



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English and French

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session  
Kenya  
November 2010

#### NOMINATION FILE NO. 00396 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<b>A.</b>	<b>STATE(S) PARTY(IES)</b> <i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i>
	Mongolia
<b>B.</b>	<b>NAME OF THE ELEMENT</b>
<b>B.1.</b>	<b>Name of the element in English or French</b> <i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i>
	The Mongolian traditional art of Khöömei
<b>B.2.</b>	<b>Name of the element in the language and script of the community concerned, if applicable</b> <i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i>
	Монголын уламжлалт Хөөмэйн урлаг

**B.3. Other name(s) of the element, if any**

*In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).*

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**C. CHARACTERISTIC OF THE ELEMENT**

**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

*According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.*

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

In Khovd aimag (province):

In Chandmani soum (county), Chuluun, Dagva (1929-1978), Derem (1931-1980), transmitted the Khöömei to Tsedee B. (1935-1987), Chimeddorj, Sundui D. (1938-2002), Darjaa, Namjil, Ganbold T., Gereltsogt T., Sengedorj N., Tserendavaa D., Davaajav R., Baatarjav, Tsogdelger Ya., and the next generation inherited from them, such as Khosbayar (living in Germany), Amartuvshin B. (living in Germany), and many others who are the successors of the well-known Khöömei masters mainly among the Khalkh ethnic group, and in other soums of Khovd aimag.

In Uvs aimag:

Among the Bayad, Dörvöd and some Khalkh, the Khöömei has been transmitted through the outstanding skills of masters as Toivgoo E. to Lxagva, Otgonkhuu and others.

In Bayan-Ölgii aimag:

Among the Tuvanians, Khöömei is mainly transmitted by Bapizan in Tsengel soum.

In Zavkhan aimag:

The son of Geser nobleman, a well-known shaman Undur Kharchuu, who lived in the Bayankhairkhan soum in the area of Lake Oigon nuur and Mogoin gol river basin, was a prominent Khöömei practitioner. One of his descendants, Renchin Yo., called as 'Flute voice' (1885-1948) inherited his skills and transmitted it to Jigmed U. (1901-1999).

Jigmed U. handed down the Khöömei 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.

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

In Ulaanbaatar:

More recently, since less than 40 years, some singers out of the western provinces inherited the Khöömei from Khöömei masters from the Altai Mountains region, such as Davaanyam D. from Tsagaan uul soum of Khuvsgul aimag, Ganzorig N. from Zuunkharaa in Selenge aimag, Bayarbaatar D. from Gobi-Altai aimag, Gantulga D. and Ashid N. from Ulaanbaatar and many others.

Other parts of Mongolia:

The Khöömei heritage has been transmitted through the outstanding skills of other masters, such as Purev (1936-1975) in Bayanbulag soum of Bayankhongor aimag, Buyandelger S. in Övörkhangai aimag, to the famous practitioners, including Bazarvaani and Zulsar S. who both live in Ulaanbaatar today.

**C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned**

*This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.*

Khöömei has been transmitted and developed with its original characteristics from generation to generations particularly in the provinces in Western region of Mongolia mainly in the Altai mountains, namely, Chandmani soum and Khovd city in Khovd aimag, Tes soum and Ulaangom city in Uvs aimag, Tsengel soum in Bayan-Ölgii aimag, and Bayankhairkhan, Asgat, Bayantes, Tes soums of Zavkhan aimag; among several ethnic group such as the Khalkh, Bayad, Dörvöd, Tuva, Zakhchin, and Uriankhai.

/See Annex. 1/

The communities from neighbouring countries of Mongolia such as Tuva, Kalmyk, Bashkir, Khakass of Russian Federation, Inner Mongolia and Xinjiang Autonomy Regions of PR China share the Khöömei art with Mongolians, and according to the historical sources, they are the descendants of native Mongol nomads in Central Asia.

The governments of Tuva, Kalmyk, Altai of the Russian Federation and of Inner Mongolia of the PR China are paying notable attention for the development of Khöömei art in variety of ways and invite Khöömei masters, teachers and practitioners from Mongolia and Tuva to learn Khöömei with its Mongolian authenticity. This shows a great importance of Khöömei for its concerned communities, not only in the territory of Mongolia, but in abroad as well.

Although some teachers, performers and practitioners of Khöömei successfully spread the Khöömei training worldwide, there are distortion phenomena still in existence, such as deterioration and fragmentation on the authenticity and integrity of the tradition.

**C.3. Domain(s) represented by the element**

*Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)*

Khöömei is closely attached to the daily life of the concerned communities in the rural areas of Mongolia, featuring wide performance range, from herding the livestock to lulling the baby.

Khöömei art in general, belongs to the domain of performing art, as defined in the Convention. It is popularly performed and practiced during the social celebrations, festive events, and official occasions.

Moreover, Khöömei is in close inter-relation with the other ICH domains. For instance, it associates with different aspects with variety of other Mongolian folk oral and intangible heritages, such as magtaal blessing, praising, traditional short, popular and long songs, as well as the folk instruments.

**D. BRIEF SUMMARY OF THE ELEMENT**

*The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.*

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

“Khöömei” is a generic term defining the whole vocal practice of a single person who voluntarily and simultaneously overlays several sounds but mainly two sounds with his voice. It is a melody of harmonics sung above a fundamental tone called drone. The harmonics originate in the vocal drone that they are extracted from by simultaneous pressure on the pharynx and diaphragm. Khöömei literally means “pharynx”, referring to the main body part used to produce this vocal technique. A multitude of techniques can be found in Mongolia and they are grouped within two main styles, the kharkhiraа (deep Khöömei) and isgereе Khöömei (whistled Khöömei).

The basis of Khöömei art is an imitation of sounds of the nature, from the mountains, water and breathing of the wind.

The Mongolians used the human vocal organs to the high degree of level and developed the Khöömei art as an unique musical art.

## 1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

*This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:*

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:*

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”;* and
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

*Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.*

The exact origin of the Khöömei art is unknown, but researchers suppose that it could have been developed in connection with argil (a throat timbre) epic telling vocal technique, shamanic calling and the play of the wooden tsuur flute.

The history of Mongolian Khöömei dates back hundreds of years. The popularity of Khöömei among Mongolians has arisen as a result of close interaction between natural environment and human culture. Ethnomusicologists studying Khöömei 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, nature, wind and water.

The wonder of the Khöömei art is its simultaneous melodies-overtone. In this way the Khöömei is a phenomenon which differentiates from other traditional arts based on human vocal organs. This is the reason of calling the Khöömei performer as “Human-Music” (Khun khugjim) which highlights its specificity from a “normal singer”.

The meaning of Khöömei for its community is enormous. As the traditional art form, Khöömei is in close cohesion with the daily life of the Mongolian nomads. They perform Khöömei in the variety of social occasions ranged widely, from grand state ceremonies to the household festive events, associated with respective rituals, and customs. Khöömei is not only performed in social events, because Khöömei performance is often found during the herding, and even when lulling the baby, as well as in the evenings in the ger (Mongolian traditional yurt) in domestic context. Hence, Khöömei is an essential part of the identity, pride and continuity of Mongolian society. Therefore, it provides the concerned community with sense of unity and harmony, as well as continuous creativity.

One of Khöömei’s social functions is that, it is used as a traditional pedagogic instrument in the social and art education and upbringing. This is because during the Khöömei transmission, a

comprehensive knowledge, philosophy and wisdom on the correlation of human life and nature are transmitted at the same time.

As an art form created and developed by the Mongolians, Tuvinians and other ethnic groups, and regarded as the classic art of nomadic civilization, Khöömei is one of the core performing arts that shape the Mongolian national arts in today's Mongolia. Thus, it shows great influence on ensuring the visibility and enhancement of the living art of Mongolia.

Khöömei is born by variety of ethnic groups as Khalkh, Bayad, Dörvöd, Uriankhai, Zakhchin, Tuva, Tsaatan in different locations, therefore there are a number of sub-classifications of Khöömei style, reflecting the special features and local flavors. This diversity is what constitutes the richness of Khöömei composition, and thus, each communities concerned are proud of their own unique styles and techniques while expressing themselves with such diversity.

The governments of Mongolia, Russian Federation and PR China have been undertaking variety of measures for the effective enhancement and spread of Khöömei tradition, such as holding international meetings, workshops, competitions and performances on Khöömei. This shows the significance of Khöömei for the bearers and their will to safeguard, transmit and develop it in multinational level, which also promotes international interaction, mutual respect and intercultural dialogue.

Researchers classify Khöömei's vocalization into 2 styles:

-The Kharkhiraa (deep Khöömei) vocal emission: The singer sings a drone in a normal voice, then he inhales deeply and, simultaneously pressing on his pharynx and abdomen, he produces a deep harmonic sound which vibrates one octave lower than the fundamental note produced. What you hear is in a very low-pitched register. The singer actually vibrates not only his vocal cords but also his arytenoid cartilage. It is this deep harmonic sound that is heard in the foreground and that characterizes the kharkhiraa style, although in some variants a melody of high-pitched harmonics can be heard above the fundamental sound.

-The Isgeree Khöömei (whistled Khöömei) emission: Also called Nariin Khöömei, Uyangiin Khöömei, Altain shingen Khöömei. The singer sings a drone in a normal voice, then he inhales deeply and, still pressing simultaneously on his pharynx and abdomen he produces a harmonic sound, which vibrates several octaves above the fundamental sound. A melody of harmonics with a very high-pitched whistle can then be heard.

In both cases, the harmonic melody is sung in the same fashion. The singer modulates his mouth cavity by opening and closing his lips or by moving his tongue backwards, sticking its tip on his palate, or else by moving the central part of his tongue from front to back, its tip against his bottom teeth. To this are added techniques aiming to enrich the tone colour and others of ornamental character. Moreover, all these techniques can be combined. Inside more than 20 techniques, we can find the Bagalzuuriin Khöömei (throat Khöömei) Tsuurai Khöömei (echo Khöömei) Khamriin Khöömei (nasal Khöömei) or Dangildakh Khöömei (syllabial Khöömei). The singers use the Shakhaa vocal emission to sing the magtaal praise songs with a throat timbre as well.

It is necessary to intensifying and deepening the Khöömei research and studies particularly on the originality and authenticity of the heritage in order to identify and reveal the deeper form, techniques and specifications furthermore.

Current mode of transmission of the Khöömei is as follows:

Apprenticeship training - Traditionally, Khöömei has been handed down from the bearer to the learner, or master-to-apprentice way. It has still been practiced especially in the rural areas of Western Mongolia. Key practitioners maintaining the diversity of apprenticeship training by oral way, include state honoured artists, such as Tserendavaa, Sengedorj, Davaajav, Toivgo, Ganbold and Bapizan. The Khöömei practitioners engaged to the apprenticeship training often find themselves in a family chain and broadened relatives, as well as neighbourhood area.

Classroom training – This type of training was started in 1992 by the concerned practitioners, bearers and the researchers of Khöömei. It has been developed with various types of courses, and even integrated to the formal educational system such as the University of Culture and Arts, National University of Mongolia, Music and Dance College and also through theatres in rural areas in the city of Khovd, Ulaangom in Uvs aimag and the school of Tsengel soum in Bayan-

Ölgii aimag.

A number of institutes, public organizations and NGOs, such as "Association of Mongol Khöömei", "Foundation for the Studies on the Throat Singing Art and Heritage, "Blue spot" Khöömei training centre, "Khöömei and Morin khuur training centre", and "Khuurchiinkhan" are engaged in transmitting the Khöömei art with classroom training in cooperation with the State Morin Khuur Ensemble, and other public and private ensembles. More recently the Cultural Centre of Chandmani soum is becoming a Khöömei international centre to teach Khöömei to its residents and foreigners.

**2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE  
(CF. CRITERION R.2)**

*The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".*

*Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.*

*Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.*

Inscription of the Mongolian Traditional art of Khöömei on the Representative List of the Intangible Cultural Heritage of Humanity will make a great contribution for the safeguarding of this folk heritage which reflects exceptional talent of human creating music in close interaction with nature. As one of the mainspring heritage elements expressing the national identity of Mongolians, the Khöömei tradition and its emerging tendencies contribute promoting cultural diversity while manifesting human creativity and capability. So the inscription will support strengthening the national cultural pride of the Mongolians in and out of Mongolia, thus will promote understanding the insight of Khöömei in a deep and broad range.

The inscription will promote the concerned communities to maintaining this tradition in the ever-changing modern world and inheriting the heritage to the next generation and also spreading it to the other cultures all around the world.

Also, it will greatly encourage the bearers and practitioners, and strengthen their enthusiasm, which will lead to more effective activities aiming to safeguard and maintain this heritage. Moreover, as it will raise the national awareness and pride on Khöömei, its sequent outcome will be vary. For instance, the multilateral cooperation among the relevant governmental and non-governmental organizations, research institutions, private persons, heritage bearers, practitioners, masters and apprentices could be strengthened on the overall safeguarding efforts. Until today, some communities and singers disagree on historical aspects and questions related to the vocal technique.

Globalization, urbanization and modernization are the common major factors impacting the intangible heritage of most of the countries and cultures around the world. Other than the aforementioned agents, there are myriad factors threatening the intangible cultural heritage of Mongolia. These include, negative consequences of Communist ideology and the Great Repression, which caused Mongolian society to neglect their national identity, cultural heritage and tradition; socio-economic and culturally negative phenomena incurred during the transition to modern society; urban migration caused by both socio-economic difficulties and environmental disasters; over-integration and the prevalence of modern popular culture and etc. Therefore, to some extent, Khöömei is a vulnerable heritage in terms of the transmission and maintenance with its authentic Mongolian characteristics.

In these circumstances, the inscription of Khöömei on the List will offer noteworthy contribution to revival of Khöömei and ensuring its vibrant visibility and increasing public awareness,

particularly that of young generations on the significance and value of it. Consequently, the dissemination of the Mongolian folk authentic characteristics of Khöömei tradition will be further strengthened and promoted not only among the concerned communities, but also among the diverse cultural fields, demonstrating the badge of Mongolia on the world arena. In this way, Khöömei related activities show considerable influence on promoting intercultural understanding and thus ensure mutual respect among diverse cultures.

There are number of foreign countries interested in Khöömei studies, namely France, USA, Japan, UK, Netherlands and etc., and the interest on Khöömei from different cultures are increasing dramatically over the time. The researchers and scholars of those countries have been studying Khöömei on variety of aspects, and considerable amount of research materials have been produced. Yet, it should be further noted that the original Mongolian authenticity on Khöömei should be further studied and disseminated appropriately throughout the world. In regard with this, cooperation and collaboration between the foreign and domestic entities should be further ensured and strengthened.

With the socio-economic development and evolution, Khöömei and other intangible heritages are in gradual change. This change has both negative and positive aspects on the heritage, so it is high of importance to maintain the positive side, such as enhancement and enrichment of the Khöömei repertoire and composition, dissemination to worldwide thereof, and etc., while eliminating the risks and dangers to the heritage and its authenticity, including distortion, fragmentation, and deterioration and so on.

As a result of the negative effects of modern era, such as over centralization of urban population and technological waves, humankind loses some rooting and native skills on interaction with the natural world and hearing and sensing the voice and echo of the mountain, river, forest and their spirits. However, one of the new forms of communication might become traditional music to promote help humanity to live in harmony with nature and with each other. And Mongolia has its Khöömei. This is one of the importances to spread the Khöömei art.

The inscription of the Khöömei art to the World Representative List of Intangible Cultural Heritage of Humanity will promote ensuring the safeguarding of this outstanding heritage by engaging the Mongolian nation throughout the world and other nations bearing the heritage to strengthen their cooperation, as well as drive worldwide attention on further destiny of this unique cultural heritage.

### **3. SAFEGUARDING MEASURES (CF. CRITERION R.3)**

*Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.*

#### **3.a. Current and recent efforts to safeguard the element**

*Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.*

The Constitution of Mongolia (1992), State Strategy on Culture (1996), Law on Culture (1996), and Law on the Protection of the Cultural Heritage (2001) are the major legal instruments constituting the initial favourable condition for the safeguarding of ICH.

Mongolia ratified the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage in 2005 and the Parliament of Mongolia amended 'Law on the protection of cultural heritage' with the articles concerning the ICH, which became the fundamental base for the establishment of legal background for the safeguarding of ICH.

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

and the National Program ‘Mongol Khöömei’ (2007) demonstrate the national-level effort for keeping the Mongolian folk art of Khöömei under the state patronage, improving the dissemination and promotion of Khöömei as well as strengthening the Khöömei studies and researches.

Within the framework of the implementation of the National Program on the promotion of Traditional Folklore (1999-2006), and National Program ‘Mongol Khöömei’ (2008-2014) a number of decisive actions and activities for the promotion and enhancement of the Khöömei have been taken, including the international and national symposiums, seminars, meetings, festivals, variety of contests, workshops and etc.

The Ministry of Education, Culture and Sciences of Mongolia organizes biannual Khöömei Festival aims to spread the Khöömei knowledge and skills to children and youth, and expand the Khöömei heritage scope furthermore. The collaboration with UNESCO in this field results with successful consequences. For instance, the International Academic Conference under the theme of “Traditional Khöömei Art and Modern time” was held in 2003.

Series of “Khöömei Festival of the World Mongolians” were organized along with the Khöömei competitions in 2003, 2006 and 2008 respectively, engaging and networking over 120 bearers and transmitters of the Khöömei.

The International Festival on Khöömei was held in Ulaanbaatar for the first time in 2009 in which the Khöömei researchers, scholars from around 10 countries, local Khöömei bearers, practitioners and other relevant stakeholders took part.

In the recent years, the Khöömei studies and research, and promotional activities have been broadened up in variety of ways. A number of NGOs, associations and centres have been set up on the Khöömei studies, transmission and cooperation and undertaking diverse activities, working hand in hand with the key stakeholders. “Foundation for the Studies on the Throat Singing Art and Heritage” and “Association of Mongol Khöömei” are one of these NGOs keeping close collaboration with the Ministry of Education, Culture and Sciences of Mongolia to promote developing and safeguarding the traditional art of Khöömei both in Mongolia and worldwide.

Several research papers and abstracts have been produced in Mongolia by the musicologists and ethnomusicologists such as Badraa J., Enebish J., Kherlen L., Tseden-Ish A. and Sandagjav E. Also, there are number of foreign ethnomusicologists focused on Khöömei such as, Zoya Kirghiz in Tuva, Theodore Levin in USA, Carole Pegg in the UK, as well as Trần Quang Hai, Alain Desjacques and Johanni Curtet in France.

Khöömei performers, practitioners and bearers take great endeavor for the maintenance and enhancement of the Khöömei while concerning to keep the balance of its traditional authenticity with the modern ways of development.

### **3.b. Safeguarding measures proposed**

*For the Representative List, the safeguarding measures are those that may help to solidify the element’s current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.*

*Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.*

Mongolia passed over 200 years under the Manchu colonization, which showed negative influence on the Mongolian national culture, folklore, oral and intangible heritages.

Moreover, due to some aspects of communist ideology, under which Mongolia was about 70 years, the traditional Mongolian culture and intangible heritage had been suppressed and regarded as primitive and backward, which led to the ignorance, dereliction, disrespect and forgetting of the traditional culture and folklore, and even to the extinction and disappearance of the invaluable elements of the intangible cultural heritage. For example, Morin khuur (horse-head fiddle), Urtiin Duu (Long song), Tuuli (Heroic epics) and Khöömei were treated as savage

and primitive culture and ignored during that time which caused a danger to restrict and neglect these intangible cultural heritages.

Although the national pride of Mongolians has revived since the 1990s, triggering considerable efforts to be taken for the overall safeguarding of the intangible cultural heritage, traditional culture and folklore are still under the threat of gradual disappearance, distortion and deviation due to the globalization, urbanization and modernization.

In addition, it should be noted that incorrect training methods and techniques are existing particularly in foreign countries, which dimming the traditional authenticity of Khöömei. Moreover, one of the factors that deteriorating the traditional characteristics of Khöömei is that, it is under increasing manufacture for commercial purpose.

It is important to broaden public awareness and understanding on Khöömei through various ways and means and increase the number of the heritage bearers and practitioners, especially in the areas of Central, Eastern and Southern regions of Mongolia. Furthermore, it is necessary to take appropriate measures for increasing financial sources and budget allocation for the research, propagation and dissemination of outstanding and exceptional intangible cultural heritage.

Since the heritage bearers, practitioners, researchers and scholars, local communities and administrations, as well as relevant governmental and non-governmental organizations are willing to safeguard, enhance and disseminate the Khöömei art in their respective ways, it is a high time for supporting and encouraging their efforts and activities in the following ways:

- To strengthen the method of the traditional apprenticeship training of Khöömei performance and to establish training centres like the existing ones such as “Blue Spot” centres in Ulaanbaatar, the new Khöömei center in Chandmani soum of Khovd aimag, or the Khöömei class in Tsengel soum of Bayan-Ölgii aimag, make the arrangements for the relevant provisions such as, administrative, financial and managerial provisions thereof both in the rural areas and in the capital city.
- To inform about Khöömei as a knowledge of heritage in the general educational schools.
- To ensure the integration of the Khöömei safeguarding activities and efforts for supporting the bearers of Khöömei art to the measures taken through the UNESCO Program ‘Living Human Treasures System’, which launched in Mongolia in 2008.
- To hold annual events on Khöömei, including meetings, seminars, various festivals, performances, concerts, workshops and other promotional activities in international, national and local levels, in order to strengthen the relations between the foreign and domestic singers and scholars.
- To promote and support initiatives on the development and enhancement of the Khöömei art and to build favourable conditions for enriching its repertoire with the modern music genres and world music elements so as to improve the world attraction on Khöömei art and ensure the living flow of Khöömei art in its authentic characteristics.
- To enhance researches and support the extensive survey on Khöömei by officially appointing special research team focusing thoroughly on the Khöömei forms and techniques which have been forgotten or studied incompletely so as to identify and reveal the hidden techniques, manners, and related customs. A comparative study between researchers from abroad, Tuva, Mongolia, and Inner Mongolia is needed.
- To take a decisive measure for creating appropriate socio-psychological environment to introduce the Khöömei art to the worldwide and within the scope of the measure, implement diverse awareness-raising activities, including publish books on historical facts related to Khöömei, disseminate the Khöömei through the newspapers and periodicals, produce a documentary movies, CD and DVD as well as broadcast TV programs and etc.,
- To strengthen human resource capacity in terms of improving the overall management and coordination on the safeguarding of Khöömei art.

Workplan for Safeguarding and Maintaining the Mongolian Traditional Art of Khöömei and Promoting its Bearers`

No	Activities	Timeframe	Budget	Explanation Note
1	<p>In order to intensify and strengthen the transmission of Khöömei</p> <p>Appoint the professional Khöömei performers and trainers for prepare and implement action plan. Within the framework of this action:</p> <p>Develop home-tutoring or apprenticeship training method through the following actions:</p> <ul style="list-style-type: none"> <li>-Select no less than 5 teachers from the bearers and transmitters and organize the apprenticeship training with operational directives</li> <li>- Publish manuals and handbooks for teachers and students</li> <li>-Select no less than 25 students for the transmission and further maintenance of Khöömei and have their and their patrons' free and informed consents</li> <li>-Appoint national coordinator for the organization and management of the activities</li> </ul>	<p>2010-2015</p> <p>2010-2013</p> <p>2010-2013</p> <p>2010-2015</p>	<p>5.000\$</p> <p>10.000\$</p> <p>25.000\$</p> <p>5.000\$</p>	Expenses concerning the entire training process.
2	<p>To develop the classroom training through the following actions:</p> <ul style="list-style-type: none"> <li>-Publish reference manuals and handbooks for the classroom training</li> <li>-Produce CDs, VCDs and DVDs to revive the forgotten or hidden heritages of the Khöömei from the bearers and practitioners</li> <li>-Provide training through the apprentice to beginners</li> </ul>	<p>2010-2011</p> <p>2010-2013</p> <p>Every year</p>	<p>5.000\$</p> <p>20.000\$</p> <p>5.000\$</p>	Includes overall budget for monitoring the activities of teachers and students, engaging professional Khöömei performers to the training
3	<p>To enhance the research, dissemination and popularization of the Khöömei Art</p> <ul style="list-style-type: none"> <li>-Establish a fund for the conservation and development of the Khöömei Art</li> <li>-Produce documentary movies and audiovisual documents</li> <li>-Advertise and disseminate the Khöömei Art through mass media /papers, magazines, TVs and FM etc./</li> <li>-Organize seminar, meeting, research conferences, festivals and shows on the Khöömei Art</li> </ul>	<p>2010-2012</p> <p>2010-2013</p> <p>occasionally</p> <p>2010-2015</p> <p>2010-2015</p>	30.000 \$	
4	Organize International Grand Festival on the traditional Art of Khöömei	2011	100.000 \$	
5	Hold seminars, workshops and meetings for	2010	10.000 \$	

	popularizing the Khöömei Art			
6	Revive the local versions of the Khöömei Art forms and techniques as well as spread and disseminate them	2010-2014	10.000 \$	
7	Transportation and Communication expenses	2010-2014	25.000 \$	
8	Stationeries and other equipments	2010-2015	40.000 \$	Includes the budget for the equipment capacity building required to the training processes
Total budget		290. 000 \$		

Financial resources:

- State and Local Budgets
- Assistance and supports from the International organizations
- Contributions from the NGOs business companies and individuals

**3.c. Commitment of communities, groups or individuals concerned**

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.*

Khöömei trainings, conferences, traditional art festivals and Khöömei shows organized by the relevant governmental and non-governmental organizations in Chandmani soum of Khovd aimag, city of Khovd; Bayankhairkhan and Asgat soums of Zavkhan aimag; the city of Ulaangom, and Tes soum in Uvs aimag; and Tsengel soum in Bayan-Ölgii aimag and etc., are showing positive influences for the safeguarding of Khöömei art in a wide range.

There are a number of Khöömei practitioners who are making notable effort on the effective transmission of the Khöömei by training local youths and children, such as Tserendavaa D., Davaajav R., Bapizan, Toivgoos E., Sengedorj E., Ganbold T., Odsuren B., Ulanbayar M., and Jamiyan Ts, and so on.

The participants from various administrative and professional affiliations, all concerned Khöömei heritage, such as Cultural Centers and well-known practitioners from aforementioned aimags, NGOs, training centres including “Foundation for the Studies on the Throat Singing Art and Heritage”, “Association of Mongol Khöömei”, “Blue Spot”, and “Khuurchiinkhan” participated in the Great Assembly of the Mongolian Khöömei performers in 2009 and unanimously agreed the decision to nominate Mongol Khöömei to the Representative List of the Intangible Cultural Heritage of Humanity. This Assembly directed its activity for reviving and safeguarding this heritage before losing its native and original characters.

Dogsom G., the governor of Chandmani soum, Khovd aimag initiated to establish the Khöömei centre in Chandmani soum together with the concerned individuals and taking considerable efforts for the transmission, dissemination and maintenance of the Khöömei art in local level. This is a good practice engaging and encouraging the heritage bearers, concerned communities,

researchers and relevant officials for the effective safeguarding of the Khöömei.

**3.d. Commitment of State(s) Party(ies)**

*The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.*

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 Khöömei Art (2006) and the National Program 'Mongol Khöömei' (2007) demonstrate the national-level effort for keeping the Mongolian traditional art of Khöömei under the state patronage, dissemination and promotion of Khöömei as well as strengthen the Khöömei studies and researches.

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

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

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

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

Further commitments by the Government of Mongolia are noted in the item 3b.

**4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)**

*This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

**4.a. Participation of communities, groups and individuals in the nomination process**

*Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.*

Prior to the collection of the materials for elaborating nomination dossier to the Representative

List we met with bearers and transmitters of the Khöömei art tradition such as, Ulambayar M., Jamiyan Ts., Davaajav R., Tserendavaa D., and Sengedorj E. and delegations from Community Centres of Culture of the Bayantes, Bayankhairkhan, Asgat and Tes soums of Zavkhan aimag; Ulaan-Uul and Rinchenkhumbé soums of Khuvsgul aimag; as well as practitioners from Khovd, Uvs and Bayan-Ölgii aimags and conducted interviews with them on Khöömei art development.

During this expedition, photos, audio and video records on Khöömei have been produced. Aforementioned persons voluntarily helped us for collecting information resources and rare photos on Khöömei art performance. Their participation and efforts possess great role on the preparation of the nomination materials for the Representative List. Director of the NGO “Foundation for the Studies on the Throat Singing Art and Heritage” and bearer of the Khöömei art tradition Sandagjav E. has been engaged in the process of the preparation of the nomination dossier with direct involvement.

The submission has been elaborated by specialists and performers of Khöömei art communities and associations through a series of meetings and consultative processes at all levels. There has been universal and unanimous responding support on the development of the nomination dossier from the Khöömei-bearing communities and concerned individuals.

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

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..*

*Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.*

Heritage bearers and practitioners unanimously agreed with this nomination proposals to inscribe the Mongolian folk art of Khöömei in the UNESCO Representative list of Intangible cultural heritage, while their consents, comments and recommendations are enclosed in attachment.

See Annex 2

#### **4.c. Respect for customary practices governing access**

*Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

Khöömei Art has been performed in the customs of the worshipping the sacred sites, Naadam Festival and other ceremonies as the inseparable part of the national mentality and tradition. The customary practices of Khöömei performance have been developed in interaction with traditional arts and created a harmonizing art of the Humankind and Natural world.

There are several specific aspects of Khöömei art to be followed in terms of transmission and performance. Khöömei is in fact, one of the most difficult genres of the performing arts. Following are the methodological and specific characteristics to bear in mind when possessing and performing the Khöömei art:

- The Khöömei practitioner must be examined and selected by detailed and strict criteria
- The Khöömei teacher should be a specialist on Khöömei and who has no less than 10 years experience on the training method of the Khöömei art

- When transmitting Khöömei, one should fully understand the social function and meaning of Khöömei, as well as the associated customs thereof.
- The Khöömei teacher and student shall have background knowledge on human organs and anatomy.
- When transmitting and maintaining the Khöömei art, it is high of importance to keep the balance of the tradition and modernization on the heritage.
- The Khöömei student shall learn the Khöömei in its original and authentic technique and methods, which provides fundamental background for the learner to possess Khöömei art perfectly.

## 5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

*This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.*

*Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.*

*The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.*

National Representative List of Intangible Cultural Heritage of Mongolia and National List of Intangible Cultural Heritage In Need of Urgent Safeguarding of Mongolia, elaborated by the key stakeholders and heritage bearers in the field of intangible cultural heritage, was approved by the Minister of Education, Culture and Science of Mongolia.

These lists are the milestone for the National Inventory on the Intangible cultural heritage of Mongolia.

Center for the Cultural Heritage of Mongolia and National Council for Identifying Intangible Cultural Heritage and Its Bearers are the subordinate organizations of the Ministry of Education, Culture and Sciences, charged with the further update and maintenance of the Lists.

There are branch bodies of the National Council for Identifying Intangible Cultural Heritage and Its Bearers in the capital and each aimags, which are in charge of engagement and encouragement of the concerned NGOs, communities, groups and individuals on the nomination of the heritage to the Lists.

## DOCUMENTATION

### a. Required and supplementary documentation

Required documentation provided.

### b. Cession of rights including registry of items

Required cession of rights provided.

<b>c. List of additional resources</b>
<ul style="list-style-type: none"> <li>• 1 CD: CD of Khöömei by E.Sandagjav</li> <li>• 1 book: Art of Khöömei by E.Sandagjav</li> <li>• 24 recent photographs as supplementary materials</li> <li>• Audio documentation: Field recordings Johanni Curtet, western Mongolia 2009 (Compilation of various Khöömei performances)</li> <li>• Audio documentation: Dörvön Berkh, Four Shagai Bones, Masters of Mongolian Overtone Singing CD album</li> <li>• Audio documentation: Tserendavaa &amp; Tsogtgerel, Chants Diphoniques de l'Altaï Mongol CD album</li> </ul>
<b>CONTACT INFORMATION</b>
<b>a. Contact person for correspondence</b>
<p>Dr. Norov URTNASAN  Secretary-General  Mongolian National Commission for UNESCO  Government Building XI, Post Office 38, Revolution Avenue, Ulaanbaatar, Mongolia  Tel: + (976)-315-652  Fax: + (976)-322-612  Email: mon.unesco@mongol.net</p>
<b>b. Competent body involved</b>
<p>Ministry of Education, Culture and Science  Mongolian National Commission for UNESCO  Government Building XI, Post Office 38, Revolution Avenue, Ulaanbaatar, Mongolia  Tel: + (976)-315-652  Fax: + (976)-322-612  Email: mon.unesco@mongol.net</p>
<b>c. Concerned community organization(s) or representative(s)</b>
<ul style="list-style-type: none"> <li>• Mongolian Association of Khöömei performers</li> <li>• Foundation for the Studies on the Throat Singing Art and Heritage</li> <li>• The Foundation for the Protection of Natural and Cultural Heritage</li> <li>• Johanni Curtet, Phd doctorant on Mongolian ethnomusicology, specialized on Khöömei, Rennes 2-Haute Bretagne University, France</li> </ul>

**SIGNATURE ON BEHALF OF THE STATE PARTY**

Name: OTGONBAYAR Yodon

URTNASAN Norov

Title: Minister of education, Culture and Science  
Chairman of Mongolian National  
Commission for UNESCO

Secretary-General of Mongolian  
National Commission for UNESCO

Date: 25 August 2010

25 August 2010

Signature: <signed>

<signed>