattices and toono which forms the roof of the ger). There are also several accessories attached to the ger.

- **Area:**

The main region of traditional ger craftsmanship is the central region of the country, located in the south of Khangai mountain. The region includes the territory of several soums of Uvurhangai province, namely, Hujirt, Kharhorin, Bat-Ulziit, Uyanga and Arvaiheer. Besides this main area of craftsmanship, up to 10 families craft mongol gers in dozens of provinces of Mongolia.

Housing in a ger is quite common all over Mongolia. Besides Mongolia, craftsmanship of ger exists with its own distinct features in the neighboring regions of Central and Inner Asia, namely, the Mongols of Inner Mongolia, Qinghai in China, Buryatia and Kalmukia in Russia, Kyrgyzstan and Kazakhstan.

## 2) Relevant information

- **Year of inscription: 2013**
- **Community involvement:**  
The bearers, craftsmen and their communities and associated NGOs are concentrated in Bat-Ulzii, Uyanga, Kharkhorin, Arvaikheer and Khujirt soums of Uvurkhangai aimag and in Ulaanbaatar city.
- **Preservation association members:**  
Ministry of Education, Culture and Sciences, Center of Cultural Heritage, The bearers, craftsmen and their communities and associated NGOs are concentrated in Bat-Ulzii, Uyanga, Kharkhorin, Arvaikheer and Khujirt soums of Uvurkhangai aimag and in Ulaanbaatar city.
- **Activities/ Safeguarding measures:**  
Currently, trainings on transmitting the element are still under developed therefore we plan to collaborate with aimag, soum and city level cultural organizations to promote local initiatives on the matter.

Since 2010, National Commission and the Cultural Heritage Center, initiated a database of ger-craftsmanship and associated information. In 2013, minister of Culture, Sport and Tourism approved in the decree No A/41 the latest list of National Representative List of Intangible Cultural Heritage, where the element is included. Government of Mongolia identified safeguarding of cultural heritage as the top priority in the culture policy and issued and started following the inscription of the two important policy papers namely “Mongolian Government Culture Policy” and “Develop strategy of arts and culture based on the Millennium Development Goals of Mongolia”. Within the year of 2013, the ministry is planning to improve the “Law on protecting cultural heritage”, develop a new “Law on the representation of culture of traditional knowledge” and to improve legal frameworks of the safeguarding of the intangible cultural heritage.

The Ministry is promoting activities to publicize and spread best practices of ger craftsmanship, identify and select bearers of the element to issue a prize, protect knowledge and skills of the selected craftsmen, and promote their initiatives and practices which contribute the national sustainable development. Moreover, conducted research and revived designs of Mongol imperial ger palaces and established a ger palace for state ceremonies in the capital, and a ger cultural palace for multi ethnicity in Khovdaimag.

The bearers, craftsmen and their communities and associated NGOs are concentrated in Bat-Ulzii, Uyanga, Kharkhorin, Arvaikheer and Khujirt soums of Uvurkhangai aimag and in Ulaanbaatar, where they craft and organize in formal apprenticeship trainings to teach and transmit the element.

- **Practitioners:**

Currently, in Uvurkhangai province 385 families and groups practice ger craftsmanship including 80 in Hujirtsoum, 15 in Kharhorin, 200 in Bat-Ulziit, 20 in Uyanga and 70 in Arvaiheersoum.

#### **4) Relevant events**

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

#### **5) Explanation**

The traditional Mongol ger is usually a product of multiple individuals. Craftsmanship of the Mongol ger is a traditional household enterprise involving the labor of a household or a neighborhood where men are engaged in woodcarving while women and men are painting, sewing and stitching, felt-making etc.

There are specialized craftsmen for various parts of the ger. For example, some craftsmen specialize in making the matching wood parts of the ger, while the others specialize in painting and ornamental carving of the ger elements, and ger furniture. Others specialize in the cutting, sewing, stitching of covers, wall curtains and floorings. And some specialize in making large, overly ornamental, festivity gers only. The main craftsmen of the ger are those who do the ger wood parts. They work according to traditional methods and technology, meticulously crafting the wooden elements to precisely fit the others. The most time-consuming part of the work is making the toono and the lattice wall of the ger. The craftsmen select the wood very carefully, using water and fire to add flexibility to the wall. They employ only the best quality leather to hold the lattice together. Traditionally, the ger craftsmen are also herders themselves and make gers according to orders. When a craftsman is busy with a ger order, he and she asks his or her neighbor or family members to take care of his animals temporarily. Therefore, the craftsmen did not separate their lifestyle from regular herding lifestyle. The busiest time for a craftsman is summer—prior to the most popular wedding season, autumn. However, they prepare woods during the winter time while the trees are dormant.

## 6) Information resources:

- Relevant documents in the Center of Cultural Heritage.
- Related research documents carried-out by scholars.

## 7) Survey study project carried out by scholars

Last 10 years was undertaken intensive survey studies on Mongol ger are conducted by wide range of stakeholders, such as foreign and domestic individual researchers, practitioners, research institutes and other interested bodies.

Latest research studies include:

L. Batchuluun (Sc.D) has published a book titled “Patent system of felt crafts” based on research studying traditional felts as the main inventory material used in crafting gers.

B. Daajav (Ph.D) conducted a research on “Traditional structures and shapes of Mongolian ger”.

M. Molomjamts (Ph.D) has conducted academic research titled “Research on designs of ger wooden structures”.

L. Ganbaatar (Academician of Chingis Khaan’s World Academy) has designed a “Uujim (Spacious) Ger” model which embraces the consolidated traditional and modern features of the Mongolian ger craftsmanship.

B.Baatarkhuu (PhD) carried-out a research on Mongol Ger and has published a book titled ‘Encyclopedia of Traditional Mongolian Ger’

## (7) Mongolian knuckle-bone shooting

### 1) Heritage information

- **Local name:** Монгол шагайн харваа
- **History, background:**

Mongolians revere certain parts of bones of their domestic livestock animals and use them in their religious rites, plays and traditional games. One such popular team-based game is knucklebone shooting. Knucklebone Shooting is a widely spread cultural heritage throughout Mongolia and have been transmitted since the ancient time through traditional competition of “Shagain Toirom”. “Shaigain Toirom” means a local competition of Knucklebone. Players flick thirty domino-like marble tablets on a smooth wooden surface towards a target of sheep knuckle-bones, aiming

to knock them into a target zone. Each shooter possesses their own (arrow, chair, etc.) adjusted shooting tools and instruments especially made by hand and wear costumes embossed with distinguished characteristics depending on their rank and merits. All the equipment is made by traditional craftsmen. Its technique demands high levels of endurance and accuracy. Singers communicate their opinions to the shooters by singing traditional Knucklebone Shooting melodies and songs. Each competition's opening and closing ceremony has several specific rituals. National competitions tournaments involve 400-600 shooters; there are 30 or more competitions per year. Shooters build their own communities depending on their interest and affinity. This community is recognized as part of the cultural heritage. According to established rules teams consist of six to eight men, among which one or two have to be youngsters. Team members are tied by unbreakable internal bonds and follow clear ethical rules of mutual respect and dignity. A senior member who possesses well ethical and traditional knowledge and experiences will become the team leader. The Association is the principle representatives of bearers, preserving and promoting this heritage and ensuring continuous training and transmission of knowledge from senior to younger shooters.

- **Area:**  
The ancient tradition of competing with Knucklebone Shooting has been preserved and practiced till present day in Dundgobi, Dornogobi, Umnugobi, Uvurhangai, Khentii, Selenge and Bulgan aimags (provinces).

## 2) Relevant information

- **Year of inscription: 2014**
- **Community involvement:**  
Currently, there are over 6000 shooters who are the members of Mongolian Association of Knucklebone Shooting and are ensuring its continuity and development. About 800 professional and amateur teams participate in seasonal and annual regional and local tournaments. The primary unit bearing responsibility for preserving, training and transmitting the practice, its ethics, customs and rituals is a freely formed community or team of knucklebone shooters. The team is a small community bound together with ethics and customs of the tradition and recognized among people in their locality which enriches the organization, soum or aimag's fame through the practice.
- **Preservation association members:**  
Center of Cultural Heritage, Mongolian Association of Knucklebone Shooting

### **3) Practitioners:**

Today the Knucklebone Shooting is developed and expanded in each Mongolian provinces and regions. The tradition of Knucklebone shooting is also practiced among Mongolian community who creates their own competitions and units in United-States, Korea, France, Belgium, United-Kingdom and Russian Federation. A single unifying core of all Knucklebone Shooters of Mongolia is the Mongolian Federation of Knucklebone Shooting venue in the capital city of Ulaanbaatar.

### **4) Relevant events**

Special occasions, festive events, holidays, festivals, social practices

### **5) Explanation**

Practitioners of knucklebone shooting of different regions and localities are unified people as a group or community according to their own interest and efforts. They express themselves through their cultural heritage and they recognize the tradition of knucklebone shooting and its associated customs, oral tradition and craftsmanship as part of their cultural heritage and are aware of their commitment and responsibility toward the inheritance and development of the element. Thus provides bearer communities and groups with sense of identity and continuity. Knucklebone shooting is a community involved team entertainment competition. Therefore, it provides a favorable environment in which each member contributes to the team's success, social wellbeing and development of individuals by supporting and learning from each other. The tradition of Knucklebone shooting brings team members with different backgrounds closer to one another, encourages their interaction and reverence towards elders and among each other and improves their social respect and cohesion. Further, the element provides its members with consciousness to revere the traditional manners, customs and rituals inherited from previous generations. The social and cultural function of the tradition of knucklebone shooting was the same as above and is still kept the same today.

### **6) Safeguarding measures**

Since 70's Knucklebone Shooting tradition and its practice has risen with more and more units and communities. These communities were voluntarily organizing independent activities and wished to establish a public organization that develops and promotes this tradition. Since its establishment in 1980 under the name of "Voluntary Bureau of Knucklebone Shooting", the Association has actively taken measures to safeguard the element and its associated customs and to ensure its viability. The Association organizes over 30 major nationwide tournaments annually. The titles of "Mighty par Excellence", "Genius par Excellence", "Par Excellence", "Winner par Excellence" are granted to the winners of Annual

Championship Tournament of Knucklebone Shooting. State titles had been granted to more than 300 winners and astute shooters in accordance with their ranks and merits. With the initiatives of central and regional sub-Bureaus, 30 or more annual competitions are traditionally held and organized by the association.

The more Knucklebone Shooting develops its activity more enlarges its amateurs and admirers. The current Tournaments at the National Naadam Festivals are crowded with audiences from festivities, admirers, foreign tourists and journalists. It is a clear sign of its development and extent. The main cause is due to the effort and sustained commitment of the Association's and its sub-Bureaus' as well as the reverence and support of practitioners and shooters themselves toward their traditional element.

The Government of Mongolia and the Ministry of Education, Culture and Sciences have identified cultural protection as one of the main priorities in the concepts of cultural policy and adopted to implement the MDG – Based Culture and Arts Development Policy of Mongolia. In the framework of this policy, the initiatives are taken to support the safeguarding and developing Knucklebone Shooting and increasing its contribution to sustainable development. In 1998, under the Law on Organizing and Celebrating the National Naadam Festivity, the President of Mongolia declare the "Knucklebone Shooting" an official customary sport of the state and approved its merits, titles and awards. In 2000 and 2009, the establishment of the Grand-Pavilion for the Knucklebone Shooting at Central Stadium with the budget of 63.9 million tugrugs (name of Mongolian currency unit) is an expression of the State contribution and effort to protect and develop the element.

## **7) Information resources**

- Relevant documents in the Center of Cultural Heritage
- Guidebook series 'Culture & Arts in new circumstances'
- Annual reports of the related NGO's and Associations

## **8) Survey study project carried out by scholars**

Knucklebone shooting community based inventorying works have been implemented by the regional sub-Bureaus. Each shooter's been registered by: address, name, age, profession, years of practice, title...etc. The inventorying is updated each year by the regional sub-Bureaus then sent to the Association. Relevant research materials, audio and video recordings and photo of Knucklebone Shooting and its bearers are kept at the National Registration and Information Database and its Archive of the Center of Cultural Heritage. Registration of all other Knucklebone shooters and other relevant information and materials are kept at the Association.

## 2. The List of Intangible Heritage in Need of Urgent Safe-guarding

### (1) Mongol Tuuli : Mongolian epic

#### 1) Heritage information

- **Local name:** Монгол тууль
- **History, background:** The Mongolian epic is a unique oral traditional art genre which has great length of lyrics with from hundreds to thousands of verses and is narrated in Mongolian in special melodies. Traditionally, Mongolian heroic epic combines benedictions, eulogies, spells, idiomatic phrases, fairy tales, myths and folk songs, and thus are regarded as the best collection of Mongolian oral traditions and immortalized heroic history of Mongolian people. Epic singers are distinguished in prodigious memory, outstanding skills and talents and well-versed intelligence perform epic lyrics to the accompaniment of the traditional musical instruments such as morin khuur (horse-headed fiddle), tovshuur (national lute-like musical instrument), ekil and khuuchir, in compliance with special rituals and customary law. Therefore, the epic is a combination of performing arts of singing, vocal improvisation and musical composition coupled with theatrical drama elements. As epics were evolved over a span of many centuries, they mirror and reflect nomadic lifestyle and trans-human civilizations of Mongols as the 'living encyclopedia'. The Mongol epics remain a one of key factors of Mongol identity and continue to inspire Mongolians for protection of national cultural heritage.

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

**Table1. Range of distributions as of the middle of the XX century**

| Aimags/<br>provinces | Khalkh<br>epics<br>traditions | Bayad<br>epics<br>traditions | Durved<br>epics<br>traditions | Uriankhai<br>epics<br>traditions |
|----------------------|-------------------------------|------------------------------|-------------------------------|----------------------------------|
| Arkhangai            | -----                         |                              |                               |                                  |
| Uvurkhangai          | -----                         |                              |                               |                                  |
| Khuvsgul             | -----                         |                              |                               |                                  |
| Uvs                  |                               | -----                        | -----                         |                                  |

|                  |       |  |  |       |
|------------------|-------|--|--|-------|
| Bayan-Ulgii      |       |  |  | ----- |
| Zavkhan          | ----- |  |  |       |
| Gobi-Altai       | ----- |  |  |       |
| Khovd            | ----- |  |  | ----- |
| Umnugobi         | ----- |  |  |       |
| Dundgobi         | ----- |  |  |       |
| Tuv              | ----- |  |  |       |
| Dornod           | ----- |  |  |       |
| Dornogobi        | ----- |  |  |       |
| Bayankhongor     | ----- |  |  |       |
| Sukhbaatar       | ----- |  |  |       |
| Khentii          | ----- |  |  |       |
| Selenge          | ----- |  |  |       |
| Bulgan           | ----- |  |  |       |
| Ulaanbaatar city | ----- |  |  |       |

**Table2. Range of distributions as of nowadays**

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

## 2) Relevant information

- **Year of inscription: 2009**

- **Community involvement:**

While the Administration office of Khovd province appealed its local folk artists to get actively engaged and commit to the action for nominating the Mongolian epic, Mr. Seseer.Kh and Mr.Dorjpalam.A, the epic bards in Duut county in Khovd province came up voluntarily to the town of Khovd all the way from 70 km and met with the field research expedition team and provided them with important inputs on current situation and future safeguarding measures of the epic, as well as their story how they learned epic, facts on the rituals and customs related to epic that had never been recorded by the scholars before. The Theatre of the Khovd province, as well as the Administration office of Uvs province provided the field research team with automobiles for passing through more than 2000 km for the epic research. Also, local herders and epic performers Mr. Ankhbayar.N and Mr. Batzaya.J guided the field research team in the research areas, which was a noteworthy support for conducting the field research secure and safe in harsh winter weather. Epic singers inhabiting in different locations in Mongolia have vigorous will to be furtherly engaged in the activities for the safeguarding and promotion of the Mongol epic.

- **Preservation association members:**

Cultural and art specialists of Ministry of Education, Culture and Science, Institute of Language and Literature of the Mongolian Academy of Sciences, scholars and experts, local administrative bodies, NGOs, folk artists and individuals from Khovd province and Uvs province.

- **Activities:**

As a follow-up of the inscription of the Mongol Tuuli in the Urgent Safeguarding List, National Program to safeguard and promote the Mongol Tuuli was elaborated and successfully implemented by relevant bodies. Also in 2013-2016 with support of UNESCO Center of Cultural Heritage effectively carried-out project on the "Safeguarding and Revitalizing the Mongolian Traditional Epic".

- **Practitioners:**

'Uriankhai' ethnic epic performers Kh. Seseer (male, 75 years old), A. Baldandorj (male, 39 years old); A. Dorjpalam (male, 55 years old), N. Damdindorj (male, 52 years old), N. Ankhbayar (male, 38 years old), N.Namsrai (male, 28 years old).

- **Relevant events:**  
Special occasions, festive events, holidays, festivals, social practices, various labor and household rituals and events
- **Explanation abstract:**  
The Mongolian epic is one of unique oral traditions expressed in the Mongolian language developed by Mongols which has great length of lyrics with from some hundred to many thousands of verses and narrated in Mongolian to special melodies. In early days of human civilizations within the traditional social relations, Mongols worshipped natural Divine power and ancestors' spirits, and praised their blessed gifts and triumphs that eventually created the foundation to evolve heroic epics and myths. Along the historical processes of social relations, epics were becoming more sophisticated and complex while widely reflecting Mongols' nomadic culture, lifestyle, social behaviors, religion, mentality and imaginations. So, they had already found its classical form by the VI century AD. In doing so, talented artists born among people constantly improve epics traditions from generation to generation, while learning, performing and transmitting special techniques of epic singing within the Mongolian society and territory. In terms of thematic scenarios, Mongolian epic typically narrate past history of Mongolian people and of a nation state in heroic and poetic lyrics, while praising a courageous hero born from ordinary people who fight and defeat enemies to protect his people and state. The Mongolian heroic epic may be regarded as epics from other Central Asian nomadic people, such as 'Manas' from Kyrgyz, yet it has unique Mongolian 'nationality' characteristics and incomparable rich compilations of thousand rhythmic lines of lyrics. Currently, over 280 heroic epics, including biggest and most famous epics such as 'Geser', 'Jangar', 'Zul-Aldar Khaan', 'Uayn Mungun Khadaasan', 'Luu Mergen Khaan' and 'Taliin Khar Bodon' are registered. With its unique and outstanding characters, Mongolian heroic epic provides valuable contribution to cultural heritage of humanities from on behalf of Mongolian people. Epics performers' musical instruments are greatly respected and restricted to touch and put on inappropriate places. Epics melodies have combine several narrating techniques, singing heavy bass voice or ordinary voice with low and high tones, or reading as poetic as eloquently. Heavy bass tones are regarded as a type of *huumii* – another form of Mongolian folk throat-singing. Epics heroes are typically believed by Mongols as historical figures who would be their ancestors and lived in ancient times, and thus respected greatly as compared to other performing arts. Thus, it used to be strictly prohibited to learn epics incompletely or wrongly so that they had been preserved and maintained

with its original forms and features until the twentieth century and further survived up to date.

As Mongolian epics have lyrics with hundreds to thousands of lines, epic learners must have good memory, imaginative minds and determined commitment to master in epics for long time under epics tradition bearers' teaching and supervision. Learners must not learn epics word by word, follow strict rules not to change names of heroes and order of events. An individual who knows one or two epics are not regarded as 'epic singers'. Epic singers tend to transmit and learn within kinship circles, inherited from fathers to sons. Epics must be performed at special places at specific times. For instance, trained professional epics performers mainly perform heroic epics as the well-wishing symbol during social and public events, such as State affairs, wedding ceremonies, the naadam - a festivity featuring wrestling, archery and horseracing competitions, the event of cutting children's hair for the first time, going for hunting and worshipping sacred sites. There is a special epic performance for each of the ceremony. Some epics should not be performed in summer time. *Tovshuur* plays one kinds melody tones, while *morin khuur*, *ekil* and *khuuchir* can play variety of tones. Therefore, four-stringed *khuuchir* can play different tones suitable to express various events and scenarios expressed throughout one epic. For instance, the famous epic-performer *Luvsan* played about 170 tones to perform 'Bodi Wise King who conquered the Western Hemisphere'. In this regard, some scholars consider epics as one-performer's theatre. *Ts. Damdinsuren*, a renowned scholar stated 'Fairytale and epic performers used to perform drama, music and narrating books in tandem'. In ordinary households, epics were performed at nights when stars on the sky, but not at daytime. Several days earlier, the host will bring epic performer's *tovshuur* at home and put it at a holy place respectfully. Then, they invite the epic singer and make request which epic to be performed, while burning butter-candle light and sitting a table with food and drink. 'Erkh Nachin Khartsaga' will be performed for the family wishing to have a child; or 'Khan Kharanhui' for wellbeing without bad luck; or 'Bayan Tsagaan Uvgun' for wealth and long life. As Mongolian heroic epics last long hours, some epics are performed all night with occasional breaks and others are performed several nights. When performing epics, it is prohibited to go out or make noise. Social function of Mongol epics in Mongol communities is wide-ranging. Through the epics, Mongolians transmit their history and intangible cultural heritage elements to younger generation, so it is used as a cultural tool to hand down the rich historical and folklore knowledge and values, which strengthened the

awareness of national identity, national proud and national unity among Mongolians.

Also, Mongol epic play an important role for Mongolians on the upbringing of the youngsters. With the help of historical brave and courageous scenarios in the epics, Mongolians mature and develop consciousness and mentality on their younger generation to loving their history, land, culture and people of Mongolia, furthermore, to disseminate and develop them as well. Nowadays, the number of epic trainers and learners are decreasing and the quality of the training is getting unsatisfactory, due to declining numbers of epic singers, growing disinterest of young people, and lack of administrative and financial supportive provisions. This is why, with the gradual disappearance of Mongol epic, the whole traditional system of transmitting their historic and cultural knowledge through the epic is currently degrading.

- **Information resource:**

- Relevant documents in the Center of Cultural Heritage
- Guidebook series 'Culture& Arts in new circumstances'
- Activity reports of UNESCO project
- Survey study project carried out by scholars
- Reports of the National Programson ICH

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

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

- **Key implementers:**

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

- **Co-implementers:**
  - Mongolian Cultural Studies Association
  - Local Culture and Arts Departments
  - MELS film studio
- **Awards received:** Inscribed in the National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia in 2009
- **Safeguarding measures:**

The epic is a living oral expression that is crucial for the cultural identity of the Mongolian people and for the historical continuity of their nomadic lifestyle. The Mongolian epic plays an important role in the traditional education of younger people living in the communities where it is performed. Mongolian epic performers continue to attach great importance to performing the epic within traditional contexts and in sacred settings, and endeavor to transmit performing techniques to the younger generation in the manner learned from their ancestors.

Therefore, National Safeguarding Program of the Mongolian epic was developed from a careful analysis of urgent needs and long-term goals, emphasizes training young performers in order to sustain intergenerational transmission, while strengthening the status accorded to epics and their performers and revitalizing the traditional ritual contexts of performance.

Under the support of this Program the coherent set of safeguarding measures are implemented with aims to revitalize and safeguard the epic, ensure its viability and sustainability, such as conducting traditional apprenticeship-training courses, organizing various public events such as exhibitions, festivals or seminars.

During the last years following protection activities accomplished by the Government body, local government body and NGOs:

1. 2011-2012 we have organized local and nationwide competitions among the storytellers and bearers. Also evaluated their ability and repertoire and granted and glorified them as disseminating their work.
2. 2011-2012 we accomplished the project of training apprentices based on traditional manner of senior singers' experiences in order to strengthen and encourage the epic performance and inherit the epic knowledge and talent into the future generations.

3. 2009-2012 we published several research based books which included study of epics, biography of famous epic story tellers and the epics that they used to tell, in order to study the art of epics in scientific way.

4. In 2011 organized a conference on epic study and biography of famous epic story tellers.

5. Organized some activities for " Apprentice training" which aimed to get financial support in order to increase social value of epic storytellers, to grant them, and to make them popular.

6. Produced documentary movie, television programs, published CD, photo exhibition about this topic through media in order to propagate, popularize and disseminate art of epic in the society.

- **In results of these projects implementation:**

1. Social knowledge about art of epic has improved and their participation of safeguarding epic has increased.

2. Number of the researchers and amateurs on art of epic increased. There were total 7 to 8 people registered in Mongolia as epic story tellers in 2009, by the time when we were making research to get register "Mongolian Epic" in UNESCO's Intangible cultural heritage in need of urgent safeguarding list. But now there are more than 20 talented people who got that official title "Epic Storyteller" and they are inheriting this scarce and precious heritage. They all represent the tribes called Urianhai, Bayad, Durvud and Khalha

3. Epic storytellers started to have more pride on what they inherited till today and they became more initiative to improve their ability and add on in their repertory.

4. Value of social view on art of epic has improved and number of the participants on local and national competitions about epic art has dramatically increased.

## **(2) Mongol Biyelgee: Mongolian Traditional Folk Dance**

### **1) Heritage information**

- **Local name, if any:** Монгол ардын уламжлалт бүжиг: Биелгээ
- **History, background:** Mongol Biyelgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock. Mongol Biyelgee is unique and distinguished art expression which has embodied and originated from the nomadic way of life of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements. Mongol Biyelgee dancing movements are typically confined to small space inside the Nomad's dwelling-ger. This is performed while half sitting or cross-legged sitting, coupled with fist and hand opening and waving, stiff and swift movements of chest and shoulders, shrugging and shaking them, crossing legs, steps and walks, as well as flexible body movements involved in prevalence. Besides, there are movements such as sitting and bending forward and backward the head and chest with the back or shoulders. In doing so, biyelgee performers praise and dance imitating the expressions of their lifestyle, household activities, courage, love, prides and livestock to the accompaniment of morin khuur, ikel khuur, tovshuur, tsuur, coupled with ethnic costumes.
- **Area:** Bearers and performers of Mongolian folk dance 'Biyelgee' typically live in the remote areas in the western region of Mongolia, including Bulgan, Altai, Munhkhairkhan and Duut soums of Khovd aimag, and Malchin, Naranbulag and Tarialan soums of Uvs aimag that those folk artists make efforts to teach and transmit 'bielgee' by and large. However, the distribution of 'biyelgee' bearers and performers is only limited to over 20 indigenous / native inhabitants aged over 60-80 who live in above-mentioned areas.

### **2) Relevant information**

- **Year of inscription:** 2009
- **Community involvement:** Several researches and studies have been conducted and records have been kept on the rare and precious heritage of Mongol Biyelgee prior to Mongol Biyelgee nominating action for the List of the Intangible Cultural Heritage in Need of Urgent Safeguarding. With the support by Mongolian National Commission for UNESCO, Mongolian Cultural Studies Association and Association of Mongolian National Arts and Folk Dance have conducted academic research on the intangible

cultural heritage and its bearers together with the relevant scholars and researchers in the rural far areas of Mongolia by the end of 2008. During the research, considerable measures have been taken, including, documenting and digitalizing the intangible cultural heritage and its bearers, mapping the heritage spread sphere, get the bearers' consents, opinions, aspirations, proposals and advises in written and recording versions. Comments, recommendations and suggestions of biyelgee bearers, individuals, organizations and researchers have been attached without unbridged edits. The main opinion expressed in those comments, recommendations and suggestions have proposed to organize trainings, carry out public awareness campaigns, conduct research studies, strengthen existing legal framework, and financial and administrative supports.

- **Preservation association members:**

Mongolian Cultural Studies Association and Association of Mongolian National Arts and Folk Dance

- **Activities:**

As a follow-up of the inscription of the MONGOL BIYELGEE: MONGOLIAN TRADITIONAL FOLK DANCE in the Urgent Safeguarding List, an action plan to safeguard and promote the Mongol Biyelgee was elaborated and successfully implemented by the relevant bodies.

### 3) Practitioners:

Mongol Biyelgee is one of the outstanding and precious intangible heritage of nomadic Mongolians, which have evolved and got developed among them over hundreds of years. However, it is currently nearly-extinct and as mentioned in the item C, there are just over 20 bearers of biyelgee dance tradition from given ethnic groups, who preserved the originality of biyelgee dance. Following practitioner's dance is determined to express the original characteristics of Biyelgee dance of Mongolia. In Khovd aimag, Mongolia: T. Tsembel, D. Usnee, Ts. Urjinbadam, G. Tsend-Ayush from Bulgan county (suum) (Torguud biyelgee dancers); T. Khorloo, N. Battulga, A. Norolkhoo, A. Enkhtaivan, E. Altankhuyag, Ch. Dorj, Sh. Otgonbayar from Altai suum (Zakhchin biyelgee dancers); P. Munguntsooj, B. Tserendulam from Munhkhairkhan and Duut soums (Uriankhai biyelgee dancers) In Uvs aimag, Mongolia: J. Khumbaa, M. Jalk, G. Lhagva (Bayad biyelgee dancers); A. Chuluun, G. Bayartai from Naranbulag suum (Durved biyelgee dancers); M. Balgan, M. Purevsuren, T. Arslan, U. Zinameder from Tarialan suum (Khoton biyelgee dancers) Mongol Biyelgee plays great role and shows high significance in the Mongolian culture with its integrated elements of domains of intangible cultural heritage, as well as the social functions.

#### **4) Relevant events:**

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

#### **5) Explanation:**

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

Mongolian national dances, their core forebear, source of creativity, and heritage stock. In other words, 'Biyelgee' is a unique dancing/performing art which is associated with wide range of lifestyle expression, household labour, customs and traditions as well as spiritual characteristics of different ethnic groups through dancing elements. Biyelgee dancing movements are typically confined to small space inside the ger and thus performed while half sitting or cross-legged sitting, coupled with fist and hand opening and waving, stiff and swift movements of chest and shoulders, shrugging and shaking them, crossing legs, steps and walks, as well as flexible body movements involved in prevalence. Besides, there are movements such sitting and bending forward and backward to touch the ground with the back or shoulders in combination with above-mentioned movements. In doing so, biyelgee dancers perform to the accompaniment of morin khuur, ikel khuur, tovshuur, tsuur, coupled with ethnic costumes and so expressing innermost thoughts and mentality of nomads. Mongolian folk dance 'biyelgee' inevitably serves characteristic features and movement elements inherited and reflected in Mongolian modern dance arts which make 'biyelgee' unique and distinguished among the traditional dances of other nationalities in the world. Mongol Biyelgee is unique and distinguished art expression which has embodied and originated from the nomadic way of life of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements. Therefore, Mongolian nomads, particularly ethnic groups of Western Mongolia are proud of Mongolian folk dance 'biyelgee' as the main component of their cultural heritage and unique arts accomplishment. Currently, those fewer bearers of this valuable heritage show strong commitment to spread this dance form within Mongolia, and to get worldwide recognition and approval, and also to transmit it to the next generation. Traditionally, Mongol biyelgee is transmitted to the younger generation by apprenticeship training, or by the home-tutoring method. In other words, it is transmitted within the family, clan or neighborhood, from parents to children, seniors to youngsters or so. As the society changes gradually over time, Mongol biyelgee also has been recreated and upgraded constantly. This can be seen on the Biyelgee movement elements, ethnic costume design and decorations. Mon-

golians typically dance 'biyelgee' during festive events such as weddings, naadam festivities, family and labor related practices or other social events for celebrating community happiness and entertainment purposes. These diverse contexts, in which Biyelgee is performed play significant role in the communities. During the labor or social festivities, feasts and celebrations, Mongolian ethnic groups get to express their identities in a peaceful way and get unified generally both in terms of families and ethnic groups. Because such events strengthen the mutual understanding among people and ensure their unity as one nation. For instance, during the wedding feast, it is a national tradition for Mongolians to sing all together, which encourage and exhilarate the people and strengthen their harmony. Also, Mongolians give aesthetic and physical right upbringing through the Biyelgee, so Mongol Biyelgee's significance and function among Mongolians are broad and various in range and in importance. 'Biyelgee' is performed while wearing special clothing and accessories which present specific features of traditional craftsmanship elements, such as color combination, artistic pattern and embroidery styles, knitting and quilting techniques, leather and skin arts, gold and silver jewelry makes of each ethnic group and community. These all make the 'Biyelgee' as an inseparable part of typical life and lifestyle of Mongolian people. As tightly linked with Mongols' traditional customs, mentality and language, 'biyelgee' undoubtedly provides an essential and positive factor to support and encourage community well-being and happy life by and large. The main objective of 'biyelgee' aims to symbolize the best and ideals of human relations so that it complies with concepts of Universal human rights, mutual respects of humanity, and sustainable development goals consistently.

## **6) Information resource**

- Relevant documents in the Center of Cultural Heritage
- Guidebook series 'Culture & Arts in new circumstances'
- Reports of the National Programs on ICH

## 7) Survey study project carried out by scholars

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

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| 5  | Selenge and Orkhon                                 | Northern           | August 5 - 15, 2009       |
| 6  | Central aimag, Dundgovi, Dornogovi, and Govisumber | Central & Southern | August 22 - 31, 2009      |

- **Key implementers:**
  - Mongolian National Commission for UNESCO,
  - Center of Cultural Heritage
  - Co-implementers:
    - Mongolian Cultural Studies Association
    - Local Culture and Arts Departments
    - MELS film studio

## 8) Awards received

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

## 9) Safeguarding measures

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

culture of morin khuur, long songs and huumii, while the Government has implemented 'National program for promoting traditional culture' and other initiatives, such as 'Morin khuur and long songs' action plans. In order to study Mongol Biyelgee: Mongolian Traditional Folk Dance and identify, register and motivate the bearers, there are considerable number of activities have been conducted. For instance, appointing research and publicity team for conducting field studies in the far rural areas in Mongolia, holding meetings among people on the further safeguarding of Biyelgee folk dance heritage, motivating and encouraging the Biyelgee bearers by organizing Biyelgee contests and competitions, holding academic conferences, seminars and workshops as well as publishing and distributing the relevant materials. As a result of sequent opinions, inputs and initiatives from the Biyelgee bearers, ethnic group representatives, scholars, researchers and NGOs on the safeguarding of the Mongol Biyelgee, 'National Program for Protection and Development of Mongol Biyelgee: Mongolian Traditional Folk Dance' was approved by the Government of Mongolia and successfully implemented.

## **10) Objectives**

The aim of the project is to revitalize and safeguard and transmit the Biyelgee.

## **11) The objectives are to:**

- Strengthen the research and establish registration-information database through a field-survey focusing on the current state of biyelgee;
- Improving the viability of the biyelgee by training new generation of performers, while also reviving traditional method of apprenticeship-training;
- Improving the capacity-building of the bearers, concerned NGOs, community-based organizations and professionals by involving in safeguarding measures;
- Raise the awareness among general public through production of media and;
- During the last years following protection activities accomplished by the Government body, local government body and NGOs:
- Organized local and nationwide competitions among the Biyelgee dancers and bearers. Also evaluated their ability, repertory and granted and glorified them as disseminating their knowledge. It is very important to signal the grand evolution in their repertory and capacity.
- Accomplished the project of training apprenticeship based on traditional teaching method of senior dancer's experiences in order to strengthen and support the bearers and community's heritage and knowledge to be transmitted to the future generations. Since then the Biyelgee dancer

and apprentice's number has increased. Since the inscription of the element on the UNESCO List of ICH, bearers and communities are more sensitive to transmit their knowledge,

#### **12) Overall effectiveness:**

- The local and governmental organizations, communities and bearers are more involved in its development projects
- The public participation has increased.
- The fact that we are promoting the Biyelgee to the public, bearers are acknowledged by Mongolian people and it helped to raise their social status. Also it attracts the younger generation to interest the art of Mongolian traditional folk dance Biyelgee to study and research subjects.
- Many Unions and Associations have been created and organize relevant activities in order to safeguard and protect the Biyelgee.
- It is very interesting to observe the need of this heritage in everyday life of Mongolians. Because Biyelgee is very demanded and present on every folk performing stages, in tourism sector, TV recording and on research subject. It became a very interesting heritage and continued to develop even more.
- The inscription of the element in the UNESCO Urgent needs of safeguarding List of ICH has pulled its development even faster than the other ICH elements. So then, we might say that its safeguarding measures are more advanced compared to others that insure its sustainability.

### **(3) Traditional Music of the Tsuur**

#### **1) Heritage information**

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

- **History, background:**

Tsuur is one of the ancient traditional music of the Mongolians and is a rare and near-extinct one preserved by the end of the 20th century only among a few people of the Mongolian Uriankhai descent in Altai Region. Tsuur has its origins in an ancient practice of worshipping the Earth, mountains, rivers and their respective guardian spirits by resembling the sounds unnatural for human beings. Tsuur music belongs to the category of Mongolian folk music based on the combination of instrumental and vocal performance – a unique and rare phenomenon of blending the sounds simultaneously created by both the musical instrument and the human throat. Tsuur is a vertical pipe-shaped wooden wind instrument with three holes acting as finger buttons. Despite the visible simplicity in shape it is the masterpiece of Mongolian musical heritage, reflecting the centuries-old tradition of creativity and ingenuity. Tsuur has a unique

timbre inexistent in any other wooden wind instruments, as it is performed by touching the mouthpiece of a pipe with one's front teeth, creating a clear and gentle whistling sound, and simultaneously applying one's throat burden, producing a drone brass at the same time. Tsuur music has an inseparable connection to the livelihood and customs of the Uriankhai Mongolians of the Altai Region, and has remained an integral part of their daily life.

- **Area:**

The Mongolian Altai Mountain Range is the birthplace of Tsuur, one of the primordial musical instruments of the humankind, while the Mongolian people are its authors. Being one of the progenitors of wooden wind instruments, the Mongolian Tsuur has carried its antique shape, performing methods, techniques, traditional repertoire and specific school of performance well into the advent of the 21st century, preserved only among a few people of the Mongolian Uriankhai descent in Altai Region. The Mongolian Uriankhai subethnic group of the Altai Region resides in the far western frontier of Mongolia, constituting the majority of the population in Duut and Munkh-Khairkhan Soums (Counties) of Khovd Aimag (Province), as well as living, in smaller groups, in Buyant, Altai, Bulgan, Altan-Tsugts Soums (Counties) of Bayan Ulgiy Aimag (Province). Even among the Uriankhai Mongolians, only the descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, residents of the Duut Soum (County), Khovd Aimag (Province) have thus far preserved the traditions of Tsuur art. According to the eye-witness of the local elders, up until the 1950s every Uriankhai family has had a Tsuur of its own and vast majority of Uriankhai Mongolian men could play Tsuur. Unfortunately, as a consequence of the brief historical period spanning over the last six decades, which saw the negligence and animosity toward everything related to national heritage, folk customs, indigenous culture and religious faith, the Tsuur tradition has faded, leaving the locals with no Tsuur performer and no families possessing a Tsuur.

## **2) Relevant information**

- **Year of inscription:** 2009

- **Community involvement:**

The descendants of Narantsogt, and the 'Hunnic Tsuur Performers' Association' NGO has participated in the field survey conducted in Bayan Ulgiy, Khovd and Uvs Aimags (Provinces). In 2006 a pilot workshop on Tsuur preservation and inheritance was held in Jargalant Soum (County) of Khovd Aimag (Province), Buyant Soum (County) of Bayan-Ulgiy Aimag (Province) and Ulaanbaatar City, at the National Center for Intangible Cul-

tural Heritage, in which Mr. B.Naranbat, grandson of the late P.Narantsogt, Mr. Tseden-Ish, a senior Tsuur performer and his apprentice, Mr. A.Baldandorj offered their service as trainers. Members of Tsagaan Tug clan actively promote the public awareness campaign on Tsuur preservation, especially in broadcasting and mass media. Members of the Uriankhai Mongolian subethnic group of the Altai Region, including, in particular, descendants and apprentices of the late Paarain Narantsogt of Tsagaan Tug clan, all residents of the Duut Soum (County), Khovd Aimag (Province) constitute the last cradle of people preserving the traditions of Tsuur art. This group is a small community of ten, consisting of kindred people bound by the love for Tsuur performance and common concern for the continuation of the Tsuur performing traditions of Tsagaan Tug clan and motivated for the preservation and enrichment of the repertoire of the art of Mongolian Tsuur. In 2007 members of this group, along with the number of art scholars and cultural activists, founded the 'Hunnich Tsuur' NGO aimed at preserving and reviving the traditions of Mongolian Tsuur.

- **Preservation association members:**

Center of Cultural Heritage, Association of Hunnic Tsuur Performers

- **Activities:**

As a follow-up of the inscription of the TRADITIONAL MUSIC OF THE TSUUR in the Urgent Safeguarding List, an action plan to safeguard and promote the Mongol Tsuur was elaborated and effectively implemented by the relevant bodies.

### **3) Practitioners**

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

### **4) Relevant events**

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

### 5) Explanation:

Tsuur is an extraordinary masterpiece of the Mongolian cultural tradition; it is included in the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia in 2009. In the historical records mentioning the origins and evolution of musical instruments, Tsuur is referred to as 'the Mongolian Tsuur,' 'the Wooden Tsuur,' or 'the Hunnic Tsuur.' Tsuur originated among the ancient nomads populating the northern and southern slopes of the Mongolian Altai Mountains. Emulation of the nature's sounds paved the way for ultimate ascendancy of musical instruments. Legend says that both Khoomei (throat singing) and Tsuur replicate the sounds of the waterfall and streams of the mountainous Eiven River, stemming from a glacier on the snow-capped summit of the Altai Range, producing majestic sounds. Tsuur is a vertical pipe-shaped wooden wind instrument with three holes acting as finger buttons. Despite the visible simplicity in shape it reflects the centuries-old tradition of creativity and ingenuity and conveys the magnificence of the nature, its mountains, rivers and its wildlife, rivaling the modern chromatic pipe instruments. Tsuur has a unique timbre inexistent in any other wooden wind instruments, as it is performed by touching the mouthpiece of a pipe with one's front teeth, creating a clear and gentle whistling sound, and simultaneously applying one's throat burden, producing a drone brass at the same time. Tsuur was initially made from a simple trunk of a plant stock. This ancient method made the first Tsuur easy to produce but also easily breakable, perhaps lasting a day at most. Hence a need to manufacture stronger and longer-lasting instruments, ready to perform during any season has emerged. Nowadays Tsuur is made of a branch of a larch tree or a trunk of a white bush, split along the length and carved with cavity inside, then the two parts joined and glued together, thus creating a pipe. In order to firmly attach the two pieces together a more sophisticated technology is applied, such as putting the pipe inside a thin skin of a sheep's or antelope's esophagus. Since antiquity the Uriankhai Mongolians regarded Tsuur as 'music of the spirit of the Altai Mountains,' revering it as a force to fend off evil from a household by keeping it at a prominent place near the altar. Tsuur was played on various occasions, such as appealing to the spirit of the Altai Mountains for hunting trophy, or for benign weather in case of eminent natural hardships, benediction for a safe journey or for weddings and other festivities. In a more distant past, Tsuur was even performed at state occasions. Tsuur has three-fold duties: to reflect one's inner feelings when traveling alone, to connect a human with the nature and to serve as performing art for spectators. Its repertoire possesses a multitude of folk pieces, which thematically can be classified as follows:

1. Reminiscent of the sounds of mountains and rivers, their majestic beauty: 'Streams of the Eiven River,' 'Praise to the Magnificent Altai Mountains,' 'Echoes of Mountains and Rivers,' 'Sagsay River,' 'Offerings to the Snow Capped Altai' etc.

2. Reminiscent of the local fauna: 'Pacing Bear,' 'Black Starlings' Mating,' 'Deer in High Alpine Grass,' 'The Deer's Roar' etc.

3. Reminiscent of the clops of horses or camels and in general, conveying the legends speaking of the nomads' affection to their livestock: 'Gaits of the Balchin Buckskin Stallion,' 'Cantering White Horse,' 'The Tale of the Grey Horse,' 'The Tale of the Beige Camel,' 'Pacing Horse' etc.

4. Reflecting the inner feelings of a human, one's appearance, faith and other social stature: 'A Handsome Young Man,' 'Story of a Man and a Woman,' 'The Wedding Melody,' 'Call of the Spirits,' 'Offerings' etc.

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

## 6) Information resource

- Relevant documents in the Center of Cultural Heritage and Mongolian National Commission for UNESCO
- Guidebook series 'Culture & Arts in new circumstances'
- Reports of the National Programs on ICH

## 7) Survey study project carried out by scholars

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- **Key implementers:**
  - Mongolian National Commission for UNESCO,
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- **Co-implementers:**
  - Mongolian Cultural Studies Association
  - Local Culture and Arts Departments
  - MELS film studio

## **8) Awards received**

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

## **9) Safeguarding measures**

Tsuur music, a combination of instrumental and vocal performance, is an ancient form of Mongolian music with a unique sound.

Since the Hunnu dynasty, the Uriankhai Mongols of the Altai region in Western Mongolia have related Tsuur music to the spirit of the Altai Mountains, and revered it as a force to ward off evil from a household.

The forty known folk melodies and tunes of the Tsuur repertoire are transmitted by memory and are currently preserved by descendants and apprentices of the ancient nomads, that populated the northern and southern slopes of the Mongolian Altai Mountains. The traditional music of the Tsuur forms an important part of the Uriankhai Mongolian's relationship with their natural environment and a critical element in assuring their survival within it. It accompanies daily activities and animal herding as well as religious ceremonies and rituals.

Traditionally found among members of the Uriankhai ethnic group of the Altai Region, the Tsuur and its traditions are preserved today largely by the descendant of the late Paarain Narantsogt of the Tsgaan Tug clan, in Duut soum, Khovd province, in westernmost Mongolia.

Many long and short term projects have accomplished in last 7 years in order to identify the 'Tsuur' music bearers, register them, study, disseminate and transmit to the next generations. We did several series of works such as restoring 'Tsuur' music instrument art and its tradition in Altai Uriankhai tribe where it has originated and to disseminate this art to the other tribe and regions in order to urgent safeguarding the 'Tsuur' and its tradition and to create social environment which supports 'Tsuur' music and its players. The 'Tsuur' art could overcome its danger to vanish and getting stronger to continue exists, as a results of these works.

Bearers, communities and groups' involvement has a vital responsibility to protect the 'Tsuur' music art and these talented people who are the bearers actively working hard to transmit this art for the next generation, disseminate and restore this art at the same time to safeguard the tradition as it was from the beginning. Trainings about transmitting this tradition is conducted by two ways traditional apprenticeship training and classroom training. The trainings of this heritage have conducted in Duut and Jargalant soum in Hovd province, Buyant, Ulgii and Ulaanhus sum in Bayan-Ulgii province, Sumber soum of Gobisumber province, Orkhon province and in the capital city during the report period. These training have led by the famous 'Tsuur' player P.Narantsogt's offspring and his students. There are around 100 teenagers and young adults who have learnt or leaning how to play this instrument as a result of these trainings. Statistic shows that the number of 'Tsuur' players and its trainees have increased 9 times in last seven years.

We still need to continue what we are doing and increase the boundaries even there are such good results shown in a work of protecting the 'Tsuur' music and its tradition and create sustainability.

Consequently, in January, 2014 the Mongolian Government has decreed a National Safeguarding Plan of the "Traditional music of the Tsuur". The aim of the project is to revitalize and safeguard and transmit the Tsuur music.

#### **(4) Folk long song performance technique of Limbe performances - circular breathing**

##### **1) Heritage information**

- **Local name:**  
Монгол лимбэчдийн уртын дуу хөгжимдөх уламжлалт арга барил-  
битүү амьсгаа
- **History, background:**  
The "Folk long song performance technique of Limbe performers – Circular breathing" is a complex representation of technique and skill of performing with Limbe, which came to be considered as an art form through its centuries of continued development.  
For the long historic development of Limbe performance, Mongolians have created the technique of playing Limbe using circular breathing. The element comprehensively corresponds to the characteristics of the melody of Mongolian folk long song, particularly adequate for performing it with prolonged and melodic tune for its entire duration without pause.

Limbe and Morin khuur (Horse headed fiddle) are the main instruments that perform unilaterally the melodies of traditional folk long song or accompany its performance. While performing a folk long song, it is customary for Limbe performers to use the technique of circular breathing. Single stanza of folk long song continues approximately 4-5 minutes. Single song consists of 3-5 or more stanzas, which requires performance of the limbe to continue uninterruptedly 12-25 minutes.

Mongolians describe things unseen to one's eyes as 'bituu' meaning hidden. The technique is unrecognized from its performance. 'Bituu amisgaa' means 'hidden circle of breathing'. It is accomplished by breathing in through the nose while simultaneously blowing out through the mouth using air stored in cheeks in order to continuously play the Limbe without any interruption. The unique characteristic of the technique is embodied by the circular bond of continuous air flow by inhaling and exhaling simultaneously.

- **Area:**  
"Folk long song performance technique of Limbe performers – Circular breathing" is a unique heritage which has survived only among few apprentices of L.Tserendorj (1908-1989), the last renowned main representative of the element. Currently, the element is being practiced among 14 individuals in total, 5 in Ulaanbaatar city, 1 in Uvurkhangai, 2 in Zavkhan, 1 in Govi-Altai, 1 in Khovd, 1 in Umnugovi, 1 in Dornogovi, 1 in Tuv and 1 in Darkhan-Uul Provinces each.

## 2) Relevant information

- **Year of inscription:** 2011
- **Community involvement:**  
Members of the "Mongolian Association of Limbe Performers", including descendants and apprentices of generations of the late "Renowned and Honored Musician of Mongolia" titled Limbe Performer Tserendorj Luvsandorj(1909-1989).
- **Preservation association members:**  
Center of Cultural Heritage, Mongolian Association of Limbe Performers, University of Arts and Culture, College of Music and Dance.

## 3) Practitioners:

The survival of this traditional element until today is inevitably and largely due to the work and efforts of L.Tserendorj, M.Dorj and their apprentices. The ground-work to include the tradition of "Folk long song performance technique of Limbe

performers – Circular breathing" in the contents of professional educational programs was successfully done by the late Honored Limbe performer L.Tserendorj. The Limbe performers, D.Enkhtaivan (1955-1997), M.Badam (1950-2008), Galsantogtokh, P.Purevjav (1946-2009) and U.Batjargal are the second generation of skilled Limbe practitioners who have successfully inherited the technique from the elder Limbe performers. Today, the Limbe performer-teachers N.Jambaljamts, Ch.Davaajav, L.Altansukh, Ts.Tsevegsuren, M.Tsengelsaikhan and G.Nyamjantsan are the practitioners continuing the element. This traditional circular breathing technique of the Limbe performance is the most important and valuable element among these practitioners which signifies and identifies their significance and the cultural meaning within them. Currently, the frequency and extent of this traditional element's practice is not stable or steady, being limited by the only few numbers of contests or performances of individual artworks being organized among few Limbe practitioners.

#### **4) Relevant events:**

Special occasions, festive events, holidays, festivals, social practices

#### **5) Explanation:**

The Limbe is one of the ancient musical wind instruments of nomadic Mongolians. The limbe is a side-blown wind instrument, mostly made of hard wood or bamboo. It is considered as one of the valuable traditional musical instruments among Mongolians for its unique technique and characteristics such as producing euphonical melody, melisma, hidden tune associated with circular breathing, and its performing techniques of skillful and delicate movements of fingers and tongue. Over the long historic development of Limbe performance, Mongolians have created the unique technique of playing Limbe using circular breathing. Circular breathing technique of the Limbe performance is closely interconnected with the traditional mentality of Mongolians, traditional folk long song and the vast steppe. The circular breathing technique of the Limbe Performance comprehensively corresponds to the characteristics of the melody of Mongolian folk long song, particularly adequate for performing the folk long song with prolonged and melodic tune for its entire duration without any pause. Limbe is one of the main instruments that perform unilaterally the melodies of traditional folk long song or accompany its performance. While performing a folk long song, it is customary for Limbe performers to use the technique of circular breathing.

Limbe has the ability to comprehensively express and support the manifestation of folk long song, its slow pace and expansive wide ranging flow of melody. Its continuous melody serves as a support during the singer's pause for inhaling and thus enriches the song's melody as well.

'Bituu amisgaa' means 'hidden circle of breathing'. Performing with circular breathing is a complex technique of uninterruptedly continuing the activity of expelling the air stored in a mouth cavity to play the melody and at the same time inhaling air into the lungs through the nose and transferring it to the mouth cavity. The distinctiveness of the technique to circular breath lies in the ability of intentionally changing the normal way or process of breathing, thus creating the circular bond of continuous air flow by inhaling and exhaling simultaneously. The first step in mastering this technique of Limbe performance is to learn in the ability to inhale gently neither stopping the flow of blowing nor interrupting its tone of melody. The second step is to learn to play the Limbe with the ability to completely express the melody of traditional folk long song, its manifestation, philosophical view by perfectly possessing the technique of producing ornamentation, coloratura, melismaa and shurankhai (falsetto) which requires one's true endeavors and hard work, talent and sense of acoustics. In this sense, it can be concluded that the element "Folk long song performance technique of Limbe performers – Circular breathing" finds its true form or fulfilled from within the inseparable interconnection of circular breathing technique of the Limbe and its performance of folk long song.

The "Circular breathing" is a great achievement of nomadic Mongolians derived from their creativity, result of the exploration and necessity of their daily life. The origin and development of circular breathing is closely bound up with the skills and knowledge of ancient craftsmen or metalsmiths who specialized in gold and silver. Early Mongolian craftsmen used circular breathing techniques for crafting various decorative and ornamental items including valuable jewelries. In crafting such items, craftsmen were required to blow continuously to the flame through a pipe with needle like hole, in order to make the hard metal melt or soften. In that regards, the craftsmen had to blow gently to the flame through the pipe bitten in their mouth, continuing as long as possible. From such necessity of lifestyle, craftsmen have mastered the technique of circular breathing, creating a circular-like cycle of breathing, simultaneously inhaling through their nose while blowing without any pauses. It can be considered that the introduction of the circular breathing technique by craftsmen in the art of Limbe was a new and productive invention in its performing technique.

The traditional method of learning the simultaneous act of inhaling and exhaling has a coherent sets of training forms, ranging from elementary to advanced which include continuous blowing act at a candle light or a flame without extinguishing it and blowing through a straw into a glass of water.

The technique of circular breathing performance of the Limbe has valuable significance that could equally be practiced for other wooden wind instruments (Mon-

golian traditional wind instruments: Bishguur, Byalar, Hornpipe; nontraditional: Clarinet, Saxophone, Oboe, etc.) and is an outstanding example of musical performing techniques created by humanity, constituting one of the distinctive forms of intangible cultural heritage in need of urgent safeguarding.

This traditional element of "Folk long song performance technique of the Limbe performers-Circular breathing" has been handed down by and preserved among renowned Limbe performers: L.Tserendorj, L.Maam, M.Dorj. Nowadays, the second generation apprentices of these well-known Limbe performers are the main bearers and holders of this traditional art. But the existing few number of these bearers of the element has become the biggest concern for its further viability.

Currently, there is a high risk of possibility that the tradition of this element could disappear from its existence. One of the factors causing the element to disappear is inevitably the significance of decrease of current groups and individuals of artists and practitioners of traditional folklore in numbers and changes in the traditional repertoire. The main change of repertoire in traditional folklore has caused by the tendency to absorb classical or modern forms of view, and the predominance of western methodology in training system. Additionally, the intense globalization and urbanization changes are the factors causing to diminish the value and tendency towards intangible cultural heritage among general public, particularly among younger generations. Today, some of the urgent objectives for us are to promote, safeguard and transmit the element to the younger generations, to ensure its further existence and viability.

#### **6) Information resource**

- Relevant documents in the Center of Cultural Heritages
- Guidebook series 'Culture & Arts in new circumstances'
- Survey study project carried out by scholars
- Annual report of related NGO's and Associations

#### **7) Awards received**

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

#### **8) Safeguarding measures:**

The Limbe is one of the ancient musical wind instruments of nomadic Mongolians. The limbe is a side-blown wind instrument, mostly made of hardwood or bamboo. For the long historic development of Limbe performance, Mongolians have created the technique of playing Limbe using circular breathing. The element comprehensively corresponds to the characteristics of the melody of Mongolian folk long

song, particularly adequate for performing it with prolonged and melodic tune for its entire duration without pause. Circular breathing technique of the Limbe performance is closely interconnected with the traditional mentality of Mongolians, traditional folk long song and the vast steppe.

Many long and short term projects have accomplished in last 4 years in order to identify the 'Limbe performances' bearers, register them, study, disseminate and transmit to the next generations.

During the report period was taken several protection activities accomplished jointly by the Ministry of Education, Culture and Science, Center for Cultural Heritage and Mongolian Association of Limbe performers with aims to revitalize and safeguard the element, ensure its viability and sustainability, such as conducting traditional apprenticeship training courses, organizing various public events such as exhibitions, festivals or seminars.

During last four years, we have organized several conferences on Limbe study.

Moreover, we made the documentary movie, television programs, published DVD and books about this topic through media in order to propagate, popularize and disseminate art of Limbe in the society.

Bearers, communities and groups' involvement has a vital responsibility to protect the technique of the circular breathing accompanying the "Traditional Folk Long Song" and these talented people who are the bearers actively working hard to transmit this art for the next generation, disseminate and restore this art at the same time to safeguard the tradition as it was from the beginning. Training about transmitting this tradition is conducted by two ways traditional apprenticeship training and classroom training.

The apprenticeship training of this heritage has conducted in Duut, Altai, Khovd, Munkhhairhan, Must, Tsetseg, Durgun, Tsetseg, Zereg and Jargalant soums in Khovd province – Western Mongolia, Dalanzadgad, Khankhongor and Tsogttsetsii soums in Umnugovi province - Southern Mongolia and in the capital city during the reporting period.

The classroom training being organized at the Mongolian Palace for Youth in Ulaanbaatar city, professional Institutes of the capital city, Ulaanbaatar, including the "National University of Arts and Culture", "College of Music and Dance", at the "College of Music and Dance" of Zavkhan Province.

Statistics shows that the number of Limbe performers and its trainees have increased 2 times in last four years.

We still need to continue what we are doing and increase the boundaries even there are such good results shown in a work of protecting the "Folk long song performance technique of Limbe performers – Circular breathing" and its tradition and create sustainability.

## **(5) Mongolian Calligraphy**

### **1) Heritage information**

- **Local name:** Монгол уран бичлэг
- **History, background:**

Mongols used numbers of different alphabets throughout of its history. Therefore, Mongolian cultural region is one of the earliest places developed calligraphy. Mongolian calligraphy is a 1000 years-old writing system that vertically connects continuous strokes together to create a word. Letters of Mongolian script have been created and taught by nomads from generation to generation. Whatever style it is written with, it is easy to read it if one knows the 90 letter forms that all read phonetically. Ancient nomadic Mongolians roamed in their vast territory and used simple oral descriptions to convey knowledge to each other.

Therefore, the letters of Mongolian scripts are meant to be taught and explained not only in written form but also orally. For example, there are six main strokes used in creating letters for Mongolian calligraphy. They are named as titim, shud, shilbe, gedes, num and suul which translate into English as head, teeth, stem, stomach, bow and tail respectfully. A herder mother could teach to her son on the pasture that letter “ba” is depicted as “stomach and bow”, while letter “a” is depicted as “a tooth”. This kind of oral depiction of letters was very useful during long dark winter nights when herders and their children could not enjoy sufficient light to do classes at home. They relied on oral stories, oral teachings and memorizing abilities to convey legends, knowledge and culture.

In modern, democratic Mongolia, free thinking artists and writers are developing the traditional Mongolian calligraphy in many different ways including quite artistic expressions as described at the beginning of this piece. The other three main uses are dictated by tradition and social needs for Mongolian calligraphy.

Firstly, the need for traditional accurate beautiful writing lasts for centuries. A meticulous depiction of each element of the script makes this writing very appealing and useful for accurate recording of important events. From ancient documents, it was evident that such writing was used for letters where Khaans and lords put their signatures on, books, treatises and even political statements like the declaration of independence of Bogd Khaan’s government in 1911 etc. In modern days, this writing is used for

official letters, invitations, diplomatic correspondence and love letters. The best and most accurate writers of Mongolian calligraphy is invited to write on the graduation diplomas, family tree books, community award papers, provincial and government documents and books. Even though those, who can write accurate meticulous calligraphy, often don't get full time jobs to write calligraphy, they are very well respected in their extended family, their community and are often invited to weddings, family festivities, official ceremonies and so on.

Secondly, traditional Mongolian calligraphy is used for synchronic writing. Before typewriters, computers and audio taping, there were trained calligraphers who documented meetings, court hearings, and speeches by writing the Mongolian calligraphy in a 'shorthand' style. Because, those who can do synchronic writing would always have a well-paid full-time job, parents sent their children to "writing mentor" teachers from age 6-8. Such fast-writer's job existed for many generations and only with the development of technology, did such jobs disappear. Therefore, current synchronic-writers are only those who are employed at few offices like newspaper "Khumuun Bichig" (the only newspaper issued in old Mongolian script), "Script and culture center", and the Office of the President of Mongolia.

Thirdly, Mongolian calligraphy is used for emblems, coins and stamps in so called 'folded' forms. Those who can write round folded and square folded scripts are truly knowledgeable about Mongolian scripts. In order to write correct, but folded way, one must appreciate the unique dimensions of each letter so that the letter can be folded in small spaces making a whole word look like an exact round or exact square shape. While during Mongolian empire of 13-14th century, folded calligraphy was used for coins and government stamps, during the 15-19th centuries, these forms were used for religious ornaments, religious stamps and decorations on cloth, hat and book covers etc.

- **Area:**

Mongolian calligraphy is widespread in all parts of Mongolia, among the Mongols in the regions of Inner Mongolia, Qinghai, Xinjiang in China, and in Buryatia and Kalmukia in Russia.

## 2) Relevant information

- **Year of inscription:** 2013

- **Community involvement:**

Concerned individuals, government and non-government organizations and communities that practice and promote the art of Mongolian calligraphy are seriously worried about its continuing viability; they are con-

cerned about this element disappearing from Mongolian traditional culture and are fully conscious of and committed to their responsibilities for safeguarding, restoring and revitalizing this element.

"As" Calligraphy Center, "Federation of Modern Mongolian Calligraphers", "Script and Culture Center" and concerned individuals, representatives of calligraphy groups have gratefully supported and expressed their consent for this action and for any type of usage of calligraphy for the purpose of publicity and development of "Mongolian Calligraphy" worldwide.

- **Preservation association members:**

Mongolian Government, Center of Cultural Heritage, "Federation of Modern Mongolian Calligraphers," "Script and Culture Center"

### **3) Practitioners:**

Mr. Jalair Dovdon Batbayar of craftsmen families of Govi-Altai province and his followers are the practitioners who inherited Mongolian Calligraphy. The element is being practiced and developed by non-government organizations such as "As" Calligraphy Center, "Federation of Modern Mongolian Calligraphers," "Script and Culture Center" and concerned individuals.

Besides these organized communities, there are individuals who independently learn calligraphy and teach it to children in various children's development centers, schools and children's art centers.

### **4) Relevant events**

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

### **5) Explanation**

Traditionally, the main way of teaching calligraphy from one generation to another was home mentoring. The traditional mentors selected the best of his students and trained them to be calligraphy writers. However, during communism, especially during the 1937-1940 Stalinist purges, thousands of mentors and traditional scholars were killed. Those who remained alive were banned from mentoring the younger generation. Soon after that, or around 1946, a new, Cyrillic script was adopted as the only eligible scripts therefore banning all the teachings of old Mongolian scripts and Latin lettering. Only in the 1970s, was the old Mongolian script re-introduced to scholars, allowing a limited number of classes in universities.

After the 1990 democratic changes, along with the revival of Mongolian identity, interest in traditional calligraphy reawakened. As a sign of such revival, the very

first non-communist political organization, the Democratic Union of Mongolia, used folded calligraphy as its main logo.

Today, literary scholars and calligraphers D.Batbayar, Sh.Choimaa, D.Battumur, D.Ganbaatar, B.Elbegzaya and G.Akim are playing significant roles in popularizing the Mongolian art of calligraphy. Even though there are thousands of Mongolians who learnt to read calligraphy via Education Channel of Mongolian national TV, it's almost impossible to teach beautiful writings skills through long-distance trainings. Therefore, those who create calligraphy art are very few.

#### **6) Information resource**

- Relevant documents in the Center of Cultural Heritage
- Guidebook series 'Culture & Arts in new circumstances'
- Survey study project carried out by scholars

#### **7) Awards received**

Inscribed in the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia in 2013

#### **8) Safeguarding measures**

- In 2001, the Parliament of Mongolia passed and amended in 2014 a law on safeguarding Mongolia's intangible cultural heritage and established regulations related to identifying, documenting, studying, recording, reviving and disseminating our intangible cultural heritage. This law constitutes the legal basis for identifying: intangible cultural heritage of high importance to Mongolia; talented bearers who are at a high artistic level; and for studies and promotion of intangible cultural heritage.
- The element Mongolian Calligraphy is included in the National List of "Intangible Cultural Heritage in Need of Urgent Safeguarding" in the territory of Mongolia, as designated by the Ministry of Education, Culture and Science in 2010.
- Inclusion of teaching the Classical Mongolian script in general educational programs, the Mongolian President's decree, contests of calligraphy through newspapers and magazines and repeated exhibitions are exerting positive influences on society to understand and revere it. Creating open conditions for non-government organizations and individuals to create art works is also helping to revive this art form.
- The resolution of the Council of Ministers issued in 1990, on general learning of the Classical Mongolian script, and publication of textbooks on Classical Mongolian script for 7th and 8th grades of general education schools, which began introducing many forms of calligraphy to school children

- In 1989-1990, the prominent researcher and textologist of the National University of Mongolia, Dr. Professor Sh.Choimaa, taught 60 serial TV lessons on the Classical Mongolian script for the general public
- In 1992, "Khumun Bichig," the first newspaper since the end of the Socialist period to be written in the Classical Mongolian script, was published; it began to promote a tradition of Mongolian calligraphy
- In 1995, the decision to implement the "National Program of Mongolian Script" was made by resolution of the State Great Khural.
- In 1996, the very first training course for calligraphy was successfully organized and the graduates are today's famous calligraphers
- From 1997, the organization of an annual national contest "Beautiful Writer of Mongolia" by the "Khumun Bichig" newspaper was begun
- In 1998, the exhibition of Mongolian Calligraphy was organized among calligraphers and their followers as part of the "National Book Fair" in Ulaanbaatar at the Natsagdorj City Library
- In 1998, the "As" Calligraphic Center was founded in Ulaanbaatar. The Center organized its first exhibition of calligraphy and conducted the first studies and research of brush writing
- In 2004, the joint exhibition and seminar of Mongolian calligraphers was organized, discussing and evaluating the current status of Mongolian calligraphy and future tasks
- From 2006 the "Script and Culture Center" started to organize an annual exhibition called "Script and Culture" among young creative artists, during which the "Brush Skill" contest of calligraphy also started to be organized
- From 1992-2006, Jalair D. Batbayar presented his exhibitions "With One Drop of Ink," "With Three Drops of Ink," "Mongolian Tradition and its Restoration," and "Mongolian Calligraphy" within Mongolia and in Japan, the USA and Canada
- In 2007, the "Federation of Modern Mongolian Calligraphers" was founded.
- In 2003 the Mongolian Presidential Decree No105 proclaimed 1st Sunday of May as the National Day of Script and Culture.

## **(6) Coaxing ritual for baby camels**

### **1) Heritage information**

- **Local name:** Ботго авахуулах зан үйл
- **History, background:**

While elsewhere spring is a pleasant season for peasants, it isn't convenient for Mongolian herdsman. The mother animals give birth to their young in a harsh and dusty spring, so there is a big risk of losing a mother or a baby animal.

Mongols have a variety of rituals relating to husbandry in traditional Mongolian society. One of them is a chanting ritual for a new-born baby animal and its mother. To chant is to stimulate, through the use of special words and melody, the adopting of a baby animal to a mother. There are different gestures, melodies and chanting techniques for the five types of livestock in Mongolia. Coaxing (*khuuslukh*) a camel is a ritual for a mother who rejects her baby; or for adopting an orphan baby to another female who has lost her baby, because only a suckling mother will have milk in harsh spring time. For the nomadic Mongols the camel milk has been not only the source of food and drinks in the severe Gobi Desert conditions, but also the basic means of preventing illness or for healing diseases. Therefore, the coaxing rituals originated from the everyday occurrence of the herdsmen and became one of the important elements of Mongolian folk knowledge and ritual. The performance of the ritual continues for a few hours at early morning or at twilight and requires a high skill of handling camels and a singing talent or skill for playing on a musical instrument such as the horse head fiddle or flute. Most herdswomen engage in techniques and methods of coaxing, but these techniques and methods aren't enough sometimes, for performing the ritual successfully. If there isn't a singer or musician in the family, the owner of the camels will invite a coxer or a few masters in coaxing and players of a musical instrument, from another place. In this case, the coaxing ritual will compose of a small performance by several actors: a singer along with a horse head fiddle, flute or mouth-organ players.

A mother is tied close to the calf, nearby to a yurt. A singer will begin gently their monotone song "*khuus*", "*khuus*" with a horse head fiddle or without any musical instrument. A mother will bite, savage or spit and show her ignorance to a calf at the beginning of the ritual. The coxer can change their melody, depending on the mother's behavioural reaction. Most musicians will perform the ritual traditional Mongolian -sad stories about camels-songs such as "*Unchin tsagaan botgo*", "*Goviin undur*" etc. The musician performs his play with different sounds of walking, running and bellowing of a camel and absorbs words into poems, songs and epochs. When a mother camel is being coaxed into accepting a rejected or an orphan calf, it is said to break into tears at the gentle sound of "*khuus*" and the enchanting melody of the horse head fiddle sung and played by someone skilled in the art of casting spells on animals.

In some cases, to perform the ritual more effectively herdsmen use additional techniques such as skinning a dead calf and covering the orphan camel calf with the hide, tying a mother together with a baby quite a far distance from the ger camp for the whole night, or soaking the calf in salt, saltpeter or in the mother's milk. Also it was common to place the ankle

bone of a wild sheep (there is a myth that wild ewes never reject their babies) around the neck of a mother or a calf. But nowadays it is very hard to find these anklebones, as wild sheep are enlisted to the endangered-species list. There is also an exotic remedy in the coaxing ritual where the mother is lead to a ger at twilight and shown the fire inside. (A camel can't enter a ger, because of its size.)

All participants in the ritual wear good clothes, remain attentive and focused, using their own psychic vision and imagination in the coaxing process, because the participants express their gratitude to gods of the camels, mountains and waters within the ritual. After finishing the ritual, a coaxer or small group of masters will be honored guests of the family. A person, who had performed coaxing rituals prosperously, will be invited again and again by the families in need of the ritual. When, where, how many times they have been invited - is the main criteria for evaluating the talent of a cultural bearer of this ritual. The evaluation is a prerequisite to their popularity in a society.

The coaxing ritual has been transmitted from generation to generation and been enriched by the exchange of camel herding knowledge between the herders of Umnugovi, Bayankhongor, Dundgovi provinces, which are the main territories of Mongolia's Bactrian camel population.

The knowledge and skills relating to the ritual's transmission occurs from parents and elders to youth, in home tutoring: Elders with long experience of herding, herdswomen with singing talent and the talented musicians, who can influence the camel's behaviour, are the main actors of the coaxing ritual.

The ritual acts as a symbolic medium for creating and maintaining the social ties of individual nomadic families and dependencies to the community, because it is one part of the traditional intangible cultural heritage of the relationship between man and livestock.

- **Area:**

There are few cultural bearers living in the South part Gobi area of Mongolia: such as in Govi-Altai, Bayankhongor, Uvurkhangai and Dundgovi province's few soums. Most cultural bearers are concentrated in Mandal-Ovoo soum, Khanbogd soum, Bulgan soum of Umnugovi province, Delgerkhangai soum, Dundgovi aimag, Bayanlig and Jinst soums of Bayankhongor province.

## 2) Relevant information

- **Year of inscription:** 2015
- **Community involvement:**  
Herders and practitioners from Govi-Altai, Bayankhongor, Umnugovi, Uvurkhangai and Dundgovi provinces.
- **Preservation associated members:**  
Center of Cultural Heritage, Local government, Mongolian University of Science and Technology.

## 3) Practitioners

There are a few individuals primarily concerned with "khuus" the coaxing songs for camels

1. Biziyagiin KHUUKHENDUU is 74 years, Dalanzadgad soum, Umnugovi province
2. Lkhagvaagiin MUNKHBAYAR is horse head fiddle musician. Dalanzadgad soum, Umnugovi province
3. Sambuugiin SUMAAJAV is a musician, recitation and traditional ode singer, Bayanlig soum, Bayankhongor province
4. Sh.TSEVEEN is a coaxer, Bayanlig soum, Bayankhongor province
5. G.DAANZAN is a coaxer, Bayanlig soum, Bayankhongor province
6. TS.DAGDULAM is a coaxer, Bayanlig soum, Bayankhongor province
7. Boriin BAYASGALAN is a coaxer, Jinst soum, Bayankhongor aimag
8. Ulziit BATJARGAL is a musician, recitation and traditional ode singer, Dalanzadgad soum, Umnugovi aimag
9. DAANYAM's family, herdsman, Mandal-Ovoo soum, Umnugovi province
10. Batsaikhangiin TUVDEN, herdersman and horse-head fiddle player. Delgerkhangai soum, Dundgovi province
11. S.Tsenddoo's grandchildren six herders' family: Bor, Khayankhyarvaa, Masshbat, Ganbaatar, Itgelmaa, Togtokhsuren and Buyan-Ulzii.
12. Garamiin DADISUREN Deren soum, Dundgovi aimag.

## 4) Relevant events

Special occasions, social practices, various labor and household rituals and events

## 5) Explanation

The changes in the social and cultural environment have negative impact on the existence of the coaxing ritual. There are several economic, social, cultural impacts, which have influence on the disappearance of the ritual.

- Due to the penetration of new techniques and technologies into husbandry, the living standard of herdsman is increasing. Infrastructure develop-

ment in the Gobi area has contributed to the increase in the numbers of cars, motorcycles and trucks in herdsman's households. Most households have both a car and a motorcycle, or at least a motorcycle or a truck, therefore today camels are rarely used as a means for transportation or porting goods. Herdsmen now herd livestock by motorcycle. Therefore, young herdsman have stopped using traditional sound signals such as huj, huug, duur duur, toor toor to pasture, graze and drive the camels while using motorcycles for herding. Instead of traditional tones that calm camels, there is the car's horn. Furthermore, herders are losing the traditional understanding relationship they had with camels and the behavior and the appearance of the non-tamed camels is changing. Untamed camels are aggressive and sometimes show fear of people.

- Development of the mining sector in Umnugovi aimag results in the migration of labour from rural areas attracting herdsman away from husbandry; there can be a growing inequality in the wealth of the local residents as some of them enjoy the higher wages of the mining industry. This can also lead to social tensions.
- The performance of the coaxing ritual happens not often, because Bactrian camels give birth usually to just one calf in March or in April, after a gestation period of 13 to 14 months. Also, the rejection of a calf by its mother happens rarely.
- Herdsman's children from between the ages of 6 to 18 years live in the soum or aimag centres in order to study at school, including during March – the time of the birth and calf-raising process. This overlapping of children's study time at schools and the birth of new-born calves is suppressing the possibility for children to participate in the coaxing ritual: for them to learn how to coax, or how to play the horse head fiddle or flute. The students have the possibility to live with their family for the three months of summer, instead of helping their parents looking after animals in winter or in the harsh spring. Most herdsman's children who have studied for many years in urban centres don't want to return to their parent's home. They know well the difficulties of herding pastoral livestock, which is hugely dependent on the severe continental climate.
- There is a big demographic problem in the Gobi area, because of the decreasing number of young herders from year to year, and especially the decreasing number of young herdsman. There is a new tradition between Mongolian families, to pay more attention to daughters than boys. A daughter will be sent to the city to study and they have more possibilities to live in big cities, therefore most girls don't return to the countryside. Some young herdsman are faced with the problem of finding wives who have the skill of herding the camels. For example, there were 488

herdsmen' households in Mandal-Ovoo soum, Umnugovi aimag in 2003. The number of households had decreased 37.5 per cent from 488 to 305 in 2013.

- There has been big domestic migration from the Gobi area to urban centres during the last 24 years. One of the biggest reasons for herders to migrate was the loss of their livestock in winter blizzards and the lack of summer rain in the country from 1995 to 2005. Also during the transition period from a socialist planned economy to a market economy in the 1990s, thousands of herders migrated to urban areas looking for a new life.
- On the other hand, the ritual is self-contained, except over mentioned impacts. The coaxing ritual remains as one ancient technique of herding camels, because there are no analogous techniques for saving a new-born calf and mother's milk during the harsh spring of Mongolia. But some forms of the ritual, for instance coaxing by flute or by vargan are almost forgotten. A bearer Khuukhenduu resident of Khankhongor soum, used a vargan in 1996, for the last time. We have information that flute was used by bearers for coaxing ritual in Noyon and Sevree soums of Umnugovi aimags in the 1950s. We heard by word of mouth legend that Western Mongols had used tsoor (a national instrument) for the coaxing ritual. Nowadays Mongolian folk are losing their traditional roots formed by pastoral husbandry, these remain more and more as theatrical art rather than life practice.

#### **6) Information resource**

- Relevant documents in the Center of Cultural Heritage
- Survey study project carried out by scholars

#### **7) Award received**

#### **8) Safeguarding measures:**

During last two years government organizations worked as a priority on policy regarding the safeguarding of cultural heritage. In accordance with the spirit of the conventions of UNESCO, they make efforts and initiatives to support heritage bearers and protect heritage elements through provinces, soums and city authorities and cultural institutions; and encourage and are fully committed to implementing further activities for reviving, preserving, safeguarding and transmitting the ICH elements of concerned communities and individuals.

The bearers with the knowledge of livestock husbandry and specific social practices are listed into the National List of ICH Bearers Possessing a High Level of Skill and Knowledge.

Within the framework for the Safeguarding of Cultural Heritage numerous actions have been undertaken. For instance, in 2014 amended the Mongolian Law on the Protection of Cultural Heritage included provisions on ICH and in order to strengthen existing legal frameworks adequately, included the provisions for reviving, preserving, safeguarding and transmitting ICH with certain provisions included in the Constitution of Mongolia, Law on Culture of Mongolia, Law on Protecting Cultural Heritage and other relevant by-laws.

Conducted various workshops on protection and safeguarding to develop and strengthen the capacity building of cultural officers working for the safeguarding the intangible cultural heritage.

At the initiative of heritage bearers from Umnugovi and Bayankhongor provinces several programs on tradition, social practices and specific rituals, especially the “Coaxing Ritual for Baby Camels” were broadcast on regional and national television. Thus activities were financed from both national and regional budgets.

ICH elements and heritage bearers are explored and listed on a national ICH database and also all related documents are archived.

The following actions were taken by organizations and cultural heritage supporting individuals:

- During the last 2 years 4 lessons about the coaxing ritual were organized by N.Galiimaa and Yu.Boldbaatar between junior students of MUST (The Mongolian University of Science and Technology.)
- The School of Social Technology and MUST along with the Institute of Culture organized 2 conferences in 2007, 2008 on topic "Mongolian Traditional Relationship between Humans and Nature".

There are not any special works for coaxing rituals, except for a few documentary films. The documentary film “Eej aya” /Melody of Mother/ 1985 and Badraa. J., Khishigt. D., Donrov. B. “Ingen egshig” /Melody of the Mother-Camel/, 1986- both editions well-suited for an academic as well as a broader audience.

"The story of the Weeping camel ", 2003, a documentary film by Byambasuren Davaa and Luigi Falorni is about a family of camel herders, who are faced with a challenge – one of their camels has rejected its new-born colt. They decide to perform the traditional “Khoos Ritual” to help unite the mother and child. The film played important role for spreading a message about the coaxing ritual in Mongolia through the world.

### 3. Provisional inscribed items (to be examined)

#### (1) Traditional technique of making Airag in Khokhuur and its associated customs

##### 1) Heritage information

- **Local name:** Хөхүүрийн айраг исгэх уламжлал, холбогдох зан үйл
- **History, background:**

Mare's Airag is the fermented beverage from mare's milk. This ICH element includes a traditional method of making mare's airag, its related equipment and objects such as khokhuur (cowhide vessel or bag), buluur (churning paddle) and khovoo (kibble), and associated therewith social customs and rituals.

The milking season for horses traditionally runs from mid June to early October. Daily milk yield of mares varies from 3 to 6 liters.

The basic traditional technique of making mare's airag consists of milking mares and cooling fresh milked milk, and repeatedly churning milk in a khokhuur with starter left inside to assist its fermentation. The liquid must be churned 5000 and more times to make good fermented blend of airag. Mare's milk undergoes fermentation by lactobacilli and lactic acid streptococci, producing ethanol, lactic acids and carbon dioxide. The airag - mildly alcoholic white beverage emits a delicious smell and its pleasant taste can make your mouth watery.

For making the khokhuur, first, the cowhide is soaked and hide's filament is removed, then it is dehydrated in the wind and fumigated. In such process, the cowhide turns to a white flexible leather. The khokhuur is made from this white leather and consists of mouth (orifice) neck, corner, body and cords. The buluur is long-handled wooden paddle which is used for churning airag in khokhuur and furnished with bored blade of board at the end. Khokhuur can hold 40 to 100 liters of airag.

Airag is used and served as a main and holy drink during various feasts and in making offerings and ritual blessings.

- **Area:**

Although the Mare's airag making tradition has been practiced everywhere in Mongolia between the Gobi Desert and the high mountains in the north, depending on natural (pasture) and geographical conditions and climate differences, the airag making in khokhuur is practiced basically in the steppe and mountainous grassland areas of central Mongolia. There is a core area of making mare's airag in khokhuur from which are dissemi-

nated second branches of airag making practices and tradition. This core area which stretches from north to south over 200 kilometers firstly, covers the Orkhon and Tuul rivers' valley, namely the territories of some soums of Arkhangai, Bulgan, Tuv and Uvurkhangai aimags (provinces). Secondly, core area covers the Ongi and Taats rivers basin, namely the territories of some soums of Uvurkhangai aimag. Second branches of communities – airag makers cover firstly, the Basin of Kherlen River, namely the territories of Khentii, Tuv and Dundgovi aimags; secondly, cover the Gobi zone, namely the territories of some soums of Dundgovi and Umnugovi aimags. In Kyrgyzstan, Kazakhstan and Bashkir of Russian Federation airag making tradition has occasionally been practiced.

- **Community:**

Traditionally the communities concerning mare's airag making tradition were all the nomadic herder's families throughout Mongolia. Therefore, it could be considered that the entire Mongolian nation is concerned with this tradition but main bearers and practitioners of this element now are Khalkha Mongol herders who mostly live in the central part of Mongolia. These nomadic people are the true custodians of the traditional knowledge and skills regarding the unique technique of making fermented mare's milk - airag in Khokhuur (cowhide vessel or bag) and also making the khokhuur. Those families who bear the traditional knowledge and skills of khokhuur making also concern with this group of people. A variety of socio-cultural entities such as local communities and co-operations of herders, airag makers, horse trainers, associations of long song singers, Morin khuur (horse-head fiddle) players, schools and others also are involved in and support airag making and transmit this national tradition.

- **Preservation associated members:**

- Center of Cultural Heritage
- Local Government
- Concerned NGO

## **2) Practitioners:**

Main bearers and practitioners are nomadic herders, in particular whose family has its own horses. They inherited by their parents not only a certain number of horses and mares, but also the related traditional practices and knowledge of airag making. This has kept the tradition alive for thousands of years till now.

In general, functions and duties are distributed among family members but nowadays this is not followed as exact rules. The main role is played by the male head

of the family: he is responsible for caring for and tethering horses and the quality of airag, and celebrating activities. But for milking mares and churning milk in the khokhuur are mostly the responsibility of women and children. These are intriguing cultural customs that revealed amazing and voluntary aspect of gender roles.

The knowledge and skills of the preparation and maintenance of the yeast for fermenting the first airag next year is specifically important. Otherwise goat yogurt or fermented millet, rhubarb or *Agriophyllum* may also be used as yeast. The making of khokhuur is one of the oldest branches of Mongolian traditional handicraft. These need a special knowledge and practices. The khokhuur and related equipment are made by skillful families or persons who possess the centuries-old knowledge and skills. Therefore, local communities of herders in certain area have several experienced, skillful and trustworthy families or persons who are bearers of such techniques of preparation and maintenance of yeast and khokhuur.

### **3) Relevant events**

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

### **4) Explanation**

Mare's airag making tradition and airag itself encourage a peaceful and hospitable relationship between different communities of herders over thousands of years.

Mare's airag and airag making, and its consumption bear unique socio-cultural information that reflects and explains the essential characteristics of social relations of the communities of herders. In other words, in general, mare's airag and its consumption carry along a vivid tag of the cultural identity of the Mongol Nation. Mare's airag is a matter of honor for Mongolian people, for airag makers and its custodians in particular.

Foaming tasty airag has a unique dietetic value and is an important part of daily diet of Mongolians. It is nutritious and easily digestible beverage which contains different proteins, fat, minerals, A, C and some B vitamins and a sufficient amount of amino acids essential for human body. In addition, scientific studies reveal that it is very effective for curing various diseases such as tuberculosis, neurosis, anemia, arteriosclerosis and the decrease of gastric acid secretion and etc. Therefore, this medical beverage is today included in the menus of the numerous health resorts of the country.

During airag related events and various feasts and rituals Mongolians realize and practice the spirit of sharing and mutual respect. All the mare's airag brought from families to these events also are shared between all the participants and donated to people in need. Youths who practice airag making and participate in various rituals and feasts develop positive personalities such as hospitality, being friendly, caring to the elderly and modest, besides strength and courage.

Women accustomed to meet the guests and offer airag to them and take care that their cups are always filled. To serve no drink or to serve airag of poor quality is considered as an affront to the guests. Nowadays, such custom of hospitality is broadly used during visits of the foreign guests and tourists to Mongolian families of herders for introducing nomadic tradition and lifestyle. In such ways Mongolian airag greatly contributes to the mutual respect and kind relationships not only among local communities but among different ethnic groups and people of different nations and countries. Caring for horses and the tradition of airag making encourage and support the practices of nomadic pastoralism which has been shaped the sustainable land use and supported sustainable development of livelihood of nomadic communities.

Mare's airag is a symbol of happiness because Mongolians consider the white color as sacred. Mare's airag plays an essential role as symbolic beverage in the everyday life of herders as well as during the various social celebrations. Airag is broadly used in making offerings for sacred mountains and sites, and in airag libation rituals to honor the heaven and earth. There is a nice and famous custom of sharing airag during such social events. This custom boosts a cohesion among members of society and represents an important symbol of national solidarity.

## **5) Information resources**

- Relevant documents in the Center of Cultural Heritage
- Survey study project carried out by scholars
- Reports and documentation of the Airag Tour NGO

## **6) Safeguarding measures**

Constitution of Mongolia, Cultural Law of Mongolia and various other laws concerning protecting cultural heritage were issued and are in force. Mongolia in suitable position to safeguard this ICH element. In May, 2014 Mongolian Parliament amended "Law on Protecting Cultural heritage" with new article concerning safeguarding intangible cultural heritage.

In accordance with the spirit of the Conventions of UNESCO, Government and related public organizations make efforts and initiatives to support heritage bear-

ers and safeguard this heritage element through provinces, soums and city authorities and cultural institutions.

Since 2010, the National Center of Cultural Heritage, has initiated a database of the traditional technique of making airag in khohuur and its associated customs. In 2013, Minister of Culture, Sports and Tourism approved in the decree No/A41 the latest list of National Representative List of Intangible Cultural Heritage, where the element is included.

The Ministry is promoting activities to publicize and spread best practices of the traditional technique of airag - making in khohuur, identify and select bearers of the element to issue a prize, protect knowledge and skills of the bearers, and promote their initiatives and practices, which contribute the national sustainable development.

The Government has been implementing various activities in close cooperation with local municipalities, NGOs' and the government. Activities are as follows:

- a) Investigation and research study of airag making tradition and airag itself
- b) Inventorying and documentation of ICH element's bearers
- c) Promotion the airag making and its bearers, and transmission activities
- d) Documentation and publication

The bearers, practitioners and their communities and associated NGOs are concentrated in core area of airag making. The Government in cooperation with local authorities have organized a informal apprenticeship trainings to teach and transmit the element.

Since 1995 have been revived various feasts and established many local communities related airag making. The Airag Tour NGO was established in 2010 and has been making efforts to revive and promote tradition technique of airag - making in khohuur and its associated customs and culture. Since then they have organized various airag related events, conducted a several studies and produced documentaries at the core field, such as Uvurkhangai, Arkhangai, Dundgovi, Bulgan and Tuv provinces.

Furthermore, the local municipalities are also eager to promote Airag through collaboration with the government and other local bearers, representatives of the communities, such as an expo and degustation of the best made "airag" throughout urban and rural areas, and made a tradition to organize it an annually. It's an important event to publicize and support communities and heritage bearers.

## (2) Mongolian traditional practices of worshipping the sacred sites

### 1) Heritage information

- **Local name:** Уул овоо тахих зан үйл
- **History, background:**

Worshipping practices of sacred sites in Mongolia have been developed in specific cultural space of nomadic lifestyle in the vast grassland steppe of Central Asia. One of the main characteristics of nomadic culture is its close relationship and harmony with nature and environment.

These practices, according to ancient shamanism, are based on belief in the existence of invisible deities of sky, earth, mountains, and all natural surroundings. Furthermore, Mongolians believe that these deities exist on the top of the mountain or any hill between sky and earth and choose these places as a sacred sites for the worshipping for and offerings to these deities. They pile up Ovoos in these places and perform worshipping rituals and ceremonies. All participants at the worshipping rituals ask a deity to bring a timely rain, to protect humans and livestock from natural disasters, and to bestow prosperity and blessings on the participants and local people of given areas.

In early times, sacred sites were worshipped with shamanic rituals and these wonderful traditions were later enriched with Buddhist teachings and rites. In a sense of respect and symbol and in geographical importance, sacred mountains, hills or the head of rivers in general have become as a cradle (centre) of the natural and cultural areas concerned and create a specific sociocultural space and a unique cultural heritage landscape.

These sacred sites are the symbol of cultural identity and spiritual cohesion of local people concerned and a sacred site for performing worshipping rituals and organizing important social events and ceremonies of given communities.

The worshipping rituals in Mongolia have originally been conducted by the kin group and later by the local and indigenous people of a specific areas and further by specific representatives of State authorities and interested people at national level.

The procedures and ritual order of worship ceremony are usually similar but some differences can be observed in regards to local customs and traditions. In different places, the people who lead worship ceremony are variously called as the owner of Ovoo or head of Ovoo. Those experienced people should be native and respectful people. In rare occasions, if a ritual is conducted in the way of shamanic tradition, a shaman leads this ritual ceremony. If it is a Buddhist ritual, a monk leads a worship ceremony.

The key organizer consults with respectful elders, the head of the Buddhist monastery or shaman about the time for conducting ceremony. Timing is determined in accordance with traditional astrology. Once the time is set up, the day of worship is publicly announced.

A worship ceremony is often conducted during the summer and/or autumn of the year.

In the early morning before sunrise, all participants, in their best dresses, carrying offering food and items, start to head towards the Ovoo together with their young children. Bringing young children to the worship ceremony allows the youngsters to learn the customs and traditions of the community.

Before starting the worship ceremony, varied colored ceremonial scarves are tied to the main wood that is placed in an Ovoo and a hand-made figure of the deity is placed on white cotton in front of the Ovoo. Offering food and items are also placed in front of the Ovoo.

Honorable guests, usually elders, sit in the north west direction of the Ovoo. If the State worship ceremony is performed, a state official opens the ceremony by reading an official decree issued for particular worship ceremony. Buddhist monks sit in the north east direction of the Ovoo.

There should be more than three monks. Monks should possess knowledge of how to recite (sutra) offering texts with the use of various musical instruments. Sometimes the elders recite offering texts.

Offerings including dairy products or cooked meats are placed in the east of the Ovoo. Various aromatic substances such as juniper's needle, wormwood and wild thyme are burned as a sanctification of the sacred site. The procedure of the ritual ceremony starts with invoking deities and nymphs to come to the offering site then followed by presenting various offerings to them.

After making offerings, participants of the ceremony make requests to deities and nymphs to grant richness in livestock and bestow success and prosperity on them. Monks chant sutras dedicated to this mountain and Ovoo. Meanwhile, an arrow called as bringer of auspiciousness is shot towards the sky and mark out any livestock animal as being consecrated to a divinity.

Following the ceremony, a festival of horse racing, wrestling and archery competition as well as singing and dancing takes place immediately. This tradition is highly considered as one of unique and humane intangible cultural heritage of Mongolia.

- Locals participate at sacred site worship ceremony on a voluntarily basis. The local elders personally teach younger people how to attend and behave at the worship ceremony. A sacred site worship ceremony

brings all community members together and builds a sense of community and solidarity.

- The worshipping natural environment creates more awareness among the people about interdependence between human beings and the environment and creates more respect for the nature. This is one of the best environmental protection methods that has been preserved by the Mongols since ancient time.
- The ritual procession is based on Mongolian folk beliefs, literature, poetry, song, dance, rituals, festive events and as well as handicrafts. Thus, the sacred site worship ceremony preserves those ICH elements through time. In sum, it is clear that worshipping practices of sacred sites have immeasurable value both in transmission of ICH and as a source of public education, identity and pride.

At the practical level, these practices play an important role in maintaining ecological balance and the preservation and protection of biological and cultural diversity. This heritage significantly contributes to the protection of our natural environment and wildlife as sacred and pristine.

- **Area:**

Some mountains in Mongolia have been worshipped by some ethnic groups and communities and local people from the ancient times including Bogd-Khan Mountain worshipped by Khalkha people in Tuv Province, Otgontenger (Khalkha people) in Zavkhan Province, Burkhan Khaldun (Uriankhai, Khalkha and Buriad people) in Khentii Province, Khan-Khukhii (Dorvud and Khalkha people) in Uvs Province, Altan-Khukhii (Myangad ethnic community) in Khovd Province, Subraga-Khairkhan in Arkhangai Province, Sutai-Khairkhan (Khalkha people) in Gobi-Aitai Province and Dari (Dariganga people) in Sukhbaatar Province. Currently, these mountains are officially recognized as the State worshipped mountains by the Decree of the President of Mongolia. In addition there are other major worshipped mountains at the local level including Bulgan, Ikh-Bogd, Khogno Khan, Delgerkhongai, Khanbogd, Batkhaan, Delgerkhan, Khangai Ovoo and Ulziit Khairkhan in different areas of Mongolia. The practice is also found among the Buryat Mongols in the Russian Federation and I MAR of PRC.

- **Community:**

These traditional practices were very popular among Mongols as a respectful public event. Though, all Mongolian people are concerned with this element in general but there are specific individuals who organize and

conduct the worshipping rituals in certain areas. For example, people mentioned below are some of them.

- Ts. Battulga, Gonzgoi kinship of Uriankhai ethnic group, native person of Sagsai soum (county) of Bayan-Ulgii province, leader of practitioners of worshipping rituals of sacred mountains "Five peaks of Mongol Altai", "Tsengel Khaikhan", and "Mountain Ezerleg" in Bayan-Ulgii province;
- G. Ernee, the key organizer for the worship ceremony of Sain mountain in Tüv province;
- Prominent Buddhist leaders and monks play an important role in conducting the worship ceremony. The following Buddhist leaders are regularly invited to preside over the State and local worship ceremony.
- Venerable D. Chojamts, the head of the Center of Mongolian Buddhists, an abbot of Gandantegchenling Monastery
- Monk Sh. Soninbayar, State Honored Cultural Figure, senior trainer of the Centre for training a leader - practitioners of worshipping rituals of sacred mountains and sites; and
- Other Buddhist leaders and monks of local monasteries in different provinces.

- **Preservation associated members:**

- Center of Cultural Heritage,
- Foundation for the Protection of Natural and Cultural heritage
- Research and Information Center for Sacred Sites of Mongolia

## **2) Relevant events:**

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

## **3) Information resources**

- Relevant documents in the Center of Cultural Heritage, Foundation for the Protection of Natural and Cultural heritage and Research and Information Center for Sacred Sites of Mongolia
- Survey study project carried out by scholars

## **4) Safeguarding measures**

Amendments of adding articles in 2010 and 2015 on protection of ICH to the Law on the Protection of Cultural Heritage made by the Parliament of Mongolia have started to create the favorable legal environment for preservation and safeguarding of ICH in Mongolia. In accordance with the Convention, the Government of

Mongolia listed the traditional practices of worshipping sacred sites in the National List of ICH in Need of Urgent Safeguarding. Further, the preservation and safeguarding of this element is incorporated in the legal documents of the Procedures for the National Council for Identifying ICH and Its Bearers and the Regulations on Registering ICH and Its Bearers. Mongolian Government has elaborated and is going to implement "National Program for the Safeguarding of the Intangible Cultural Heritage" in which the safeguarding measures for worshipping practices of sacred sites were included. Mongolian Government starts to carry out National Program to include and teach the compulsory lessons on the themes of Mongolian national and spiritual heritage including the worshipping practices in all the schools at each level. This program was approved and is being implemented nationwide.

In recent years, civil and religious communities, groups, NGOs and individuals have become active to take considerable measures to preserve, protect and revive the sacred site worshipping practices. In 2007, Mongolian National Commission for UNESCO and National Committee for ICOMOS and for MAB have successfully organized the 10th International Meeting of East Asian Biosphere Reserve Network under the title of "Protection of Sacred Natural Sites: Importance for Biodiversity Conservation". UNESCO Accredited NGO- Foundation for the Protection of Natural and Cultural Heritage has launched the "Introduction of UNESCO Living Human Treasures Program" in collaboration with relevant Korean organization. Under the Program, registration and documentation of worshipping practices and its bearers as well as collection of offering texts used for worship ceremony have been started.

NGOs, individuals and local communities have been making initiatives and efforts in the preservation and promotion of tradition of sacred site worship. Many temples and monasteries have been restored and favorable conditions have been created to conduct religious worshipping practices in local areas. These monasteries are reviving the worshipping rituals in localities where they are located.

Some major works done by the Research and Information Center for Sacred Sites of Mongolia are given below.

- With support from UNESCO, field research work for documentation of sacred sites and worship rituals, had been conducted in all Mongolian provinces in 2009-2013;
- A reference book titled Sacred sites in Mongolia is published and distributed to local communities for giving reference of peculiarities of concerned sacred sites and particular worship rituals;

- In collaboration with local communities and administrative offices, sacred sites were registered in 2009-2013. The total number of traditionally worshipped sacred sites is about 1 000;
- Conference on Importance of Sacred Sites for Protection of Cultural and Biodiversity is organized in Ulaanbaatar, Mongolia on the 26th of Oct, 2009. Based on the presentations, papers delivered by conference participants, discussions and comments given at the conference, a book titled Importance of Sacred Sites for Protection of Cultural and Biodiversity is produced and distributed to the practitioners of worshipping tradition.

## VI. Living Human Treasures System (LHTS)

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Mongolian-Korean Joint Cooperation Project entitled 'Establishing a Safeguarding System for Intangible Cultural Heritage in Mongolia', launched in 2008. This project aimed to introduce and implement the UNESCO Program Living Human Treasure System in Mongolia and through which establish a concrete safeguarding system for the ICH and its bearers of Mongolia. This project is sponsored by the Cultural Heritage Administration of Korea and was launched in 2008 by Mongolian National Commission for UNESCO, and Intangible Cultural Heritage Centre for Asia and the Pacific.

### 1. Title

Introducing UNESCO Program Living Human Treasures System in Mongolia

### 2. Year of establishment

The project to establish the system has launched in 2008.

### 3. Objectives

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

Within the framework of the Project, there are number of activities, such as an extensive field surveys on the ICH and its bearers, elaboration of tentative list of the ICH bearers of Mongolia and e.g., planned to effectively raise public awareness on the importance of ICH, ensure and strengthen cooperation among civil, legal, cultural and economic bodies to engage them in greater collaborative activities for the safeguarding of intangible cultural heritage of Mongolia. The field survey trips aim to identify the bearers and practitioners of intangible cultural heritage in the Central, Eastern and Gobi regions, as well as to conduct on-site

registration and documentation on their unique and extraordinary skills, wisdom, knowledge, manner, accomplishments and other values of intellectual culture of great scientific and artistic importance. Result of the field trips are expected to be of high importance as it would serve as a first-hand material for follow-up activities for the overall safeguarding of intangible cultural heritage of Mongolia. One of the features of the field trips carried out within the framework of the Project is that, the experts and researchers broadened their research target effectively. In other words, the research area covered all of the domains of intangible cultural heritage, as reflected in the Convention for the Safeguarding of the Intangible cultural heritage, rather than only focusing on the performing arts and oral traditions.

#### **4. Legal provisions**

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

#### **5. Identification and designation process etc**

The Council for Identifying ICH and its Bearers is the key institution for the identification and designation of the ICH and its bearers in association with the Center for Cultural Heritage, and Culture and Arts Committee, affiliated to the Ministry of Education, Culture and Science. The Center of Cultural Heritage takes duty as an advisory body to the Council, and undertakes the activities for the documentation and registration of the ICH and its bearers and further maintenance of the database thereof. There are provincial branch offices/departments to affiliate to the Council, which are to be a hub for linking the ICH and its bearers to the governmental bodies for the safeguarding, transmission and enhancement of the ICH.

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

Annunciation – Application Submission – Deliberation – Identification and Designation

## **6. The commission of experts**

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

## **7. Criteria selection**

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

## **8. Number of nominees**

105 bearers are registered on the “National List of ICH bearers Possessing a High Level of Skills and Knowledge”.

## **9. Rewards for appointees**

Rewarding system has not been formed and formulated yet. However, from 2013 the Government of Mongolia, the first initiative towards inclusion of designated ICH bearers in the system of allowance has been made. 105 designated bearers are provided in 2013-2014 with incentives \200,000 MNT per year\.

## **10. Duties of appointees**

### **(1) Responsibilities of cultural heritage bearers**

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.

- 1) A heritage bearer shall make agreement with the Center of Cultural in valid for 2 years. The regulation of agreement shall be approved by the director of CCH.
- 2) A heritage bearer shall inform the Center of Cultural Heritage about changes happened in information specified in application materials at each time changes occurred, such as address, telephone numbers, company name, location, administrative affiliation, membership, statistics on heritage learners, their achievements, operation opportunities remained or changed etc.
- 3) 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.
- 4) A heritage bearer shall submit annual reports to the Center of Cultural Heritage within the last quarter, as well as participate in national and international events regularly.
- 5) A heritage bearer shall demonstrate skills and talents transmitted to heritage learners during his/her annual reporting period to MECS, the National Council for Identifying Intangible Cultural Heritage and its Bearers' and the Center of Cultural Heritage a part of his performance evaluation.
- 6) 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.
- 7) 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.
- 8) 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 Center of Cultural Heritage within 14 days.

## **(2) 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 MECS, the National Council for Identifying Intangible Cultural Heritage and its Bearers' and the Center of Cultural Heritage 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 for Identifying Intangible Cultural Heritage and its Bearers' and the Center of Cultural Heritage in order to get relevant evaluation approval.

## **11. Cancellation of appointment**

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

## **12. Training**

According to the 'Regulations on Identifying and Registering Intangible Cultural Heritage and its Bearers' the issues related to ICH training is stipulated as following: 'A heritage bearer shall be responsible for transmitting own outstanding talents and skills to the next generation, particularly traditional and ethnic intangible cultural heritage endangered to extinct. A heritage learner shall teach and transmit his outstanding skills and talents to heritage learners fully, and ensure their preparation prior submitting application for registration in the list of intangible cultural heritage bearers'

## **13. Copyright**

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

## VII. National List of Intangible Cultural Heritage<sup>2</sup>

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### 1. National Representative List of Intangible Cultural Heritage

#### (1) Folk Performing Arts

##### 1) Lullaby

Lullaby is a unique and independent form of traditional folk song, which reflects the traditional knowledge and wisdom for bringing up the children, relationship between mother and child, and various practices and manners of Mongols. Lullaby is a song with specific meanings and independent melody, poetic system as well as character and description dedicated for calming and pacifying the baby. Lullaby features a euphonic and peaceful melody with smooth and serene rhythm. Its lyrics encompass meaning of convincing and fondling the baby and detailing his/her lineage.

##### 2) Mongolian traditional folk Long Song

As the slow pace, wide-ranging melody and poetic, philosophical text of the songs express values instilled by the vast, peaceful natural landscape in which the nomads live, the Urtiin Duu can be considered as a manifestation of the traditional nomadic spirit, while its composition and performance are directly associated with the cycles of the nomadic lifestyle. Sung in Mongolian language, the urtiin duu is derived from the nomadic lifestyle and passed on until today. The urtiin duu is an example that proves the human creativeness and acknowledges the cultural diversity.

##### 3) Mongolian traditional short songs

Short song is one of the popular forms of folk songs, closest to the daily lives of people, richest in terms of repertory and sang with wide popularity with multitude versions. In terms of composition, short song has mostly 3-5 verses, each imply similar meanings with lyrical rhymes that

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<sup>2</sup> Annex1

prove, emphasize and conclude it from all facets. Melody of the Mongolian short song is mellifluous, easily imprinted in mind, and lyric of short songs is laconic, definite and poetically expressed.

**4) The traditional music of the Morin Khuur**

The morin khuur (horse head fiddle) – two stringed music instrument embraces an aggregation of Mongolian traditional customs and culture. Most significantly, there is a tradition of playing the morin khuur at all ritual and ceremonial events. Signifying the fact that the Mongols have been able to develop the traditional arts of making and playing the morin khuur into highly refined forms is one measure of the contribution made by the Mongols to the intangible heritage of humanity, the UNESCO has inscribed the “Mongolian Traditional Music of the Morin Khuur” as the Masterpiece of the Oral and Intangible Heritage of Humanity in 2003 and in the Representative List of Intangible Cultural Heritage of Humanity in 2009.

**5) Khöömei**

Khöömei is a wonder of culture created by nomadic Mongols, a unique phenomenon of Mongolian traditional music, an ancient art, the highest form of independent art of speaking organs and artistic discovery contributed by the Mongols to the music art of the world. Mongol khöömei is considered to be one of the most significant and unique musical cultures, passed down from generation to generation through home training for hundreds of thousands of years, among nomads. The wonder of Mongol khöömei lies in producing two or more pitches simultaneously, of which one is a fundamental pitch from the chest and the other is a higher pitch resonating to the hard palate or whistling khöömei.

**6) Marzai and giingoo, the songs of the horse-jockeys**

The tradition of singing a giingoo (jockey songs) before race or during the title recitation meant to encourage and calm the horses. The giingoo (zeengoo) and marzai share similar features with urtiin duu songs as wide-ranging vocal melodies and rhythms.

The marzai is a well-wishing religious spell of Odserjmaa deity for well-being of jockey and a horse.

**7) Traditional art of whistling**

The traditional art of whistling calls for human teeth and lips to function as the music instrument and the mouth cavity to function as a sound box. Whistling is classified into the following three types: tooth whistle, lip

whistle and palate whistle. The reasons Mongolians whistle is greatly dependent on the season, time, location, and context due to that from ancient times Mongols have considered whistling as a call for wind.

**8) Dembee, a finger guessing game with singing**

Dembee is a form of entertainment closely associated with the airag (mare's fermented milk) culture of nomadic Mongols. Dembee is a type of a game to guess the total number of fingers of two people through its own established phrase of verses, rhyming and distinct melody. The tradition of dembeedekh is an example of how deeply the music is involved in the livelihood of Mongols.

**(2) Social practices, rituals and festive events**

**1) Mongolian traditional festival Naadam**

Naadam (three manly sports) is a Grand celebration of the state of nomadic people. The three manly sports consist of wrestling, archery and a horse race. Originated a long ago, the three manly sports were performed during mountain and river worship rituals, weddings, periods of war, enthroning a new king, disciplining and training the soldiers. Currently, the naadam or three manly games became as a nationwide celebrated state ceremony.

**2) The custom of naming and giving ablution to a child**

Mongolians consider childbirth as a good omen. Mongols perform an ablution to a child in order to honor the one who has adapted the form of a precious human being and has been born on the earth as a little citizen of the state. This new member is washed ceremonially with pure water of its birthplace and welcomed by its parents and relatives. During the ablution, the life-long name is given to the newborn child as well. It is a sole that a midwife, who plays a main role in the custom of naming and giving ablution to a child, is considered as the most respected guest of that custom.

**3) Custom of cutting the child's hair for the first time**

There is a tradition to celebrate the customary event for cutting the child's hair for the first time. The most respected (with compatible year sign) person or guest touches the child's hair first with wooden knife. Accordingly, a bundle of hair is cut off with scissors with honorary scarf tied to its handle. A cup of milk is given to a child for taste, a bit of milk is applied to the child's forehead and the well wishing words of benediction are chanted. While the child goes around the guests from right to left, the guests cut off pieces of hair. Every one of them gives well-wishing words and presents.

#### **4) Custom of beseeching a bride**

The custom of beseeching a bride starts with sending two individuals on white horses as matchmakers to ride to the family of the chosen woman to be a bride. Parents of the chosen woman return the matchmakers with a reply that the decision shall be made upon consulting among their relatives. After a few days, the father with his son to be a groom and a special someone ride on to the parents of a woman to be a bride. They bring along the present to the parents of the bride. Once they arrive, the father of the son offers honorary silk scarf to the father of a bride. The second visit is to hear for their consent. Thus, the custom of beseeching a bride is divided to two parts, sending matchmakers and asking for the parents' consent.

#### **5) Wedding ceremonies**

The wedding ceremony is basically a confirmation of marriage of a young couple and a chance to show the high trust in them from their parents, relatives, and communities and wish them a happy life together. All the attendants to the wedding ceremony wish them to be firm and have a happy family. The traditional wedding ceremony of Mongolia is comprised of several parts: beseeching a bride and taking a betrothal gift to the bride-side; preparing for a wedding; undertaking the wedding ceremony; and holding ceremonies after the wedding.

#### **6) The new ger warming feast**

The new ger warming feast is conducted when the marriage ceremony carried out or when some families renew their gers. The new ger warming feast starts as soon as the new ger is erected and the head of the family ties a khadag (sacred scarf) to the toono (crown of the ger). During the ger-warming feast the words of blessing are uttered and milk is sprinkled upon the crown, uni and khana (latticed wall of ger). When the blessing ceremony is over, the best pieces of meat are offered to the fire. Four pieces of cheese are placed in four directions under the vault of the ger. This type of custom of blessing a new ger is linked to ancient fire-worship practices.

#### **7) Funeral practices**

Funerary customs of Mongols are accustomed and practiced from ancient times for generations and they vary widely. They include: to entomb; to embalm; to cremate; or to bury. The funerary customs comprise of four primary parts such as the selection of the burial site, remembering and mourning, burial and releasing or ending the grief.

**8) Custom to castrate young animals**

Young animals are castrated at the beginning of summer. This is a traditional method to maintain the balance of male and female domestic animals. The methods to castrate animals differ depending upon the flock or herd. The general ceremony of castration is the same. For instance, in order to castrate flocks, a felt rug or piece of quilted felt is stretched out at the western part of a ger. There is a support piece of the ger that is placed at the right of felt rug facing to the north. On the western side of the man doing the castration, a small sack of millet and a pail of water blended with a bit of milk are also placed. An arrow is set lengthwise on the top of pail. Beside them juniper needles are burnt in an incense-burner.

**9) Mare milking ceremony**

There is a custom to celebrate the occasion of fermenting mare's milk with a feast, which is held within three days of the tethering. The ceremony is celebrated for the means of summoning prosperity to receive plenty of growth of horse herd, the abundance of airag (fermented mare's milk) and other dairy products and blessing the newborn animals. During the ceremony the proceedings of tethering the foals, milking the mares, ritual of milk libation, recitation of milk libation and anointment, and sharing the ceremonial mutton and mare milking feast are carried out alternately.

**10) Custom of tethering the foals**

Mongolians have a custom to tether their foals and colts on the Tiger Day, at the inception of summer, and release them from their tethers on the Dog Day of autumn. When the day of tethering arrives nearby catchers of horses gather together. The most respected catcher of horses binds an honorable scarf to his stick-pole, catches the first born foal, and then hitches it to the first peg of the tethering-line. As soon as the tethering of foals is over, the household invites those participants and hosts for a day of feasting mare's milk fermentation.

**11) Foal branding ceremony**

Mongols have a tradition to tether their foals in on the Tiger day at the beginning of summer and to set the mares and foals free of their halter and hobbles on a Dog Day in autumn and to celebrate the feast of "Foal branding". In order to perform this ceremony a fire is set in the vicinity of the tethering-line and an iron brand is made red hot in it. Each foal is then branded, after which the brand is dipped into a pail of fermented

mare's milk. The pail is brought into the ger to be served. Accordingly, the libation with airag (mare's fermented milk) is made for the sky, mountains and water. Thereafter, the feast for the "Custom of foal branding" continues according to established rules.

#### **12) Ceremony of consecrating animals**

Mongols love their animals and look after them. They have a custom and tradition to make animals sacred and entrust the stars, fire, Buddha and stone cairns to protect them. Every family is eager to increase their domestic animals and abide by the religious services to obtain good fortune. The animal consecration is a one form of a practice of worshipping by offering their loved animals to the gods, deities and nymphs of mountains and waters. For instance, a white or brown horse is offered for the sky, red goat for the Damjindorlig deity, and a blackish colored animal for the Gombo deity. The blessed animals are forbidden to be ridden, beaten, cursed, stabbed, or sold.

#### **13) Customs associated with traditional milk beverages**

Among Mongols, there are abundant customs associated with airag (fermented mare's milk) and traditional distilled milk-vodka. Mare's milk is fermented in airag-skin or wooden keg for airag, by stirring it with Bülüür (paddle). The traditional home brewed milk-vodka is made by distillation of milk of different animals. In the historic facts, it is stated that Mongols are people who enjoy the mare milk. Airag is consumed as an honored beverage during special occasions such as weddings, feasts and ceremonies, customs of worshipping the mountains and waters, or as an everyday consumption.

#### **14) Knucklebone shooting**

Knucklebone shooting is a traditional game. Shooting tablets are flicked towards 30 pieces of "Khasaa", a target laid on a zurkhai (wooden surface) in a given order depending on the current game, at a distance of 9 elbows (4.72meters). It is a team game that each team competes by shooting to knock down more of the khasaa than the other. During tournaments, shooters communicate not in words, but by singing "Knucklebone Shooting" melodies and tunes such as "Hail you, friend", "Hit the target," "Hail the board" that sound more or less like "Long Songs".

#### **15) Customs of anklebone games**

Since Mongols have domesticated the livestock animals, they have created the culture of the anklebone as well. There are about 80 variations of anklebone games, such as "Horse race", "Milking mare", "Catching ankle-

bones”, “Anklebone guessing”, “Flick anklebones”, “Throwing a khom-boroo”, “Set four difficult”, “Birth of Camel”, “Multicolored turtle”, “Anklebone shooting”, and etc.

#### **16) Traditional Tsagaan Sar Festival**

Mongolians celebrate the traditional Tsagaan Sar Festival as a passing of one year and a welcoming of a new one. This is the triple celebration for passing of the severe winter safe-and-sound, welcoming a new year, and a celebration of getting wiser. Before the end of the old year, Mongolians endeavor to repay debts and resolve disagreements so as to enter the forthcoming year without lingering resentment or misfortune. The tradition of Tsagaan Sar Festival comprises of complex proceedings as bitüülek (to celebrate the day before Tsagaan sar), preparing the banquet, dairy products and mutton for the feast, zolgokh (greet each other), honoring the elders and telling well-wishing, propitious words to each other. The celebration of Tsagaan Sar is a fifteen-day period of ‘whitening’, when family and kin gather in a respectful atmosphere to renew and solidify ties, particularly between young and old.

#### **17) Falconry, a custom to hunt with eagles**

The tradition to hunt with eagles is widely practiced among Kazakh ethnic groups of Mongolia. The custom of hunting with eagles is not only the daily necessity of life, but a great contribution to the development of a sport, competitions and festivals. Hunters develop a strong relationship and spiritual bond with their birds, and strong commitment and care is required to train, handle and fly the eagles. Traditional equipments such as hood, bewit, jess (short strap around the leg of an eagle), gauntlet (gloves), immovable seat, fork supporter on a horse, feeding bag and cup are used for the falconry.

#### **18) Mongolian shamanistic traditions**

Shamanism is one of the oldest forms of religion in Mongolia. The main rite of shamanism is to worship and sacrifice heaven. Shamanism venerates the blue sky and green earth. In shamanism, there are 55 deities (Tenger) of the west who are well disposed towards humans and 44 deities (Tenger) of the east who cause all misfortunes. The shamanic rites seek to invoke the ninety-nine deities, to whom offerings are made. There are also the mountain-rites, cairn-rites, and tree-rites and spring-rites, all of which are related to the traditions and rituals of worshipping the earth as Mother. Together with them, there are the fire-rites, ancestor-rites, saddle-thongs rites, destiny-rites, and horse-rites.

### **19) Traditional way of moving to a new pasture**

Mongols move from place to place throughout four seasons in search for new pastures. There are strict rules to follow for the practices of moving. Mongols have a tradition to move on a clear and cloudless day by observing the sky and weather. The head of the family decides where to encamp. After the loading of the camels or oxen is completed, the old sites of the ger and corral are cleaned. Ashes and rubbish are taken away. The old sites and holes where the tethering line was get leveled. The load leading horse's main is cut. There is a custom that the lady of the house dressed in her best garment to lead the load on a horseback with fully decorated saddle.

### **20) Traditional practices of Uriankhai archery**

The Uriankhai archery is a practice accustomed from ancient times. During Tsagaan Sar (Lunar Month) Festivals there is a tradition among Uriankhai ethnic groups that every family in the vicinity area invites archers to their households to organize the ceremonial archery event that heralds the start of a new year and symbolizes to enter the forthcoming year without lingering resentment or misfortune. Before the archery starts, it is a tradition that the invited archer shoots up three arrows through the crown of ger (traditional dwelling) and recites special verse for summoning prosperity. Uriankhai archery has its own uukhai (melodious chanting).

### **21) Camel race**

Except using camels for riding and pulling carts, Mongols have a tradition to race them. The camel breeders mostly race gelding and yearling camels. The yearling camels race within around eight kilometres and the gelding-camels around ten kilometres. In recent years Gobi aimags, the main land of camel flocks, have revived the ancient traditional game with camels as camel (buluu) polo. This is an indigenous cultural phenomenon which considered as a contribution to the development of tourist attraction during winter times.

## **22) Melodies associated with labor and rituals**

Variety of melodies from most ordinary sounds with single flow to more complex ones with variegated structures of intonations and their associated rituals and customs belong to this category of intangible cultural heritage. Such intonations and melodies derived from the nomadic people's mode of life are classified as melodies for animals (Melodies for coaxing animals, melodies for milking the mother animals), melodies for hunting (melodies to call games, melodies to amuse games), melodies for uukhai or cheering up (uukhai for archery, uukhai for anklebone shooting, melodies for wrestler or race-horse title recitations, giingoo or zeengoo melodies of the horse-jockeys).

## **23) Melodies concerning the tradition of hunting**

There is a tradition that hunters from Khangai, Khentii and Khüvsgül mountain ranges hunt deer during their mating season by calling them with similar sounds made from uram (wooden instrument for calling deer). Around the Altai and Gobi-Altai mountain ranges, the argali (wild sheep) and ugalz (ibex) are also hunted during their mating season by hunters calling them imitating the same sound as the one made from their colliding with each other. Other than these, there are unique hunting methods to call by imitating the howling to hunt for wolves, making a sound by shovshuur (instrument to call foxes) to hunt for foxes and whistling to hunt for chipmunks.

# **(3) Traditional technique, knowledge and practices concerning nature and the universe**

## **1) Forms of folk traditional medicine**

Nomadic Mongols, while moving from place to place tending to their domestic animals in the severe continental climate of Central Asia with four different seasons, have created and practiced the peculiar way of traditional medicine and treatment of various illnesses. The methods of treatments experienced for centuries which derived from their simple lives, later have recognized as the traditional medicine. There are many traditional methods of treating illnesses including bleeding and lancing wounds, cauterizing wounds, puncturing with a needle to cure a disease, massaging, and treating by unorthodox means. In the west these methods are famous as "Five oriental treatment methods". Medical herbs, limbs of animals, and minerals are used as natural forms of medical treatment individually or sometimes mixed with each other.

## **2) Traditional folk treatments for animals**

Mongols have a rich tradition to treat domestic animals. Non-infectious animal deceases and illnesses are treated by fumigating, bathing, sweating, applying a poultice, covering with warm cloth or felt, setting bone, cauterizing, scorching, bleeding, lancing, shaking, massaging and stinting. Using these methods, more than 100 illnesses are being treated by bleeding at about 40 points, glancing at about 10 points and by acupuncturing at about 90 points of animals.

## **3) Traditional astronomical knowledge**

Based on the recurrence of the sun, moon and planetary motions, Mongolians drew up a table of measuring the time and periods by sixty cycles, periods, years, months, days and nights, hours, and moments while reckoning the number 12 as the basics. Accordingly, the table of the sixty cycles used for their everyday lives. There are many facts that Mongolians have studied the astronomy from the scientific principles since ancient times. For instance, there is a wide spread picture with names of 1400 stars and their locations and descriptions called “Tümen odnii lit (almanac of ten thousand stars)” is being kept at the State central library.

## **4) Traditional meteorological knowledge**

Since ancient times Mongols believed that if it is humid, if salt is damp, or if there is more blue color in the spectrum, the weather shall be bad. If a stag bellows late, the autumnal withered grass will grow fresh. If marmots hibernate early, antelopes appear in the highland, the crests of grass turn brown early, or there is an accumulation of suet of rabbits and roe kidneys, then the coming winter will be colder and snowier. Our herders observe natural phenomena, the change of the seasons, the appearance of severe climate, the appearance and movement of animals, and plants, planets and other objects as a basis for predictions of the weather.

## **5) Tradition of protecting and preserving the nature**

One of the valuable characteristics of Mongol herders keeping the nature in its original form treating with care and respect through centuries until now is the cause and ability to live in harmony with mother nature, preferring the water and dirt as gold, the earth as mother and the high blue sky as father. While moving from pasture to pasture searching for the freshest of the water, richest of the grass and favoring the nicest of the weather, the herders have accustomed not to leave any trash or rubbish behind at the old homestead. It is highly prohibited to break the young

tree, single tree or old tree, to dig the dirt at one's own will, to cut the trees and plants without any need or purpose due to their belief in spirits and deities.

**6) Folk knowledge and method of upbringing and educating children**

The one and main principle for upbringing and educating children and youth is to direct them to have respect towards their elders and to follow and venerate their teachings. It is accustomed to employ the combination of variety folk upbringing and educating methods such as approving and supporting, encouraging and praising, disapproving and prohibiting, reproving and criticizing, serving as an example and causing to follow. Folk aphorisms, proverbs, folk oral literature, traditional games and toys are commonly used as well.

**7) Traditional technique of preparing the dairy products**

Mongolian traditional food is adjusted to the condition of the nomadic way of life. It is divided into milk or white products, meat or red products, and vegetable or green products. During summer and autumns, Mongols prefer to consume various different dairy products from milk of five livestock animals. Dairy products are generally produced by boiling, fermenting, distilling, brewing, extracting, separating or drying.

**8) Traditional custom of making felt**

Prior to making felt, the family sets the good day to make a felt and announces it to the neighbors, relatives and friends in its vicinity. The family who is going to make felt prepares fermented mare's milk and other dairy products, and butchers a sheep for those who are going to assist in felt making. The previously made sample felt is laid on the ground with well grown grass. Three layers of woolens are alternately laid and spread out on the sample felt and each layer is evenly sprinkled with water. After the third layer, the layers of wool along with the sample felt are wrapped around the pole. This roll of wool is then covered with soaked hide and tightly bound together with rope. Two men on horseback then pull the roll to make the felt "whiter as snow and tighter as bone".

**9) Traditional technique of processing skin and hide**

Mongols process the animal raw skin and hide (raw skin of cattle). Through long undergone observance and experiments, they were able to elaborate and develop the indigenous traditional technique to process the skin and hide to produce various leather crafts and products. The skin and hide are processed by salting, stripping off, tanning or smoking. For instance, the processed materials from sheep skin can be used to

make a deel (traditional garment). The processed materials from hide can be used to produce necessities and equipment such as airag-skin, hide-flask or animal harnesses such as bridle, halter, lasso, tri-hobble, tethering-line, girth and strap of a saddle, and so on. Nowadays, the leather products and crafts made of animal skin and hide are considered as valuable asset in demand for tourist attractions.

#### **10) Traditional knowledge of genealogical inheritance**

Mongolians carefully maintain knowledge of their genealogies, which can stretch back to ancient times. Accounts of the descent of their relatives and children help to define families as a unique social unit and as a site for a process of biological and social inheritance. It is a sacred duty to trace one's genealogical descent well. The paternal relative is agnatic, the maternal relative is cognate. Our ancestors knew their genealogy back seven generations, starting from themselves and their father and extending back to their grandfather, (elents) great-grandfather, (khulants) great-great-grandfather, (öndör) great-great-great-grandfather and (zürkhen) great-great-great-great-grandfather. They trace children starting from themselves to their son, (jich) grandson, (guch) great-grandson, (döch) great-great-grandson and (tach) great-great-great-grandson.

#### **11) Traditional knowledge of choosing, training and racing the swift horses**

Since ancient times, Mongols have developed the complex knowledge of choosing the swiftest horses among the flock, coaching and training them to race for a month before the race. The food is reduced and raced at the shortest to longer distances day by day. The training goes on same way and continues until the race. The race horses are classified by 6 ages as ikh nas, soyolon, azarga, khyzaalan, shüdülen and daaga and race at different distances depending upon the age. The jockeys of swift horses in general are children between 6 and 13 years old, but mostly children between the ages of 6-8 ride the swift horses. The forelocks and tails of swift horses are bound with strips. The sweat-scraper and brush are patterned with symbolic designs of the horse's prowess and promptness.

### **(4) Traditional craftsmanship**

#### **1) Traditional craftsmanship of Mongol costume**

The traditional costumes, accessories and decorations of various ethnic groups of Mongolia illustrate their origins and historic background, specific features of culture, practices and aesthetic manners. The distinct

characteristics of different ethnic groups can be seen through their hats, men's deel (traditional garment) and their accessories or cuffs, lapel, shoulder of women's deel, hair dressings, decorations and boots.

## **2) Traditional craftsmanship of Mongol ger**

Mongol ger is composed of wooden frames, canvas and ropes. Wooden frames comprise the crown, roof poles, wall lattices, door, two pillars and furniture produced by separate carpenters specialized for each. Traditional craftsmanship of Mongol ger is indeed reflects the nomadic culture, national identity which stands for the name card of Mongols to the world.

## **3) Mongolian traditional ornaments**

Ornaments are a very important part of the Mongolian decorative arts. They represent traditional artistic expressions that depict the origin, essence, and meaning of various things and phenomena of our life and the universe. Mongolians describe ornamental figures in three different ways: animal-ornamental patterns with geometric motifs are called khee (pattern), ornamental patterns with round curved grooves are called ugalz (scrolls), and ornamental patterns with dualistic features are called arga bilig (spiral patterns). For their purpose and placement, the ornamental patterns are classified as central ornaments, corner ornaments, angle ornaments, and fringe ornaments. Mongolian ornaments may be classified plant ornament, animal ornament, natural phenomena ornament, geometric ornament and banner ornament.

## **4) Traditional felt crafts**

Mongolian nomads have come to now and still producing various felt crafts such as ger canvas, felt-door of ger, floor cover, mat, saddle-cloth, saddle-rug, winter and summer socks, stockings, bag for new born lambs, bag for summoning prosperity, bag for cup, felt-boots, and so on. Nowadays, various felt-made household needs, traditional felt crafts and souvenirs are being produced widely and becoming popular among foreign tourists.

## **5) The craftsmanship of Mongol boots**

The Mongol boots are made up of vamps, leather bootlegs, hide soles, clips and welts. The Mongol boots are ideal for horse riding, they are spacious, and the upturned tips prevent one from being caught in the stirrups. Mongolian boots are named for the number of the ornaments

on it, starting mostly from eight and extending up to thirty-two. The craftsmanship of Mongol boots is a complex art of hand-making workmanship of craftsmen skilled with their ancestral inheritance, through already-set and special technique, style and design.

**6) Traditional craftsmanship of zodog and shuudag (wrestling costume)**

Zodog (jacket) and shuudag (brief) are a traditional costume of Mongolian wrestlers. The costumes made of silk, textiles and stitched with pliable and strong threads afford a wrestler the ability to hold his opponent during the wrestling bout. Zodog and shuudag adapt themselves to the shape of wrestler's brawny body. This tight costume greatly affords a wrestler's comfort to move as well. Only a few specialized masters craft the zodog and shuudag by their hands.

**7) Traditional craftsmanship of the bow and arrow**

There are many countries in the world that craft bow and arrow. But the tradition of technique of making a bow with bamboo or birch medial part, outer back part made of sinew of camel, bovine and equine animals, with inner part made of horn of wild buffalo or ibex is being kept only in Mongolia. Currently in Mongolia, there are 5-6 different forms of archeries practiced including Khalkh, Buriad, Uriankhai, Morin and Sarampai archery. As a consequence, the need to revitalize and develop the adequate craftsmanship of bow and arrow has risen for each of the above archeries.

**8) Casting silver bowls**

As widely used and greatly respected by the Mongols, cast silver bowls are the most popular items that clearly demonstrate the true skills of Mongol artisans. Each style or make has specific features of craftsmanship by its region. Most popular ones are the Borjigin, Dariganga, Noyon-Sevrei and Batnorov which also variably differ by their design, carvings, ornaments, input and mould.

**9) Traditional saddle-making**

According to their styles and features, the saddles are classified as Borjigin, Sambuu, Darkhad, Buriad and Dariganga. Saddle making includes the preparation of the saddle, and the silver equipment and accessories that accompany it. A saddle consists of a wooden body, a cushion, baavar (silver decoration), devs (saddle flap), gulum (sweat-flap), tokhom (sweat-cloth), olom (girth), jirem (braided strap), ganzaga (saddle

strings), and iron stirrup. Saddle-making is a complex art of craftsmanship of wood, silver, hide and leather which challenge the skill of good artisan.

#### **10) Traditional art of wood engraving**

Wood engraving has two main types: half engraving and whole engraving. There is a template of engraving that is called tsoi in Mongolia. Whole engraving is used for making a variety of items, such as the horse currycomb, chest, tiger-legged table, bed, and a cast of traditional cookie, as well as an arrow, pieces of a chess game, toys, and religious items and idols. Animals such as lion, tiger, dragon, and elephant, all of which symbolize strength and power, are engraved on the wooden doors of gers, while religious symbols and ornaments are engraved on the doors of temples and monasteries. Carving a pair of intertwined dragons on top of poles in gers and temples is common.

#### **11) Traditional art of needlework**

The unforgettable cultural heritage of the nomadic Mongols which has long been developed, transmitted and inherited to our generation is the art of needlework. The art of needlework is a result of the great deal of meticulous labor, delicacy, patience, and perception of intellect, hands and eyes at the same time. Traditional art of needlework consists of general techniques such as sewing, stitching, quilting, sewing with a forward stitch, single or double stitch and hemming stitch, and more than 20 forms of decorative embroideries including chain stitch, double-embroidery stitch, herring-bone stitch, satin stitch and etc.

#### **12) Traditional knot-work**

The immense needlework repertory of Mongolian artisans also includes various types of knots. Crafts that include knots include those made from leather, hide, thread, rope, and other similar materials. The knots typically have their own names used in particular types of creations. For instance, a knot called sampin is used on hats and deels (traditional garment) as a tip and button, while tsakhildgan suljee, khurgan chikh, gurvajin zangilgaa, and aman khüzüü knots are used to decorate a variety of household and clothing accessories. The knot called khurgan süljee decorates various tools used by the nomads, including the bridle, halter, saddle, and the braided straps used as a tether and hobble.

### **13) Traditional art of folk painting**

One of the major forms of Mongolian fine arts that originated in the hoary antiquity is an independent form of folk painting. Starting from the folk ornaments and patterns, the folk paintings reflect the most complex illustrations with living and natural contents. Nomadic Mongols' universal view, their everyday duties, dreams and concern for happiness are commonly depicted in the folk paintings. Tsagaan Jamba, B.Sharav, Jügder and U.Yadamsüren are the main representatives of the renowned folk painters.

### **14) Craftsmanship of hemmed appliqué**

Zeegt naamal or hemmed appliqué is a complex of diverse needlework techniques and is one of the monumental forms of needlework in Mongolia. To create hemmed appliqué, two black-and-white versions of design are prepared, while one version is cut out in detail and the other is painted with different colours. Carefully marking the details such as borders, lines and ornaments on the draft, the various silks and textiles are prepared with different sizes, colours and features of the pattern draft and following with a starch applied to each part. The cut-out draft is pasted with folded edges on the material, employing careful attention and meticulous hands. The hemmed appliqué is a creation of a meticulous team work of embroiderers each of them mastered in different techniques.

### **15) Sculpture and papier-mache crafts**

Statuette crafts are made by moulding a particular material into a cast and then preparing in a variety of ways, including baking, glazing and smoking. The special cast is made based on the traditions of stone and bone engraving crafts. Papier-mache is created by pasting layers of light paper on a special wooden or earth cast. Tsaasan shuumal or papier-mache is made with the ingemel technique, which is the making of reliefs on objects. Ingemel or relief has the following four types: a) khotgor ingemel (flute relief), b) tövgör ingemel (semi-fillet relief), c) tovgor ingemel (fillet relief) and d) бүтэн товоимол (sculpture-like relief). Shüren shuumal is created by putting a cover of big and small pieces of corals on the papier-mache.

### **16) Traditional craftsmanship of folk music instruments**

Mongolian craftsmen of folk music instruments craft Morin khuur (horse-head fiddle), ekil (two-stringed wooden fiddle), khuuchir (four-stringed instrument), tsuur (three-holed vertical flute), tovshuur (two-stringed lute), limbe (side-blown flute), yatga (zither), yanchir (dulci-

mer), shudarga (three-stringed lute) and others with specific features and characteristics in conformity with their locality and historic background. Over a span of time, the styles of these folk instruments were developed and improved in quality and designs. The selection and procession of materials are crucial importance to crafting the folk instruments. The traditional craftsmanship of folk music instruments is an outstanding outcome of centuries' long research and experiment of craftsmen and musicians.

#### **17) Traditional technique of making ox-cart**

The largest from the tools and equipments for animal husbandry crafted by Mongols is a cart with wheels. Our predecessors have produced the cart with wheels from the old ages. As stated in the "Secret History of Mongols", Mongols have produced and used a variety of carts such as mukhlag tereg (cart with booth), khagaatai tereg, öljigtei tereg, tömör tereg (metal cart), tsuurgatai tereg (cart with socket) and tenkhlegtei tereg (cart with axle). Only a handful of skilled master artisans crafted these varieties of carts in different sizes.

#### **18) Traditional technique of making flint gun**

The flint gun, a true witness of the skill and expertise of Mongol craftsmen, wittedness and sharpness of Mongol hunters, is a primary form of the practice of firearms used through XVI-XIX centuries. Parts comprising the flint gun include flint, breechblock, main barrel, ramrod and the accessories include gunpowder, bullets, and the wooden bucket to contain the accessories. The mechanism of the flint gun is based on shooting with bullet through ignition of gunpowder caused by the spark emitted from the flint.

## **2. National List of Intangible Cultural Heritage in Need of Urgent Safeguarding<sup>4</sup>**

### **(1) Mongol Tuuli: Mongolian epic**

The Mongol Tuuli – oral tradition recounts heroic epics from Mongolian history. Evolving over a span of many centuries to eulogize and immortalize Mongolian heroes, these epics constitute an oral encyclopedia of national histories, myths, legends and folk songs. The Mongolian epic is one of forms of traditional folk oral expressions which consist from hundreds to thousands of lines. The epic is not only an oral expression but it is a phenomenon which combine different poetic narrative techniques and vocal improvisation. Epics are learnt by rote and transmitted from fathers to sons within kinship circle. Currently there are only about ten epic performers living in the remote western region of Mongolia who maintain and transmit these Tuuli performing traditions.

### **(2) Traditional music of the Tsuur**

Tsuur music, a combination of instrumental and vocal performance, is an ancient form of Mongolian music with a unique sound. Tsuur has a unique timbre inexistent in any other wooden wind instruments. Practitioners touch the mouthpiece of the wooden Tsuur flute to their front teeth and apply their throat, producing a clear whistling sound and an accompanying drone at the same time. The clear and gentle whistling sounds created are intended to imitate those found in the wild, such as waterfalls and streams, and were originally a form of nature worship.

### **(3) Melodies for coaxing the animals**

There is a specific ritual that is done in a tuneful utterance when a new mother-animal rejects its newborn or when a newborn becomes orphaned. This ritual is believed to encourage the mother-animal to accept its newborn. The ritual is one of the examples that depict the bond between herders and their livestock animals. These coaxing melodies of the ritual have become absorbed into poems and songs and constitute an important element of Mongolian oral tradition as well as an allegory about the importance of patience and acceptance in relationships.

### **(4) Coaxing ritual for camel calves**

The coaxing ritual is used by herders to save newborn camel calves orphaned or rejected by their mothers, and to avoid the loss of vital camel milk. A camel mare is coaxed into accepting an orphaned or estranged calf by the singing of a melody accompanied by the morin khuur horse-head fiddle. This handling technique

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<sup>4</sup> Annex 1

helps the survival of newborn calves and maintains the mother's lactation. The renowned Russian poet Sergei Yesenin once said that "It is indeed undoubted that Mongols could make the camel cry with the melody of khuur (fiddle)".

#### **(5) Bii Biilgee: Mongolian traditional folk dance**

Mongol Biilgee: Mongolian Traditional Folk Dance is an outstanding form among traditional performing arts of Mongolia, and regarded as the original roots and wellspring of Mongolian national dances, their core forebear, source of creativity, and heritage stock. Mongol Biilgee is unique and distinguished art expression which has embodied and originated from the nomadic way of life of different ethnic groups of Mongols that expressed lifestyle, customs, traditions and spiritual practices through dancing elements.

#### **(6) Mongolian traditional practices of the worshipping of sacred sites**

Mongolian worship ceremonies are performed at sacred sites to invoke assistance from nature deities: in the summer for timely rain and abundant pastures, and in the autumn for the protection of humans and livestock from a harsh winter. The tradition maintains a variety of forms of intangible cultural heritage, and builds a sense of community and solidarity among the people, while strengthening awareness of the importance of protecting the environment. On a set out day, all the participants gather early in the morning at the site of the worshipping. Everyone comes in their ceremonial clothes along with the offerings to the deities.

#### **(7) The art of steel carving**

The traditional technique of steel engraving, perforating, drying and polishing with both hot and cold processions is one of the wonders created by nomadic Mongols. The hearth place of the origin of steel carving is believed was at the Dalaichoinkhor Van khoshuu (smaller territorial unit) of Sain Noyon Khan aimag (province). The Dalaichoinkhor style steel crafts of deities, teapots, incense burners, stirrups, knives, and other accessory of household items are famous for their design and makes.

#### **(8) Traditional art of book-making**

As the book is one of the most revered items among the nomadic Mongolians, there are numerous wonderful books created in our history. The book illustrations were created by employing various techniques of ancient tradition including inscriptions written with an ink, natural paints, gold, silver and gemstones, book covers, pages and titles decorated with paintings, engraved with gold or silver metals, and in some cases the covers were done with application of double-embroidery stitches.

### **(9) Traditional wedding ceremonies of different Mongolian ethnic groups**

The customs associated with the wedding ceremonies of various ethnic groups differ from each other according to their own distinctiveness of culture and life-style. Borjigin, Bayad, Dörvöd, Zakhchin, Torguud, Ööld, Myangad, Khoton and Kazakh ethnic groups all conduct their wedding feasts following their own strict rituals or manners. Although in general, the traditional wedding ceremony of Mongolia is comprised of several proceedings including beseeching a bride, taking a betrothal gift to the bride-side, preparing for a wedding, undertaking the wedding ceremony, and holding the ceremonies after the wedding.

### **(10) Traditional performance technique of folk music instruments and their repertoire**

Nomadic Mongols created variety forms of music instruments, developed performance techniques and a rich repertoire over a long span of historic period. In terms of sound, Mongolian national music instruments fall into the categories of strings, wind and percussion. Bowed and plucked stringed instruments include khuur (fiddle), ekil (two-stringed wooden fiddle), khuuchir (four-stringed instrument), bivleg, tovshuur (two-stringed lute), yatga (zither), yanchir or yochin (dulcimer), shudarga (three-stringed lute) and biba (lute). Wind instruments include limbe (side-blown flute), tsoor (panpipe flute), tsuur (three-holed vertical flute), bishgüür (shawm) and ever büree (horn-trumpet). Brass instruments, which are often used in celebrations and for calling and cheering, include the ikh büree (the long trumpet) and tsordon büree (small trumpet). A variety of percussion instruments, such as khengereg (big drum), tsan (cymbals), bömbör (drum), kharanga (gong), denshig (miniature cymbals), khonkh (bells), damar (double-headed hourglass drum) and duudaram (gong-chimes), were used during wars and hunting as well as during shamanic and Buddhist rituals and practices.

### **(11) Mongolian traditional Tsam dance**

Tsam is a complex cultural, religious and healing ritual consisting of dance movements, tantric prayers and meditation. Originating in India and Tibet, it has been enriched with diverse Mongol cultural elements, including heroic figures of folk myths and epics, elements of shamanism and archaic religious phenomena. Tsam dance is a Buddhist monastic tradition, its form differing according to the deity and traditions of the particular monastery or locality, but it has become a staged performance beginning in 1811.

### **(12) Mongolian calligraphy**

Mongolian calligraphy expresses ancient traditional literature, culture, knowledge, intellectual education and innate human sensuality through the brush strokes used in writing the Classical Mongolian script. It requires an equal

combination of hand, eye and mental artistry and skill, using brush, ink, paper and strop. This calligraphic art is used for the distinct, vertically written Mongolian script comprising several patterns of writing: ancient, meticulous, stenography, ornamental and stylized.

### **(13) Traditional forms of puzzle games**

Mongolians have a rich tradition of games and toys. Mongolian traditional folk games are an outstanding intellectual heritage that originated from hundreds of years of nomadic life experiences, which has been maintained and re-created from generation to generation. Mongolian folk games are well-suited to traditional nomadic ways of life and with the Mongolian seasons and weather. There are puzzle games that consist from 2 to hundreds of pieces each with its distinct solving and interlocking methods. Traditional forms of puzzle games improve one's brainpower, intellect and tolerance. The elements of games of nomadic Mongols have reached upto 3000 which most of them are at risk of being forgotten.

### **(14) Circular breathing technique of the limbe performance**

The Limbe is a side-blown flute of hardwood or bamboo, traditionally used to perform Mongolian folk long songs. Through the use of circular breathing, Limbe performers are able to produce the continuous, wide-ranging melodies characteristic of the long song. Players breathe in through the nose while simultaneously blowing out through the mouth, using air stored in their mouth cavity to play the flute without interruption. Limbe playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue.

### **(15) Performance of the Mongolian epic of Jangar**

The Mongolian epic of Jangar is one of the great oral epics of the Mongolian people. The epic cycle consists of around seventy episodes of seven to eight hundred lines each. Every episode tells of one or more gifted and courageous heroes, interconnected with stories of King Jangar. The epic is cherished among ethnic groups and minorities in all provinces, particular as it emphasizes an inclusive view of Mongolian identity and pride in its homeland, language and culture.

### **(16) Mongolian traditional contortion**

Mongolian traditional contortion is a form of acrobatic dance involving dramatic bending and flexing of the human body. This art, practiced mostly by girls and women, aims to display the beauty and flexibility of the human body through breath-taking bending, folding and flexing techniques that incorporate elements of Mongolian dance and Buddhist fine arts. The Mongolian traditional contortion

is one of the phenomena that greatly contributed to the art of world circus. T.Tsend-Ayush, D.Majigsüren and B.Norovsambuu are the main contributors to the history of the development of contortion.

### **3. National List of Intangible Cultural Heritage Bearers Possessing a High Level of Skills and Knowledge<sup>5</sup>**

#### **(1) ARILD Gotov**

Born in Deren soum of Dundgovi Province in 1947, Mr.Arild is a Morin khuur player, Long song singer, Uukhai singer and knucklebone shooter. Through his training courses of Morin khuur, Long song, Short song, Benedictions and Odes, he has trained many youth-apprentices. He is a multiple bronze medalist from the First and Second Grand Festivals of Folk Performing Arts. Later in 2002, he was awarded with the medal of “Excellent household apprenticeship teacher”.

#### **(2) ARSLAN Taivan**

Born in Tarialan soum ofUvs Province in 1953, Mr.Taivan is a Khoton Bii Biilgee dancer. From the age of five, he started learning to dance Biilgee from his mother. He has won several gold and silver medals from the Grand Festivals, and “People’s Contests of Folk Arts”. He was awarded with “State leading artist” and a “Leading folk figure”. Mr.Arild has trained and prepared more than 20 Khoton Bii Biilgee dancers.

#### **(3) BAAST Pagam**

Born in Bulgan soum of Khovd Province in 1937, Mrs.Baast is a Zakhchin Bii Biilgee dancer. From the age of ten, she learnt several Zakhchin Bii Biilgee including “Arvan Khuruu (ten fingers)”, “Jalam Khar”, “Khüren torgot” and “Yelk-hendeg”. She is a gold medalist from 1974 “Art contest of freelance artists” and a bronze medalist from 1983 First Grand Festival of Folk Performing Arts.

#### **(4) BADARCH Buriadjig**

Mr. Badarch was born in Khankh soum of Khövsgöl Province in 1960. Since 1987, he started practicing the tradition of Uigar-Tsaatan shamanistic custom from his father Buriadjig. Mr.Badarch is indeed a true zairan (male shaman) who inherited the ancient traditional Mongolian shamanistic customs.

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<sup>5</sup> Annex1

#### **(5) BAZARBAT Öödös**

Born in Bauyangol soum of Övörkhongai Province in 1952, Mr.Bazarbat is a long song singer. From 1980, he started learning the Long songs under the teachings of the great singer J.Dorjdagva. Since 1990, he was employed and worked at the “Tümen ekh” National Song and Dance Ensemble, and the Army Song and Dance Ensemble. During his employment, he traveled to many foreign countries and made significant contribution to advertising the Mongolian Traditional Long Song to the World. In 2005, he was awarded with the title of State Honored Artist of Mongolia.

#### **(6) BAZARVAANI Luvsantseren**

Born in Bayanbulag soum of Bayankhongor Province in 1953, Mr.Bazarvaani is a Khöömei singer. He started his career of Khöömei singing as an employee at the Folk Song and Dance Ensemble in 1984. Since then he has traveled to many places domestically and abroad contributing to advertise the uniqueness of the Art of Mongol Khöömei. He was awarded with the title of the State Merited Cultural Worker in 1995, and the Order of the Polar Star in 1999.

#### **(7) BAZARRAGCHAA Sambuu**

Born in 1921, the State Honored Artist of Mongolia Mrs.Bazarragchaa is a shanz (stringed musical instrument plucked with fingers) player. In 1933, Mrs.Bazarragchaa has started her career as a musician under the teachings of first teachers D.Ishdulam and O.Dashdeleg at the “Green Bömbögör theatre” by learning to play on shanz and yochin (dulcimer). She has uninterruptedly been working as a musician at the National Song and Dance Academic Ensemble, the College of Music and Dance, and the “Ertnii saikhan” Ensemble. She has greatly contributed to the development of the national music art and the transmission of her skills and knowledge to the younger generations.

#### **(8) BAIGALJAV Purevdavaa**

Born in Tsogt-Ovoo soum of Ömnögovi Province in 1958, Mr.Baigaljav is a craftsman of traditional music instruments. He has learnt the traditional technique of crafting Morin khuur (horse head fiddle) from his uncle Tsagaan-Övgön and Sumaa. During 1988-1989, under the apprenticeship of the teacher D.Indree, he worked at the “Experimental laboratory of the traditional musical tools and instruments”. In 1991, he started his own traditional music instrument crafting company called “Egshiglen-manlai” and since then the company has made various music instruments including Morin khuur (horse head fiddle), Ever büree (horn trumpet), bishgüür (shawm), yatga (zither) and shanz (stringed musical instrument plucked with fingers), thus contributed to the development of the craftsmanship of the traditional music instruments.

**(9) BALGAN Durmag**

Born in Tarialan soum of Uvs Province in 1960, Mr.Balgan is Khoton (ethnic group) Bii Biilgee dancer. From the age of 6, Mr.Balgan has started practicing with Khoton Bii Biilgee under the teachings of his grandfather Dүүdee and father Durmag. D.Balgan and her wife T.Seten are conducting various trainings of the tradition of Khoton Bii Biilgee among the locals and their children with aims to transmit the traditional element to the next generation. He was awarded with multiple gold, silver and bronze medals from Festivals of Folk Performing Arts. In 2011, Mr.Balgan was awarded with the title of State Merited Cultural Worker.

**(10) BALDAN Luvsan**

Born in Khövsgöl soum of Dornogovi Province in 1930, Mr.Baldan is a khuuchir(four stringed instrument) player. He worked as a musician at the Provincial Cultural Palace and the Music Drama Theatre through 1950-1981, and as a teacher of the traditional performing methodology on khuuchir at the Secondary School of Music and Dance through 1981-1991. He was awarded with multiple gold medals from the Festivals of Folk Performing Arts and the title of State Merited Cultural Worker.

**(11) BALDANDORJ Avirmed**

Born in Mönkhkhairkhan soum of Khovd Province in 1978, Mr. Baldandorj is Uriankhai tuuli (epic) performer and tsuur (traditional wind instrument) player. Mr.Baldandorj has inherited the tradition of epic performance from his father, the State Honored AVIRMED Baatar. He was awarded with title of State Leading Folk Artist in 2002. Later in 2006, under the project called “the Revitalization of the tradition of Uriankhai Tsuur”, he had successfully trained 9 children with the traditional apprenticeship method. Mr.Baldandorj was awarded with title of State Merited Cultural Worker in 2011.

**(12) BATBAYAR Dovdon**

Born in Ulaanbaatar city in 1959, Mr.Batbayar is a main representative of the Art of Mongolian Calligraphy. In 1993, Mr.Batbayar has taught lessons of Hicheengui teg (meticulous pattern or glyph) of Mongolian brush through the Mongolian National Broadcasting Television. Through 1990-2010, he had conducted more than 20 exhibitions of Mongolian Calligraphy in Mongolia and abroad. He had published the 9 serial stamps called “Mongolian Calligraphy” in 2006, the first volume of a book called “The History of Mongolian Calligraphy” in 2001 and its second volume in 2010.

**(13) BATBOLD Sambuu**

Born in Erdenebulgan soum of Arkhangai Province in 1949, Mr.Batbold is a craftsman of Shagai Kharvaa (knucklebone shooting) instruments. Since 1980, following his father, he became interested in Knucklebone shooting. His teacher Agvaandugar and Jambaldorj have greatly influenced him to learn in the knucklebone shooting and the craftsmanship of its instruments in-depth and in details. Since 1986, Mr.Batbold is continuously working as a master craftsman of the knucklebone shooting instruments.

**(14) BATBUYAN Gombojav**

Born in Serelen soum of Töv Province in 1951, Mr.Batbuyan is a craftsman of wrestler's zodog (jacket), shuudag (briefs). His father Gombojav was a locally renowned craftsman. Inheriting his father's technique of crafting, Mr.Batbuyan has crafted more than 500 zodog and shuudag for soum (small administrative unit subordinate to a province), aimag (province) and state titled wrestlers. He was awarded with title and medal of "Leading Worker of Sports" in 2010.

**(15) ENKHBALSAN Tümen-Ölzii (1941-2006)**

Born in Mankhan soum of Khovd Province in 1941, T.Enkhbalsan is a tuulchi (epic performer) from Zakhchin ethnic group. From the age of eight and under the teachings of his mother, he started learning to play on Ekil. His father Sambuu was not only the singer for nobles, also used to be a wise minstrel, which helped him to become a tuulchi. Mr. T.Enkhbalsan is a State third ranked tuulchi who has won two gold medals and one bronze medal from the Festivals of Folk Performing Arts and medals of the State Merited Cultural Worker and a National Leading Artist.

**(16) BATJARGAL Ölzii**

Born in Dalanzadgad soum of Ömnögovi Province in 1949, Mr.Batjargal is a Limbe (traditional wind instrument) player, Morin khuur (horse head fiddle) player, and a benediction and ode performer. He is one of the highly skilled Limbe performers mastered with circular breathing technique. Since 1967, he worked at the Provincial Cultural Palace as Limbe player for 43 years. He was awarded with medal of State Merited Cultural Worker in 1981, with Vietnamese Merited Cultural Worker in 1987, Medal of Labor Merit in 1981, Honorary Order of the Red Banner in 1983 and with title of the State Honored Artist of Mongolia in 1999.

**(17) BAYARTAI Genden**

Born in Ulaangom soum of Uvs Province in 1956, Mrs.Bayartai is a Dörvöd Bii Biilgee dancer. She inherited her skills and knowledge from her parents. Mrs.Bayartai was awarded with gold medal of Children and Youth when she was

eight years old. Since 1972, she continuously worked at the Music Drama Theatre of Uvs Province as a dancer for 30 years. Since 2000, she is working at the Bii Biilgee Inheritance Association as a teacher training hundreds of apprentices.

**(18) BUYANDELGER Narantsogt**

Born in Buyant soum of Bayan-Ölgii Province in 1962, Mr.Buyandelger is a Uriankhai tsuur (traditional wind instrument) player. He inherited his skills from his father Narantsogt. He is training his children and grandchildren with home tutoring apprenticeship method to transmit the element. He was awarded with medal of second place from the First Grand Festival of Folk Performing Arts held in Khovd in 2005, with title of Artistic personage in 2006, with medal of first place from the Third Festival of Altai Uriankhai "Culture, Art and Sport" in 2007.

**(19) BÜÜVEIBAATAR Güzee**

Born in Tarialan soum of Uvs Province in 1962, Mr.Büüveibaatar is an Ekil player. From the age of youth, he learnt to play on Ekil from his parents. He skillfully plays traditional Khoton melodies in original state, include "Dörvön Oirad motto", "Balchin chestnut", "Amble horse", "Ikh tatlaga", "Juuraa geldene", "Eeven river" and "Five Kazakhs", He is a multiple gold and silver medalist from the Festivals of Folk Performing Arts.

**(20) GALSANTOGTOKH Dashzeveg**

Born in 1940, Mr.Galsantogtokh is one of the masters of the circular breathing technique of the Limbe (traditional wind instrument) performance. During 1963-1967, he worked at the Cultural Palace of the Selenge Province. Since 1980, he worked at the as an actor for the Chamber of Folk Tales at the "Union of Mongolian Writers" and as a reporter at the newspaper called "The Literacy Art". Mr.Galsantogtokh is a State Honored Artist of Mongolia.

**(21) GANBNOLD Taravjav**

Born in Chandmani sou'm of Khovd Province in 1957, a State Merited Cultural Worker Mr.Ganbold is a Head of the "Center of the Protection and Development of Khöömei". State Merited Cultural Worker Mr.Ganbold has learnt the art of Khöömei from the local Khöömei performer, the State Honored Artist of Mongolia T.Sundui. He worked at the "National Army Song and Dance Ensemble", "National Folk Song and Ensemble" and the "National Morin Khuur Ensemble" as a khöömei performer. He made a great deal of contribution for advertising the art of Khöömei in Mongolia and abroad.

**(22) DAVAAJAV Rentsen**

Born in Chandmani soum of Khovd Province in 1952, Mr.Davaajav is a Khöömei performer. Starting from 1969, he has learnt to perform Khöömei and whistling

from Khöömei performer D.Sundui and his brother Sh.Namjil. After 30 long years of practicing in the skills of Khöömei performing, now he considers himself as a true Khöömei performer. He is a State Leading Artist and a State Merited Cultural Worker.

**(23) DAVAAJII Khüüjii**

Born in Ulaan-Uul soum of Khövsgöl Province in 1921, Mr.Davaajii is a main representative of the oral traditions of Darkhad songs. Since 1970, he was awarded with more than 40 medals from Provincial and State Festivals of Folk Performing Arts. Russian researcher K.Yatskovskaya has published the collection book called “Hundred songs of Davaajii of Darkhads” consisting of the Davaajii’s repertoire. Mr.Davaajii has composed half of the songs included in the collection book himself.

**(24) DAGVASAMBA Jargal**

Born in Nomgon soum of Ömnögovi Province in 1951, Mr.Dagvasamba is a benediction minstrel. From the age 13, he performed at the anniversary celebrations of elders, new ger (traditional dwelling) warming feasts, mare milking ceremonies, feasts for cutting the child’s hair for the first time and so on he became a minstrel for locals. He was awarded with title of the Provincial minstrel in 1976 and with medal of Folk Leading Artist from the Grand Festival of Folk Performing Arts of the Mongols in 1989.

**(25) DAGIIRANZ Nyam**

Born in Ölziit soum of Dundgovi Province in 1931, Mr.Dagiiranz is a benediction and ode minstrel. Since 1957, he worked at the Cultural Palace of Dundgovi Province and as an artist at the “Mongol Kino” industry. He was awarded with gold medals from First Grand Festival of Mongolian Youth and Students based on the “Khökhöö Namjil” legend in 1959 and from the Second Grand Festival of Youth and Students based on the “Legend of Uilgan shar” in 1962. He was also awarded with title of State Merited Cultural Worker in 1989 and with title of State Honored Artist of Mongolia in 1997.

**(26) DADISÜREN Garam**

Born in Deren soum of Dundgovi Province in 1943, Mr.Dadisüren is a Long song singer and Morin khuur (horse head fiddle) player. He sings with Borjigin and Bayanbaraat style. Mr.Dadisüren has more than 170 apprentices. He is a multiple gold medalist from the Folk Arts Festival. He was awarded with title of the State Merited Cultural Worker in 2011.

**(27) DARISÜREN Mönkh**

Born in Bulgan soum of Khovd Province in 1931, Mr.Darisüren is a Torguud Bii Biilgee dancer. He is an apprentice of the renowned Torguud Bii Biilgee dancer

M.Pürevjal. From age of 16, he started learning the Bii Biilgee from his teacher and later mastered in the Bii Biilgee dances including “Judar”, “Khelkhee agsal”, “Khovog”, “Ereen khavirga” and “Agsal”. He is a bronze medalist from the international Festival of Folk Arts held in Poland in 1979, gold and silver medalist from the People’s Contest of Folk Arts. He was also awarded with title of State Leading Artist and State Merited Cultural Worker.

**(28) DANIYEL Dikain (1918-2010)**

Born in 1918, Mr.Daiyel is one of the renowned representatives of the Kazakh modern oral literature. From his early ages, he became known among locals as young writer by reading Kazakh literature, poems and songs, Dombor (Kazakh traditional stringed music instrument) player, singer and a handyman. He has written 24 melodies (qui) and translated the works of literature of renowned poets and writers including Ts.Damdinsuren, D.Sengee and B.Yavuukhulan into Kazakh language.

**(29) DOVCHIN Mijid (1938-2011)**

Born in Tsetseg soum of Khovd Province in 1938, the State Merited Worker of Mongolia Mr.Dovchin is a renowned Morin khuur (horse-head fiddle) player of western Mongolia. While was working at the Music Drama theatre for 44 years as a Morin khuur player, musician and a teacher, Mr.Dovchin has enriched the repertoire of the Theatre by improvising more than 100 pieces of musical works including dance music, solo song music, music of musical drama and coral song music. In 2008, he has written a book called “Traditional melodies of Morin khuur and Ekil” which considered as valuable asset for Morin khuur research and its training.

**(30) DORJDEREM Gombo**

Born in Bugat soum of Bulgan Province in 1929, Mr.Dorjderem is a folk short song singer. He is well known for his songs including “Tsenkkherlen kharagdana”, “Yanjuur tamkhi (cigarette)”, “Sankhyu gölöm” and “Ödtei bichig”. Mr.Dorjderem is not only a renowned singer but a skilled teacher who trained tens of singers. He was awarded with title of State Honored Artist of Mongolia in 1976.

**(31) DORJPALAM Amaasuren**

Born in Deren soum of Dundgovi Province in 1954, Mr.Dorjpalam is a Morin khuur player (horse head fiddle). He is one bronze and 4 gold medalist from People’s Contest of Folk Arts and multiple People’s Folk Art Festivals, and a gold medalist from the Second Grand Festival of Folk Performing Arts. Mr.Dorjpalam was awarded with titles of State Leading Artist, Provincial Honored Morin khuur player and a State Merited Cultural Worker.

**(32) DÖCHINTsogt (1921-2011)**

Born in Altai soum of Bayan-Ölgii Province in 1921, Mr.Döchin is an ekil player. He is one of the main representatives of few masters who inherited the Uriankhai Bii Biilgee dance in its original form. He is a gold medalist from the First Grand Festival of Folk Arts held in 1983. He was also given an Award of Excellence from the 7th "Tribune of Asia" Festival. Mr.Döchin is a State leading Artist, gold and silver medalist from the People's Contest of Folk Arts.

**(33) DULAMSÜREN Gombojav**

Born in Delgertsogt soum of Dundgovi Province in 1946, Mrs.Dulamsüren is an embroiderer. From the age of 25, she started learning the embroidery with her own interest and efforts and with help of her aunt Dolgor, great-grandmother Sosor and sister in law Khandsüren. Since then she has continuously practiced with the needle-round (double-embroidery) stitch, fish-back (herring-bone) stitch and running stitch. She was awarded with medal of second place winner from the National Competition of Embroidery.

**(34) DULMAA Rendagva**

Born in Galuut soum of Bayankhongor Province in 1942, Mrs.Dulmaa is a long song singer. She worked as a Long song teacher at the Music Drama Theatre of Bayankhongor Province and at the Cultural Center of the Baganuur District in Ulaanbaatar city. He is a gold medalist of the 12th World Grand Festival of Folk Performing Arts held in Zakopane city of Poland in 1979.

**(35) DÜNJMAA Jamyan**

Born in Ölziit soum of Dundgovi Province in 1952, Mrs.Dünjmaa is a folk long song singer. She worked as an actress, artist and a solo singer at the Provincial Cultural Palace, Music and Drama Theatre and at the Institute of Theatre and Cinema. Since 1990, she is contributing her efforts for the deed to inherit and pass down the tradition to the next generation. She was awarded with title of State Merited Cultural Worker in 1998, State Honored Artist of Mongolia in 2001 and with "Home-tutoring good teacher" in 2009.

**(36) DEMCHIGGARAV Londonsharav**

Born in Erdenebulgan soum of Arkhangai Province in 1956, Mr.Demchiggarav is a craftsman of traditional music instruments. Since 1983, he has started learning to craft traditional musical instruments including Shanagan khuur (ladle like fiddle), Morin Khuur (horse head fiddle), Yatga (zither), Bipu, Biivleg and Ikh Khuur (great fiddle). He is a gold and silver medalist from the Grand Festival of Folk Performing Arts, has won a Khoshoi (twice) award from National Contest of Morin Khuur craftsmen. Mr.Demchiggarav was awarded with title of the Best Designer of Mongolia and later in 1993 with State Merited Cultural Worker.

**(37) ENBEK Abdolda**

Born in Ulaankhus soum of Bayan-Ölgii in 1960, Mr.Enbek is a Tsuur player Sibizgi (Kazakh traditional wind music instrument). From the age of 18, he has learnt to play Sibizgi from his uncle Khamkhan. Since 1980, he has won multiple gold and silver medals from the soum, provincial, national level Folk Art Festivals and Contests. Currently, Mr.Enbek is training 15 youth apprentices in the framework of the project for transmitting the traditional music of the Sibizgi to the young generation.

**(38) JAVZAN Luvsandorj**

Born in Tsagaanchuluut soum of Zavkhan Province in 1945, Mr.Javzan is a long song singer. Since 1960, he worked at the Provincial Cultural Palace. In 1977, he was awarded with State Honored Artist of Mongolia. He is a renowned artist greatly contributed his efforts to pass down the long song tradition to the younger generation.

**(39) JALKH Maasgai**

Born in Malchin soum of Uvs Province in 1934, the State Leading Artist Mr.Jalkh is a Bayad Bii Biilgee Dancer. From his young age, his elder sister has taught him to dance Bayad Biilgee. From age of 40, he started to perform among public. His repertoire includes Bii Biilgee dances which express various customs and traditions of Bayad ethnicity, such as “Yelkhendeg”, “Joroo mori (amble horse)” and “Jalam khar”.

**(40) JAMYAN Gombodorj (1919-2008)**

Born in Bulgan soum of Dornod Province in 1919, Mr.Jamyan is a renowned Morin khuur (horse head fiddle) player. Through 1938-1958, he worked at the State Music Drama Theatre as Morin khuur player and Morin Khiil (horse head violin) player. Since 1958, he worked as a teacher at the College of Music and Dance. He had greatly contributed to enrich and develop the traditional technique of Morin khuur playing and to create the modern school of training. For his contribution to the Morin khuur development, he was awarded with State Award in 1966 and with People’s Artist in 1979.

**(41) JANTSANCHOI Dorjbal**

Born in Bayantsagaan soum of Töv Province in 1940, Mr.Jantsanchoi is a Morin khuur (horse head fiddle) player and a ode performer. Starting from 1960, he worked as a musician at the National Folk Song and Dance Ensemble, Chamber of Folk Tales at the “Union of Mongolian Writers”, Music Drama theatre of Töv Province. Mr.Jantsanchoi is a well known Khuur player and ode performer among people for his excellent performances of various forms of Mongolian traditional folk oral expressions and modern oral literature.

**(42) JARGAL Maamuu**

Born in Züünkhangai soum of Uvs Province in 1931, Ms.Jargal is one of the rare, renowned and skilled singers who inherited the repertoire of “Eljigin Khalkhiin Besreg” Long songs and Folk Short songs. He has learnt the song called “Khökhiiin uuliin shil” from his aunt Nansalmaa when he was ten. He was awarded with title of State Merited Cultural Worker, Order of the Polar Star, Medal of Labor Merit, and gold, silver and bronze medals from the 5th and 6th Festivals of World Youth and Students, 1st and 2nd Grand Festivals of Folk Performing Arts.

**(43) ZENEMETR Ülemj**

Born in Tarialan soum of Uvs Province in 1953, Mr.Zenemetr is a Khoton (ethnic group of Mongolia) Bii Biilgee dancer. With his own interest and efforts and with help of his uncle Dovchin (gold medalist from 1971 Performing Arts Contest) and Serjmaa (gold medalist from 1986 Performing Arts Contest), he started learning the traditional Bii Biilgee dance. He is a multiple gold medalist from the Festivals of Folk Performing Arts. He was awarded with titles of State Leading Artist, State Merited Cultural Worker and with the Order of the Polar Star.

**(44) IDERBAT Luvsangombo**

Born in Lün soum of Töv Province in 1946, L.Iderbat is a Morin Khuur Player. In 1962, he entered in the National Folk Song and Dance Ensemble as a musician. Under the teachings of the great masters as Batbayar, Buural Tseden, Buyan and Jamyan, he mastered in the skills and technique of playing the Morin khuur and later became to play solo. For his years of efforts, Mr.L.Iderbat was awarded with the medal of State Honored Artist of Mongolia. His works of music piece, solo and dance music are well known among the general public.

**(45) LKHAGVA Gatav**

Born in Züüngovi soum of Uvs Province in 1939, Mrs.Lkhagva is a Bayad Bii Biilgee dancer. From her young age, she has learnt and inherited the traditional technique and knowledge of Bii Biilgee from her grandmother Orlom. She is a student apprentice of the renowned Biilgee performer Jamyan. With her teacher, she was awarded with medal of Special Place from the International Symposium held in Tuva in 1988. She was awarded with title of State Honored Folk Artist and State Merited Cultural Worker.

**(46) LKHAMSÜREN Damdin**

Born in Gurvanbayan soum of Khentii Province in 1930, Mrs.Lkhamsüren is a folk long song singer who mastered in genre of “Khurkh Binder” in original form. Under the teachings of the renowned singer B.Luuzan, she started to learn to sing from a song called “The sight of river Kherlen” in its original form of “Khövchiin jonon vangiin khoshuu”. She is contributing her efforts to transmit the tradition

of the Folk long and short songs to the young generation. Mrs.Lkhamsüren was awarded with title of State Leading Folk Artist in 2001.

**(47) LUVSANZUNDUI Sovd**

Leading Worker at the Union of Mongolian Artists, senior artist S.Luvsanzundui was born at the place called “Saalichnii dov” on Khentii Province in 1928. His first employment at the in the Sector of Fine Arts in Khentii Province in 1951 played an important role to become an artist. Since then, he worked at the Industry of Crafts and Decoration of Nalaikh and Ulaanbaatar city. Since 1988 he is working as a freelance artist.

**(48) LÜNDEG Ish**

Born in Sergelen soum of Töv Province in 1926, Mr.Lündeg is Craftsman of the Shagaa Kharvaa (knucklebone shooting) instruments. Mr.Lündeg has started practicing with National Shagai Kharvaa sport since 1950. One of his apprentices of State titled shooters is his son Ninjinbaatar (State excellent marksman\shooter). Mr.Lündeg was awarded with title of “State Honored Marksman” of Knucklebone shooting sport in 1993, and with medal of State Leading Artist in 2000.

**(49) MAGAZDAI Khorloo**

Born in Tarialan soum of Uvs Province in 1949, Mrs.Magazdai is a Khoton (ethnic group) Bii Biilgee dancer. Her grandfather Törbat, father Khorloo and mother Jumdaan were renowned Bii Biilgee dancers. She has inherited the Khoton Bii Biilgees including “Yelkhendeg”, “Ekil”, “Tsatsal”, “Dörvön ööld”, “Joroo mori”, “Balchin kheer”, “Juuraa geldene” and contributing to transmit these to younger generations. She is a silver medalist First Grand Festival of Folk Performing Arts and gold medalist from 2001 and 2011 Grand Festival of Folk Performing Arts.

**(50) MAJIGSÜREN Dashpuntsag**

Born in Tsenkhermandal soum of Khentii Province in 1936, Mrs.Majigsüren is a senior contortionist. At the age of 12, she became an artist at the National circus. For the first time in the history of Mongolian circus, she performed the contortion on her teeth. She created and improvised more than 30 performances of acrobat, poise, contortion and gymnastic, which the performances were awarded multiple medals from the biggest international contests and performances.

**(51) MÖNKHJARGAL Sugir**

Born in Nomgon soum of Ömnögovi Province in 1959, Mrs.Mönkhjargal is a benediction minstrel. Since 1984, she has won multiple first place awards from the Festivals of Folk Performing Arts, International Festival of Folk Performers and State Contest among benediction and ode minstrels. Mrs.Mönkhjargal was awarded with title of State Leading Benediction Minstrel of Mongolia in 1969,

with State Leading Artist in 1997, and with State Merited Cultural Worker in 2009.

**(52) MÖNKH-OCHIR Gelegshinen**

Born in Ereen soum of Dundgovi Province in 1933, Mr.Mönkh-Ochir is a Borjigin (majority group of Mongol ethnicity) long song singer. His mother's being a great singer of the feasts has influenced him. At the age of 9, he learned to sing the songs "Ar khövch" and "Kherlengiin bariya (the sight of the Kherlen river)". State Leading Artist Mr.Mönkh-Ochir is a silver medalist from the First Grand Festival of Mongolian Youth and Students, multiple gold and silver medalist from Grand Festival of Folk Performing Arts and Festivals of Borjigin Folk Long Song.

**(53) NADMID Dechinsandui**

Born in Büren soum of Khövsgöl Province in 1936, Mrs.Nadmis is a Khotgoid and Darkhad (ethnic groups of Mongolia) song singer. Her father was a locally renowned singer and started teaching her daughter to sing from her age of six. She has learnt and inherited "Batkhüleg", "Nariin khökh mori", "Tosongiin oroi", "Deltei tsenkher" and "Altai bogiin shil" songs from her father. State Honored Artist of Mongolia Mrs.Nadmid worked at the State Folk Song and Dance Ensemble as a solo singer for many years.

**(54) NAMJIL Choijil**

Born in Gurvan Bulag soum of Bayankhongor Province in 1945, Mrs.Namjil is a folk long song singer. Her grandmother and mother were great singers which influenced her to become a singer. Songs from her repertoire which being kept at the State Radio Archive are "Khöglög Khangain baraa", "Övgön shuvuu", "Tümen ekh", "Uyakhan Zambutiv", "Kherlengiin barya" and "Joroo baakhan ulaan". She was awarded with State Merited Cultural Worker, silver medal from Festival of Folk Performing Arts and gold medal from Art Contest of All People.

**(55) NARANBAT Buyandelger**

Born in Duut soum of Khovd province in 1984, Mr.Naranbat is an Uriankhai tsuur (traditional wind instrument) player. From his young early ages, he learnt and inherited the tradition of tsuur performance from his grandfather Narantsogt. Since 2005, he is training and transmitting the traditional technique of tsuur performance to students of general education schools of Bayan-Ölgii and Khovd Provinces. He has founded the "Association of Khünnü Tsuur" NGO in 2007. Mr.Naranbat was awarded with title of State Merited Cultural Worker in 2010.

**(56) NOROVSAMBUU Begzsüren**

Born in Santmargats soum of Zavkhan Province in 1948, Mrs.Norovsambuu is a renowned contortionist. Since she entered into National circus at the age of ten, representing Mongolia she had performed at the stages of more than 40 coun-

tries. She was awarded with State Honored Artist of Mongolia in 1966, Mongolian State Prize in 1971, with the Order of the Polar Star in 1976 and with Folk Artist in 1980. She is a Leading Circus Artist of the Millennium.

**(57) NOROLKHOO Ayurzana (1931-2009)**

Born in Altai soum of Khovd Province in 1931, Mrs.Norolkhoo is a Zakhkchin (ethnic group) Bii Biilgee dancer. She started learning the Bii Biilgee from his brother Devden. At his young age, he learned “Jalam” and “Yelkhendeg” Biilgees and has won gold medal from Grand Festival of Mongolian Youth and Students. She is a renowned Bii Biilgee dancer who was awarded with gold medals from 1983 and 2001 Grand Festivals of Folk Performing Arts.

**(58) NERGUI Adilbish**

Born in Ölziit soum of Dundgovi Province in 1956, a Folk Artist Mr.Nergui is a long song singer. He started his way of becoming a singer from when he had won a gold medal in the “aizam” long song class at the 1976 Folk Long Song State Contest. He travelled around Mongolia and 20 countries abroad and had greatly contributed to advertise and disseminate the Mongolian traditional folk long song. He was awarded with title of State Honored Artist of Mongolia in 2010.

**(59) NERGUI Yondon**

Born in Deren soum of Dundgovi Province in 1950, Mr.Nergui is a Morin khuur (horse head fiddle) player. From his age of 5, he started to become interested in music and learnt to play the 2 songs called “Taliin tavan tolgoi” and “Negdliin zam” on his own. Since 1969, he worked as a Morin khuur player at the Cultural Palace of Ömnögovi Province. Mr.Nergui was awarded with the Order of the Polar Star in 1983 and with title of State Merited Cultural Worker in 1992.

**(60) NYAMAA Dandar (1936-2010)**

Born in Tarialan soum of Uvs province in 1936, Mr.Nyamaa is an Ekil (traditional stringed music instrument) player. He has learnt and inherited tens of Khoton (ethnic group) melodies on ekil from his father Dandar and from his uncle Avirdai. For instance, the melodies include “Joroo mori”, “Balchin kheer”, “Seden zaluu”, “5 khasag”, “Juurai geldene”, “Shuvuunii butsalt”, “Khetee tsakhya, galaa ögiit”, “Göölöö”, “Öröltei sharga” and “Temeenii alkhaa”. He is a multiple gold and silver medalist, State Leading Artist and a State Merited Cultural Worker.

**(61) NYAMSÜREN Jamts**

Renowned western Mongolian folk long singer J.Nyamsüren was born in Erdenebüren soum of Khovd Province in 1948. His grandfather Bökhnaïral's being a good singer had an influence on him to become a singer. J.Nyamsüren has

inherited the tradition of Ööld (ethnic group) long song from his father Jamts and the tradition of central Khalkh (majority group of Mongolian ethnicity) long songs from his teacher Dorjdagva and the renowned singer N.Norovbanzad. He was awarded with title of State Merited Cultural Worker and the Order of the Polar Star.

**(62) ODSÜREN Baatar**

Born in Aldarkhaan soum of Zavkhan Province in 1949, Mr.Odsüren is a khöömei singer. He was interested in khöömei from his age of 7, and has performed on the stage for the first time in 1968. The greatest influence for him to get closer to tuuli(epic) and khöömei was a renowned Morin khuur(horse head fiddle) player and an ode minstrel J.Choyon from Saikhan soum of Bulgan Province. From 1985 he worked as a teacher at the Culture and Holiday Institute for children. Since 2002, he is teaching at the National University of Culture and Arts. He is a State Merited Cultural Worker, Leading Worker of Education and the best artist of the year 2008.

**(63) ORGOI Gombo**

Born in Mandal-Ovoo soum of Ömnögovi Province in 1935, Mr.Orgoi is a benediction minstrel. He is a silver medalist from 1966 World Festival of Youth and Students. Since then he was awarded with multiple first place medals from National Folk Performing Arts Festivals and National contests of benediction and ode minstrels. He was awarded with title of State Merited Cultural Worker in 1988.

**(64) OTGONBAYAR Sharav**

Born in Altai soum of Khovd Province in 1939, Sh.Otgonbayar is a Zakhchin (ethnic group) Bii Biilgee dancer. With his own talents and efforts and with help of his mother he inherited the tradition of Zakhchin Bii Biilgee and long song. She was awarded with Honorary Medal of Chinggis Khaan in 2006 and a medal of Leading Folk Artist in 2009.

**(65) ÖLZII Dandar**

Born in Galuut soum of Bayankhongor Province in 1935, Mrs.Ölzii is a Khalkh epic performer. From her age of 8, she started practicing and learning with the tradition of epic from her grandmother and mother. She is the first place winner of 1992 Grand Festival of Folk Performing Arts, and an Honorary Certificate of 1997 Great Festival "Central Asian Epic". Mrs.Ölzii was awarded with State Merited Cultural Worker in 2011.

**(66) PAPIZAN Badar**

Born in Tsengel soum of Bayan-Ölgii Province in 1957, Mr.Papizan is a Tuva Uriankhai (ethnic group) khöömei singer. He is a multiple first place winner of several International Folk Arts Festivals and Contests. Mr.Papizan was awarded with

medal of State Leading Artist in 1995, State Leading Folk Artist in 2006 and with title of State Merited Cultural Worker in 2011.

**(67) PÜREV Jaal**

Born in Adaatsagaan soum of Dundgovi Province in 1937, Mr.Pürev is a renowned craftsman. He is a special place award winner from the exhibition of artworks dedicated to the 800th Anniversary of the Great Mongol State, first place winner from the “Mongol Darkhan”-96 Exhibition and awarded with honorary certificates and prize money from three exhibitions of “MISHEEL EXPO”. He also participated in the “Greatest of the artworks of Mongolia” exhibition held in France. He has contributed to advertising the traditional craftsmanship of Mongolia to the world by publishing his works of craftsmanship in the “Catalogue of the Artworks”. He was awarded with medals of 70th and 80th Anniversaries of People’s Revolution in 1991 and 2011, with Order of the Red Banner in 2000 and with Leading Folk Artist in 2001.

**(68) RADNAA Dulam**

Born in Baatsagaan soum of Bayankhongor Province in 1936, Mr.Radnaa is a Morin khuur (horse head fiddle) player. From his age of 12, he started to become interested in practicing with Morin khuur music. In 1967, He participated in 10 days of Culture and Arts in Bayankhongor Province as a Morin khuur player. Radnaa is a silver medalist from the First Grand Festival of Folk Performing Arts, gold medalist from Folk Arts Contest of All People. He also successfully participated in the “Asian Platform” VII International Symposium. Radnaa was awarded with State Merited Cultural Worker in 2011.

**(69) SAMBALKHÜNDEV Luvsan**

Born in Ikh Tamir soum of Arkhangai Province in 1944, Mr.Sambalkhündev is a Ever büree (“horn trumpet” wind instrument) player. Since 1960, while she had continuously worked for 45 years as a musician at the National Folk Song and Dance Ensemble, and as a teacher at the College of Music and Dance and national University of Culture and Arts, she had greatly contributed to maintain the transmission of traditional music of Ever büree, its performance technique and repertoire.

**(70) SAMJID Riimed**

Born in Buyant soum of Bayan-Ölgii Province in 1938, Mr.Samjid is a skilled dancer and a teacher of various forms of Uriankhai and Kazakh Bii Biilgee. From age of 13, Samjid learnt “Tsatsal”, “Aldlakh”, “Shudrakh”, “Mörgöl” and “Joroo mori” Bii Biilgee from Khökh Dagva (renowned Bii Biilgee dancer dances as with no joints) and his brother D.Erkhembayar. He was awarded with title of State Merited Worker of Mongolia in 2010 and with Folk Artist in 2009.

**(71) SUMYA Sambuu**

Born in Sant soum of Övörkhongai Province in 1941, Mrs.Sumya is a Folk long song singer. Music composer Choisüren, State Honored Artist of Mongolia Sүg-legmaa, birthfather Darjaa and stepfather Sambuu have greatly influenced her to learn in tradition of singing long song. She worked at the Provincial Cultural Palace as a singer from 1959. While she continuously worked at the Cultural Palace and Music Drama Theatre for 38 years until the year 1996, she was awarded with gold, silver and bronze medals from I, II and III Festivals of Mongolian Youth and Students and with tile of State Honored Artist of Mongolia in 1997.

**(72) SÜKHBAATAR Jambaa**

Born in Khalkh Gol soum of Dornod Province in 1940, Mr.Sүkhbaatar is a craftsman of bow and arrow. Form age of eight, he started shooting with bow and arrow and gradually learned to craft bow and arrow from his father. While he worked for 40 years as a head of the Marksmen Committee at the Mongolian National Archery Federation and a head of the Archery Federation of Selenge Province, he had greatly contributed to the development, dissemination, advertisement and transmission of the tradition archery and the craftsmanship of bow and arrow. Since 1995, he is working at his founded full liability partnership company called “Ever num (or horn bow)”. Mr. Sүkhbaatar was awarded with Medal of Labor Merit, Order of the Polar Star, with Honorary Order of the Red Banner, title of Leading Worker of Sports and a title of “State Marksman”.

**(73) SENGEDORJ Nanjid**

Born in Chandmani soum of Khovd Province in 1948, Mr.Sengedorj is a renowned khöömei singer. From age of six, he started learning khöömei from his uncle Dalkhaa and local khöömei singers. After his employment at the Music Drama Theatre of Khovd Province in 1975, he had traveled to more than 20 countries and contributed to advertising the tradition of khöömei. He is conducting a khöömei apprenticeship training course and inheriting the tradition to the next generation. Sengedorj was awarded with State Honored Artist of Mongolia in 1996.

**(74) TOIVGOO Eejee**

Born in Zүүngovi soum of Uvs Province in 1956, Mr.Toivgoo is a khöömei singer. From 1973, he learnt khöömei with his own efforts and interest. While he worked for 30 years at the Music Drama Theatre of Uvs Province, he was awarded with multiple first place awards from International Khöömei Festival held in Tuva of Russian Federation. He has been to 16 countries of Asia and Europe advertising the tradition of Mongolian folk performing art. He was awarded with State Honored Artist of Mongolia in 2001.

**(75) TÖRBAT Makhbal**

Born in Ulaanbaatar city in 1962, Mr.Törbat is a silversmith. With his own interest, he entered to the Palace of Young Technicians to learn and become a silversmith. He had crafted silver belt, a top of the hat with silver decorations for former President Bagabandi Natsag and Enkhbayar Nambar.

**(76) TÜVSHINJARGAL Damdinjav**

Born in Nariinteel soum of Övörkhangaï Province in 1957, Mr.Tüvshinjargal is a long song singer. Since 1982, he is working as a singer at the National Song and Dance Academic Ensemble. During these periods, he won a first place medal from National Contest of Long Song Singers and a gold medal from XIII Grand Festival of World Youth and Students. Tüvshinjargal has traveled to more than 20 countries and greatly contributed to advertise and promote the traditional folk long song. Mr.Tüvshinjargal was awarded with title of State Merited Cultural worker in 1994 and with State Honored Artist of Mongolia in 1996.

**(77) TÜMEN-ÖLZII Zandraa**

Born in Nömrög soum of Zavkhan Province in 1944, Mr.Tümen-Ölzii is a working at his founded in 1990 International Intellectual Museum with aims to disseminate, promote, produce and craft traditional games, toys and puzzle games. He was selected as the best designer of 1994 and was awarded with title of State Merited Cultural Activist in 1998, with “Erdeniin Ochir” silver medal from International Center of the Nomadic Civilization, with Honorary Certificate from World Chess Association and the President of Kalmyk, and multiple first place medals from several international exhibitions.

**(78) TERBISH Zagdjav**

Born in Khaliun soum of Govi-Altai Province in 1946, Mr.Terbish is a folk long song singer. He has inherited the tradition of Khalkh long songs from his father Zagdjav. Through 1970-2006, he worked at the “Altai” Folk Song and Dance Ensemble of Govi-Altai Province as a singer. Mr.Terbish was awarded with State Merited Cultural Worker in 1983, with Honorary Order of the Red Banner in 1990, and with State Honored Artist of Mongolia in 1999.

**(79) ULAMBAYAR Doljinsüren**

Born in Sainshand soum of Dornogovi Province in 1963, Mr.Ulambayar is a craftsman of traditional music instruments. From 1981 to 1986 he studied at the College of Polytechnics at the National University of Mongolia. After his graduation, he worked at the Industry of Music instruments as a repairer and master. Later he founded the “Argusan”, the Morin Khuur (horse head fiddle) craftsmanship company, and since its foundation he had crafted more than 5000 Morin

khuur instruments. Mr.Ulambayar has crafted the “Töriin (State) Khan Khuur” using the traditional method and technique of crafting the Khuur.

**(80) ULAMBAYAR Namsrai**

Born in Mankhan soum of Khovd Province in 1961, Mrs.Ulambayar is a folk long song singer. Her parents were excellent singers of Zakhchin (ethnic group) long songs. They have taught their knowledge and skills to their daughter since when she was 14 years old. Her repertoire of Zakhchin long song includes more than 80 pieces. Mrs.Ulambayar is a two times champion of the Zakhchin Folk Long Song Festivals held in Khovd Province.

**(81) URTNASAN Baatar (1927-2007)**

Born in Mönhkhairkhan soum of Khovd Province in 1927, Mr.Urtnasan is an Uriankhai tuulchi (epic performer). His grandfather, father, paternal and maternal uncles have greatly influenced him to become an epic performer. He recalls that he has learnt the epic called “Taliin Khar Bodon (Wild and black boar)” from his father’s 2 or 3 performances. He was awarded with first place medal with his performance of “Altain magtaal” from the First Folk Arts Festival of All People.

**(82) KHAIZYM Bүrgedkhan**

Born in Sagsai soum of Bayan-Ölgii Province in 1956, Mr.Khaizym is a representative of the custom of Eagle hunt. From his age of 15, he started practicing with the custom catching eagles and hunting with eagle. His uncle Khajinabi, Taifa and Yntan have first taught him how catch eagle and hunt with it. Currently, he is practicing with the tradition of eagle hunt for 29 and 30 years, and now he is a master of “Kyran” eagles. Since 1998, he has won 1st, 2nd and 3rd places from the Eagle Festivals held in Ulaanbaatar and was awarded with best hunter with eagle (falconer) of Mongolia.

**(83) KHISHGEE Sodnomjamts**

Born in Üzemchin Khoshuu of Inner Mongolian Autonomous Region of PRC in 1933, Mrs.Khishgee is a representative of the Üzemchin (ethnic group) folk song. Together with her parents, she has moved and resided in Erdenetsagaan soum of Sukhbaatar Province in 1945. The culture, art and customs of Üzemchin people residing in Erdenetsagaan soum were similar to the tradition of Üzemchin Khoshuu which has greatly influenced her to preserve the tradition. Since 1950 until today, she has connected her life with tradition of Üzemchin folk songs.

**(84) KHORLOO Tүmt**

Born in Üyench soum of Khovd Province in 1932, the State Leading Artist of Mongolia Mrs.Khorloo is a Zakhchin Bii Biilgee dancer. From her age of 12, following her father she started learning in the tradition of Bii Biilgee. From her age of 15, she learned “Khüren torgot” from superintendent of “Ulaan Bulan” B.Eröolt and

gradually learned other Bii Biilgees including “Ikh Aagsal”, “Jalam Khar” and “Yelkhendeg” from renowned Bii Biilgee dancer Pürevjal from Bulgan soum and others.

**(85) KHUMBAA Jutaa**

Born in Malchin soum of Uvs Province in 1943, Mrs.Khumbaa is an ekil player. From age of thirteen she has learned more than 50 ekil melodies of with Dörvöd, Khoton and Tuva (ethnic groups). She was awarded with multiple gold, silver, bronze medals from Festivals of Folk Performing Arts and with medals of State Merited Cultural Worker, State Leading Artist and Folk Artist.

**(86) TSAGAAN-ÖVGÖN Tsedenis**

Born in Mörön soum of Khentii Province in 1933, Mr.Tsagaan-Övgön is a traditional carving master. His grandfather Danzan was a good carving master, painter and his birth father Vanchig was a smith. From the age of 6, he started practicing with traditional carving. While he worked for 60 years, he had carved more than 300 items with bone, stone and wood including different Mongolian Traditional Chesses without repeating.

**(87) TSOGZOL Dashdondog**

Born in Büрд soum of Övörkhангай Province in 1947, Mr.Tsogzol is a wrestler’s epithet chanter. Since 1973, he started his way to become a wrestler’s couch. For the first time in 1984, he had chanted at the Naadam Festival and since he is doing it for 27 years. He had chanted for the 81st time for Champions and Lions.

**(88) TSEDEE Setev (1924-2004)**

Born in Chandmanni soom of Khovd Province in 1924, Mr.Tsedee is a khöömei singer. In 1952, Mr.Tsedee has performed at the Culture and Arts 10 days of Khovd Province held in Ulaanbaatar by composing melody of khöömei for the first time in the chorus of “Altain Magtaal” by D.Luvsansharav, the Labor Hero and Folk Artist of Mongolia. For that fact, he has contributed to bring the performance of khöömei to stage for the first time. Tsedee has awarded with title of “Outstanding Folk Artist” in 2003.

**(89) TSEND-AYUSH Togounchuluun**

Born in Mandal soum of Төв Province in 1927, Mrs.Tsend-Ayush is a contortionist. She has contributed to the development in the art of Mongolian circus by performing many performances such as pair acrobat, contortion, hunter and eagle, underpin balance and etc. She is the first artist who created the performance with electric engine. She was awarded State Award in 1976 and with title of State Honored Artist of Mongolia in 1978.

**(90) TSERMAA Bat**

Born in Tsogtchandmani soum of Dundgovi province in 1927, Mrs.Tsermaa is an embroiderer. She has created the Ochirvaani (Vajrapani) deity in collaboration with other embroiderers from 21 Provinces of Mongolia and “Tsagaan Dari Ekh”, “Düinkhor” and “Büjinkham” deities by herself. During 1998-2005, she worked as a teacher for the practices of creating deity with embroidery and hemmed appliqué at the school-studio of a monk Pürevbat at the Gandantegchenlin monastery.

**(91) TSERENDAVAA Dashdorj**

Born in Chandmani soum of Khovd province in 1954, Mr.Tserendavaa is a khöömei singer. He won the first place from the 1994 Folk Arts Grand Festival of All People at the level of soum. He is a gold medalist from the performance of “Altan magtaal” at the 1981 Folk Arts Grand Festival of All People and since then he was awarded with 12 gold medals from the following festivals. Tserendavaa is still contributing to advertise the tradition of khöömei abroad. Recently he was awarded with title of State Merited Cultural Activist.

**(92) TSERENDORJ Tseyen**

Born in Bayan-Ovoo soum of Ömnögovi Province in 1940, Mr.Tserendorj is a benediction and ode minstrel and Morin khuur (horse head fiddle) player. Since 1960, he worked at the Cultural Palace of Ömnögovi Province as an artist. Later he founded the “Altan Govi” performing arts ensemble, “Ardiin Uyanga” and “Khan khuur” ensembles and the ensemble of benediction and ode minstrels. He has written many odes including “Altan goviin magtaal”, “Tsogt Khuntaij” and “Chingisiin agt”. Tserendorj was awarded with title of State Merited Cultural Activist in 1997.

**(93) TSERENKHÜÜ Avirmed**

Born in Tsogt-Ovoo soum of Ömnögovi Province in 1931, Mrs.Tserenkhüü is an embroiderer. From her young age, she has started practicing with needlework and embroidery. She practices with hemmed appliqué and portrait of people. He was awarded with Honorary Order of the Red Banner, Order of the Polar Star, Government Certificate of Merit and medals from 60th, 70th and 80th anniversaries of “Ardiin Khural”. He is a member of Chinggis Khaan Academy and a head of the “Saran Eej” Society.

**(94) TSERENCHIMED Khaltar**

Born in Luus soum of Dundgovi Province in 1942, Mrs.Tserenchimed is a benediction and ode minstrel. An outstanding artist mastered with all forms of folk oral expressions, she had learned and inherited the art of whistling from her grandmother. She was awarded with title of State Merited Cultural Worker in

1989 and with the Order of Polar Star in 1991. According to the acknowledgements of her outstanding skills in the art of whistling, she was registered in the National List of the Outstanding ICH Bearers of Mongolia in 2003.

**(95) CHIMEDTSEYE Shar**

Born in Uulbayan soum of Sükhbaatar Province in 1956, Mrs.Chimedtseye is a Mongolian folk long song singer. Through 1957-1993, she worked as a singer at the Music Drama Theatre in Sükhbaatar province. From 1994 to present, she is working at the National Morin Khuur (horse head fiddle) Ensemble as a singer as well. She was awarded with title of State Merited Cultural Worker in 1988, State Honored Artist of Mongolia in 1991 and State Folk Artist in 2005. She had done a great deal of contribution to popularize the traditional folk long song to the world.

**(96) CHUVAAMED Legshid**

Born in Khashaat soum of Arkhangai Province in 1934, Mr.Chuvaamed is a carving master. His more than 60 best works of creations including the carvings with concealed patterns at the Wedding Palace and wooden carvings on the worshipping table of the Deity Megjid Janraiseg are being kept in national museums and exhibition halls as rare and valuable exhibits. Chuvaamed was awarded with title of State Merited Cultural Worker in 1981, with Folk Artist-painter in 2006.

**(97) CHULUUN Amitan**

Born in Bökhmörön soum of Uvs province in 1946, Mrs.A.Chuluun is a fourth generation Dörvöd Bii Biilgee dancer. From the age of five, she started learning to dance Bii Biilgee from her uncle Yondon. Mrs.Chuluun was awarded with title of Folk Artist in 2006 and with State Merited Cultural Worker in 2008. With the purpose of transmitting the tradition to the next generation, she is training more than 30 youngsters including her grandchildren with Dörvöd Bii Biilgee.

**(98) CHULUUN Khükh**

Born in Tes soum of Uvs Province in 1937, she started learning to perform on ekil and dancing bii biilgee from the age of 13 with help of her mother and older sisters. She became a State Leading Artist in 1986, State Merited Cultural Worker in 2008 and a Folk Artist during Festival of Folk Performing Arts in 2004. She was also awarded with Gold Star award from 2011 Grand Festival of Folk Performing Arts.

**(99) CHULUUNBAATAR Zundui**

Born in Mandakh soum of Dornogovi Province in 1959, Mr.Chuluunbaatar is a Morin khuur player, benediction and ode minstrel. From age of six, Mr.Chuluunbaatar started learning to play on morin khuur from the local elders. He performs the epics called “Agiin Ulaan Khaan” and “Doloon Nastai Donchii Mergen Khaan”. Until the year of 2000, he has written 12 odes and 43 folk songs.

Mr. Chuluunbaatar is a multiple gold, silver and bronze medalist from the National Festivals of Folk Performing Arts and Folk Arts.

**(100) SHARKHÜÜKHEN Chuluunbaatar**

Born in Khalzan sum of Sükhbaatar Province in 1939, Ch.Sharkhüükhen is a folk long song singer. She worked at the Music Drama Theatre of Dornod Province, “Khan Khentii” Ensemble at the Cultural Palace of the Khentii Province. In 1968, Ms. Sharkhüükhen has participated in the ninth Festival of World Youth and Students held in Sofia singing the song called “Altan Bogdiin Shil” and was awarded with gold medal. Mrs.Ch.Sharkhüükhen was awarded with title in State Honored Artist of Mongolia in 1973 and with National Folk Artist of Mongolia in 1978.

## VIII. Pending Issues & Urgent Needs

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**Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation? What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific. (Please include the name of the particular heritage, location, problems encountered, etc.)**

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

1. Mongol Tuuli: Mongolian epic
2. Traditional music of the Tsuur
3. Melodies for coaxing the animals
4. Coaxing ritual for baby camels
5. Bii Biilgee: Mongolian traditional folk dance
6. Mongolian traditional practices of the worshipping of sacred sites
7. The art of steel carving
8. Traditional art of book-making
9. Traditional wedding and feast rites and customs of Mongolian various ethnic groups (Borjigin feast, Bayad, Durvud, Zakhchin, Kazakh, Uriankhai and Buriad wedding)
10. Traditional repertoire of folk music, playing manner (playing manners of khuur, ekil, toovshuur melody, qiu of dombor, flute and trumpet manner)
11. Mongolian traditional Tsam dance
12. Mongolian calligraphy
13. Traditional forms of puzzle games

14. Circular breathing technique of the Limbe performance
15. Performance of the Mongolian epic of Jangar
16. Mongolian traditional contortion

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

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

- Due to the increase of socio-economic and language globalization and tourism boom, the strength and importance of the mother tongue is likely to weakening gradually, which could show major influence to the degradation and further ignorance of the ICH of Mongolia. Authentic traditional culture, folklore, oral and intangible heritage are in process of evolution to be ‘manufactured culture’ for commercial purpose through the practice of modern mass media, and globalized culture and arts, which leads young generation to dramatically disinterest and ignore the traditional culture and intangible heritage. This is one of the major concerns in terms of the safeguarding of the ICH.
- Even though deciding location to reside and work is individual rights and freedom, internal migration and unintended influx to urban centers have caused to shrink the number of bearers and transmitters of traditional social practices, rituals, 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.
- 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.

- In response to these, Mongolia has been undertaking considerable measures. For instance, National Representative List of Intangible Cultural Heritage of Mongolia, and National List of Intangible Cultural Heritage in Need of Urgent Safeguarding of Mongolia was approved by the ordinance No.293 of the Minister of Education, Culture and Science of Mongolia on July 08, 2009; whereas the 'Regulations on Identifying and Registering Intangible Cultural Heritage and its Bearers', 'Membership Components of the National Council for Identifying Intangible Cultural Heritage and its Bearers' and 'Rule of National Council for Identifying Intangible Cultural Heritage and its Bearers' were approved by the ordinance No.414 of the Minister on October 02, 2009 respectively. Relevant institutions, such as the Mongolian National Commission for UNESCO, Center of Cultural Heritage and local organizations are undertaking various measures for the implementation of the aforementioned documents. Since ratification of the UNESCO Convention 13 intangible cultural heritage elements were inscribed on the UNESCO Lists from Mongolia, including 7 of them on the UNESCO Representative List of Intangible Cultural Heritage of Humanity and 6 of them on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

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

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

Also, inter-sectoral cooperation and collaboration for the safeguarding of ICH seems to be insufficient, which causes the inefficient result of the activities and actions taken for the safeguarding of the ICH. Therefore, there should be some

kind of encouragement to strengthen then cooperative spirits among the various stakeholders

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

- The legal background for the safeguarding of intangible cultural heritage is still imperfect
- Financial resource on the safeguarding activities is insufficient, besides the rewarding system for the bearers of the ICH hasn't been formed yet
- General awareness on the intangible cultural heritage is low
- Urbanization, globalization process leads the whole society to dramatic change, so that the traditional nomadic culture, intangible heritage and customs are threatened to disappear and be forgotten.
- Low social recognition and reputation of the bearers impact them to deactivate for various activities for the promotion, enhancement and transmission of the heritage.
- No adequate encouragement and rewarding for the ICH researchers, scholars and the management personnel from the government

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

- Draft amendments addressing the issues of 'Raising general awareness on the intangible cultural heritage and its bearers and practitioners effectively',
- 'Financial provisions from the government on the transmission of the intangible cultural heritage',
- 'Governmental provision on the regulation for financing the activities under the framework of safeguarding of the intangible cultural heritage'
- Digitalization and mapping of the ICH database
- Establish community centre focusing on the safeguarding and transmitting of ICH particularly in the western region of Mongolia, where much of the crucial ICH elements of Mongolia have survived up to now;
- Organize exchange programs, tours, exhibitions, meetings in the region on the both common ICH elements and diverse elements for deepening mutual understanding and encouraging intercultural dialogue;

- Establish heritage transmission centre;
- Ensure community networking in local areas on the safeguarding of ICH;
- Strengthen the cooperation among NGOs, civil society, governmental organizations on the given issues;
- Take variety of awareness-raising activities. Variety of awareness-raising measures is to be taken in close cooperation with the mass media and technology as well.
- Providing professional cadre for the human resource capacity building for the management and administration maintenance as well as for the research and studies in the safeguarding of intangible heritage is vitally important.
- Developing complex research and studies on the ICH and its bearers is high of importance, especially nowadays..

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

- Implement safeguarding programs and projects for the intangible cultural heritage elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
- Professional expertise and methodology assistance is needed for the activities taken for the safeguarding of ICH
- Financial assistance is needed
- Facility and equipment assistance for building capacity for the safeguarding of ICH of Mongolia
- Systematic provision of the specialists, researchers and managers in the field of ICH is also needed.

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

- Projects and programs on the Mongolian traditional customs, manners and practices concerning environmental protection
- Develop and implement program on the joint tour performance, concert, exhibition and other promotional activities for the outstanding and prominent

bearers and practitioners of the ICH of the Asia-Pacific region. /A complex measure to be organized in 2 countries per year/

- Facilitate and support the activities for the development and improvement and digitalization of the sustainable registration and database of the ICH of Mongolia, linking the ICH of the administrative units of Mongolia
- Support on the safeguarding measures and activities for the ICH in need of urgent safeguarding
- Support conducting the formal and non-formal trainings for the transmission of ICH
- Support the improvement of the academic research and studies on the ICH
- Support on introducing the modern means and technology for the documentation and promotional activities of the ICH

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

- Safeguarding the heritage by linking it with its traditional context and customs is vitally important for the further survival and sustainability of the ICH element

## *List of co-researchers*

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| Name                           | Responsibility              | Affiliation                                                                |
|--------------------------------|-----------------------------|----------------------------------------------------------------------------|
| Mr. Galbadrakh ENKHBAT         | Research Survey Team Leader | Director, Center of Cultural Heritage                                      |
| Ms. Arslan SARUUL              | Co-researcher               | Head of ICH Division, Center of Cultural Heritage                          |
| Mr. Jargalsaikhan NASANJARGAL. | Co-researcher               | ICH Specialist, Center of Cultural Heritage                                |
| Ms. Machlay TUUL               | Co-researcher               | Programme Specialist for Culture, Mongolian National Commission for UNESCO |



Annex 1 | ***National List of Intangible  
Cultural Heritage***

## **1. National Representative List of Intangible Cultural Heritage**

### **■ Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage**

1. Mongolian language
2. Fairy tales
3. Spells and Incantations
4. Legends
5. Mongolian triad
6. Benediction
7. Proverbs
8. The words of propitious omens (well-wishing)
9. Ode
10. Humorous phrases
11. Riddles
12. Words of libation and anointment
13. Puzzles
14. Aytiz

### **■ Folk Performing Arts**

1. Lullaby
2. Urtiin Duu: Mongolian traditional folk long song
3. Mongolian traditional short songs
4. Traditional music of the Morin Khuur
5. Traditional art of Khöömei
6. Marzai and giingoo, the songs of the horse-jockeys
7. Traditional art of whistling
8. Dembee, a finger guessing game with singing
9. Whistling

### **■ Social practices, rituals and festive events**

1. Mongolian traditional festival Naadam
2. The custom of naming and giving ablution to a child
3. Custom of cutting the child's hair for the first time
4. Custom of beseeching a bride
5. Wedding ceremonies
6. The new ger warming feast
7. Funeral practices
8. Custom to castrate young animals
9. Mare milking ceremony
10. Custom of tethering the foals
11. Foal weanling ceremony

12. Foal branding ceremony
13. Ceremony of consecrating animals
14. Customs associated with traditional milk beverages
15. Knucklebone shooting
16. Customs of anklebone games
17. Traditional Tsagaan Sar festival
18. Falconry, a custom to hunt with eagles
19. Mongolian shamanistic traditions
20. Traditional way of moving to a new pasture
21. Traditional practices of Uriankhai archery
22. Camel polo
23. Camel race
24. Melodies associated with labor and rituals
25. Melodies associated with husbandry and rituals
26. Melodies concerning the tradition of hunting

■ **Traditional technique, knowledge and practices concerning nature and the universe**

1. Forms of folk traditional medicine
2. Traditional folk treatments for animals
3. Traditional astronomical knowledge
4. Traditional meteorological knowledge
5. Tradition of protecting and preserving the nature
6. Folk knowledge and method of upbringing and educating children
7. Traditional technique of preparing the dairy products
8. Traditional custom of making felt
9. Traditional technique of producing skin and hide
10. Traditional knowledge of genealogical inheritance
11. Traditional knowledge of recording the family tree
12. Traditional knowledge of choosing, training and racing the swift horses

■ **Traditional craftsmanship**

1. Traditional craftsmanship of Mongol costume
2. Traditional craftsmanship of Mongol ger
3. Mongolian traditional ornaments
4. Traditional felt crafts
5. Traditional skin and hide craft
6. Craftsmanship of Mongol boots
7. Traditional craftsmanship of zodog and shuudag (wrestling costume)
8. Traditional craftsmanship of the bow and arrow
9. Casting silver bowls
10. Traditional saddle-making
11. Traditional art of wood engraving

12. Traditional art of needlework
13. Traditional knot-work
14. Traditional art of folk painting
15. Craftsmanship of hemmed appliqué
16. Sculpture and papier-mache crafts
17. Traditional craftsmanship of folk music instruments
18. Traditional technique of making ox-cart
19. Traditional technique of making flint gun

## **2. National List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

1. Mongol Tuuli: Mongolian epic
2. Traditional music of the Tsuur
3. Melodies for coaxing the animals
4. Coaxing ritual for baby camels
5. Bii Biilgee: Mongolian traditional folk dance
6. Mongolian traditional practices of the worshipping of sacred sites
7. The art of steel carving
8. Traditional art of book-making
9. Traditional wedding ceremonies of different Mongolian ethnic groups
10. Traditional performance technique of folk music instruments and their repertoire
11. Mongolian traditional Tsam dance
12. Mongolian calligraphy
13. Traditional forms of puzzle games
14. Circular breathing technique of the Limbe performance
15. Performance of the Mongolian epic of Jangar
16. Mongolian traditional contortion

## Annex 2 | *Photographs*



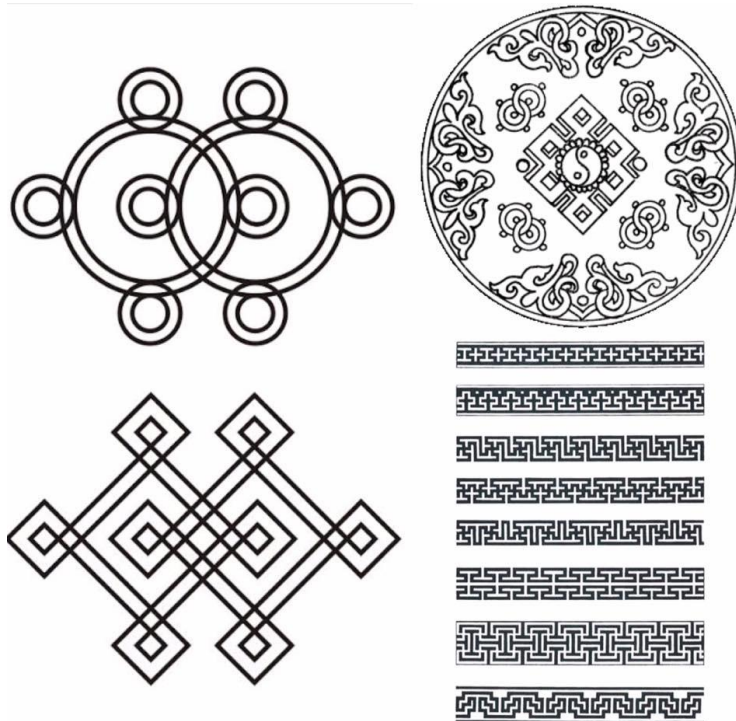
Folk knowledge and method of upbringing and educating children



Traditional Tsagaan Sar festival



Tsam dance mask, Ulaan Jamsran, Paper Mache



Traditional Ornaments



Traditional Art of Wood engraving



Customs of anklebone games



*Morin Khuur (horse-head fiddle)*



*Aytiz*



Mongolian Traditional Music of the Tsuur



Traditional technique of making ox-cart



Coaxing ritual for camels



Melodies for coaxing the animals



Melodies concerning the tradition of hunting



Falconry



Mongolian traditional practices of the worshipping of sacred sites



Funeral practices



## Annex 3 | *Interviewee resources*

| No.                                 | Name                                                                                                     | Title and Contact Information                                                                                                                                                             |
|-------------------------------------|----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Provincial Cultural Officers</b> |                                                                                                          |                                                                                                                                                                                           |
| 1.                                  | <br>Ms N.Tuvshintogtokh | Cultural Officer for Arkhangai <i>aimag</i> (Central Mongolia)<br>Tel: +976 99089893, 99055204<br>e-mail: <a href="mailto:ntuvshintogtokh@yahoo.com">ntuvshintogtokh@yahoo.com</a> 230000 |
| 2.                                  | <br>MsD.Mukhtsetseg     | Cultural Officer for Bayankhongor <i>aimag</i> (Western Mongolia)<br>Tel: +976 89110802<br>e-mail: <a href="mailto:domm_00@yahoo.com">domm_00@yahoo.com</a> 27                            |
| 3.                                  | <br>Ms D. Erkesh       | Cultural Officer for Bayan-Ulgii <i>aimag</i> (Western Mongolia)<br>Tel: +976 99719401<br>e-mail: <a href="mailto:b_budi20@yahoo.com">b_budi20@yahoo.com</a> 80                           |
| 4.                                  | <br>MsA.Uranjargal    | Cultural Officer for Dornogovi <i>aimag</i> (Central Mongolia)<br>Tel: +976 88617821<br>e-mail: <a href="mailto:a_urnushka0507@yahoo.com">a_urnushka0507@yahoo.com</a>                    |
| 5.                                  | <br>Mr T.Bekhtur      | Cultural Officer for Bulgan <i>aimag</i> (Western Mongolia)<br>Tel: 99600157<br>e-mail: <a href="mailto:behtort@yahoo.com">behtort@yahoo.com</a>                                          |
| 6.                                  | <br>Ms G.Narangerel   | Cultural Officer for Darkhan-Uul <i>aimag</i> (Eastern Mongolia)<br>Tel: 99059395<br>e-mail: <a href="mailto:nora_gegee@yahoo.com">nora_gegee@yahoo.com</a> 10                            |
| 7.                                  | <br>Ms T. Oyunbat     | Cultural Officer for Dornod <i>aimag</i> (Northern Mongolia)<br>Tel: +976 9957 9594<br>e-mail: <a href="mailto:oyunbat820@yahoo.com">oyunbat820@yahoo.com</a> 31                          |

|     |                                                                                                           |                                                                                                                                                                   |
|-----|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8.  | <br>Ms J. Munkhtsetseg   | Cultural Officer for Dundgobi aimag (Southern Mongolia)<br>Tel: +976 9959 9745<br>e-mail: <a href="mailto:munkhuumz@yahoo.com">munkhuumz@yahoo.com</a> 13         |
| 9.  | <br>Ms B. Garamsan       | Cultural Officer for Govisumber aimag (Eastern Mongolia)<br>Tel: 99143342<br>e-mail: <a href="mailto:Amaa_garmaa@yahoo.com">Amaa_garmaa@yahoo.com</a> 70153386    |
| 10. | <br>Ms B. Oyun           | Cultural Officer for Zavhan aimag (Western Mongolia)<br>Tel: 99039129<br>e-mail: <a href="mailto:Oyunod@yahoo.com">Oyunod@yahoo.com</a> 48                        |
| 11. | <br>Mr S. Altangerel    | Cultural Officer for Khovd aimag (Western Mongolia)<br>Tel: +976 99206975<br>e-mail: <a href="mailto:gerlee_0601@yahoo.com">gerlee_0601@yahoo.com</a>             |
| 12. | <br>Mr Kh. Baasansuren | Cultural Officer for Khuvsgul aimag (Western Mongolia)<br>Tel: +976 70388630<br>e-mail: <a href="mailto:h_baaska2020@yahoo.com">h_baaska2020@yahoo.com</a> 32     |
| 13. | <br>Ms S. Enkhtsetseg  | Cultural Officer for Sukhbaatar aimag (Eastern Mongolia)<br>Tel: +976 9951 7808<br>e-mail: <a href="mailto:enhtsetseg_bsg@yahoo.com">enhtsetseg_bsg@yahoo.com</a> |
| 14. | <br>Ms G. Erdenechimeg | Cultural Officer for Selenge aimag (Central Mongolia)<br>Tel: +976 99495198<br>e-mail: <a href="mailto:erdenech2005@yahoo.com">erdenech2005@yahoo.com</a> 12      |

|     |                                                                                                         |                                                                                                                                                                     |
|-----|---------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 15. | <br>Ms B. Ariunaa      | Cultural Officer for Orhonaimag (Central Mongolia)<br>Tel: +976 95553398<br>e-mail: <a href="mailto:tgs7722@yahoo.com">tgs7722@yahoo.com</a>                        |
| 16. | <br>Mr D. Baynmunkh    | ICH Programme Director, Art Council<br>Tel: +976 99063796<br>e-mail: <a href="mailto:heritage@artscouncil.mn">heritage@artscouncil.mn</a>                           |
| 17. | <br>Ms G. Zolzaya      | Cultural Officer for Umnogobaiimag (Southern Mongolia)<br>Tel: +976 88187020<br>e-mail: <a href="mailto:mergejilten01@gmail.com">mergejilten01@gmail.com</a>        |
| 18. | <br>Ms T. Oyuntsetseg | Cultural Officer for Uvsaimag (Western Mongolia)<br>Tel: +976<br>9301 9145<br>e-mail: <a href="mailto:zaya_b1981@yahoo.com">zaya_b1981@yahoo.com</a>                |
| 19. | <br>Ms L. Purevlham  | Cultural Officer for Uvurkhangaiaimag (Central Mongolia)<br>Tel: +976 96442599<br>e-mail: <a href="mailto:puujee_bsg@yahoo.com">puujee_bsg@yahoo.com</a>            |
| 20. | <br>Ms O. Altanzaya  | Mongolian cultural and art research institute<br>Tel: +976 99878618<br>e-mail: <a href="mailto:a_zaya999@yahoo.com">a_zaya999@yahoo.com</a>                         |
| 21. | <br>Ms. Dogsom       | Manager, World Heritage Orkhon valley's landscape management office<br>Tel: +976 99012847<br>e-mail: <a href="mailto:doogii_018@yahoo.com">doogii_018@yahoo.com</a> |

|     |                                                                                                          |                                                                                                                                                                      |
|-----|----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 22. |  <p>Ms. Ch.Gandul</p>   | <p>ICH Officer, World Heritage Orkhon valley's landscape management office<br/> Tel: +976 89184818<br/> e-mail: gndl_rabbit</p>                                      |
| 23. |  <p>Ms. E.Duuriimaa</p> | <p>Researcher, Mongolian cultural and art research institute<br/> Tel: +976 96091489<br/> e-mail: <a href="mailto:e_duurii62@yahoo.com">e_duurii62@yahoo.com</a></p> |

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**Director of the Publication**

Kwon Huh

**Editor-in-chief**

Seong-Yong Park

**Editorial Staff**

Boyoung Cha

Doohim Kim

**Design and Layout**

Doohim Kim

*Tel. +82-63-230-9711*

*Fax. +82-63-230-9700*

*Email. [ichcap@ichcap.org](mailto:ichcap@ichcap.org)*

*Add. 95 Seohak-ro, Wansan-gu, Jeonju-si, Jeonbuk, 55101, Republic of Korea*

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