

**INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE CULTURAL HERITAGE FUND**

PROGRESS NARRATIVE REPORT

Beneficiary State(s) Party(ies): Mongolia

Project title:	Sustaining and transmitting Mongol biyelgee
Reporting period:	From: 23/09/2022 to: 30/04/2023
Budget:	Total: US\$ 218,805 <i>Including:</i> Intangible Cultural Heritage Fund: US\$172,095 State Party contribution: US\$ 46,710 Other contributions: US\$
Implementing agency (contracting partner or UNESCO Field Office):	School of Culture in the Mongolia State University of Arts and Culture
Contact person:	Title (Ms/Mr, etc.): Ms Family name: Shinen Given name: Erdenetsetseg Institution/position: Director of School of Culture in the Mongolian State University of Arts and Culture Address: The 1st building of MSUAC, Baga toiruu-26, Chingeltei district, Ulaanbaatar, Mongolia Telephone number: 976+ 99108679 E-mail address: shierdee@yahoo.com
Partner agency (in the case of a service from UNESCO project):	National Center for Cultural Heritage under the Ministry of Culture, Mongolia
Implementing partners:	Mongolian National Commission for UNESCO and Culture and Art Agencies of 7 provinces

Background

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Not fewer than 750 or more than 1000 words

Mongol Biyelgee is a unique and distinguished art expression that has embodied and originated from the nomadic life of Mongols and expresses lifestyle, customs, traditions, and spiritual practices 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 as sitting and bending forward and backward to touch the ground with the back or shoulders in combination with the 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. Mongolians typically dance 'biyelgee' during festive events such as weddings, naadam festivities, family and labour related practices or other social events for celebrating community happiness and entertainment purposes. These diverse contexts, in which Biyelgee has performed play a significant role in the communities.

"Mongol Biyelgee, a Mongolian traditional folk dance" inscribed on the UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009, during that time the Biyelgee came into the edge of disappearance, due to practitioners get very old and young people are not interested learning of 'Biyelgee' performance caused by massive internal migration heading towards urban areas which eventually impacted disrupt the balanced transmission system and assimilation of movements. After inscription on the UNESCO list, the Government of Mongolia implemented the National Program "Mongol Bii biyelgee, a Mongolian traditional folk dance" between 2009 and 2014. Although this was a good initiative taken to the safeguarding of this heritage element, it could not reach to its expected results due to some reasons such as lack of research, assessment and inadequate work plan. During the implementation of this national program, total of 22 activities implemented and 60 000 \$ spent. According to the report of this program, number of practitioners and apprentices reached 470 persons by 2014 in 11 provinces of Mongolia (when Mongolia nominated the Biyelgee to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, there was only 20 master practitioners were living in Bulgan, Altai, Munhkhairkhan, and Duut soums of Khovd province and Malchin, Naranbulag, and Tarialan soums of Uvs province and some district of Ulaanbaatar city).

In relation to this increased number of practitioners and apprentices, discussions about the transfer from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List started in Mongolia. In order to transfer from the USL to the Representative List, it is necessary to make an assessment on the present situation of this heritage element and its practitioners and viability as well. Indeed, "this big number" became reason to develop this project and request this this assistance. In order to make assessment on the present situation of this heritage element, it is necessary to organize field research in areas where the Biyelgee has recognized and to make inventorying and documentation. Every single knowledge and practice associated with Biyelgee and its transmission must be enumerated by practitioners and this enumerated knowledge should be used for assessment.

As of 2022, there are total of 299 practitioners of Bii biyelgee registered in the Registration and Information State Database of Cultural Heritage in the National Center for Cultural Heritage and scholars reported that there are total of 54 types of Biyelgee recognized in Mongolia. Although, we have enough number of practitioners and types of Bii biyelgee, the need of enhancing the

viability and safeguarding measures still existed. Therefore, we have planned to solve this need with involvement of practitioners and communities on basis of their comments and demands. Further safeguarding measures will be clarified with involvement of practitioners and communities and other stakeholders of this heritage element.

We identified the gap in the transmission of knowledge and practices associated with Bii biyelgee to young generation. Many of practitioners said that young apprentices they don't learn Biyelgee in grounded way. When young apprentices learn Biyelgee through watching or participant ways, the main knowledge and practices associated with cultural context is not transmitted and this became the reason of losing cultural and social functions and cultural context. Therefore, this project focused transmitting the knowledge and practices associated with Bii biyelgee from practitioners to apprentices in holistic approach.

Objectives and results attained

Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.

Not fewer than 100 or more than 500 words

In this reporting period, all objectives attained its result. As a result of these implemented activities, practitioners or direct beneficiaries and communities clearly understood their responsibilities and duties in the practicing, disseminating, promoting, transmitting and awareness raising of the Bii biyelgee. In the reporting period, total of 4 activities planned to be implemented and all of them attained in their expected results.

Economic crisis caused by unstable political situation, Covid-19 pandemic and war has affected in the implementation planning of the project activities, for instance, increase of the petroleum cost. Even though, field research attained its result and handout with DVD elaborated on basis of this result have published and these results became fundament for implementing further activities of this project.

During the fieldwork, the research team has met with over 250 people including practitioners of Bii biyelgee and musical instruments (ikhel, tovshuur, shudarga, morin khuur) and cultural heritage officers in the cultural centers and Culture and Art Agencies in 7 provinces and Ulaanbaatar city. In general, all the communities and people have the perception on the safeguarding of Mongol Biyelgee, especially, elder practitioners are very well understood that transmitting Bii biyelgee to their young generation is their unlosable duty. Although, all communities and practitioners had perceptions on the safeguarding of Bii biyelgee, their perception were incomplete. For instance, some of them do not know about the mythology of Bii biyelgee, and some of them do not know about ritual and customs associated with Bii biyelgee, and some of them do not know about the relationship between the Bii biyelgee and Ikhel. Indeed, during the fieldwork, research team has let them known about this relationship and customs on basis of the previous research.

In addition,

Description of project implementation

Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.). Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and of the partner agency (in the case of a service from UNESCO project) and the role of other implementing partners in carrying out activities and generating outputs.

Not fewer than 1000 or more than 1500 words

According to the 23rd Resolution of the Director of School of Culture (Attachment), the project team has established with 9 members including Ms. Erdenetsetseg Shinen (Director of School of Culture, Ph.D, vice professor as project leader), Ms. Tsolmon Tserendorj (Intangible cultural heritage specialist of the Ministry of Culture, ethnochoreologist, MA as project coordinator), Ms. Sonintogos Erdenetsogt (Director of the Mongolian State University of Arts and Culture , Ph.D, professor as project councillor), Mr. Yundenbat Sonom-Ish (Scholar, Ph.D as councillor of cultural heritage), Ms. Nomin Erkhemtugs (Programme Officer for Culture in Mongolian National Commission for UNESCO as project team member), Mr. Enkhbat Galbadrakh (Director of National Center for Cultural Heritage as project team member), Ms. Urgamal Narantsetseg (accountant in the School of Culture as project team member), Mrs. Saruul Arslan (Head of the Cultural Heritage Registration and Research in the National Center for Cultural Heritage as project team member) and Mrs. Buyankhishig Tserenpil (Practitioner of Torguud Bii biyelgee as project team member).

For enhancing the visibility of the project implementation, the opening ceremony of the project organized in the venue "Cultural Heritage" at the School of Culture in November 23rd of the 2022 and over 60 people including officials from the Ministry of Culture, Mongolian National Commission for UNESCO, Mongolian State University of Arts and Culture, and researchers, Bii biyelgee practitioners of 6 ethnic groups and students participated.

In this reporting period, a total of 4 activities planned to be implemented, as for including to conduct the field research and assessment in Bulgan, Altai, Munkhairkhan, Duut soums of Khovd province, Malchin, Naranbulag, Tarialan, Khovd soums of Uvs province, Bayan-Ondor, Jargalant soums of Orkhon province, Khongor and Orkhon soums of Darkhan-Uul province, Tushig, Orkhon, Zuunburen, Bayangol soums of Selenge province, Bayanjargalan and Zaamar soum of Tov province and Ulaanbaatar city; to process the data collected from the field research; to publish the handout with DVD on basis of the research outcomes; and to start the making of the documentary film.

1. Outcomes from the field research and assessment

Aiming to conduct the field research in aforementioned provinces, the preliminary survey conducted on the inventorying of the Bii biyelgee extracted from the National Center for Cultural Heritage in November, 2022, including 299 practitioners and apprentices.

Based on the preliminary survey taken by phone call, the field research has conducted total of 57 days in the 30 soums of Bayan-Olgii, Darkhan-Uul, Orkhon, Selenge, Khovd, Uvs, Tov provinces and Bayanzurkh, Chingeltei, Songinokhairkhan and Khan-Uul districts of Ulaanbaatar by the research team including project team members, dance scholars and local cultural heritage staffs. This fieldwork enabled research team to study the present situation of Bii biyelgee on basis of the pre-prepared research questionnaires (**Attachment 1**) and research guidance (**Attachment 2**) and to see the different realizations of the Bii biyelgee. As a result of the research, the research team has studied and documented total of 554 realizations of 50 (**Attachment 3**) Biyelgee types out of 54, belong to 179 practitioners (**attachment 4**) and apprentices of 6 ethnic groups. Research team met with total of 179 practitioners and apprentices of Bii biyelgee and made interview with them topics as social and cultural functions of the Bii biyelgee, transmission of the Bii biyelgee, state and other supports, further follow-up safeguarding measures and so on.

General assessment:

Practitioners number is decreasing gradually and repertoire of Bii biyelgee has limited and mostly 3 to 4 Bii biyelgee types are being practiced in each ethnic group. Myths, rituals and semantic and symbolic meaning related to the Bii biyelgee are not being transmitted constantly to those apprentices and knowledge gap came. Number of ikhelch or musicians of the ikhel khuur or tovshuur, or shanz are being decreased and their repertoire also decreased. In addition, craftsman of ikhel and tovshuur decreased and there are only 3 craftsmen recognized in 30 soums where the field research conducted. There are very few repertoires and ikhelch or musicians recognized in Darkhan-Uul, Orkhon, Selenge provinces and Ulaanbaatar city and this became one of troubles in the transmission and dissemination of this heritage element.

Forgotten melodies (tatlaga) and movements of Bii biyelgee and its associated oral history documented and studied during the field research. For instance: "Yarig Tsagaan ingenii sarig Tsagaan botgo". Repertoire of the Bii biyelgee and its melodies (tatlaga and tsokhilgo) are relatively well safeguarded in Khovd, Bayan-Olgii and Uvs provinces and the viability of this heritage is relatively well strengthened in their local space. In addition, the best practices and the transmitting technique of practitioners who are practicing Bii biyelgee in their 4th and 5th generation studied and included in the handout materials.

From the result of the research, it is clearly seen that the Bii biyelgee of Uriankhai (22 practitioners) and Torguud (13 practitioners) ethnic groups need to be taken into the account, where very few practitioners recognized.

Further detailed assessment will be done and will be submitted in the 2nd reporting period.

2. Processing data

As a result of the 57 days field research, a total 554 Bii biyelgee realizations by 179 practitioners and apprentices documented and total 2,337 TB database including 2,158 TB videos and 179 GB photographs collected and classified according to the provinces. This database will be kept in 2 copies, one will be at the School of Culture and other one will be at the State Registration and Information Database of the Cultural Heritage in the National Center for Cultural Heritage.

3. Publishing of handout

As a result of the field research, the handout with DVD has elaborated with 96 pages, including description of the 50 types Bii biyelgee of 6 ethnic groups, and video lessons taught by practitioners. In addition, the musical notation of melodies (tatlaga and tsokhilgo) on the ikhel khuur, tovshuur and shudarga musical instruments belong to 48 Bii biyelgee other 17 melodies related to these instruments included. This handout is first time published including with broad outcomes of research that covered 50 types of Bii biyelgee belong 6 ethnic groups and the handout will be very fruitful for those amateurs, apprentices who would practice Bii biyelgee and also to those practitioners who will transmit this element to youths.

4. Making of documentary film

In the reporting period, the preparation of the documentary film has started and writing of the documentary film key text has done and it will be discussed within the project team.

All these activities carried out by the implementing agency and project team. The partner agency and other implementing partners mostly involved in the field research and writing of the documentary film key text.

During the implementation of the 1st phase of the project, the problem associated with budget calculation occurred, specially in the planning of the field research. When we submitted the project proposal with its budget in 2021, the 1 litre petroleum cost was between **1450-1730 MNT or 0.61 cent** (1 US dollar was 2850 MNT) for but today its cost increased to **2880 to 3070 MNT or 0.88 cent** (1 US dollar rate is 3491 MNT) and cost difference is **0.27 cent** for per litre petroleum. We did not take the increase of the cost in the account and it made troubles in the planning of field research. This is why we carried out the field research in 57 days and rest 3

days budget including car rent, accommodation for 9 persons and meal for 8 persons spent to the petroleum (stated on the financial statement).

Community involvement

Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the planning and implementation of all activities.

Not fewer than 300 or more than 500 words

In the reporting period of the project, we used the following mechanism for fully involving communities. In the first, we used cooperation mechanism with state and local organizations of the cultural heritage, and researchers and practitioners for collecting information and data of practitioners. For instance, we collected 299 practitioner's databases from the Registration and Information State Database of Cultural Heritage in the National Center for Cultural Heritage, and collected other database and information from Culture and Art Agency in Bayan-Olgii, Khovd, Uvs, Selenge, Darkhan-Uul, Orkhon provinces and used practitioners of Bii biyelgee as informant. Based on this cooperation mechanisms, we have collected and analyzed database and planned field research well. We have done preliminary survey on the phone almost all of these 299 persons registered in the state database and let them known about the project aim and what we are going to do for safeguarding of Bii biyelgee and as a result of this cooperation and preliminary survey, total of 179 practitioners and apprentices actively involved field research. Aiming to organize the field research effectively, the Ministry of Culture has sent official letter to the Culture and Art Agencies of aforementioned 7 provinces for giving information about the project implementation and letting them know their duties in the implementation of the project. As a result of this work, Culture and Art Agencies of the Uvs, Khovd, Selenge, Bayan-Olgii, Darkhan-Uul, Orkhon, Selenge provinces collaborated with us and local cultural centers made coordination in providing of venues, collecting practitioners and so on. With this cooperation mechanisms, this field research covered broad area and number of people. In addition, practitioners involved actively in the making of video lessons included in the DVD and information collected from practitioners used in the footnote of handout with their name and place where they live. For enhancing their active involvement in further activities of this project and reflect their comments in the project activities, we have made interview with practitioners and cultural heritage staffs in the Local cultural centers. In order to implement this project more broadly and enhance the active involvement of the practitioners and local communities in the implementation of the project, we have planned to share all information of this project with them through the cultural centers and Culture and Art Agencies of aforementioned 7 provinces and media.

Sustainability and exit/transition strategy

Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.

Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage).

Not fewer than 100 or more than 500 words

In the frame of the field research, we have selected the location where the apprenticeship training to be held and practitioners who will conduct the apprenticeship training and this became important decision to the safeguarding and viability of this heritage element. As a result of this selection, a total 35 apprentices will be learnt Bii biyelgee and the viability of this element will be enhanced. In order to ensure the sustainability of project benefits, follow-up measures will be developed with stakeholders and active cooperation will be continued. For instance: Bii biyelgee competitions will be organized under specific themes, to include Bii biyelgee in the public festivals and rituals. In addition, to organize joint festivals among the countries who has Bii biyelgee.

Stakeholders and communities of the Bii biyelgee promoted to bachelor, master and Ph.D candidate students and research opportunities given to them. In addition, project outcomes have promoted to cultural staffs of 30 soums of aforementioned 7 provinces where the field research conducted.

So far, tools, processes, outputs have not yet adopted, adapted, replicated and/or extended for future use.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

Not fewer than 300 or more than 750 words

The research team has worked in 30 soums and conducted research on 179 practitioners and apprentices of this heritage and documented total of 554 realizations of the Bii biyelgee. In the reporting period, the project has fully attained its result and outputs were used in the development of handout with DVD and also the writing of the key text of documentary film. Due to tight planning of project workplan, the field research has organized in winter season and it was giving some troubles in the travelling between provinces. For instance, the vehicle stuck in the snow and so on.

Practitioners, stakeholder and communities fully involved in the project activities, for instance documentation of the Bii biyelgee realizations, making of video lessons, answering to pre-prepared research questionnaires and so on.

In this reporting period of the project, following outputs delivered. For instance, registration form of 179 practitioners with their photos elaborated and 24 pages of information including practitioner's surname, given name, age, ethnic group, work, sex and number of practicing Bii biyelgee has elaborated.

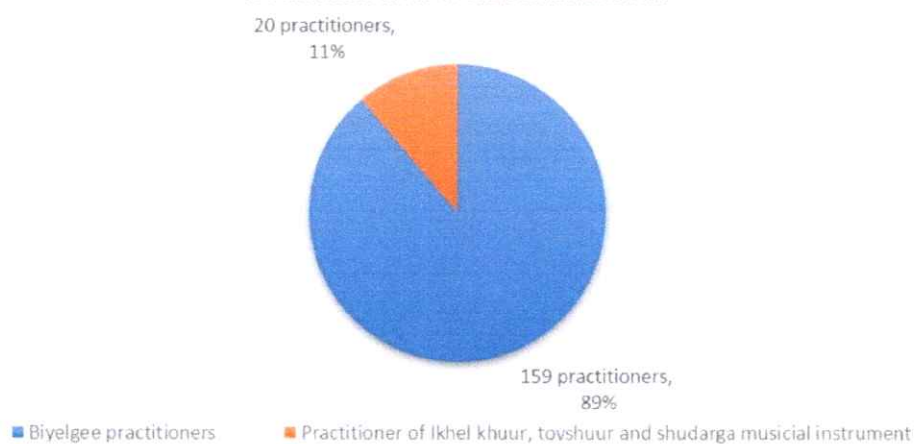
According to the preliminary analysis, total of 159 practitioners are belong to Bii biyelee and 20 are belong to Ikhel khuur, tovshuur and shudarga musical instrument (melodies of the Bii biyelgee). By overlapping number, 18 of 179 practitioners are practiced with both Bii biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument (melodies of the Bii biyelgee). In addition, 20 of them are practicing Bii biyelgee in their first generation, 60 of them in their 2nd generation, 49 of them are practicing in their 3rd generation, and 25 of them are practicing in their 4th generation, and 3 of them are practicing in their 5th generation and 1 person is practicing in his 7th generation and another one person is practicing in his 13th generation. For 20 practitioners of Ikhel khuur, tovshuur and shudarga musical instrument (melodies of the Bii biyelgee), 1 person is practicing in his 1st generation, 9 persons practicing in their 2nd generations, 7 persons are practicing in their 3rd generations and 3 persons are practicing in their 4th generation. For those 18 persons who are practicing both of Biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument (melodies of the Bii biyelgee), 3 persons are practicing in their 2nd generation, 10 persons are practicing in their 3rd generation, 3 persons practicing in their 4th generation, 1 person is practicing in their 5th generation and another one person is practicing in their 13th generation. According to the classification of sex, 71 of them are man and 108 of them woman. In addition, their age classified as following, 9 of them are between 5 to 10 years old, 39 of them are between 11 to 20 years old, 18 of them are between age 21 to 35, 37 of them are age between 36-50, 48 of them are age between 51 to 70, and 21 of them are between age 71-80 and 7 of them are between age 81 to 90.

RESULT OF FIELDWORK FROM THE PROJECT "SUSTAINING AND TRANSMITTING MONGOL BIYELGEE"

1. Number of Biyelgee and Ikhel practitioners involved in the fieldwork

No	Location	Number of Biyelgee practitioners	Number of Ikhel practitioners
1	Ulaanbaatar city	20	2
2	Darkhan-Uul province	9	-
3	Selenge province	17	2
4	Orkhon province	9	1
5	Bayan-Olgii province	8	2
6	Uvs province	44	5
7	Khovd province	50	8
8	Tov province	2	-
	Total	159	20

Practitioner's classification

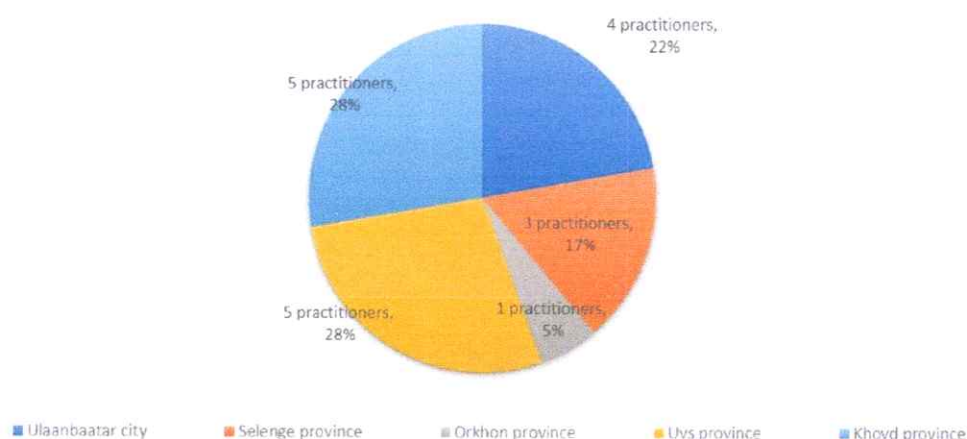


2. Number of practitioners who are both practicing Biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument

No	Location	Number
1	Ulaanbaatar city	4
2	Darkhan-Uul province	-
3	Selenge province	3

4	Orkhon province	1
5	Bayan-Olgii province	-
6	Uvs province	5
7	Khovd province	5
8	Tov province	-
	Total	18

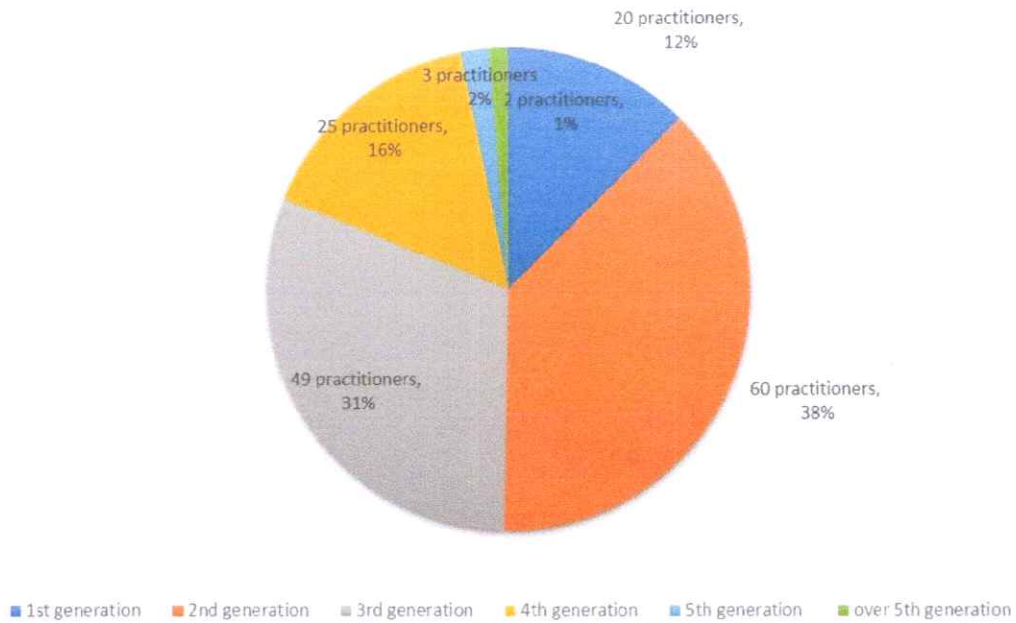
Number of practitioners who are both practicing Biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument



3. Generation of Biyelgee practitioners

No	Location	1 st gen	2 nd gen	3 rd gen	4 th gen	5 th gen	Over 5 th gen
1	Ulaanbaatar city	2	6	9	2	-	1
2	Darkhan-Uul province	1	1	3	3	-	1
3	Selenge province	-	8	6	3	1	-
4	Orkhon province	1	3	4	1	-	-
5	Bayan-Olgii province	-	7	1	-	-	-
6	Uvs province	5	17	12	9	1	-
7	Khovd province	10	18	15	6	1	-
8	Tov province	1	1	-	-	-	-
	Total	20	60	49	25	3	2

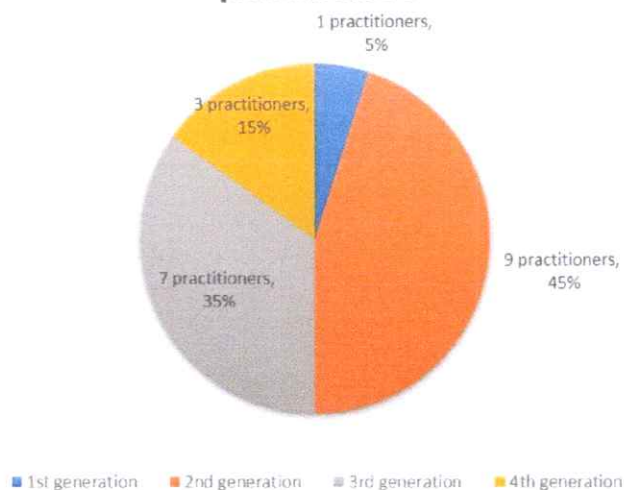
Generation of Biyelgee practitioners



4. Generation of Ikhel, tsuur, tovshuur and shudarga musical instrument practitioners

Д/Д	Location	1 st gen	2 nd gen	3 rd gen	4 th gen	5 th gen	Over 5 th gen
1	Ulaanbaatar city	-	1	1	-	-	-
2	Darkhan-Uul province	-	-	-	-	-	-
3	Selenge province	-	1	1	-	-	-
4	Orkhon province	-	-	1	-	-	-
5	Bayan-Olgii province	-	1	-	1	-	-
6	Uvs province	1	1	2	1	-	-
7	Khovd province	-	5	2	1	-	-
8	Tov province	-	-	-	-	-	-
	Total	1	9	7	3	-	-

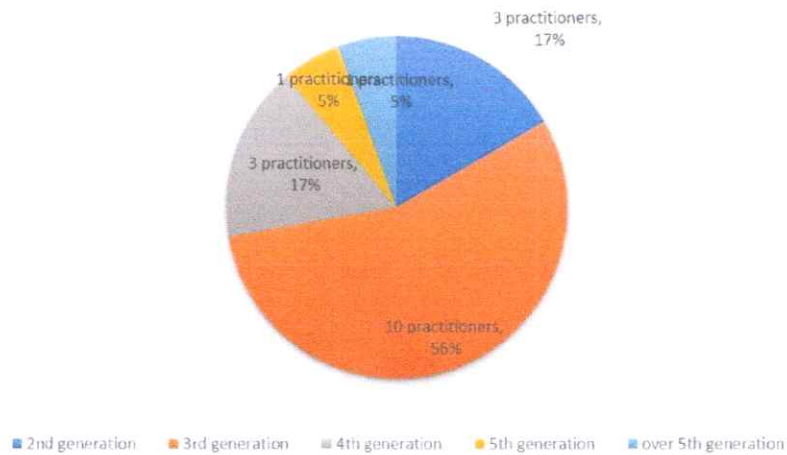
Generation of Ikhel, tsuur, tovshuur and shudarga musical instrument practitioners



5. Number of practitioners who are both practicing Biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument

No	Location	1 st gen	2 nd gen	3 rd gen	4 th gen	5 th gen	Over 5 th gen
1	Ulaanbaatar city	-	1	2	-	-	1
2	Darkhan-Uul province	-	-	-	-	-	-
3	Selenge province	-	-	1	2	-	-
4	Orkhon province	-	1	-	-	-	-
5	Bayan-Olgii province	-	-	-	-	-	-
6	Uvs province	-	-	3	1	1	-
7	Khovd province	-	1	4	-	-	-
8	Tov province	-	-	-	-	-	-
	Total		3	10	3	1	1

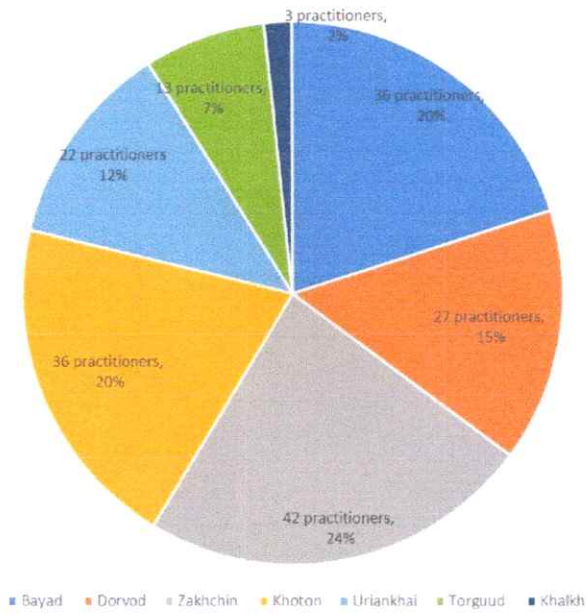
Number of practitioners who are both practicing Biyelgee and Ikhel khuur, tovshuur and shudarga musical instrument



6. Practitioner's number according to their ethnic group

Location	Bayad	Dorvod	Zakhchin	Torguud	Uriankhai	Khoton	Khalkh	Total
Ulaanbaatar city	5	3	5	2	1	6		22
Darkhan-Uul province	6				2		1	9
Selenge province	9		3			7		19
Orkhon province		1	3			6		10
Bayan-Olgii province					10			10
Uvs province	15	16				17	1	49
Khovd province		6	31	11	9		1	58
Tov province	1	1						
Total	36	27	42	13	22	36	3	179

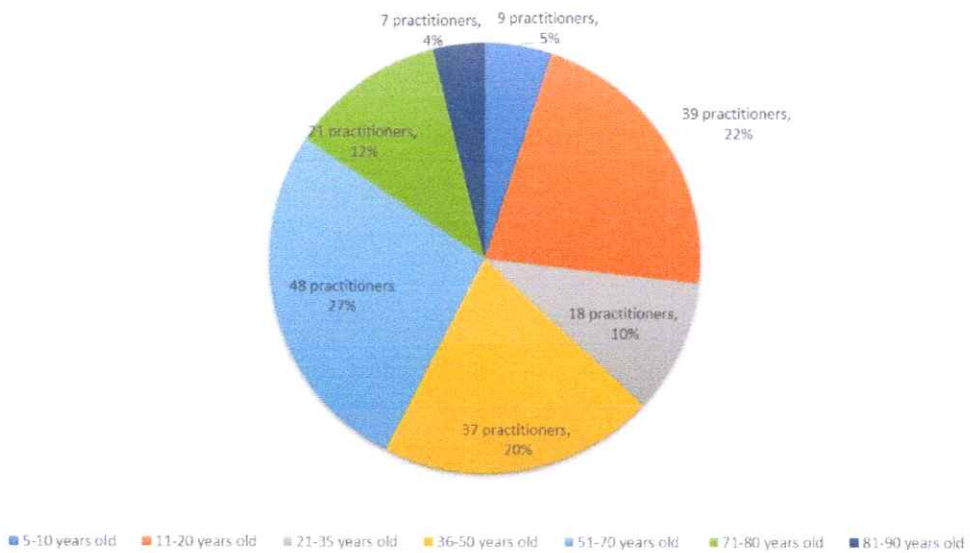
Practitioner's number according to their ethnic group



7. Age of practitioners

Age of practitioners	5-10 years old	11-20 years old	21-35 years old	36-50 years old	51-70 years old	71-80 years old	81-90 years old
	9	39	18	37	48	21	7

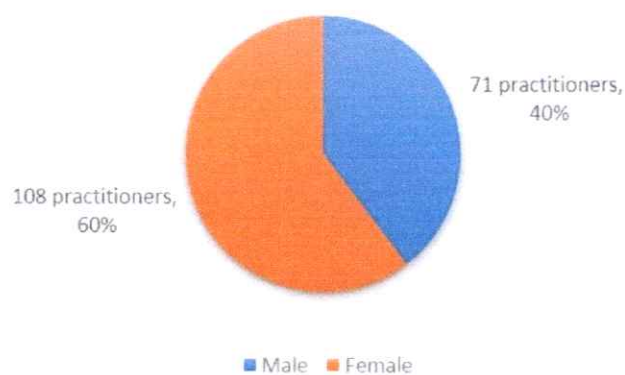
Age of practitioners



8. Practitioner's gender

д/д	Location	Male	Female
1	Ulaanbaatar city	8	14
2	Darkhan-Uul province	4	5
3	Selenge province	11	8
4	Orkhon province	4	6
5	Bayan-Olgii province	3	7
6	Uvs province	21	28
7	Khovd province	19	39
8	Tov province	1	1
	Total	71	108

Practitioner's gender



Project management and implementation was fine and only troubles came when travelling in the countryside in winter.

In order to sustain the result of this project, it is necessary to plan further safeguarding activities systematically.

Annexes

List the annexes and documentation included in the report:

- publications, evaluation reports and other outputs, when applicable
- progress reports prepared during the contract period
- list of major equipment provided under the project and status after termination of contract period
- other (please specify)

Total of 7 annexes and 6 links attached in email.

1. "Opening ceremony" -photos
2. "Field research" -survey form, result, field research photos and field research result
3. Processing of fieldwork data
4. "Handout with DVD" - file of handout, handout and DVD cover, photo, and link of audio and video file included in the DVD
5. "Documentary film" -key text
6. Financial Statement and Receipts
7. Project team related documents

Name and signature of the person having completed the report

Name: ERDENETSETSEG Shinen

Title: Director of School of Culture, Mongolian State University of Culture and Arts

Date: April 30th of 2023

Signature:

