

Education and Learning Guidelines for the Preservation and Protection of Qinghai Mongolian Folk Songs in China

Genqiqige Meng¹ & Sayam Chuangprakhon¹

¹ College of Music, Mahasarakham University, Thailand

Correspondence: Sayam Chuangprakhon, College of Music, Mahasarakham University, Mahasarakham, 44150, Thailand.

Received: September 25, 2023

Accepted: November 23, 2023

Online Published: January 21, 2024

doi:10.5539/jel.v13n2p75

URL: <https://doi.org/10.5539/jel.v13n2p75>

Abstract

This study aims to develop comprehensive education and learning guidelines aimed at preserving and protecting Qinghai Mongolian folk songs in China within the broader context of intangible cultural heritage. With a strong theoretical foundation emphasizing the role of education, interdisciplinary approaches, and community engagement, this study employs a multidisciplinary methodology. This includes an extensive literature review, expert consultations, fieldwork, and case studies to develop comprehensive education and learning guidelines for the safeguarding of Qinghai Mongolian folk songs. The historical evolution of Mongolian folk songs, legal frameworks, collaborative efforts, government-led initiatives, the role of social forces, published resources, and higher education institutions all feature prominently in the research results. These findings align with the theoretical principles outlined in the literature review, emphasizing the importance of education, interdisciplinary approaches, and community engagement in ICH preservation. The education and learning guidelines generated by this research serve as a valuable framework for the sustainable protection of Qinghai Mongolian folk songs and offer insights applicable to the preservation of intangible cultural heritage globally.

Keywords: cultural heritage, Qinghai Mongolian folk songs, education, interdisciplinary, preservation

1. Introduction

The rich cultural heritage of China is a tapestry woven with centuries of traditions, stories, and expressions, with each thread contributing to the nation's vibrant identity. Among these threads are the Qinghai Mongolian folk songs, a profound and emotionally resonant musical tradition deeply rooted in the heritage of Qinghai Province. These songs passed down through generations carry with them the echoes of history, the spirit of the Mongolian people, and the essence of Qinghai's cultural diversity (Jin, 2011; Yuan, 2016; Xiang, 2018; Tang & Sornyai, 2023).

Intangible cultural heritage is the living soul of a nation, a repository of its collective memory, and a source of cultural continuity (Shi & Nicolas, 2023; Qiu et al., 2024). The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in 2003, emphasizes the importance of safeguarding such heritage for future generations. China, as a signatory to this convention, has undertaken significant efforts to protect and preserve its diverse intangible cultural heritage, including Qinghai Mongolian folk songs (Shouyong, 2008; Howard, 2016; Lee, 2020; Tang, 2021).

Yet, in a rapidly evolving world, the preservation and protection of such invaluable intangible cultural treasures are more critical than ever before. The forces of modernization, globalization, and the relentless march of time pose formidable challenges to the survival of Qinghai Mongolian folk songs. As these songs risk fading into obscurity, it becomes imperative to chart a course that ensures their endurance and continued resonance for generations (Bulag, 2002; Chao, 2010; Mainit & De Leon, 2022).

The research objective of this study is to develop comprehensive education and learning guidelines aimed at preserving and protecting Qinghai Mongolian folk songs in China. These guidelines will serve as a roadmap, nurturing the awareness, knowledge, and strategies necessary for the sustainable safeguarding of this profound cultural intangible heritage (Grant, 2010; Idris et al., 2016; Smith & Akagawa, 2018). In the broader context of intangible cultural heritage preservation, this research unravels the intricate web of international conventions, national legislation, government initiatives, societal engagement, educational institutions, and publishing

endeavors that collectively contribute to the preservation tapestry. The research question is: to what extent can comprehensive education and learning guidelines contribute to the preservation and protection of Qinghai Mongolian folk songs in the context of China's intangible cultural heritage?

The Qinghai Mongolian folk songs are not only a source of cultural identity for the Mongolian communities in Qinghai but also a testament to the broader multicultural landscape of China. These songs bear witness to centuries of history, reflecting the unique experiences and aspirations of the Mongolian people in the region. However, the challenges posed by urbanization, changing lifestyles, and the encroachment of modernity necessitate concerted efforts to ensure the continuity of this living tradition (Postiglione, 2008; Wang & Chuangprakhon, 2023).

This research holds profound significance on several fronts. Firstly, it addresses the pressing need for comprehensive education and learning guidelines dedicated to the preservation and protection of Qinghai Mongolian folk songs. By developing such guidelines, this study aims to equip individuals, communities, educational institutions, and cultural organizations with the knowledge and tools needed to actively engage in preservation efforts.

Secondly, this research contributes to the broader discourse on intangible cultural heritage preservation, shedding light on the interplay between international conventions, national legislation, governmental initiatives, social mobilization, educational strategies, and publishing resources in safeguarding cultural traditions.

Ultimately, the findings of this study are anticipated to offer valuable insights and recommendations that can influence policy development, educational curricula, community engagement strategies, and future research endeavors dedicated to the preservation and protection of Qinghai Mongolian folk songs and similar intangible cultural treasures. By doing so, this research strives to ensure that the rich cultural tapestry of Qinghai Province and China continues to resonate with the world for generations to come.

2. Research Objectives

To develop comprehensive education and learning guidelines aimed at preserving and protecting Qinghai Mongolian folk songs in China.

3. Literature Review

The preservation and protection of intangible cultural heritage are of paramount importance in the context of cultural continuity and identity. This literature review delves into key themes and studies related to intangible cultural heritage preservation, with a particular focus on music traditions like the Qinghai Mongolian folk songs and the role of education and learning guidelines in this endeavor.

3.1 Intangible Cultural Heritage Preservation: A Global Imperative

According to UNESCO, intangible cultural heritage includes the ongoing transmission of culture from one generation to the next. The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage recognizes the importance of protecting these traditions, highlighting the need for active efforts to ensure their survival. In this context, music traditions play a central role, as they often encapsulate the essence of cultural identity and serve as repositories of history and collective memory (Massing, 2018; Lee, 2020). Numerous studies emphasize the urgency of intangible cultural heritage preservation in the face of globalization, urbanization, and cultural homogenization. For example, urbanization in China has led to the erosion of rural folk traditions, emphasizing the importance of safeguarding these traditions through educational initiatives.

3.2 The Role of Education and Learning Guidelines

Education and learning guidelines are recognized as powerful tools for the preservation of intangible cultural heritage. These guidelines provide a structured framework for raising awareness, imparting knowledge, and nurturing skills related to specific cultural traditions. Importantly, they serve as instruments for ensuring the transmission of knowledge and practices from one generation to the next. Research explores the role of education in preserving intangible cultural heritage, highlighting the effectiveness of educational programs in transmitting traditional knowledge and skills. Similarly, studies emphasize the importance of educational strategies in the preservation of China's intangible cultural heritage (Hafstein, 2014; Yan & Chiou, 2021).

3.3 The Significance of Qinghai Mongolian Folk Songs

The Qinghai Mongolian folk songs stand as a unique and culturally significant tradition within China's rich tapestry of intangible cultural heritage. These songs, characterized by their emotive storytelling and deep cultural resonance, reflect the history, traditions, and aspirations of the Mongolian communities in Qinghai Province. Research highlights the cultural importance of Qinghai Mongolian folk songs and their role in preserving the

Mongolian identity in China. Additionally, studies delve into the historical and musical aspects of these songs, underscoring their significance in the broader context of Mongolian music culture (Information Office of the State Council of the People’s Republic of China, 2010).

3.4 The Research Gap and Objectives

While there is a growing body of literature on intangible cultural heritage preservation and the role of education, there is a need for comprehensive education and learning guidelines tailored specifically for the preservation and protection of Qinghai Mongolian folk songs in China. These guidelines should encompass strategies for raising awareness, documenting, and transmitting knowledge, and fostering community engagement. The research objective of this study is to bridge this gap by developing comprehensive education and learning guidelines. Through an interdisciplinary approach that draws on cultural studies, musicology, education, and heritage preservation, this research aims to provide valuable insights and practical recommendations for the sustainable safeguarding of Qinghai Mongolian folk songs. These guidelines are anticipated to contribute to the preservation of this profound cultural tradition while offering a framework that can be adapted for the protection of other intangible cultural heritage in China and beyond (Li, 2023; He & Sornyai, 2023).

3.5 The Theoretical Framework

The theoretical framework for this research rests upon a multidisciplinary approach that integrates key concepts related to intangible cultural heritage preservation, education, and cultural sustainability. Grounded in the understanding of intangible cultural heritage (ICH) as the living expressions of culture transmitted across generations, this framework emphasizes the imperative of cultural sustainability in safeguarding traditions such as Qinghai Mongolian folk songs. Recognizing education’s pivotal role, the framework underscores its capacity to transmit traditional knowledge and skills, raise awareness, and actively engage communities in heritage preservation. Additionally, an interdisciplinary lens acknowledges the multifaceted nature of Qinghai Mongolian folk songs, extending beyond their musical elements to encompass historical, social, and cultural dimensions. At its core, the framework emphasizes community engagement, asserting that actively involving local communities is central to the sustainable preservation of ICH. By weaving these concepts together, the theoretical framework provides a comprehensive foundation for developing education and learning guidelines that empower communities and ensure the enduring cultural significance of Qinghai Mongolian folk songs in China (Yan & Chiou, 2021; Xiang, 2022; Kuang et al., 2023).

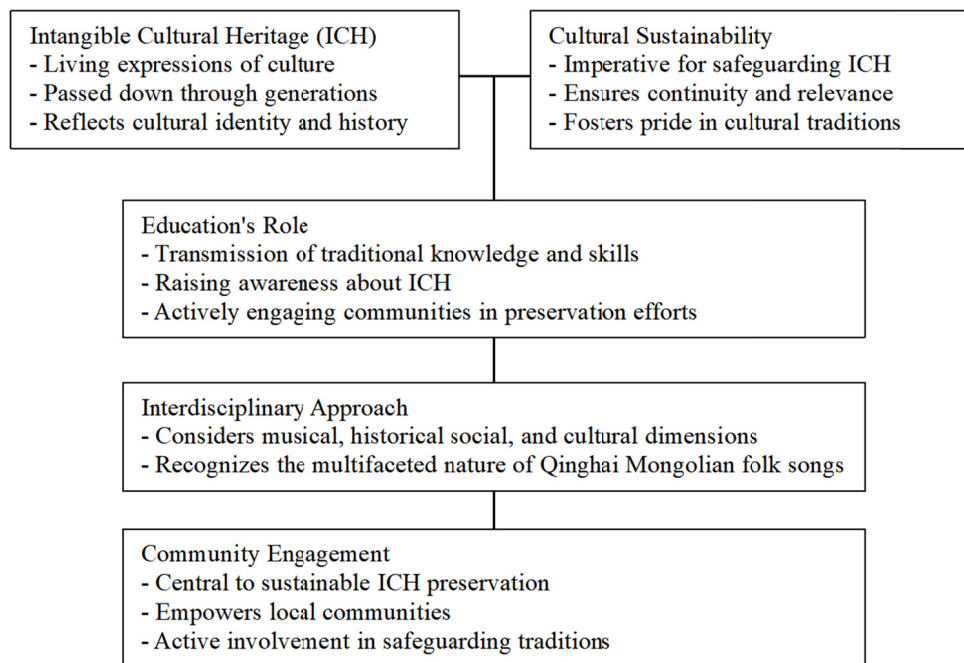


Figure 1. The theoretical framework

4. Methodology

This research employs a multidisciplinary approach to develop comprehensive education and learning guidelines for the preservation and protection of Qinghai Mongolian folk songs in China, as shown in Table 1.

Table 1. The methodology and steps

Methodology Steps	Description
1. Literature Review	Conduct an extensive literature review to understand intangible cultural heritage (ICH) preservation, the role of education, and the significance of Qinghai Mongolian folk songs. This provides the foundational knowledge for the research
2. Theoretical Framework	Develop a theoretical framework based on the literature review, highlighting the interplay between ICH preservation, cultural sustainability, education's role, interdisciplinary approaches, and community engagement. This guides the research
3. Expert Consultations	Consult experts in musicology, cultural studies, education, and heritage preservation to gather insights, perspectives, and best practices related to the safeguarding of Qinghai Mongolian folk songs
4. Fieldwork and Case Studies	Conduct fieldwork in Qinghai Province, engaging with local communities, musicians, and cultural practitioners. Examine case studies of successful ICH preservation initiatives
5. Data Collection	Collect qualitative data, including interviews, surveys, and documentation of Qinghai Mongolian folk songs performances and practices during fieldwork and case studies. This forms the basis for guideline development
6. Guideline Development	Synthesize the collected data and insights from experts and communities to develop comprehensive education and learning guidelines tailored to Qinghai Mongolian folk songs. Guidelines include strategies for awareness, documentation, knowledge transmission, and community engagement
7. Review and Validation	Review and validate the preliminary guidelines through collaboration with local communities, scholars, and experts. Incorporate feedback to refine the guidelines

From Table 1, This structured methodology ensures a systematic approach to achieving the research objective of preserving and protecting Qinghai Mongolian folk songs in China through the development of comprehensive education and learning guidelines.

5. Result

5.1 Historical Evolution of Mongolian Folk Songs

The historical origin of Mongolian folk songs is a testament to the cultural evolution and adaptation of the Mongolian people over the centuries. These songs, born from the collective experiences of generations, reflect not only daily life but also the aspirations, emotions, and wisdom of the Mongolian populace. The origins of Mongolian folk songs can be traced back to the ancestors of the Mongolian people, who resided in mountainous forest regions along river basins, leading a lifestyle centered on hunting. During this early phase, Mongolian folk songs took the form of hunting songs and short-tune songs, characterized by concise musical tunes infused with a strong dance element. The content of these songs revolved around hunting and production activities, vividly portraying wildlife and narrating allegorical tales. This period marked the simplicity and primitiveness of Mongolian music.

With the emergence of long-tone folk songs around the 7th century AD, a significant transformation occurred as many Mongol tribes as possible, originally inhabiting the Erguna River basin, migrated westward toward the Onen and Kelulun rivers. Changes in the natural environment and economic structures led to the predominance of animal husbandry, with hunting playing a supplementary role. The unification of Mongolia under Genghis Khan and the subsequent establishment of the Yuan Dynasty by Kublai Khan facilitated the development of a national Mongolian identity. It was during this pivotal period that the distinctive national style of Mongolian music emerged, giving rise to long-tone folk songs that continue to be an integral part of Mongolian music heritage.

Transition to agricultural-based lifestyles by the late 19th century, a notable transition occurred among Mongolian herders, who shifted away from traditional nomadic livelihoods towards agricultural practices and settled living. This shift resulted in the emergence of villages with more concentrated populations across the grassland. The agricultural and semi-pastoral economic structures gave rise to a new genre of folk songs, known as short-key folk songs or "new short-key folk songs" in academic circles. These songs reflect the changing economic landscape and cultural dynamics of Mongolian communities as they adapt to evolving lifestyles and livelihoods.



Figure 2. Qinghai Dedu Mongolian folk song singing

Source: Genqiqige Meng (from fieldwork, 2023).

These historical developments in Mongolian folk songs provide valuable insights into the cultural richness and resilience of the Mongolian people. Understanding this evolution is crucial for the comprehensive education and learning guidelines aimed at preserving and protecting Qinghai Mongolian folk songs in China, as it forms the foundation for safeguarding this vital intangible cultural heritage.

5.2 Legal Framework for the Protection of Intangible Cultural Heritage

The preservation and safeguarding of Mongolia's intangible cultural heritage, particularly the Mongolian traditional music culture, has been a significant focus of international and national conventions, laws, and regulations. Conventions such as the Convention for the Protection of the World Cultural and Natural Heritage and the Convention for the Safeguarding of the Intangible Cultural Heritage have gained global recognition and commitments to safeguarding cultural heritage.

On the national front, the Law of the People's Republic of China on Intangible Cultural Heritage provides an extensive legal framework for protecting intangible cultural heritage within the country's borders. This comprehensive law outlines the responsibilities and obligations of relevant authorities in preserving and promoting traditional cultural practices, including Mongolian traditional music. Regulations on Intangible Cultural Heritage are also being included in the legislative plans of local people's congresses, demonstrating a coordinated effort to address unique regional issues and ensure appropriate protection measures for Mongolian traditional music and its cultural importance.

The implementation of these conventions, laws, and regulations has established the protection of intangible cultural heritage within a robust legal framework, ensuring the preservation and continuity of this rich cultural heritage. This recognition and value of Mongolian traditional music as an integral part of humanity's shared cultural heritage is a testament to its global significance and importance.

5.3 Joint Declaration for the Protection of Mongolian Chieftain Folk Songs

The Mongolian chieftain folk song, a unique form of Mongolian traditional music, has been declared a world intangible cultural heritage by both China and Mongolia. The song, characterized by its vastness and long lyrical verses, exudes a sense of comfort and freedom. In 1955, Baoyin Dreiger became the first ethnic minority singer to win an international accolade for his Balhu long tune, "Vast Grassland." This achievement propelled long tunes into the global spotlight.

However, the preservation of long tunes faces challenges, including the aging of some renowned Mongolian singers and genre representatives, who have passed away. The transfer of knowledge from experienced teachers to dedicated disciples is vital for the preservation of this unique singing art form. In November 2005, the governments of China and Mongolia jointly declared the Mongolian chieftain folk song as a representative of the world's intangible cultural heritage, receiving UNESCO's approval. This joint declaration not only elevates the cultural importance of Mongolian traditional music but also signifies the shared commitment of both countries to protect and preserve this cherished intangible heritage. Their collaborative efforts serve as a compelling example of the strength of international cooperation in safeguarding cultural treasures. By joining forces, these two

nations ensure that the artistry and significance of Mongolian chieftain folk songs will endure for generations to come.

5.4 Government-Led Initiatives for Preservation

China has adopted a holistic approach to safeguarding and preserving its intangible cultural heritage, following the principles of “protection first, rescue first, rational utilization, inheritance, and development.” The government plays a central role in this endeavor, facilitating active participation from society, delineating clear responsibilities, and fostering collaborative efforts to establish long-term plans, ensure effective resource distribution, and successfully implement preservation measures. The State Council of China has designated the second week of June as “Cultural Heritage Day,” raising awareness about the importance of cultural heritage and the government’s dedication to its protection.

Since 2004, China has made substantial progress in the protection of intangible cultural heritage across all regions, particularly in Mongolian traditional music culture. The autonomous region has established six dedicated protection bases for Mongolian chieftain folk songs and Khoomei, the art of throat-singing. Additionally, thirteen cultural and ecological reserves have been established at the autonomous region level to safeguard these practices.

In Inner Mongolia, September 6 is designated as “Grassland Cultural Heritage Protection Day,” highlighting the region’s cultural heritage and ongoing efforts to safeguard its unique identity and traditions. The government’s practical actions, in collaboration with dedicated stakeholders, have made substantial contributions to the protection and promotion of Mongolian traditional music culture, ensuring its continued flourishing and appreciation among present and future generations.

5.5 Mobilizing Social Forces for Protection

The preservation of intangible cultural heritage in Mongolia is significantly aided by social forces and public awareness. The establishment of numerous traditional music associations in Inner Mongolia and other Mongolian regions, such as the Inner Mongolia Musicians Association, Inner Mongolia Artists Association, China Matouqin Association, Inner Mongolia Sihui Association, Inner Mongolia Huzhi Association, and Inner Mongolia Changtiao Art Exchange Research Association, has played a crucial role in promoting, exploring, rescuing, documenting, and protecting Mongolian traditional music cultural heritage. These associations provide platforms for musicians, artists, and scholars to collaborate and share their expertise, preserving knowledge about Mongolian traditional music and nurturing it across generations. They also actively engage with local communities, fostering a sense of pride and ownership of their cultural heritage.

Social forces complement government initiatives by bringing diverse perspectives and experiences to the table. By mobilizing the support and involvement of musicians, artists, scholars, and enthusiasts, the protection of Mongolian traditional music culture becomes a shared responsibility, ensuring its continued growth and significance for generations to come. As these associations continue to safeguard Mongolian traditional music culture, their collective efforts contribute to the sustainable preservation and promotion of this cherished intangible cultural heritage.

5.6 Contribution of Published Resources

Mongolian traditional music culture has been a significant focus of efforts by various publishing houses, including the Ethnic Publishing House, Inner Mongolia People’s Publishing House, Inner Mongolia Education Publishing House, Inner Mongolia Culture Publishing House, Qinghai People’s Publishing House, and Qinghai Culture Publishing House. These establishments have produced and distributed a variety of books, audiovisual materials, and CDs dedicated to this intangible cultural heritage. Notable publications include “Horqin Long-tune Folk Songs,” edited by Wu Langjie, “Five Hundred Mongolian folk songs,” and “Mongolian Long-tune Folk Songs Baihui.” Other works include “Grassland Politics Piaoxiang—Essence of Inner Mongolia Short-Tune Folk Songs,” “Balhu Folk Songs 365,” and “Mongolian folk songs Sung in Chahar Area.”

The Inner Mongolia Culture Audio and Video Publishing House has been at the forefront of this effort, with publications such as “Grass Century Golden Melody,” “Grassland Singing,” and the national art series “Sihu,” “Morin Qin,” and “Mongolian short key Folk song.” The China Audio and Video Publishing House has released Mongolian songs selected “Grassland Rising Never Fall Dayang,” and the Shenzhen Audio and Video Publishing House introduced “Grassland Three Wonders Horsehead Qin Ten Hu Mai ten long tone.”

These publications serve as valuable resources for the inheritance, protection, innovation, and development of Mongolian traditional music. A new generation of scholars, including Gekeletu, Li Shixiang, Hugjiltu, Qiao Yuguang, Songbo, Yang Yucheng, Bayinjilge, Bao Jingang, Chao Ketu, Bao Darhan, and Bird Yuntaoli, have

emerged, contributing to the ongoing legacy, protection, and development of Mongolian traditional music culture. Their collective efforts ensure that this cherished intangible cultural heritage continues to flourish and inspire future generations.

5.7 Nurturing Talent in Higher Education

Colleges and universities stand as the cradle of talent development and a cornerstone in supplying skilled individuals to the nation. These institutions not only cultivate talents in the natural and social sciences but also play a pivotal role in nurturing cultural and artistic talents. In safeguarding traditional Mongolian music culture, colleges and universities have emerged as key contributors. Notably, institutions like the College of Art at Inner Mongolia University, the College of Music at Inner Mongolia Normal University, and the College of Music at Inner Mongolia University for Nationalities have developed various training programs spanning junior college, undergraduate, and master's levels in ethnic music. These programs make invaluable contributions to the nationwide inheritance, protection, and innovative development of traditional Mongolian music culture.

For a nation, the preservation and protection of its cultural heritage represent the most critical means of sustaining cultural vibrancy. Without active engagement in inheritance and protection, a nation's cultural legacy may gradually fade away, eventually facing extinction. The pursuit of inheritance and protection is both a solemn responsibility and an enduring aspiration for preserving a nation's cultural heritage. It is through dedicated efforts in these domains that the rich tapestry of traditional Mongolian music culture is passed on to future generations, perpetuating its magnificence and significance. As we embrace this task with earnestness and dedication, we ensure that the essence of our cultural identity endures the test of time.

In summary, this study has yielded comprehensive results that shed light on the historical evolution of Mongolian folk songs and the multifaceted efforts to safeguard this vital intangible cultural heritage. It traces the origins of Mongolian folk songs from hunting and short-tune songs to the emergence of long-tone folk songs, illustrating the cultural richness and resilience of the Mongolian people. Highlights the legal framework, both at the international and national levels, for protecting intangible cultural heritage, with a focus on China's commitment to preserving its cultural treasures. Furthermore, it discusses collaborative initiatives, government-led efforts, the role of social forces, the contribution of published resources, and the importance of nurturing talent in higher education institutions in ensuring the continued vibrancy and significance of Mongolian traditional music culture. The research underscores the shared responsibility of preserving this cultural heritage, emphasizing its enduring legacy for future generations.

6. Discussion and Conclusions

The introduction effectively establishes the context of the research by emphasizing the significance of preserving and protecting Qinghai Mongolian folk songs in the face of modernization and globalization. It highlights the importance of intangible cultural heritage and sets the research objective of developing education and learning guidelines. The introduction effectively creates a strong foundation for the subsequent sections.

The literature review provides a comprehensive overview of key themes related to intangible cultural heritage preservation, the role of education, and the significance of Qinghai Mongolian folk songs. It references various scholars and studies, aligning with the theoretical framework of safeguarding cultural traditions through education and community engagement (Hafstein, 2014; Yan & Chiou, 2021). This aligns with the research's theoretical principles by emphasizing the role of education and learning guidelines in preserving intangible cultural heritage.

The research methods section outlines a systematic and multidisciplinary approach to the study, encompassing a literature review, expert consultations, fieldwork, data collection, guideline development, and validation. This methodological approach aligns with the theoretical framework, recognizing education's pivotal role and interdisciplinary nature in safeguarding traditions (Yan & Chiou, 2021). The use of expert consultations and fieldwork resonates with the importance of community engagement in heritage preservation (Shi & Nicolas, 2023).

The research results section presents a detailed account of the historical evolution of Mongolian folk songs, the legal framework for protection, joint declarations, government-led initiatives, mobilization of social forces, and the contribution of published resources. These results underscore the multifaceted efforts and collaborative approaches to safeguarding intangible cultural heritage. The joint declaration for the protection of Mongolian Chieftain Folk Songs, for example, reflects the shared commitment of China and Mongolia to preserving their cultural treasures, aligning with international conventions (UNESCO) and national legislation (Law of the People's Republic of China on Intangible Cultural Heritage).

In conclusion, this research has successfully addressed its research objective of developing comprehensive education and learning guidelines for preserving and protecting Qinghai Mongolian folk songs in China. The study has demonstrated consistency with theoretical principles related to the preservation of intangible cultural heritage through education, interdisciplinary approaches, and community engagement.

The research has provided valuable insights into the historical evolution of Mongolian folk songs, showcasing their cultural richness and resilience, which is consistent with the idea that intangible cultural heritage reflects a nation's collective memory and identity (Massing, 2018). Furthermore, the discussion of the legal framework at both international and national levels highlights the commitment to preserving cultural heritage and aligns with the theoretical framework that emphasizes the role of legislation in safeguarding traditions (Hafstein, 2014).

The joint declaration between China and Mongolia for the protection of Mongolian Chieftain Folk Songs serves as a compelling example of international cooperation and commitment to preserving cultural treasures, which is consistent with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Lee, 2020).

Government-led initiatives and the mobilization of social forces emphasize the importance of collective efforts in safeguarding intangible cultural heritage. This aligns with the theoretical framework that emphasizes community engagement and the role of education in preserving cultural traditions (Yan & Chiou, 2021).

Lastly, the contribution of published resources and the nurturing of talent in higher education institutions reinforce the idea that education plays a pivotal role in the preservation of intangible cultural heritage (Smith & Akagawa, 2018). These resources and educational programs ensure the continued growth and significance of Mongolian traditional music culture for future generations.

In conclusion, this research not only provides comprehensive education and learning guidelines but also underscores the shared responsibility of preserving intangible cultural heritage, ensuring its enduring legacy for generations to come. It aligns with theoretical principles and international conventions, offering a valuable contribution to the field of cultural heritage preservation.

Acknowledgments

Not applicable.

Authors' contributions

Not applicable.

Funding

This research project was financially supported by Mahasarakham University.

Competing interests

Not applicable.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Canadian Center of Science and Education.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

References

- Bulag, U. E. (2002). *The Mongols at China's edge: history and the politics of national unity*. Rowman & Littlefield Publishers.
- Chao, D. (2010). *Urtiin Duu: The Mongolian Long Song in Mongolia and China*. University of California, Los

Angeles.

- Grant, C. (2010). The links between safeguarding language and safeguarding musical heritage. *International Journal of Intangible Heritage*, 5(4), 45–59.
- Hafstein, V. (2014). Protection as dispossession: Government in the vernacular. In *Cultural heritage in transit: Intangible rights as human rights* (pp. 25–57). <https://doi.org/10.9783/9780812209464.25>
- He, X., & Sornyai, P. (2023). Cultural Studies and Heritage Education of Nanyin Performance Art in Quanzhou City, Fujian Province, China. *International Journal of Education and Literacy Studies*, 11(4), 141–150. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.141>
- Howard, K. (Ed.). (2016). *Music as intangible cultural heritage: Policy, ideology, and practice in the preservation of East Asian traditions*. Routledge. <https://doi.org/10.4324/9781315596723>
- Idris, M. Z., Mustaffa, N. B., & Yusoff, S. O. S. (2016). Preservation of intangible cultural heritage using advance digital technology: Issues and challenges. *Harmonia: Journal of Arts Research and Education*, 16(1), 1–13. <https://doi.org/10.15294/harmonia.v16i1.6353>
- Information Office of the State Council of the People's Republic of China. (2010). China's Ethnic Policy and Common Prosperity and Development of All Ethnic Groups. *Chinese Journal of International Law*, 9(1), 221–259. <https://doi.org/10.1093/chinesejil/jmp037>
- Jin, J. (2011). *Chinese music*. Cambridge University Press.
- Kuang, R., Zuo, Y., Gao, S., Yin, P., Wang, Y., Zhang, Z., ... Li, N. (2023). Research on the Spatial Distribution Characteristics and Influencing Factors of Central China's Intangible Cultural Heritage. *Sustainability*, 15(7), 5751. <https://doi.org/10.3390/su15075751>
- Lee, J. (2020). Promoting majority culture and excluding external ethnic influences: China's strategy for the UNESCO 'intangible' cultural heritage list. *Social Identities*, 26(1), 61–76. <https://doi.org/10.1080/13504630.2019.1677223>
- Li, L. (2023). Cultural communication and diversity along the Grand Canal of China: a case study of folk songs in intangible cultural heritage. *Heritage Science*, 11(1), 66. <https://doi.org/10.1186/s40494-023-00911-w>
- Mainit, K. P., & De Leon, J. A. V. (2022). Comparative Analysis of Teaching Strategies Used in Lessons on Culture and Lessons on Heritage of a Selected Chinese-Filipino School. *Journal of Education and Learning*, 11(4), 41–51. <https://doi.org/10.5539/jel.v11n4p41>
- Massing, K. (2018). Safeguarding intangible cultural heritage in an ethnic theme park setting-the case of Binglanggu in Hainan Province, China. *International Journal of Heritage Studies*, 24(1), 66–82. <https://doi.org/10.1080/13527258.2017.1362571>
- Postiglione, G. A. (2008). Making Tibetans in China: The educational challenges of harmonious multiculturalism. *Educational Review*, 60(1), 1–20. <https://doi.org/10.1080/00131910701794481>
- Qiu, L., Chuangprakhon, S., & Jian, S. (2024). Qualitative analysis of the transmission and preservation strategies for Qin'an Xiaogu folk music in Gansu, China. *Multidisciplinary Science Journal*, 6(4), 2024048. <https://doi.org/10.31893/multiscience.2024048>
- Shi, W., & Nicolas, A. (2023). Enhancing Education and Literacy through the Transmission of Tibetan Folk Music Performing Art in Qinghai Province, China. *International Journal of Education and Literacy Studies*, 11(4), 151–158. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.151>
- Shouyong, P. (2008). Museums and the protection of cultural intangible heritage. *Museum International*, 60(1–2), 12–19. <https://doi.org/10.1111/j.1468-0033.2008.00632.x>
- Smith, L., & Akagawa, N. (2018). *Safeguarding Intangible Heritage*. New York: Routledge. <https://doi.org/10.4324/9780429507137>
- Tang, J., & Sornyai, P. (2023). The Cultural Treasures of Baima Tibetan Folk Songs in Gansu Province, China, as a Resource for Literacy Education in Chinese Music History. *International Journal of Education and Literacy Studies*, 11(3), 234–243. <https://doi.org/10.7575/aiac.ijels.v.11n.3p.234>
- Tang, K. (2021). Singing a Chinese nation: Heritage preservation, the yuanshengtai movement, and new trends in Chinese folk music in the twenty-first century. *Ethnomusicology*, 65(1), 1–31. <https://doi.org/10.5406/ethnomusicology.65.1.0001>
- Wang, X., & Chuangprakhon, S. (2023). An investigation of Hua'er song development in Gansu and Ningxia,

- China: Hua'er song development in Gansu and Ningxia, China. *International Journal of Curriculum and Instruction*, 15(2), 825–837.
- Xiang, Y. (2018). Folk culture: the cornerstone of Chinese culture's influence. *International Communication of Chinese Culture*, 5(4), 301–304. <https://doi.org/10.1007/s40636-018-0133-6>
- Xiang, Y. (2022). On the globalization context and international contributions of China's intangible cultural heritage protection. *International Communication of Chinese Culture*, 9(1–2), 5–16. <https://doi.org/10.1007/s40636-022-00239-3>
- Yan, W. J., & Chiou, S. C. (2021). The safeguarding of intangible cultural heritage from the perspective of civic participation: The informal education of Chinese embroidery handicrafts. *Sustainability*, 13(9), 4958. <https://doi.org/10.3390/su13094958>
- Yuan, X. (2016). *Chinese Minority Popular Music: A Case Study of Shanren, a Contemporary Popular Band*. Doctoral dissertation. Kent State University.

Copyrights

Copyright for this article is retained by the author, with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).