



Annex 2

Current situation of safeguarding the ICH in Mongolia

and roles and importance of UNESCO program - LHT System

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I. Overview

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

According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage is defined as follows: Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This definition is regarded as significantly important by emphasizing intangible cultural heritage represented through only communities and individuals and their evidence manifested by people, and also clarifying other main sub-features of intangible cultural heritage in the following domains. For instance:

- Oral traditions and expressions
Including language as a vehicle of the intangible cultural heritage (such as native language, ballades, praise songs, prose, idioms, poems about ethnic customs, well-wishing verses etc)

- Performing arts
Such as Mongolian traditional short and long songs, huumii (throat-singing), whistle song, morin khuur (horse-headed violin), flute, mouth harp and other music, song, dance and theater arts, including bii bielgee (dance of the body), tsam (mask dance) etc.
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

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

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

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

1. Mongols’ intangible cultural heritage is normally manifested through its transmitter – the Mongolian language. There are over 6 million people belonging to Mongolian-originated ethnic groups and over 4 of them speak Mongolian which serves as the main carrier and transmitter of significant amounts of unique cultural heritage elements. Besides Mongolia, Inner Mongolians in China and Tuvans, Kalmyks and Buryats in Russia are also considered Mongolians carrying intangible cultural heritage at certain extents.
2. As nomads, Mongols are closely interacted with the nature and its surrounding landscape on daily basis and thus they worship the nature and coexist in harmonious relationships. Mongols’ oral tradition and performing music and dance arts, customs, social practices and festive events are all closely linked with the nature and universe, while manifesting their numerous patterns and sounds. Listening to Mongolian traditional long songs and melody of morin khuur (horse-headed violin) naturally reminds the vast endless steppe, whereas musical tunes of huumii (throat-singing) and flutes immensely draw sounds and image of mountainous rivers in minds. Mongolians praise ‘Father sky’ and ‘Mother land’ in their praise songs, well-wishing songs, well-wishing poems and worshipping verses so that intangible cultural heritage, particularly such as praise songs, well-wishing songs, well-wishing poems, ballades, folklore arts, social practices, ceremonial and festive events, have formed a whole system of protecting the nature.
3. One particular feature of Mongols’ intangible cultural heritage has crafted the humanism and mentality worshipping and respecting their livestock named as ‘five treasures’ (five kinds of traditional livestock industry breeding cows, horse, cattle, goats and sheep). Intangible cultural heritage practiced by Mongolian nationality has been derived from and among traditional livestock industry within the nature by roaming vast endless steppe, living and working both out and inside the ger – the nomad’s shelter – and thus carving simplicity and meaning of their life existence.

4. Mongol's intangible cultural heritage elements represent unique characteristics associated with concepts of shamanism – an ancient religion practiced for centuries historically, and its traditional customs and doctrines. Moreover, Mongols have expanded intangible cultural heritage with Buddhist concepts and teachings encouraging 'doing deeds, but avoiding sins', coupled with its traditions, customs, ceremonies and festive events promoting harmonious coexistence with the nature as well as love and respect to wildlife ecosystem.
5. Demonstrating another distinct characteristic of both intangible cultural heritage of both Mongols and human beings, heritage elements in general change from time to time, yet common values of humanity have outstood and been transmitted from generation to generation to become inseparable living traditions, culture and part of current life of social groups and communities. The fact the 'musical arts of morin khuur' and 'Mongolian traditional long songs' have been declared as 'best representatives of oral and intangible cultural heritage of humanity' have indeed indicated that these unique heritage elements created by Mongol nomads deserve recognition of universal and outstanding values contributed by Mongols to worldwide cultural heritage treasury of human beings.

II. Situations of safeguarding and maintaining intangible cultural heritage

After decline of the Mongolian Empire, Mongols frequently suffered from sustained downfall, warfare and internal conflicts before falling down to colonization by Manchurian Chin Dynasty for 200 years. Definitely, these historical instability may not have created a favorable conditions for prosperity of intellectual and aesthetics culture, particularly intangible cultural heritage among Mongols. In addition, the Mongolian nation state was captured by communist ideology to adopt 'new culture of proletariats', while repealing so-called 'conservative', 'old-fashioned', 'religious' and 'feudalistic' (shamanist as well) traditional culture, suppressing 'nationalism' and thus destroying anything associated with 'national', and encouraging ideology and propaganda in the society to refute, restrict and even eliminate oral traditions and intangible cultural heritage, such as folklore arts, social practices and traditional knowledge, skills and technology etc.

Eventually, the communism caused such tragedy to Mongolian people. In fact, at that time Mongols' valuable traditional social practices, rituals and festive events indeed started to shrink and disappear from people's daily life, and so did traditional arts of morin khuur (horse-headed violin), long songs, humii (throat-singing), heroic epic and bii bielgee (dance of the body) were slid down from being worshipped at the holy place of every family, and almost forgotten to be indispensable parts of Mongolians social practices and customs in modern days. In addition, 'Stalinist purges' of socialism have been replaced with 'globalization' as unstoppable breakthrough of modern pop culture and arts within the society so that they force diminish traditional culture and customs, rituals and festive events from existing lifestyle, and resulted morin khuur, long songs and humii to be performed only on the stage, and further pushed them from their native birthplace and homeland.

On one hand, current stage-performing arts have assisted in reviving and strengthening techniques of folklore arts such as morin khuur, long songs,

huumii and bii bielgee, yet on the other hand the distinct characteristics and tunes of morin khuur and long songs practiced at particular geographical location and by certain ethnic groups, have been lost and forgotten, and thus impacted negatively their roles to be the living part of social practices, rituals and festive events. Even though Mongols' intangible cultural heritage have evolved in such ways through increasingly challenging historical periods, yet managed to preserve main context, characteristics and values up to date so that they still play a major role within social life of Mongolian people. As a result of Mongolia opened itself to the world and embarked on a new path of new development since 1990, national pride has been revived and so as favorable circumstances created to safeguard and maintain traditional cultural heritage. The Mongolian Government has directed serious attention in this regard and Mongolians have also demonstrated initiative and efforts to develop their traditional unique identity features so that substantial measures have been taken to performing arts, social practices, rituals, traditional craftsmanship, knowledge and techniques promote, safeguard and maintain cultural heritage, including oral traditions and folklore respectively.

Importantly, the Mongolian State Great Khural passed 'Law on Protecting Cultural Heritage, the Mongolian Government endorsed and ratified UNESCO Conventions on safeguarding cultural heritage, the Mongolian President issued a Decree on promoting and developing traditional culture of morin khuur, long songs and huumii, while the Government has implemented 'National program for promoting traditional culture' and other initiatives, such as 'Morin khuur and long songs' action plans.

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

However, Mongolia is affected by globalization and assimilation and urbanization so that Mongolians' lifestyle, Mongolian language and speech, particularly space for practicing intangible cultural heritage of national minorities diminished, and so causing negative impacts to Mongolian traditional intangible cultural heritage, mother tongue, cultural and social particularities, oral traditions and performing arts, social practices, rituals, festive events as endangered to extinct.

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

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

1. Looking at results of research, observation and analysis, it is clear that globalization, assimilation and urbanization are significantly impacting intangible cultural heritage in Mongolia. For instance:
 - a. Due to economy growth, language globalization, tourism expansion, roles of the Mongolian language is seemingly losing its strength and thus undermining intangible cultural heritage to get lost further. As a result of globalized information means, pop cultures and arts, standardized education, uncontrollable tourism, commercialized show business in folklore performing arts, rituals and customs, the fact that children and youngsters have less interest and respect towards intangible cultural heritage and traditions has become a major concern nowadays.
 - b. Even though deciding location to reside and work is individual rights and freedom, internal migration and unintended influx to urban centers have caused to shrink the number of bearers and transmitters of traditional social practices, rituals, folklore performing arts, traditional knowledge base and technology in rural areas. It is truly concerning that the trend might even to continue further. In such context Mongolian education contents, particularly curriculums and programs of all-level education courses visibly lack roles of Mongolian traditional cultural heritage and even contain no topics related to intangible cultural heritage.
 - c. Along with increased economic globalization, gaps between wealthy developed countries and low-income developing countries, and gaps between urban centers and rural areas have been expanding that resulted more concerns over safeguarding and maintaining intangible cultural heritage, supporting their bearers and encouraging them to transmit their outstanding talents and skills, as well as strengthening financing sources for such initiatives.
2. Nevertheless, activities within the research have produced certain results and conclusion helpful for determining certain direction of further activities in the following ways:
 - a. Due to above-mentioned factors, some traditions at certain locations, including social practices, rituals and performing arts associated with morin khuur and long songs, have been almost lost and forgotten. In some

areas, there are no folklore artist who can play morin khuur or sing long songs, despite their role of being main tools for practicing social customs, rituals and festive events. Such situations are observed in eastern, central and northern parts of Mongolia. That might be explained with lesser extents of traditional culture and customs in the eastern part and centralized market concentration and more impacts of modern pop culture in the central part. Therefore, it is necessary to promote understanding in values and importance of traditional social practices, rituals, festive events, long songs and morin khuur, to train teachers and experts in these areas, to organize public and apprenticeship training, and to provide with more morin khuurs. However, situations in gobi region covering Dundgobi, Dornogobi and Umnugobi aimags, and Western Mongolia are relatively better, while preserving long songs and morin khuur related traditions and arts in the gobi, and huumii related arts of morin khuur-ikel and bii bielgee in the west. They are also in need of taking actions to safeguard and maintain them further. Since 1990 Mongolians started to celebrate Tsagaan sar in more traditional way, whereas some trends of reviving social practices such as making felt, producing fermented mares milk – airag and imprinting horses in traditional ways have been observed clearly since 1995.

- b. On the other hand traditional praise songs, well-wishing poems and odes, morin khuur, long and short songs have become their roles of being indispensable parts of daily life, social and labor practices in some areas, while in other parts even lost and forgotten. Looking from here, traditional values, rituals and social and labor practices should be restored in true senses, while assuring combination of heritage of traditional praise songs, well-wishing poems and odes, morin khuur, long and short songs adequately. In doing so, the following activities should be implemented; such as carrying out relevant research, publishing textbooks and guidelines on traditional social practices, rituals and festive events, training specialized practitioners and experts, and maintaining such traditions in consistent ways.
- c. Currently, oral literature, unique traditions and techniques of morin khuur and long songs have become rare, traditional performing arts are taught at public and professional educational institutions, and apprenticeship teaching and learning methods have stopped. They may have positive effects on preserving and developing morin khuur, long songs, huumii and bii bielgee as arts on broader aspects, yet cause negative impacts on safeguarding and maintaining diversity and unique features of such performing arts. In today's' globalizing context, it is inevitable that intangible cultural heritage would change, however the reality indicates necessity in keeping balance to combine traditions and reforms. Therefore, alongside trainings to teach traditional social practices, as well as morin khuur, long songs, huumii and bii bielgee in public educational institutions and culture and arts organizations, apprenticeship teaching and learning methods should be expanded to train dance choreographers, conductors, folklore artists, praise song singers, morin khuur players, long-song singers, throat singers, bielgee dancers and others.
- d. Looking at survey respondents' answers and survey study results, the trendiest revived social practices include religious rituals and nature protection related customs. This is linked with revival of religious freedom since 1990 and increases in the number of new monasteries and temples

so that favorable situations for that have been created. Therefore, there is high potential to promote other traditional customs and rituals, make life more meaningful and happier, and provide good upbringing to children in case favorable circumstances created, like revival of religious customs, such as worshipping ceremonies and so on.

- e. Folklore amateur artists have become rare in the last 50 years, particularly the number of morin khuur players have decreased looking at the fact that about 60% of morin khuur players are aged over 60 years old. Many famous artists such as J. Saaral, T. Banzai, D. Badam, Sh. Baasanjav and H. Dugarjav passed away in the last 10 years and the situation indicates necessity in training the young generation of such artists.

The situation is similar in regards to bearers and transmitters of ballade, huunii, bii bielgee, long songs and flute. Despite the issuance of President's Decree on promoting and supporting folklore artists, government agencies and local institutions have not taken sufficient measures to promote them and to value and reward their heritage-bearers' hard work and talents, including traditional dance choreographers, conductors, folklore artists, praise song singers, morin khuur players, long-song singers, throat singers, bielgee dancers and others.

Therefore, more actions and measures should be taken in such regards. UNESCO has launched a project 'Living Human Treasures' to provide support to bearers of traditional knowledge and skills in danger of disappearing, and to ensure their effective transmission to young people. In this respect, we seek for opportunities to adopt the program in Mongolia in support of South Korean partner institutions.

- f. It is evident from research study results, that the general public has demonstrated significant initiative, efforts and enthusiasm to restore, re-use, learn and value traditional culture, including intangible cultural heritage such as oral literature, morin khuur, long songs, social customs, rituals, festive events. Therefore, it is crucial to encourage such initiatives and enthusiasm while assuring public participation into efforts for promoting traditional cultural heritage, supporting tradition bearers' and initiators' activities, and creating favorable social context and space.
- g. As a State Party who endorsed and is committed to implement UNESCO Convention on Safeguarding intangible cultural heritage, Mongolia needs to implement following actions and measures:
- Develop a list of intangible cultural heritage within the Mongolian territory;
 - Develop a separate list of intangible cultural heritage in danger of disappearing urgently;
 - Register professional NGOs carrying out activities related on intangible cultural heritage and get them accredited by UNESCO;
 - Develop proposals for some heritage to apply for inscription in the World Representative list of intangible cultural heritage and submit application materials to UNESCO;
 - Develop and implement National comprehensive program on safeguarding and maintaining intangible cultural heritage;
 - Take relevant measures to adopt in Mongolia UNESCO Programme- "Living Human Treasure";
 - Enhance activities focused on transmitting intangible cultural heritage, and take measures to reflect it into curriculum and contents of all-level informal education programs.

IV. To introduce UNESCO programme – Living Human Treasure system aimed to safeguarding and maintaining intangible cultural heritage

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

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

- a. South Korean experts visited Mongolia in 2007 to examine, determine and plan rationales of adopting this program, whereas Mongolian officials visited South Korea to attend two policy-oriented meetings associated with adoption of this program in 2008.
- b. As follow-ups after those meetings, we have developed the joint cooperation framework and working to implement the following activities, such as studying and making conclusion on the current situations of intangible cultural heritage in Mongolia, establishing clear legal frameworks, studying Republic of Korea and other countries’ legal and regulatory frameworks in this regard, examining and determining bearers, studying and defining locations, means and technology to organize training for transmitting intangible cultural heritage, and organize relevant trainings accordingly.
- c. We have carried out extensive survey study on current situations of intangible cultural heritage and produced subsequent conclusions as below; Republic of Korea and other countries’ legal acts and UNESCO call-for statements, conventions, guidelines and other documents related to UNESCO Programme – “Living Human Treasure” have been translated into Mongolian language and thus studied accordingly. Consequently based them, the preliminary draft of Procedural rule of implementing UNESCO Programme – “Living Human Treasure” in Mongolia and presented below.
- d. Moreover, the tentative list of intangible cultural heritage has been developed and presented for your deliberation and discussion.
- e. Research team of 6 experts have completed field visits in western aimags (Khovd, Bayan-Ulgii and Uvs) and studied to determine intangible cultural heritage bearers, particularly huumii-singers, bii bielgee dances, ballade singers, flute players and praise song singers in danger of disappearing, while sharing their opinions to preserve and transmit their talents and skills. Research team members will also present their research study results as well.
- f. Mongolian experts are organizing the meeting with South Korean counterpart experts again in order to clarify and determine further steps associated with adoption of UNESCO Programme – “Living Human Treasure” based their activities implemented up to date.

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

a. Objectives

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

b. Legal frameworks

We have been carrying out extensive research on numerous subjects. South Korea first proposed ‘Living Human Treasures’ program to UNESCO which endorsed and ratified the program, while calling for States Parties to adapt and implement within their particular conditions as suited. UNESCO Programme – “Living Human Treasure” has been implemented in countries, including the Philippines, Thailand, Czech Republic, Japan, Vietnam, Cambodia as adapted to their particularities. Based on our research study on legal documents in some of the countries, we have developed the draft of procedural rule for implementing the program in Mongolia and the draft will be delivered to you. Enacting law is difficult and not so flexible and therefore it is better to issue decrees or resolutions at Cabinet- or ministerial level. Such secondary legislation document shall be agreed and understood by all stakeholders, such as heritage bearer-groups and individuals, governmental and non-governmental organizations and professional institutions.

c. Identifying and determining the ICH bearer

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

d. Setting up experts’ board or council

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

e. Rewarding the ICH bearers

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

f. Learners related issues

Some specific measures and actions should be designed.

- ① Remuneration once or regularly on monthly basis