REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE CULTURAL HERITAGE FUND

For amounts greater than US$100,000:
deadline 31 March 2018 for a possible approval in 2019

For amounts up to US$100,000:
submit at any time

Instructions for completing the request form are available at:

Nominations not complying with those instructions and those found below will be considered
incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-memoire for completing a request for
International Assistance, which is available on the same webpage.

Possibility to request International Assistance when submitting a
nomination for the Urgent Safeguarding List

To nominate an element for inscription on the Urgent Safeguarding List and
simultaneously request International Assistance to support the implementation of
its proposed safeguarding plan, use Form ICH-01bis.

To request International Assistance that is not related to a nomination, continue to
use Form ICH-04.

1. State(s) Party(ies)

For multinational requests, States Parties should be listed in the order on which they have mutually agreed.

Mongolia

2. Contact person for correspondence

2.a. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning
the request.
For multinational requests provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the request and for one person in each State Party involved.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Ms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Shinen</td>
</tr>
<tr>
<td>Given name:</td>
<td>Erdenetsetseg</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Institute of Culture and Arts Studies, Mongolian State University of Arts and Culture</td>
</tr>
<tr>
<td>Address:</td>
<td>The 151 building of MSUAC, Baga toiruu-26, Chingeltei district, Ulaanbaatar, Mongolia</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>99108679</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:shierdee@yahoo.com">shierdee@yahoo.com</a></td>
</tr>
</tbody>
</table>

2.b. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

3. Project title

Indicate the official title of the project in English or French that will appear in published material.

Not to exceed 200 characters

Sustaining and transmitting Mongol biyelgee

4. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives, expected results and main modalities of action. The State(s) Party(ies) is/are invited to submit requests that recognize and respect local development agendas in their design and planning.

Not fewer than 200 or more than 300 words

Our ancestors handed down 54 types of Bii Biyelgee, its melodies, and myths to our generation. However, as bii biyelgee becomes more distant from the Mongolian society of today, the differences between its types, original styles, melodies, myths, and symbols disappear more and more. There are only ten bearers of bii biyelgee left who could dance the old repertoire and origin styles. Moreover, research related to bii biyelgee is still at the initial stage, so it is highly required to learn more about its types, original key styles, and specifics and to introduce it into the research cycle in the further. Therefore, the project aims to study forms and types of Mongolian bii biyelgee as one of biggest expressions of Mongolian intangible cultural heritage which was officially inscribed on the list of UNESCO's Intangible Cultural Heritage in Need of Urgent Safeguarding, its authentic styles and dancing musics (called bii's tatlagas among Mongolians), and legends and myths related to bii biyelgee and to introduce all the outcomes of the research during the implementation of the project in form of the triple circle of training-research-artistic creation. After inscription, the number of modern bii biyelgee dancer has increased. The project would include the following activities: fieldworks, apprenticeship, regional seminars and national level research conference, and a folk art festival. Altogether they will create such fruitful results as a research book about Mongolian bii biyelgee accompanied by a CD of old repertoire and tatlagas, a one hour documentary on bii
dancers, a training curriculum and handouts through apprenticeship and research. However, the overall outcome of the project would be a strengthened process of safeguarding and transmitting intangible cultural heritage in Mongolia as well as more public awareness for safeguarding intangible cultural.

5. Is this an emergency request that is eligible for expedited processing?

Indicate if this is an emergency request that might warrant expedited examination by the Bureau. For this purpose, an emergency shall be considered to exist when a State Party finds itself unable to overcome on its own any circumstance due to a calamity, natural disaster, armed conflict, serious epidemic or any other natural or human event that has severe consequences for intangible cultural heritage as well as the communities, groups and, if applicable, individuals who are the bearers of that heritage. You will be asked to describe the nature and severity of the emergency in section 13.

D emergency request
[ ] non-emergency request

6. Duration of the project

Indicate the total number of months required for the implementation of the proposed project. Assistance from the Intangible Cultural Heritage Fund can only cover a period of thirty-six months.

The proposed safeguarding measures will be undertaken within the duration 36 months.

7. Previous financial assistance from UNESCO for similar or related activities

Has the State Party ever received any International Assistance under the Intangible Cultural Heritage Fund of the 2003 Convention to implement related activities in the field of intangible cultural heritage?

[ ] No
[ ] Yes (if so, please provide details below: title, period, contract number and funding source)

8. Name of the implementing agency (contracting party, if assistance is provided)

Indicate the name of the agency, institution or organization responsible for implementing the project; this agency will be contracted by UNESCO if assistance is granted. Also indicate the name and title of the contact person and other relevant contact information.

Name of the agency: Institute of Culture and Arts Study, Mongolian State University of Arts and Culture

Name and title of the contact person: Doctor (PhD), associate professor Erdenetsetseg Shinen, Director

Address: Baga toiry - 26, Chibgeltei district, Ulaanbaatar, MNG

Telephone number: 70137055

Email address: shierdee@yahoo.com

Other relevant information:

9. Scope of the project
Tick only one box.

- D local (sub-national)
- ISI national
- D subregional/regional (more than one country)
- D international (including geographically non-contiguous areas)

10. Location of the project

Identify and characterize the geographical area(s) in which the project will be carried out. Not to exceed 100 words

The project will focus on the western region of Mongolia where 54 types of bii biyelgee are rooted among the ethnic groups such as Bayad, Zakhchin, Uriankhai, Torguud, and Khoton. This region is the most ethnically diverse, mountainous, and scenic region of Mongolia and the home to the Altai Mountain Range, with the highest peaks in Mongolia, Lake Uvs, a large saltwater lake, and many smaller lakes, mountains, rivers, forests, and steppe. All these geographical and ethnical diverse conditions have deeply influenced the development of Mongolian bii biyelgee. Therefore, project activities such as fieldwork, apprenticeship, regional seminars, and workshops will be carried out in this region. However, the phenomenon of migration in Mongolia has brought bii biyelgee to the central part of the country. Thus, all the activities of the project and follow-up actions will be held simultaneously in the central part of Mongolia.

11. Purpose of request

Tick one box to identify the purpose for which International Assistance is requested.

This form is not to be used for requesting preparatory assistance. States Parties wishing to request international assistance for the preparation of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request international assistance for the preparation of proposals for the Register of Good Safeguarding Practices should use Form ICR-06.

- ISI safeguarding heritage inscribed on the Urgent Safeguarding List
- D safeguarding heritage being nominated for inscription on the Urgent Safeguarding List
- D elaboration of inventories
- D implementation of programmes, projects and activities for safeguarding

12. Forms of assistance requested

Tick one or several boxes to identify the forms that the International Assistance will take.

- ISI studies concerning various aspects of safeguarding
- D the provision of experts and practitioners
- D the training of all necessary staff
- D the elaboration of standard-setting and other measures
- D the creation and operation of infrastructures
- D the supply of equipment and know-how
- D other forms of financial and technical assistance

13. Background and rationale
Provide a brief description of the current situation and the need that the proposed assistance would address. For emergency assistance requests, describe the nature and severity of the emergency.

1. For the safeguarding of a particular element, provide a description of the element, its social and cultural functions, its viability in terms of its practice and transmission and why safeguarding measures are required at this time.

2. For programmes or activities not focused on a particular element (e.g., the preparation of inventories, strengthening of capacities, awareness raising, visibility), describe why these programmes or activities are necessary and what gaps exist in other, related programmes and activities.

Not fewer than 750 or more than 1000 words

There are 54 types of bii biyelgee among western Mongolian ethnic groups and each of them has its own specific movement-tattala. Nowadays, mixed dances, which cannot be familiarized by their ethnic origin, have been choreographed without any principles and meaning because there has been severe lack of research materials related to the origin of bii biyelgee, legends and historical tradition on this invaluable intangible cultural heritage created by Mongols. In addition, training on Mongolian folk dance has been mixed with movements of bii biyelgee too. For instance, there are several dances mixed with movements of bii biyelgee by numerous ethnic groups such as "Western Mongolian Folk dance" and others. Mongolian State Honoured artist Nanjid.D who's called as a queen of Mongolian folk dance says "If the number of mixed dances or biyelgees by their original styles and types multiplies, art of dance would be failed instead of its development". In this context, we as researchers on Mongolian folk arts especially folk dance, have concluded that there have been already arisen the situation where culture of Mongolian bii biyelgee was nearly extincted.

Dance clothing plays a big role to express idea and meaning of dance. However, there have been choreographed several dances with clothing for wife, married woman, but their hairstyle has been still for young woman called as seyger among Western Mongolians (seygers have plaited their hair in the form of many pigtais) as well as with hats with hood for older women called as samgan among Western Mongolians. So we don't know how to call this dance. It might be called as dance of seygers if we see their hairstyle, but for clothing for wife and hat for old women. It has been the real tragedy comparing it with our traditional culture.

Since there aren't almost any systeamtical and complex studies carried out on the bii biyelgee, it's types, original styles, melodies, myths and legends, and specifics, it has been one of the pressing issues related to preservation Mongolian intangible cultural heritage.

The rationale of the project has been the issue to do research and make documenary about carries of bii biyelgee who are still alive among us (just 10 of them stay alive now). Currently, there is a high risk of possibility that tradition of this orginal element could disappear.

Conducting research on the authentic style of bii biyelgee, types, bii's tattala, and legends on it, has been only possibility to preserve traditional heritage which have been inherited to the 21st century. In this situation it has been highly required to clarify specifics of bii biyelgee's types and styles which have historically rooted through several thousand years, to make bii's melodies into modern musical note, as well as to study legends and myths related to bii biyelgee and introduce the outcome into the research practice. Novelty concerning the project outcome:

It would be there are 54 types of bii biyelgee among western Mongolian ethnic groups and each of them has its own specific movement-tattala. Nowadays, mixed dances, which cannot be familiarized by their ethnic origin, have been choreographed without any principles and meaning because there has been severe lack of research materials related to the origin of bii biyelgee, legends and historical tradition of this invaluable intangible cultural heritage created by Mongols. In addition, training on Mongolian folk dance has been mixed with movements of bii biyelgee too. For instance, there are several dances mixed with movements of bii biyelgee by numerous ethnic groups such as Western Mongolian Folk dance" and others. Mongolian State Honoured artist Nanjid.D, who is called by many the "queen of Mongolian folk dance", says "If the number of mixed dances or biyelgees by their original styles and types multiplies, an art of dance would be failed instead of its development". In this context, we as researchers on Mongolian folk arts, especially folk dance, have concluded that there is a situation where the culture of Mongolian bii biyelgee was nearly extinct already.
There are 54 types of bii biyelgee among western Mongolian ethnic groups and each of them has its own specific movement-tatlaga. Nowadays, mixed dances, which cannot be familiarized by their ethnic origin, have been choreographed without any principles and meaning because there has been severe lack of research materials related to the origin of bii biyelgee, legends and historical tradition of this invaluable intangible cultural heritage created by Mongols. In addition, training on Mongolian folk dance has been mixed with movements of bii biyelgee too. For instance, there are several dances mixed with movements of bii biyelgee by numerous ethnic groups such as "Western Mongolian Folk dance" and others. Mongolian State Honoured artist Nanjid.D, who is called by many the "queen of Mongolian folk dance", says "If the number of mixed dances or biyelgees by their original styles and types multiplies, an art of dance would be failed instead of its development". In this context, we as researchers on Mongolian folk arts, especially folk dance, have concluded that there is a situation where the culture of Mongolian bii biyelgee was nearly extinct already.

Dance clothing plays a big role to express ideas and meaning in dance. However, several dances have been choreographed with clothing meant for married women, but with the hairstyle that is meant for young women called sevger (sevgers have plaited their hair to many pigtails) and the hats with hoods meant for alderwomen called samgan. So we don't know how to call this dance. It might be called the dance of sevgers if we see their hairstyle, but with the clothing for married women and the hats for older women. Compared with the cultural tradition it has been a real tragedy.

Since there are almost no systematic and complex studies carried out on bii biyelgee, its types, original styles, melodies, myths and legends, and specifics, it has been one of the pressing issues related to preservation Mongolian intangible cultural heritage.

The rationale of the project has been the issue to do research and make a documentary about bearers of bii biyelgee who are still alive (only 10 of them). Currently, there is a high risk that the tradition of this original element could die.

Conducting research on the authentic style of bii biyelgee, types, bii's tatlagas, and legends about it, has been the only possibility to preserve this traditional heritage which has been inherited to the 21st century. In this situation, it is highly required to clarify specifics of bii biyelgee's types and styles, which have historically rooted through several thousand years, to transcribe bii's melodies into the modern musical notation, as well as to study legends and myths related to bii biyelgee and introduce the outcome into the research practice. Novelties concerning the project outcome:

1. It would be the first comprehensive study as part of the project concerning origin types, styles, old repertoire and movements of biyelgee, melodies, myths, and symbols related to biyelgee

2. Detailed registration and publication will be done upon studying biyelgee types, styles, movements, its melodies, and myths. It would be a substantial contribution to the national program and policy of preservation and protection of intangible cultural heritage conducted by the government.

3. Studying types and styles of Biyelgee, burning DVDs and COs, preparing handbooks by noting the melodies for Biyelgee, collecting and studying the myths related to biyelgee and producing the book would be another novelty to introduce the arts of biyelgee into training, research and artistic creation.

4. A comprehensive study of biyelgee can have an effect on public health education and it can be considered a progressive aspect.

14. Objectives and expected results

Identify, in terms that are as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 15 below (Activities).

Not fewer than 100 or more than 300 words
In the framework of the project aim, there have been set up several objectives, each of them could produce the direct outcome as follows:

- to study forms and types of Mongolian bii biyelgee as one of biggest expressions of Mongolian intangible cultural heritage which was officially registered on the list of UNESCO "World's intangible cultural heritage in need of urgent safeguarding", its authentic styles, semantics, musical elements (called as bii's tatlagas among Mongolians), legends and myths related to bii biyelgee.

- to introduce all outcomes of the research during the implementation of the project in the form of the triple circle of training-research-artistic creation.

- to strengthen the safeguarding and transmitting process of intangible cultural heritage of Mongolia such as bii biyelgee and its accompanying musical instruments including ikhel (an ancient type of horse-headed fiddle), tsuur, tovshuur and harp of Altai.

- to raise public awareness about safeguarding intangible cultural heritage

The final result of the project would be expected as follows:

- The 10 printing pages book "Bie biyelgee of Mongolia" would be written by researchers and published and distributed to the provincial schools, cultural centers, libraries, and universities;

- All melodies and tatlagas would be noted in the form of modern musical notation and 3 printing pages handbook will be published;

- A one hour documentary on bii dancers will be produced;

- COS of ikhels (an old version of horse-headed fiddle) tatлага which accompanied by bii biyelgee will be recorded and distributed to the public;

- Apprenticeship of bii biyelgee will be held in the Western and Central region. First, it would aim to prepare trainers of bii biyelgee. The target group will be 60 dancing teachers of cultural centers located in sums of the provinces. After that, prepared trainers will organize apprenticeship in their local provinces and the target group will be at least 120 young people;

- Public awareness about safeguarding and transmitting intangible cultural heritage will be raised through all of the project activities such apprenticeship, regional seminars and workshops, conference and festival.

- After assessing the project outcome and implementing the safeguarding of bii biyelgee, Mongolia will be able to transfer an element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity.

16. Activities

What are the key actions to be carried out or work to be done in order to achieve the expected results identified in section 14 (Objectives and expected results)? Activities need to be described in their best sequence, explained in a detailed and narrative manner and their feasibility should be demonstrated. The information included in this section should be consistent with that provided under section 16 (Timetable of the project) and section 17 (Budget).

Not fewer than 300 or more than 1000 words

In the framework of the project objectives there will be held the following activities:

1. Fieldwork to document and study the original type of bii biyelgee, legends and myths will be held in three western provinces Khovd, Bayan-Ulgii,Uvs, and in central three provinces such as Tuv, Bulgan, and Orkhon-Uul, by a team of researchers which will consist of 9-10 members according to the timeline. The research team will be accompanied by a documentary film shooting team including a consultant, film director, cameraman, sound manager and ICH specialists.

2. The outcome of the fieldwork will be analyzed and all documents, audio and video recordings will be developed as sources for the research book and the documentary.
3. The apprenticeship will be held among the community of Western and Central region by bearers of the heritage of bii biyelgee for young dancing teachers of cultural centers of the provinces in order to safeguard and transmit the heritage of bii biyelgee.

4. During the project implementation, the regional seminars and workshops on safeguarding and transmitting bii biyelgee will be held in the centers of western and central regions with the assistance of the department of education and culture of provincial governments aiming to raise public awareness of safeguarding and transmitting of Mongolian intangible cultural heritage.

5. 1000 copies of research book "Mongolian bii biyelgee" with CD of melodies and tatlagas and an hour-length documentary will be published and distributed to the public via media and libraries.

6. Based on the result of the above-mentioned project activities the national level conference on bii biyelgee will be held among researchers, educators, practitioners, bearers, ICH specialists, government and nongovernment representatives and policymakers all around the country.

7. The festival of bii biyelgee will be organized among the public in the assistance of culture and arts implementing agency of Mongolian government.

8. Monitoring and reporting activities will be held 4 times during the implementation of the project including 2 periodical, financial, and final reports which will be submitted to the Mongolian National Commission for UNESCO. The Mongolian National Commission for UNESCO will do general monitoring of the project implementation.

16. Timetable of the project

Attach a month-by-month timetable for the proposed activities, preferably using Form ICH-04 Timetable and Budget. The information provided should be in conformity with that in section 6 (Duration of the project) as well as in conformity with the detailed activities and their sequences as included under section 15 (Activities) and in the budget overview in section 17. Please note that the activities can only begin approximately three months after approval of the request at the earliest.

17. Budget

Attach a detailed budget breakdown in US dollars of the amount requested, by activity and type of cost (e.g. personnel, travel, supplies, equipment, etc.) with enough specificity and detail as to provide a sufficient justification and to allow actual expenses to be matched directly against the projections. This budget breakdown shall be provided as an attachment to this form, preferably using Form ICH-04 Timetable and Budget. The budget should reflect only the activities and expenses described above and be prepared in a rigorous and transparent way, fully reflecting all sources of support.

In each section of the budget, clearly distinguish the amount requested from the Intangible Cultural Heritage Fund from the amount to be contributed by the State Party or other sources. The State Party contribution includes local and national government allocations as well as in-kind contributions; 'other sources' can include NGOs, community organizations, foundations or private donors.

It is also crucial that the budget breakdown correspond exactly to the detailed narrative description provided under section 15 (Activities) and to the timetable attached for section 16.

Provide below the budget overview, being certain that the figures are identical to those provided in Form ICH-04 Timetable and Budget.

<table>
<thead>
<tr>
<th>Overview:</th>
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<tbody>
<tr>
<td>Amount requested from the Fund: US$171735</td>
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<tr>
<td>State Party contribution: US$46710</td>
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<tr>
<td>Other contributions (if any): US$</td>
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<tr>
<td>Total project budget: US$218445</td>
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</table>

18. Community involvement
Identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project, including the role of gender. Describe the mechanisms for fully involving them in the preparation of the request as well as in the implementation of all the proposed activities and in their evaluation and follow-up. This section should describe not only the participation of the communities as beneficiaries of the project and of financial support, but also their active participation in the project design; their perspectives and aspirations should be fully reflected in the proposed project.

Not fewer than 300 or more than 500 words

The safeguarding measures would be elaborated with full participation of the ICH bearers, local communities including youth, women and cultural workers and concerned representatives of relevant government and nongovernment organizations as well as their recommendations would be freely reflected in the planning of this project. For instance, the target group of apprenticeship by bearers of bil biyelgee will mainly be youth, women and cultural workers of the local community. Motivating the local community to participate in the safeguarding and transmitting of bil biyelgee would raise their awareness and inspiration to prevent intangible cultural heritage of Mongols which has been eventually disappearing among the modern population. Fieldwork and apprenticeship will be carried out with the recommendations and assistance of provincial mayor’s offices and cultural centers of soums. Since it will be matched with their duties and responsibilities to safeguard intangible cultural heritage, the network of local communities and governments will be established and strengthened under the united goal. The project will be open to collaborate with the initiatives of nongovernment organizations and support their activities throughout the project implementation. For example, the NGO “Authentic cultural heritage center of Mongolian nomads” will take part in research activities on bil biyelgee and in the organization of the conference and the festival as its aim coincides with the project aim to safeguard and transmit Mongolian national authentic culture to the next generation.

19 Implementing organization and strategy

Describe the background, structure, mission and relevant experience, etc. of the implementing organization or body indicated under section 8 that will be responsible for carrying out the project. Identify the human resources available for implementing it and indicate their division of tasks. Describe how it will manage the project implementation.

Not fewer than 150 or more than 500 words

The Mongolian State University of Arts and Culture (MSUAC) is one of the six state universities in the country, which is acknowledged as the largest and leading university in the field of arts and culture of Mongolia. Existing as a university establishment for 28 years, MSUAC has accomplished a lot to consolidate a new training and education order to study, promote and disseminate the great cultural heritage of the accidental and oriental civilizations, to hand over to future generations the rich pool of Mongolia’s folk arts and culture.

The Mongolian State University of Arts and Culture has six subsidiary schools which are: School of Music Arts, School of Theatre Arts, School of Fine Arts and Design, School of Broadcasting and Media Arts, School of Culture, School of Dance Arts, on top of Music and Dance College in Zavkhan Province, Foreign Language Institute, Culture and Art Research Institute, Badmaarag High School, three centers, 25 departments, six administrative departments and six units that are financed by MSUAC’s administrative fund to serve common purpose such as the Student Theatre, Library, Student Development Center, Information Center, MSUAC’s eco-camp "Harzta", Voice recording studio.

The university employs 480 professors (282 full-time teachers, 198 contractual and part-time teachers), 197 administrative workers. We currently have 4175 students consisting of 175 doctorates, 395 postgraduate students, 3177 graduate students and 424 pupils at Badmaarag High School.

Institute of Arts and Culture Study at MSUAC was founded in 1975. It has two main sectors: culture study and art study. There are 12 doctors (Ph.D.) and three master degree researchers who conduct research in the fields of cultural studies, musicology, fine arts, film study, cultural heritage study, technology, semantics, linguistics, ethnography, anthropology, broadcasting study, and museum
study. Our staff has plenty of experience in implementing theoretical and applied research projects in the field of culture. We organize research conferences, seminars, discussions, and workshops on the theme of cultural development annually.

Our mission is to be the leading research center in culture and arts study while immunizing and developing Mongolian national cultural heritage at the international level.

In this project, the responsibility of the institute would be to strengthen the research activities in safeguarding intangible cultural heritage especially bi biyelgee and distributing the project outcome to the public.

During the implementation of the project, the institute will provide the project team with strategy, planning, administration, consultation, monitoring, and process and final reporting. Meanwhile, the institute will organize all necessary communication with UNESCO ICH section via Mongolian national commission for UNESCO for seeking necessary consultation and expertise as well as handle all communication with state authorities, domestic government and nongovernment organizations, local communities and bearers.

20. Partners

Describe, if applicable, the coordination arrangements with any other partners and their responsibilities in the implementation of the project. Identify the human resources available in each of the entities involved.

Not more than 500 words

There will be permanent coordination with local cultural institutes and departments since these institutions have better incidence in the territories where the project is going to take place. At every stage of the project, there will be established joint working communication with the Ministry of Culture, Education, Sciences, and Sports and the implementing agency of culture and arts looking for their support and advice in the research fieldworks, workshops, and conferences.

21. Monitoring and Evaluation

Describe how the implementing organization indicated under section 8 and described under section 19 plans to carry out the monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

Not fewer than 50 or more than 250 words

The project team will collaborate with Mongolian National Commission for UNESCO in monitoring and evaluation activities. The evaluation will be done by National Commission for UNESCO on every aspect of implemented actions and activities under this project at every phase.

• The first draft of the research outcome will be evaluated and consulted by the academic council of the institute. According to the recommendations by the council, the research will be developed and discussed at the meeting of the academic council the second time. During this process report, the representative of the Mongolian National Commission for UNESCO will take part in and provide with guideline and comments.

• During the implementation of the project, there will be held the project team meeting and discussion on the process of the project including all parts such as NatCom for UNESCO 5-6 times.

• The final narrative and financial reports will be submitted within the deadline by contract.

22. Capacity building

Describe how the project may contribute to building up capacities or strengthening existing resources in the field of safeguarding intangible cultural heritage. Special emphasis should be placed on the capacities of the communities described in section 19 to safeguard their intangible cultural heritage. It may also be relevant to describe the impact on the capacities of the implementing organization.

Not fewer than 100 or more than 300 words
Upon the implementation of the project there will be built up capacities of existing sources in the field of safeguarding bii biyelgee as following:

1. Numbers of bearers of bii biyelgee will be increased through the apprenticeship until 10 to 120 in three years.

2. There will be prepared trainers who will teach bii byelgee in cultural centers through training of trainers.

3. Resource for research on bii byelgee and other intangible cultural heritage will be enriched through the field trip, publications, seminars, and conference.

4. Types of bii byelgee will be revealed more through the research outcome.

5. Public awareness on safeguarding and transmitting intangible cultural heritage will be raised through all types of publicity on bii byelgee, research outcome, conference and festival organization.

6. Folk dance repertoire will be enhanced with the research on authenticity of Mongolian folk dance and bii byelgee.

7. Capacity building of the researchers' team in the field of intangible cultural heritage will be strengthened.

8. Study on musical instruments accompanied with bii byelgee, costumes, and traditions related to bii byelgee will be enriched and revived.

23. **Sustainability after the assistance ends**

*Describe how the results and benefits of the project are expected to last beyond the end of the project. If the mechanisms established by the project will continue to function after the implementation of the project, describe how and which responsible body would be in charge.*

Not fewer than 50 or more than 250 words

Apprenticeship of bii byelgee will be continued at cultural centers under the guideline of implementing agency of culture and arts of Mongolian government. Based on the research outcome, the institute will enhance the research into bii byelgee of other Mongolian nationalities outside the country. For example, a folk dance of the ethnic groups of Horchin, Ordas, Khoshuud, Torguud, Tsahar, Uuld in Inner Mongolia of the Republic of China. Through the research outside of Mongolia, forgotten dances of ethnic groups will be regained among modern Mongolians. With the assistance of the Department of Cultural Policy at the Ministry of Education, Culture, Sciences and Sports organization of research conferences, festivals and competitions of bii byelgee of Mongols will become more regular. Upon implementing the project and reporting the final outcome, Mongolia will be able to transfer an element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity.

24. **Multiplier effects**

*Describe how this assistance may stimulate financial and technical contributions from other sources or stimulate similar efforts elsewhere.*

Not fewer than 50 or more than 250 words

There would be the following economic, scientific and social significance of the project:

- There will be enriched "information data" concerning registration and study by the heirs of ancient Mongolian byelgee, "typology data concerning byelgee of each ethnic group". Simultaneously, preservation and protection of intangible cultural heritage will improve, and research at the national and international level will be activated. Culture and arts contribution to the socio-economic field will increase.
The comprehensive study concerning original Biyelgee of Mongolian nomads will influence professional arts organizations, professional dance schools, dance training studios and productions to enrich their repertoire.

- The introduction of the outcome of this comprehensive study into training, research, and artistic creation will influence to revive the tradition of making bli biyelgee's costume among the local communities as well as it will contribute to their quality of life generating their income.

- Since the meaning of bli biyelgee has been related to traditional customs to protect the environment by Mongolians, safeguarding and transmitting process of bli biyelgee would contribute to preparing environment-friendly next generation.

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