

## II . Safeguarding System & Policy

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### 1. National Law & Act

#### **Brief Information**

##### **1) Title of law**

- Law of the Republic of Uzbekistan No. 269-II “On Safeguarding and Use of Objects of Cultural Heritage”, adopted on 30 August 2001;
- Law of the Republic of Uzbekistan “On Amendments to the Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Cultural Heritage”, adopted by Legislative Chamber on 2 April 2009 and endorsed by the Senate on 28 August 2009.
- Law of the Republic of Uzbekistan “On Amendments and Additions to Some Legislative Acts of the Republic of Uzbekistan”, adopted by Legislative Chamber on 20 March 2013 and approved by Senate on 28 March 2013

##### **2) Definition of ICH**

- Article 3, Old version (2001):

“Objects of cultural heritage - monuments, ensembles and sights representing historical, scientific, artistic or other cultural value.”

- Article 3, New version (2009, 2013):

“Objects of cultural heritage – objects of tangible and intangible cultural heritage; Objects of tangible cultural heritage – ensembles, sights or monuments embodying historical, scientific, artistic or any other cultural value; Objects of intangible cultural heritage – customs, folk art (art of speaking and word, dance, music, performances) that represent historical, scientific, artistic and any other cultural value and associated with them knowledge, skills, instruments (tools), artifacts, cultural spaces.”

##### **3) Section/Division in charge**

In accordance with the Law (2009, 2013), the following bodies and organizations are in charge of the state management of the safeguarding and use of objects of cultural heritage: Cabinet of Ministers of the Republic of

Uzbekistan, Ministry of Culture and Sports (including its subdivisions such as regional administrations for cultural and sports affairs and Republican Center for Folk Art), Agency “Uzarchive” under Cabinet of Ministers and Public authorities on sites

#### **4) Year of amendment**

The law was adopted in 2001 and corresponding amendments were made in 2009 and 2013. Though the amendment made in 2009 is the major one and takes into account intangible cultural issues and corresponding requirements of UNESCO Convention of 2003.

#### **5) Amendments**

Amendments were made to match with the requirements of the contemporary times and those of UNESCO Convention of 2003. Amendments were made to articles 3, 4, 6, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23-28, 29, 30, 32, 33, 34 in 2009 and to articles 10, 23 in 2013

#### **6) Particular article(s) related to ICH**

Articles 3, 6, 7, 10, 11, 12, 15, 18, 19, 20, 21, 34 of the Law (2009, 2013) are particularly dedicated to intangible cultural heritage and these, among others, give definition to the term, identify the process of inventory making, developing the List of elements (objects) of intangible cultural heritage.

#### **7) Contact details**

ICH Documenting Department of the Republican Center for Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan

**Full Name:** Gularo ABDULLAEVA

**Position:** Head of ICH Documenting Department of the Republican Center for Folk Art

**Address:** 30, A. Navoi Avenue, Tashkent, 100000, Uzbekistan

**Telephone:** (+99871) 244 51 04   **Fax:** (+99871) 244 51 78

**E-mail:** meros2010@inbox.uz and gularoabdullaeva@yahoo.com

**Additional Information:** www.nmm.uz

#### **8) Information source**

Internet (for information concerning the Law and corresponding amendments) and interviews with representatives of Ministry of Culture and Sports of the Republic of Uzbekistan.

### **Detailed Information**

For the purpose of safeguarding of objects of intangible cultural heritage the Government of Uzbekistan and public organizations, with the support of UNESCO, have developed a legal foundation, prepared set of documents and programmes all of which were directed at creation of suitable conditions to implement the initiatives, develop a long-term strategy in the field of preservation and further development of intangible cultural heritage.

**Law of the Republic of Uzbekistan in the field of intangible cultural heritage.** Having ratified in April 2008 the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage (2003), Uzbekistan became officially its signatory.

Activity in the field of intangible cultural heritage in Uzbekistan is regulated by corresponding laws and legal acts, from among which the most important one is the Law “On Safeguarding and Use of Objects of Cultural Heritage”. It was initially adopted by the Parliament (*Oliy Majlis*) in 2001. Main attention in it was given to objects of tangible cultural heritage. And only **article 3** of the Law mentioned the word “folk art” (i.e. folklore) under the definition of “monuments”, which was related to intangible cultural heritage.

Later, in 2009, major amendments were made to the Law of Uzbekistan on “Safeguarding and Use of Objects of Cultural Heritage” (2001) to meet the requirements of present days in terms of protection as well as streamlining the activity in cultural heritage direction. This amended law for the first time gives definition to the objects of tangible and intangible cultural heritage (interestingly, the definition which is given to objects of cultural heritage, including to “intangible cultural heritage”, is similar to that provided in the UNESCO Convention of 2003) and defines the measures to be undertaken for safeguarding and preservation - all of which are in line with the requirements of the UNESCO Convention “On Safeguarding of the Intangible Cultural Heritage” (2003).

This Law was amended and developed by Deputy Commission of the Legislative Chamber of the Parliament (*Oliy Majlis*) with active involvement of concerned specialists and experts. Throughout 2008-2009 the Commission on Cultural, Scientific and Educational Affairs (head – Azamat Ziyoyev) based on the UNESCO Convention (2003) and taking into account the peculiarities of Uzbekistan, prepared the draft of the Law, which had already been previously discussed at the seminar entitled “Issues concerning improvement of legislation on intangible cultural heritage” with participation of deputies and parliamentary factions

(October 2008); twice during Plenary session in the Parliament (*Oliy Majlis*). Consequently, it was approved on 2 April 2009.

The process of drafting of and discussions over the law was regularly covered by mass media. In particular, many interviews were given to Republican TV channels by Prof. R. Abdullaev and U. Toshmatov, A. Ziyov and others.

According to A. Ziyov (the speech given in front of deputies and factions at the seminar, February 2009):

“After ratification of the UNESCO Convention (2003) the Commission improved the Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Cultural Heritage”, and introduced amendments to several articles. In particular, for the first time ever explanations were provided to both objects of tangible and intangible cultural heritage, i.e. definitions as to “what is intangible cultural heritage”. Also, some articles were introduced concerning safeguarding and preservation of objects of intangible cultural heritage, their revival and development, scientific study and practical mastery, material support for bearers of traditions, creation of the List (inventory) of objects of intangible cultural heritage.

Based on the amended Law, main measures for safeguarding of intangible cultural heritage are: administrative, informative and popularizing activities with the help of mass media; educational and scientific activity; involvement and attraction of youth to the learning of intangible cultural heritage; organization of various events concerning safeguarding and development of intangible cultural heritage; involvement of state, public and non-governmental organizations and funds, etc.

For elaboration of the draft Law the working group relied on the UNESCO Convention and Laws existing in neighboring countries.”

In February, April and August 2009 at the Senate (Upper Chamber of the Parliament – *Oliy Majlis*) the sessions of the Commission on Foreign Policy Issues (head – Sodiq Safoev) took place, at which the issues concerning implementation of the provisions of the UNESCO Convention (2003) were discussed. At the session speeches and reports of the Senate’s working group as well as of the Ministry of Culture and Sports of the Republic of Uzbekistan and of the Local Councils of People’s Deputies were reviewed (on the state of the art of execution of the provisions of UNESCO Convention and on the draft Law “On Safeguarding and Use of Objects of Cultural Heritage”). In the course of discussions several proposals were suggested on the improvement of the activity directed at

safeguarding and preservation of intangible cultural heritage. In the resolution of the Senate it was indicated about the establishment of the long-term National Programme for Safeguarding and Popularization (Promotion) of Intangible Cultural Heritage, in which all measures for safeguarding, preservation and further development of all genres and areas of intangible cultural heritage were taken into consideration (i.e. issues of inventory making, documenting, cataloguing, archiving, researching, training specialists, organizing educational programmes and practical events). Consequently, the Law of the Republic of Uzbekistan (the amended one) "On Safeguarding and Use of Objects of Cultural Heritage" was endorsed by the Senate on 28 August 2009.

Later on, some minor amendments were made to the Law (only 2 amendments in article 10 and 23) based on the Law of the Republic of Uzbekistan "*On Amendments and Additions to Some Legislative Acts of the Republic of Uzbekistan*". It was adopted by the Legislative Chamber on 20 March 2013 and approved by Senate on 28 March 2013.

**The contents of the Law.** Law of the Republic of Uzbekistan "On Safeguarding and Use of Objects of Cultural Heritage" (the amended one, 2009 and 2013) comprises of 7 sections uniting 36 articles. Articles 3, 6, 7, 10, 11, 12, 15, 18, 19, 20, 21, 34 of the Law are particularly dedicated to intangible cultural heritage and these, among others, give definition to the term, identify the process of inventory making, developing the List of objects of intangible cultural heritage.

The following amendments were made in the Law (in 2009):

1) The text of the **article 3** was worded in the following way:

"In the present Law the following basic concepts are used:

**Ensembles** – groups of isolated or united monuments, facilities, constructions of public, administrative, religious, scientific, fortification, palace, residential, trade and other designations, which are legibly localized on historically established territory and associated with them paintings, sculptures, applied decorative arts and architecture, unity with or link to the landscape of which represent historical, archaeological, architectural, aesthetical or socio-cultural value, as well as fragments of historical layouts and constructions of settlements, pieces of landscape architecture and garden and park art (gardens, parks, squares, boulevards);

**Sights** – joint creations of the human and nature, as well as the territories, representing historical, archaeological, town planning, aesthetic, ethnologic or anthropological value, including the places of existence of folk crafts, centers of historical settlements or town planning layouts and constructions, commemoration places, natural landscapes, connected to historical (and military) events, monuments, lives of prominent historical figures, and cultural strata, remains of constructions of ancient cities, towns, settlements, sites, places for performing of rites;

**Monuments** – separate constructions, buildings and facilities with associated with them paintings, sculptures, applied decorative art and with historically established territories of the given constructions, buildings, facilities, as well as memorial houses, dwellings, necropolises, mausoleums and separate burial places, pieces of monumental art, objects of science and technology (including military ones), materials of anthropology, ethnography, numismatics, epigraphics, cartography, photos, movies, audio and video records and records on other data carriers, works of literature and art, archive, handwritten and graphical documents, books-manuscripts, incunabula, antique and rare publications, musical notations, relics and items of memorial character, stone sculptures, rock arts, archaeological monuments, representing historical, scientific, artistic or any other cultural value;

**Objects of cultural heritage** – objects of tangible and intangible cultural heritage;

**Objects of tangible cultural heritage** – ensembles, sights or monuments embodying historical, scientific, artistic or any other cultural value;

**Objects of intangible cultural heritage** – customs, folk art (art of speaking and word, dance, music, performances) that represent historical, scientific, artistic and any other cultural value and associated with them knowledge, skills, instruments (tools), artifacts, cultural spaces."

2) In **article 4** the phrase of "cultural heritage" was changed to the phrase of "tangible cultural heritage";

3) Paragraph four in **article 6** was worded in the following way:

"identifies the order of conduct of State Cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage";

In the paragraph six the phrase "objects of cultural heritage" was changed to the phrase "objects of tangible cultural heritage";

In the paragraph seven, the word "identifies" was change to "determines" in Russian text of the Law;

4) Paragraphs three and four of **article 7** were worded in the following way:

"participates in the development and implementation of State programmes on safeguarding, conservation, popularization and use of objects of cultural heritage; implements State programmes on scientific and scientific and technological study, conservation, restoration and adaptation for modern use of objects of tangible cultural heritage";

Paragraph seven was worded in the following way:

"conducts State Cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage";

5) Part two of **article 10** was worded in the following way:

"State protection of the objects of cultural heritage is ensured by:

- State registration of objects, representing historic-cultural value, and conducting State Cadastre of objects of objects of tangible cultural heritage and the List of objects of intangible cultural heritage;
- Development of scientific and scientific and technological studies on objects of cultural heritage;
- Carrying out of historic-cultural expertise (assessment) of objects of cultural heritage;
- Designing projects of protection zones of objects of tangible cultural heritage;
- Issuing permissions for land, land-utilization, constructional, reclamation, economic works or other works on location areas of objects of tangible cultural heritage, works on preservation of objects of tangible cultural heritage as well as for organization of scientific and scientific and technical studies on the objects of tangible cultural heritage;
- Defining the borders for the objects of town-planning activities, which are subject to special regulations and are connected to the protection of objects of tangible cultural heritage;
- Arrangement of protective signs on the objects of tangible cultural heritage;
- Monitoring of the condition of objects of cultural heritage.

The state protection of the objects of cultural heritage may well be provided by other measures in accordance with the legislation";

6) **Articles 11 and 12** were worded in the following way:

**"Article 11. State Cadastre of objects of Tangible Cultural Heritage and the List of Objects of Intangible Cultural Heritage**

State Cadastre of objects of tangible cultural heritage is an essential part of the Single system of state cadastres and represents the system of updated data and documents about geographical location, legal status, qualitative and quantitative characteristics and about the assessment of objects of tangible cultural heritage.

Carrying out of the State cadastre of objects of tangible cultural heritage includes:

- State registration of the property rights and other rights for objects of tangible cultural heritage;
- Taking into consideration of quantitative and qualitative characteristics of objects of tangible cultural heritage;
- Qualitative and cost estimate of objects of tangible cultural heritage;
- Systematization, storage and update of cadastre information;
- Drafting reports about the condition of objects of tangible cultural heritage;
- Presenting appropriate information to be included into the Single system of state cadastres;
- Provision of the users with cadastre information in accordance with established practice by the legislation.

The list of objects of intangible cultural heritage represents an accounting document, containing updated data about the objects of intangible cultural heritage.

Maintenance of the List of objects of intangible cultural heritage includes:

- Identification of the object of intangible cultural heritage;
- Specification of areas, directions, genres and styles of corresponding objects of intangible cultural heritage;
- Indication of individuals, groups, permanently reviving objects of intangible cultural heritage;
- Systematization, storage and update of the data;

- Identification of the qualitative condition of the objects of intangible cultural heritage and drafting reports accordingly.

The procedure of maintenance of the State cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage is defined by the Cabinet of Ministers of the Republic of Uzbekistan.

### **Article 12. Inclusion of the Object of Cultural Heritage in the State Sadastre of Tangible Cultural Heritage or in the List of Objects of Intangible Cultural Heritage**

Inclusion of the objects representing historico-cultural value in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage is done by the Ministry of Culture and Sports of the Republic of Uzbekistan based on the proposals given by the bodies of state authority on-sites, and legal persons and natural persons.

Objects, representing historico-cultural value, are considered as the determined objects of cultural heritage starting with the day on which historic-cultural expertise gives the conclusion on appropriateness of inclusion of the proposed objects in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage.

Archaeological monuments are considered as the detected objects of tangible cultural heritage immediately upon their discovery.

Recently revealed objects of tangible cultural heritage, representing historic, scientific, artistic or other cultural value, before the issue of their inclusion in the State cadastre of objects of tangible cultural heritage, are subject to protection in accordance with the requirements of the present Law.

Ministry of Culture and Sports of the Republic of Uzbekistan is obliged to inform the owner of the revealed object of tangible cultural heritage on the inclusion of it in the State cadastre of objects of tangible cultural heritage within thirty days from the moment of decision-making";

7) In the **articles 13** and **14** the phrase "cultural heritage" was changed to the phrase of "tangible cultural heritage";

8) **Article 15** to was worded as follows:

## **Article 15. Historico-Cultural Expertise of the Objects of Cultural Heritage**

Historico-cultural expertise of objects of cultural heritage is done in order to:

- Justify the inclusion of the object of cultural heritage in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage;
- identify category of the object of tangible cultural heritage;
- justify the change of the category of the object of tangible cultural heritage;
- exclude the object of tangible cultural heritage from the State Cadastre of objects of tangible cultural heritage;
- identify conformity of the projects of protective areas of objects of tangible cultural heritage with town-planning and project documentation, as well as of the planned land, land-utilization, constructional, reclamation, economical and other works with the requirements for preservation of objects of tangible cultural heritage.

Historico-cultural expertise of the objects of cultural heritage is organized and done by the Ministry of Culture and Sports of the Republic of Uzbekistan";

9) Text of the **article 16** was worded as follows:

"Objects of historico-cultural expertise are:

- Parcels of land, which are liable to economic development, if on them there are objects of tangible cultural heritage;
- Materials, proving/justifying the inclusion of objects of cultural heritage in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage;
- Materials proving exclusion of objects of tangible cultural heritage from the State cadastre of objects of tangible cultural heritage;
- Materials justifying identification or change of category of the object of tangible cultural heritage;
- Town-planning and project documentation, in cases (in the instances), defined by the present Law;
- Documentation, justifying land, land-utilization, constructional, reclamation, economical and other works, which can make direct or indirect impact on the objects of tangible cultural heritage";

10) In the title and first part of the **article 17** phrases "cultural heritage" were changed to "tangible cultural heritage";

11) The text of the **article 18** was worded in the following way:

"Ministry of Culture and Sports of the Republic of Uzbekistan, bodies of state authority on-sites have to control the condition of objects of cultural heritage, included in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage, and once every five years to conduct inspection(examination) of the condition and fixation of the objects of tangible cultural heritage for the purpose of designing current and perspective programmes on preservation of objects of tangible cultural heritage";

12) The **article 19** was worded as follows:

**"Article 19. Inscription of the Objects of Cultural Heritage on the List of World Cultural Heritage or on the Representative List of the Intangible Cultural Heritage of the Humanity**

Objects of cultural heritage, representing outstanding universal value in terms of history, art, science, aesthetics, ethnology or anthropology, can be added to the objects of world cultural heritage in accordance to the procedures established by the Convention on preservation of world cultural and natural heritage and International Convention on safeguarding of intangible cultural heritage, through inscription on the World Cultural Heritage List or on the Representative List of intangible cultural heritage of humanity accordingly.

Based on the conclusion of historico-cultural expertise of objects of cultural heritage the proposals on inscription on the List of World Cultural Heritage or on the Representative list of intangible cultural heritage of humanity of objects of cultural heritage and documentation, drafted in accordance with the requirements of the Committee of World Heritage and Intergovernmental Committee on preservation of intangible cultural heritage under the United Nations Educational, Scientific and Cultural Organization (UNESCO), are submitted by legal and natural persons to the National Commission of the Republic of Uzbekistan for UNESCO";

13) The text of the **article 20** was worded in the following way:

"Measures on preservation of objects of tangible cultural heritage include their conservation, repairing, restoration, adaptation for modern use, as well as connected with the fore-mentioned scientific and scientific and technical studies, project and manufacture activities.

Conservation of the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities,

performed in order to preserve the object of tangible cultural heritage in the existing condition and to prevent deterioration of its condition.

Repairing the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to maintain the object of tangible cultural heritage in an operational condition without changing its features, representing the subject of protection.

Restoration of the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to reveal and preserve historical and aesthetical values of the object of tangible cultural heritage and to preserve its integrity.

Adaptation of the object of tangible cultural heritage for the modern use – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to create conditions for modern use of the object of tangible cultural heritage without making changes to its historic and artistic values and to preserve through restoration of its elements, representing historical and cultural value.

Measures on preservation of objects of intangible cultural heritage include scientific and scientific and technical studies, activities on documentation, popularization and encouragement.

Works on preservation of the object of tangible cultural heritage are done based on the permit given by the Ministry of Culture and Sports of the Republic of Uzbekistan";

14) The **article 21** was worded in the following way:

**"Article 21. Reconstruction of the Lost Object of Cultural Heritage**

Reconstruction of the lost object of tangible cultural heritage is made using restoration methods in exceptional cases, when there is a special historical, scientific, artistic, town-planning or other public value of the lost object of tangible cultural heritage.

Reconstruction of the lost object of intangible cultural heritage is made by means of scientific and scientific-technical studies, restoration methods in

exceptional cases when there is a special historical, scientific, artistic, town-planning or other public value of the lost object of intangible cultural heritage.

The decision on the reconstruction of the lost object of cultural heritage at the expense of the State Budget is made by the Cabinet of Ministers of the Republic of Uzbekistan as advised by the Ministry of Culture and Sports of the Republic of Uzbekistan based on the conclusion of historical and cultural expertise on the objects of cultural heritage taking into account opinions of interested bodies and organizations";

- 15) In the **article 22** the phrases "monuments of archaeology" were changed to the phrases "archaeological monuments";
- 16) In the title of section V the phrase "CULTURAL HERITAGE" was changed to the phrase "TANGIBLE CULTURAL HERITAGE";
- 17) In the **articles 23-28** the phrases "cultural heritage" were changed with the phrases of "tangible cultural heritage";
- 18) In the first part of **article 29** the words "cultural heritage" were replaced with "tangible cultural heritage"; In the third part of the text in Russian language the word "are identified" was substituted for the word "are established";
- 19) In the text of **article 30** and in the first part of the **article 32** the words "cultural heritage" were changed to the words of "tangible cultural heritage";
- 20) In the first and second parts of **article 33** the words "cultural heritage" were replaced with words "tangible cultural heritage"; In the third part words "on preservation of objects of cultural heritage" and "for preservation of objects of cultural heritage" were replaced with the words of "on safeguarding objects of tangible cultural heritage" and "for preservation of objects of tangible cultural heritage" respectively;
- 21) The text of the **article 34** was worded as follows:  
"Sources for financing the activity of state protection of objects of cultural heritage are the funds of the State Budget of the Republic of Uzbekistan and extra-budgetary funds.

Funds for the preservation and use of objects of tangible cultural heritage, which are the properties of legal and natural persons, are allocated at the expense of funds of the owners and users.

Funds, received as a result of provision of the objects of tangible cultural heritage for usage, provision of services, voluntary appropriations and donations by legal and natural persons, are channeled to the preservation, protection and popularization of objects of tangible cultural heritage and material incentives for employees, engaged in the preservation and use of the object of tangible cultural heritage in accordance with the legislation."

Additionally, in 2013 some minor amendments to the Law were introduced through the Law of the Republic of Uzbekistan "*On Amendments and Additions to Some Legislative Acts of the Republic of Uzbekistan*". In particular it suggested the following:

1) Paragraph six of article 10 to read as follows:

"by issuing permission for carrying out works on safeguarding objects of tangible cultural heritage as well as for conducting scientific and scientific-technical studies on objects of tangible cultural heritage";

2) In article 23:

To exclude paragraph three;

To consider paragraphs four and five correspondingly as paragraphs three and four."

## 2. Cultural Policy

### **Brief Information**

#### **1) Title**

There is not exact title of the cultural policy in Uzbekistan. It is simply called “Cultural Policy of Uzbekistan”. Though there is the State Programme which deals with intangible cultural heritage. It is a long-term State Programme “*On Safeguarding, Preservation and Popularization (Promotion) of Intangible Cultural Heritage in 2010-2020*”, which was adopted on 7 October 2010 by the Cabinet of Ministers.

#### **2) Purpose(s)**

The purposes of cultural policy are manifold. Though, in general terms, its purpose is to revive traditional spiritual, moral values and cultural heritage of the nation and create suitable conditions for their development. At the same time, the purposes of the State Programme on ICH are the following (among others): further improvement of measures aimed at safeguarding and popularization (promotion) of intangible cultural heritage; undertaking all measures necessary for development of all genres and areas of intangible cultural heritage; better coordination among governmental and non-governmental organizations in the issues of intangible cultural heritage; elaboration of normative and legal basis of intangible cultural heritage; establishing the system of administrative management in the field of intangible cultural heritage; improving inventory-making and documenting activities, etc.

#### **3) Duration**

Speaking about cultural policy in general it should be noted that there are no any time frames. However, it is stipulated in the State Programme in the field of intangible cultural heritage, that it will be implemented in the period of 2010-2020.

#### **4) Relevant projects**

Cultural policy of Uzbekistan envisages undertaking many measures (events, programmes, projects, etc.) which will promote revival of traditional spiritual, moral values and cultural heritage of the nation.

On this background the State Programme on ICH stipulates, among others, implementation of (joint) local as well as international projects, programmes and conferences aimed at studying intangible cultural heritage, conducting scientific researches and expeditions, developing inventories and publishing

relevant books and monographs. One of the latest major initiatives were the following:

- The project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region”, organized by (and financial support by) ICHCAP UNESCO (Republic of Korea) and Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which consisted of three phases and lasted from 2012-2014
- The project implemented by UNESCO Office in Tashkent in collaboration with Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which was aimed at development and popularization of elements of traditional music of the Republic of Karakalpkastan (2010).

### **Detailed information**

After gaining Independence, attention increased in Uzbekistan to the own traditional spiritual values and cultural heritage, to its study and promotion. The people of Uzbekistan became more aware of traditional spiritual values, cultural heritage and of the need for research. The growing interest in the cultural heritage was shown by the international community as well. In this regard, admission of Uzbekistan to UNESCO as an independent entity of international law was of great importance. It allowed Uzbekistan to attract the world’s attention to its rich cultural heritage.

The state construction in Uzbekistan implies the revival of traditional spiritual and moral values as well as cultural heritage of the nation. Programme of UNESCO on proclaiming “Masterpieces of oral and the intangible cultural heritage of humanity”, which started in 2000, stimulated the actions undertaken by the Government of Uzbekistan, public organizations and funds, working in the area of safeguarding and preservation of intangible cultural heritage.

The policy and strategy of the state towards ICH changed profoundly after ratification of the UNESCO Convention of 2003 (2007), adoption of the Law of “On Safeguarding and Use of Objects of Cultural Heritage” (2009) and State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” (2010); and after approval of legal and normative documents regulating the activity in the field of ICH by the Cabinet of Ministers (2011). As a result of these the country implemented several international and national projects aimed at reflection of richness and diversity of traditional culture of Uzbekistan, insurance of

succession and continuity of historical and cultural processes, promotion of dialogue with other cultures.

The above-mentioned events became an important impetus to the measures aimed at supporting all forms and genres of traditional culture, to the elaboration of a long-term strategy of the state for safeguarding and further development of ICH.

**Strategy in the field of Intangible cultural heritage.** Present-day strategy and actions, undertaken within the framework of the state policy in the field of intangible cultural heritage are based on:

- implementation of current legislation (2009, 2013) on safeguarding and use of cultural heritage;
- development of mechanisms, supporting all types of traditional culture, in particular, elaboration of long-term State Programme on Safeguarding, Preservation and Popularization (Promotion) of Intangible Cultural Heritage;
- making inventory of all objects of intangible cultural heritage by means of data collection, recording and carrying out field studies and researches;
- drawing up the National inventory, i.e. List of objects (elements) of intangible cultural heritage of Uzbekistan as well as local lists, while taking into account local peculiarities;
- revival of traditional schools based on the methodology of “*Ustoz-shogird*” (“Master-Apprentice”) and provision of support to traditional skills and knowledges associated with crafts; integration of different forms of cultural heritage into the process of artistic education and later – into general secondary education curricula;
- implementation of national and international programmes and projects aimed at safeguarding and ensuring continuity of traditions of intangible cultural heritage; establishing cooperative links with other countries and international organizations, such as UNESCO; attracting investments to intangible cultural heritage safeguarding and promotion activities;
- support to the entrepreneurship activity, particularly among women, which will help in preservation and transfer of artistic and folk crafts (traditional embroidery, weaving, gold embroidery, carpet weaving, etc.) skills by helping in organization of study groups, workshops, domestic labour, etc.;
- drawing the youth into non-formal education programmes, into learning and mastery of traditional culture;

- drawing non-governmental organizations, local communities (*mahallas*) and public funds into the cooperation in the field of safeguarding and development of intangible cultural heritage of Uzbekistan.

**Long-term State Programme on ICH.** Safeguarding of intangible cultural heritage to a large extent depends on cultural policy and strategy of the state, i.e. development of goal-oriented country-wide programmes, attraction of funds. In this connection, based on the Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Cultural Heritage” (the amended one, 2009 and 2013), with the goal of further improvement of measures aimed at promotion of intangible cultural heritage, the Government of the country adopted a long-term State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” (2010).

The State Programme comprises of 7 sections, uniting 57 articles or measures to be implemented. It also stipulates the execution periods and responsible parties of the execution. The first section is dedicated to the elaboration of normative and legal basis and to the system of administrative management on the issues of safeguarding and preservation of intangible cultural heritage, its transmission to the younger generation.

The second section, “Scientific study of Intangible Cultural Heritage and Organization of Scientific Activities”, covers such measures as carrying out of comprehensive scientific expeditions to gather and record information about intangible cultural heritage existing in all regions of Uzbekistan; carrying out expeditions to the places and areas of Central Asia, Afghanistan and China, where Uzbeks reside; publication of anthology consisting of 100 volumes under common title of “Monuments of Uzbek Folk Art”; publication of a multi-volume anthology of “Uzbek Traditional Music” in multimedia format (CD and DVD); carrying out in-depth studies on various aspects of intangible cultural heritage, etc.

The third section deals with the issues of inventory-making and documenting activities, creation of a database, National List (Inventory) of Intangible Cultural Heritage of Uzbekistan (and its regular updating), local lists in all regions of Uzbekistan and in the Republic of Karakalpakstan. Besides, it calls for regular inclusion of new objects (elements) of intangible cultural heritage (which have unique value and which meet all requirements set forth in the Convention of 2003) in the Representative List of UNESCO.

In accordance with the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” the following lists are to be maintained:

1. National List of Objects (Elements) Intangible Cultural Heritage.
2. Regional (or local) list of objects (elements) intangible cultural heritage.
3. List of objects (elements), recommended for inclusion in the UNESCO Representative List.
4. List of objects (elements), which are in need of urgent safeguarding.

In addition, this particular section (i.e. third section) includes measures associated with preparation of the state report on intangible cultural heritage in accordance with the requirements of the UNESCO Convention (2003) in 2014 and in 2020.

The fourth section is dedicated to training of specialists in intangible cultural heritage, to professional development issues. It explains the measures to be undertaken for raising awareness on intangible cultural heritage, studying ICH not only within the framework of art (artistic) education programmes, but also its inclusion in the educational process starting from general secondary education schools and ending with higher educational institutions. Apart from the above-mentioned, this section identifies the following measures: professional development of school teachers, educators of academic lyceums and colleges, professors and teachers of HEIs, specialists dealing with intangible cultural heritage in the regions; elaboration and publication of books and manuals on intangible cultural heritage; involvement of the youth in mastery, learning and studying of intangible cultural heritage (i.e. training of (young) specialists on all domains of intangible cultural heritage); stimulating scholarly and scientific interest of the youth in the issues of intangible cultural heritage of Uzbekistan.

All other sections are dedicated to practical issues, such as promotion (popularization), coverage and raising awareness with the help of mass media and active involvement of state and public organizations and funds. Also, significant attention is paid to the cooperation in implementation and promotion of the intangible cultural heritage; inclusion of the objects (elements) of intangible cultural heritage in the programmes of cultural tourism; allocation of budgetary and non-budgetary funds for implementation of the given Programme.

In general, implementation of the long-term State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” stipulates the following:

- Organization of annual monitoring activities, which include reviews of the reports prepared (on the progress made in the field of ICH) by governmental and non-governmental organizations;
- Carrying out field studies and scientific expeditions in the whole territory of Uzbekistan to study all existing elements of ICH;
- Documenting and making inventory of ICH (which is accompanied by creation of a database);
- Approval of National List of Objects (Elements) of Intangible Cultural Heritage (March 2013), establishing experts groups and Scientific and Methodological Board on Intangible Cultural Heritage;
- Providing support and assistance to local bodies in implementation of the State Programme, in compiling local inventories in all regions and Republic of Karakalpakstan;
- Involvement of mass media with the aim of promotion of ICH and awareness-raising;
- Elaboration and submission of nomination files on ICH elements of Uzbekistan to UNESCO (for inclusion in all three Lists as indicated in the UNESCO Convention on Intangible Cultural Heritage);
- Provision of support to local communities, *mahallas*, in revival of schools of apprenticeship on certain directions of performing arts and traditional crafts;
- Integration of ICH related knowledge into learning process of secondary schools, secondary special and higher educational institutions and development of learning aids on ICH;
- Training of specialists and carrying out researches;
- Preparation and publication of materials of field studies, scientific works on certain domains and elements of ICH;
- Implementation of international and republican projects and programmes on ICH.

State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage of Uzbekistan in 2010-2020” began to be implemented and already gave positive results.

**Normative and legal documents on ICH safeguarding.** The State Programme was complemented by the resolution of the Cabinet of Ministers No.47 “On adopting normative and legal acts on safeguarding of intangible cultural heritage”, which was adopted on 23 February 2011. This normative document practically determines the procedure of maintenance of the List (Inventory) of Intangible Cultural Heritage and the ways of making historical and cultural examination (evaluation) in the field of intangible cultural heritage. It practically defines:

- the order and procedure of maintaining the List of intangible cultural heritage (document – “Regulations concerning Maintenance of List of Objects (Elements) of Intangible Cultural Heritage”), i.e. List of objects of intangible cultural heritage recommended for inclusion in the UNESCO Representative List, List of Objects of Intangible Cultural Heritage in need of Urgent Safeguarding, National List and Regional (local) Lists. In the annexes of the resolution it is possible to find examples of these Lists, which were filled in (i.e. samples are provided); official requirements set for the materials justifying inclusion in of an object (element) in the Representative List of the Intangible Cultural Heritage of the Humanity, etc.
- the order and procedure for conducting historico-cultural expertise (evaluation) in the field of intangible cultural heritage (documents – “Regulations concerning the Order and Procedure of Conducting Historico-Cultural Expertise (Evaluation) of Objects (Elements) of Intangible Cultural Heritage” and “On Establishment of Scientific and Methodological Board for Conducting Historico-Cultural Expertise (Evaluation) of Objects (Elements) of Intangible Cultural Heritage”).

**Republican Center for Folk Art.** Besides that a responsible body was assigned in accordance with the State Programme (Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan), which was tasked with coordination of the activity of governmental and nongovernmental organizations dealing with intangible cultural heritage issues.

The activity of the Republican Center for Folk Art (*official full name – Republican Scientific and Methodological Center for Folk Art and Cultural and Enlightenment Affairs*) deals with the following, among others:

- organization of folklore, family and *maqom* ensembles on site;
- provision of methodological support;
- involvement of the bearers of traditions in the work with the youth;
- holding Republican and International Review Competitions and Festivals dedicated to different types and genres of music art, spectacular arts and dance art (competitions of *maqom*, *katta ashula* performers; of *bakhshi*, *shoirs*; performers of *lapar*, *yalla*, *olan* and *alla*; performers of wedding songs; *askiya* masters, *dorbozes*, *puppeters*; family folklore, *maqom* and instrumental ensembles; music and dance ensembles; musical instruments, folk dances, etc)
- organization of review competitions of young performers, the repertoires of whom represent works of prominent masters of traditional music;

- organization of seminars and conferences on various issues of traditional culture, exhibitions and fairs of folk crafts, artistic crafts, national costumes, musical instruments, folk cuisine.

Since 2012 a new department (Head of the Department is Gularo Abdullayeva) has been in operation in the structure of the Republican Center for Folk Art - the Department for ICH Documenting. It was established in cooperation with the National Commission of Uzbekistan for UNESCO. Its main tasks are (among others):

- development of ICH inventories and lists;
- documenting and researching ICH objects (elements);
- maintenance of National List of ICH (and updating it regularly);
- preparation of nomination files for inclusion in the lists of UNESCO.
- practical implementation of the State Programme

Also, with financial support provided by UNESCO the Department was equipped with required technical facilities and staffed.

After approval of the National List of ICH of Uzbekistan, the Department of ICH Documenting of the Republican Center for Folk Art has been actively engaged in inventory making activity. Within the last two years (2013-2014) several successful results were achieved. For instance, materials gathered during scientific expeditions laid the foundation for scientific studies on the Ferghana Valley (Andijan, Namangan and Ferghana regions) and Zarafshan Oasis (Jizzakh, Navoi and Bukhara regions). With assistance of the ICHCAP 10 disks were produced (4 CDs and 6 DVDs) together with a brochure in three languages (Uzbek, English and Korean), which were disseminated among all regions of Uzbekistan. These disks were welcomed well not only in Central Asia but also in many foreign countries.

Parallel to the above-mentioned active work was carried out on preparation of local lists of ICH (significant experience was already accumulated in Republic of Karakalpakstan and Kashkadarya region in this regard) based on recommendations and participation of experts (specialists and scholars). Two brochures on making inventory of ICH were elaborated in Uzbek language (it is a methodological guide for regional branches on preparation and making inventory on site with involvement of experts and bearers of ICH traditions). Certain materials were prepared in the form of articles and books dedicated to selected ICH elements (for instance, on folk rituals, Navruz, *maqom* and epic arts, musical instruments, traditional crafts, etc.). On the basis of National List of ICH, materials

were prepared for the Atlas of ICH of Central Asia (with support of ICHCAP) which covers all domains of ICH (in three languages).

Currently the Department conducts monitoring on a quarterly basis in accordance with the State Programme; carries out additional studies in the regions and places, which were not covered by previous scientific expeditions. Also, materials are being prepared, which will be included in the National Report of Uzbekistan (covering the progress made within the last six years) to be submitted to UNESCO (in the end of 2014), and nomination file “Mahalla – Uzbek model of preservation and transmission of ICH” – for inclusion in the Register of UNESCO (in September 2014). The materials for the latter are being prepared with the support of Ministry of Culture and Sports, local and regional *khokimiyats* (municipalities), administrations for cultural and sports affairs.

One of the major plans for the future is to prepare materials on ICH inventory (list) of Karakalpakstan.

**Scientific and Methodological Board on Intangible Cultural Heritage.** In 2013, by the order of the Ministry of Culture and Sports of the Republic of Uzbekistan the composition of Scientific and Methodological Board on Intangible Cultural Heritage as well as compositions of expert groups on each of the five domains of intangible cultural heritage were approved. These are the following:

1. Head of the group “Oral Traditions and Expressions” – Mamatqul Joraev, Doctor of Philological Sciences (DLitt), Professor, Head of the Department of Folklore at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.
2. Head of the group “Performing Art” – Rustambek Abdullaev, Doctor of Art Sciences, Professor at State Conservatoire of Uzbekistan.
3. Head of the group “Social practices, rituals and festive events” – Jabbor Eshonqulov, Doctor of Philological Sciences (DLitt), research fellow at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.
4. Head of the group “Knowledge and practices concerning nature and the universe” – Adham Ashirov, Doctor of Historical Sciences, Head of Ethnology Department of the Institute of History of the Academy of Sciences of the Republic of Uzbekistan.
5. Head of the group “Traditional Craftsmanship” – Akbar Khakimov, Doctor of Art Sciences, Professor, Academician of the Academy of Arts of Uzbekistan, Head of the “Fine and Applied Art” Department of the

Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan.

In the course of 2013-2014 Scientific and Methodological Board on Intangible Cultural Heritage discussed the following (among others):

- The issues associated with preparation and approval of the National List of ICH Objects;
- Nomination files of “Askiya” (the art of wit) and “Dorbozlik” (the art of rope walking), which were recommended for inclusion in the UNESCO Representative List;
- National List of the Republic of Karakalpakstan, results of the scientific expeditions conducted in 2012-2014, state of the art of element “Cultural Space of Boysun”;
- Recommendations concerning publication of study guides and methodological manuals on safeguarding of objects of ICH;
- Application of the Republic of Karakalpakstan and Kashkadarya region concerning submission of “Otov” (knowledge and skills associated with construction of yurt) nomination file for inclusion in the UNESCO Representative List;
- Application of the Federation of Folk Games concerning inclusion of “Belbog kurashi” (wrestling with the use of waist shawl) nomination file in the National List, etc.

Twice a year the Board, with participation of relevant governmental and non-governmental organizations, monitors the execution of measures as indicated by the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020”. The results of the monitoring are then reflected in the progress report (“On the Status of Implementation of the Measures as indicated in the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020”).

**Meetings dedicated to Intangible Cultural Heritage Issues.** Ratification of the UNESCO Convention (2003) and adoption of the Law of the Republic of Uzbekistan No.228 “On Safeguarding and Use of Objects of Cultural Heritage” (2009, 2013) promoted organization of several national/international events and implementation of certain measures: raising awareness of the public and making inventory of intangible cultural heritage, scientific conducting research activity, publication of books, collections and multimedia disks, organization of competitions, festivals and exhibitions on performing art and artistic crafts. Uzbekistan became the venue for holding several Central Asian seminars and

conferences of UNESCO dedicated to the questions of safeguarding and development of intangible cultural heritage:

- International Conferences within the framework of the International Music Festival “Sharq Taronalari” (“Melodies of the Orient”) in Samarkand (August of 2009-2013) dedicated to different issues in intangible cultural heritage. For instance, “Role of Music Culture of the East in Development of World Civilization”, “Role of Sources in Studying Culture of the People of the East”, “Oriental Music Culture in the Context of Contemporary Culture”, etc.
- Central Asian Sub-Regional Network Meeting for Intangible Cultural Heritage Safeguarding under title of “Intangible Cultural Heritage of Central Asia” (Tashkent, March 2010) with support of ICHCAP (Republic of Korea) and UNESCO Representative Office in Tashkent, during which the book entitled “Intangible Cultural Heritage of Uzbekistan” was presented (it was published by ICHCAP, Republic of Korea, in 2009).
- National seminar (workshop) “Implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage at the national level” (Tashkent, July 2012), organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.
- Subregional seminar (workshop) of UNESCO “Elaborating Nominations to UNESCO Intangible Heritage Lists” (Samarkand, November 2012), organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.
- National seminar (workshop) of UNESCO “Community-Based Inventory-Making of the Intangible Cultural Heritage” (Ferghana, October 2013) organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.
- Roundtable of UNESCO jointly with the Ministry of Public Education and Ministry of Culture and Sports “Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region” (Tashkent, May 2014) with support of UNESCO Office in Tashkent.
- Festival of traditional culture “Asrlar Sadosi” (“Echo of Ages”) (Kitab, Kashkadarya region, May 2008; Parkent, Tashkent region, May 2009; Bukhara, May 2010; Khiva, May 2011; Ellikqala, Republic of Karakalpakstan, May 2012; Sarmishsoy, Navoi region, May 2013).

**Projects and Programmes.** The projects conducted so far by the state and governmental organizations encompassed a number of measures to solve main problems concerning safeguarding (integrity), revival, study, advocacy and transfer of traditions through:

- collection and preparation of databases (inventory making, archiving, documenting, recording);
- publication of scientific papers, collections of notes and essays about the bearers of traditions;
- preparation and production of audio and video tapes and disks;
- introduction of knowledges and skills into the educational process (that also implies training of relevant specialists in intangible cultural heritage);
- holding activities for raising awareness of the population with active involvement of local communities (*mahallas*);
- organization of master classes, seminars, workshops, conferences, festivals and fairs dedicated to the traditional arts;
- attraction of the bearers of traditions and of the youth to the implementation of corresponding programmes.

Main methods applied in the implementation of the programmes were:

- organization of expeditions to collect data on sites for a database, with active participation of specialists and scientists, and bearers of traditions;
- studying the archives of research institutes, Television and Radio Broadcasting Company, private collections, museums, etc.;
- scientific activity based on the field studies (i.e. preparation of materials on the results of scientific expeditions, studying materials available on each genre and direction of traditional culture with attention to the activity of the bearers of traditions of the past and present);
- practical activity (production of disks, films (documentary and feature films), organization of contests, competitions, festivals, exhibitions, fairs, series of television programmes and radio broadcasts);
- introduction of traditions and related skills into the educational process of colleges, academic lyceums, general secondary schools, music and art schools, conservatoires, institutes of art and culture, organization of master classes in partnership with bearers of traditions and contemporary artists;
- revival and organization of traditional schools of mastery (based on "*Ustoz-shogird*" ("Master-apprentice") methodology) on sites.

The latest initiatives in the field of ICH were:

- The project "*Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region*" (2012-2014) organized

by (and financial support by) ICHCAP UNESCO (Republic of Korea) and Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which consisted of three phases;

- The project implemented by UNESCO Office in Tashkent in collaboration with Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which was aimed at development and popularization of elements of traditional music of the Republic of Karakalpkastan (2010). As a result of the implementation of the project information materials were gathered (by means of field studies), audio disk “Traditional Music of Karakalpkastan” was produced and video film on the activity of one of the bearers of traditions of *dutar* art and folk epic art was made.

In accordance with the agreement between Republic of Korea and Uzbekistan corresponding Memorandum of Cooperation was concluded. According to it, Republican Center for Folk Art under Ministry of Culture and Sports and International Institute for Central Asian Studies (IICAS; located in Samarkand) were made responsible for implementation of the project.

The Memorandum was concluded for the purpose of implementation of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014), financed by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP).

As the starting point in fruitful cooperation with the Republic of Korea (in the field of ICH), in particular, with the ICHCAP should be considered preparation of materials for the book “Intangible Cultural Heritage of Uzbekistan” (which was published at the end of 2009 in Korea) by the National Commission of Uzbekistan for UNESCO; and organization of the first sub-regional meeting “ICH Inventory-Making in Central Asia”, which was held in Tashkent (Tashkent, March 2010) and organized by ICHCAP with support of Ministry of Culture and Sports, UNESCO Office in Tashkent and Almaty (the event involved specialists and experts of ICH from Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan).

The collaborative project “*Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region*” pursued the following objectives:

- Making inventory of intangible cultural heritage of Uzbekistan and creation of database of ICH;

- Carrying out scientific expeditions with the aim of research and gathering information to be used for creation of database and for making inventory of ICH of Uzbekistan across 5 domains (the measures included surveying, gathering textual material, audio and video taping);
- Preparation of the Atlas of ICH of Uzbekistan for inclusion in the Atlas of OCH of Central Asia;
- Compiling the National List of ICH of Uzbekistan, and later – of Local Lists of ICH relating to each region of Uzbekistan (i.e. 12 regions and Republic of Karakalpakstan);
- Developing online database and website of ICH of Uzbekistan.

Major activities within the framework of the project were the following:

- **Carrying out field studies and scientific expeditions in order to gather materials and information on ICH objects and their bearers.** For this purpose, during 2012-2014 scientific expeditions were organized to the Ferghana Valley (March-April 2012 and January 2014; the aim of the second expedition was to study “Askiya” art and it is for this reason it was named as “Following the tracks of Askiya”), to the Zarafshan Oasis and south of Uzbekistan (April 2013), and to the districts of Navoi, Bukhara, Khorosm regions and the Republic of Karakalpakstan (July 2013). These expeditions were aimed at gathering required materials for development of inventory of ICH objects. It should be noted that the results of the field study, i.e. of the scientific expedition to the Ferghana Valley, found their reflection in the set of audio and video disks (CDs and DVDs) “Elements of Intangible Cultural Heritage of the Ferghana Valley”, which were produced with financial support of ICHCAP (Republic of Korea). Also, for successful accomplishment of field studies on ICH, scientific events were organized (i.e. national and regional seminars of experts with involvement of local specialists dedicated to the process of preparation for scientific expeditions, discussion of results and findings): in Chust (Namangan region), Boysun (Surkhandarya region), Khiva (Khorosm region) Nukus (Republic of Karakalpakstan), and in Tashkent (final seminar).
- **Creating online database of ICH of Uzbekistan.** Within the framework of the project online database was developed, which was integrated into the website. The database allows entering information on different ICH elements in online mode. In order to create a database of ICH of Uzbekistan a server computer was purchased. In addition, to enrich the content of the database corresponding equipment, which had been purchased within the framework of a three-year project budget, was used (camcorder, webcam, projector, notebook, charger, Dictaphone, etc.).

They were used for preparation of materials, recorded during scientific expeditions, for processing these materials and preparation of the database of ICH of Uzbekistan.

- **Creating (updated) website of ICH of Uzbekistan.** In accordance with the project objectives, updated version of the website was developed ([www.nmm.uz](http://www.nmm.uz)), which includes National List of intangible cultural heritage of Uzbekistan, approved by the director of Republican Center for Folk Art on 18 March 2013. The list unites 74 elements across five domains of ICH. Besides that, on the pages of the website it is possible to find normative and legal documents on ICH (Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Intangible Cultural Heritage” (2009), State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-202”, etc.) as well as guides for making ICH inventory. All materials are posted in three languages (Uzbek, Russian and English). Active work is being undertaken currently to post texts, images and audio files associated with certain ICH elements and which were gathered in 2012-2014 (during expeditions, on site researches and inventory-making process).

Within the framework of the project scientific expeditions were carried out in 2012-2014:

- Phase I – to the districts of the Ferghana Valley (Andijan, Namangan and Ferghana regions; March-April 2012);
- Phase II –to the districts of Zarafshan Oasis and south of Uzbekistan (Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions; April 2013);
- Phase III – to the districts of Navoi, Bukhara and Khoresm regions and Republic of Karakalpakstan (July 2013).

During expeditions carried out materials were gathered on all domains of ICH of Uzbekistan (including, text, audio, photo and video materials). Based on the materials of the scientific expedition to the Ferghana Valley CDs and DVDs entitled “ICH Elements of the Ferghana Valley” accompanied by a brochure were produced with assistance of ICHCAP (in three languages: Uzbek, English and Korean; a set of 10 disks in total). Besides that, the materials of expeditions were used in preparation of nomination files of “Askiya – the art of wit” and “Dorbozlik – the art of ropewalkers” for inscription on the Representative List of UNESCO; and in enriching the database of ICH of Uzbekistan and Atlas of ICH of Central Asia. For the purpose of introducing new materials for ICH inventory making additional scientific expeditions were carried out to the Ferghana Valley

("Following the tracks of Askiya"; January 2014) and to Boysun district of Surkhandarya region (May 2014).

In accordance with the State Programme and the project of ICHCAP the website was created, providing information on the National List of ICH (uniting information on all elements of ICH of Uzbekistan across 5 domains; 74 elements in total), which had been approved on 18 March 2013. The materials of the website are currently posted in three languages (Uzbek, Russian and English). These are textual, audio, photo and video materials, which were gathered during field studies, scientific expeditions and inventory-making process.

**Scientific expedition to the Ferghana Valley was carried out taking into account main domains of ICH.** Correspondingly, 4 groups were created:

- Oral Folk Art – Head of the group was Prof. Mamatqul Joraev;
- Performing Arts – Heads of the group were Prof. Rustambek Abdullaev and Urazali Tashmatov;
- Customs and Traditions – Head of the group was Adkham Ashirov;
- Artistic Crafts – Head of the group was Academician Akbar Khakimov.

Each of the groups had specialists, technical assistants, and experts.

Main goal of the expedition to the Ferghana Valley (which includes three regions of the country, i.e. Andijan, Namangan and Ferghana regions) was making inventory of intangible cultural heritage, studying state of the art and spread of existing elements. To achieve that goal, the following tasks were performed:

1. Collecting information from the bearers of traditions concerning all elements of intangible cultural heritage of the Ferghana Valley.
2. Collecting and recording the examples of Uzbek traditional music, oral poetic art, dancing and spectacular arts from the bearers of traditions.
3. Preparing audio and video recordings, taking photographs of all elements of intangible cultural heritage and their bearers, which also include documenting the process of creation of the elements and recording preserved customs and rituals.
4. Collecting data on prominent practitioners, who are representatives of traditional schools of performance artistic crafts, including organization of interviews with them and representatives of local communities onsite.
5. Conducting talks and holding meetings with students of higher educational institutions, colleges and academic lyceums about intangible cultural heritage of Uzbekistan, its elements, bearers of traditions to raise awareness about intangible cultural heritage existing in Uzbekistan.

6. Getting acquainted with the activity of folklore, family and *maqom* ensembles onsite, preparing audio and video recording of their repertoires.
7. Writing down and recording notes of collected music and its poetic material; writing down the descriptions of customs, rites, knowledge and skills associated with certain crafts.
8. Making inventory of intangible cultural heritage of the Ferghana Valley, processing the data collected, preparing a database (which contains textual materials, proceedings, information on performers, genres and types of performance on the basis of a survey; digital audio and video recordings and photos).
9. Collecting data on musical instruments used and their creators (*sozgars*, master craftsmen) onsite, carrying out interviews, taking photos and making video recordings, providing assistance to their activity.
10. Preparing summaries of the carried out expedition in the form of written reports and compiling relevant materials on intangible cultural heritage of the Ferghana Valley to be published in the form of a collection under title “Traditional Culture of the Ferghana Valley”.

To prepare for the scientific expedition to the Ferghana Valley on 29 February 2012 in Tashkent Republican scientific and practical seminar (workshop) was organized on “Making Inventory of Intangible Cultural Heritage of Uzbekistan” by the Ministry of Culture and Sports, National Commission of Uzbekistan for UNESCO and a group of experts, scholars and specialists in ICH. It was attended by heads of regional administrations of culture and sports, specialists dealing with traditional culture. In addition, on weekly basis, a group of experts met, who dealt with preparation of documents, designed surveys, searched for most convenient routes for expedition, identified dates of the expedition, checked the readiness of technical means and equipment (audio and video equipment, etc.). Later on, during the expedition, the group was assisted by specialists and experts onsite. During the expedition meetings with teachers and students of Namangan College of Arts and Kokand College of Visual, Popular and Applied Arts were organized.

In traditional culture of Uzbekistan it is easy to observe existence of local styles, the emergence of which is associated with ethnic identity, socio-economic and geographic conditions of a particular zone. One of such local zones is Ferghana-Tashkent zone with its specifics of genres and forms of traditional music, dance and performing arts, peculiarities of performing arts and music-poetical language, dissemination of music tools. Traditional music of the Ferghana Valley has its own distinctive features. It includes examples of music folklore with its applied

and non-applied genres of music making as well as instrumental music. There are also examples of oral-professional music – developed song genres of *ashula*, *yalla*, *katta ashula*, instrumental and vocal *maqom* pieces, Ferghana-Tashkent *maqom* cycles. Folk songs (ceremonial songs, lullabies, lyrical song genres and those not related to any circumstances – *terma*, *qoshiq*, *lapar*, *olan*, *yalla* and *ashula*.), which are small and simple in form, laconic in terms of musical language, diverse in terms of subject, occupy special place there. Women’s songs are also popular, which are diverse in form and performance style. The majority of them are accompanied by play on percussion instruments. It is only the Ferghana Valley, where distinctive song genre, *katta ashula* (*patnis ashula*), was spread and which was included in the Representative List of Intangible Cultural Heritage of the Humanity (2009); and Ferghana-Tashkent *maqoms*. It is there that performance schools of *katta ashula* (Kokand, Margilan, Andijan, Namangan) and *maqom* (Ferghana, Andijon) formed and have been preserved to present days. With its peculiarity is distinguished *Askiya* genre – the art of wit, which is based on spectacular performance and play of words, full of humour and satire (Kokand, Margilan, Andijan, Uchkoprik, Buvayda, Baliqchi). In the past this genre was popular due to the creative activity of prominent bearers of *askiya* traditions.

The same could be told about *dorbozlik* art (the art of rope walking), which got formed in the Ferghana Valley and later spread in all regions of Uzbekistan. Nowadays there are more than 40 troupes and teams of rope walkers, which include strongmen, tamers, illusionists, clowns, etc. Most of them represent traditional family dynasties, which are the bearers of particular spectacular art genres, such as *dorbozlik* (rope walking art), *polvonchilik* (strongmen), *qiziqchilik* (comics art), *maskharabozlik* (clowns art) (in Kokand, Namangan, Andijan, Ferghana).

The names of famous musicians, who were also *bastakors* (composers) in the past, are known far beyond the region. It is in the Ferghana Valley, that performing school of *gidjak* players was very popular (*gidjak* is a string instrument). In fact, many of the representatives of the school became famous musicians and *bastakors* (composers). Nowadays, their students (apprentices) continue their traditions (in Kokand, Andijan, Kuva and Margilan).

During the scientific expedition many examples of songs and instrumental art of Uzbek people were collected. These include the examples of folk music and works of oral-professional creativity. The role of the musical heritage in development of Uzbek music is growing. Traditional art has been increasingly used in various creative fields and is becoming popular in everyday life (in its original form as well as in the scenic form) thanks to activity of folk and ethnographic ensembles.

**Namangan region** is characterized by a variety of song genres - wedding related (procession-appraisal songs “*yor-yor*”; welcoming songs “*kelin salom*” or “*salomnoma*” (bow of a bride); ritual wedding song “*olan*”), lullabies – *alla*, lyrical songs and song genres – *terma* (the simplest song form), *qoshiq* (popular song genre with a variety of topics and characters of singing), *lapar* (musical genre of humorous character), *yalla* (song and dance genre of joyful character), which are performed by women at home, during family gatherings and on festive occasions.

Popular *yalla* song cycles in Namangan are *katta yalla* (*great yalla*) and *kichik yalla* (*small yalla*), performed by women *yallachi* accompanied by a percussion instrument *doira*. *Katta yalla* is more lyrical in nature and its characteristic feature is that it has a lyrical melody and complex *usul* of *doira* (rhythm of playing on *doira*). *Kichik yalla*, in contrast, is joyous in nature with the song-like melody. *Lapar* song genre is also popular in the region, which is also performed under accompaniment of *doira* though in the form of a duet, i.e. question-answer with humorous feature.

*Olan* in the past was wedding-ritual related song, performed by a group of girls during so called rite of “*Qiz bazmi*” (bridal shower) at house of a bride. With the lapse of time it got transformed and obtained new features, and became a common genre and is performed in the form of a dialogue of humorous and lyrical character without instrumental accompaniment (boy and girl). The performers of these diverse genres were women of representing various ages and social groups. The most popular among them were called *yallachi* or *laparchi*. Examples of these songs were recorded correspondingly: Namangan city – Rahmatullaeva Yoqutkhon (born in 1958 in Namangan) and from other women.

Example of *katta ashula* genre was recorded in performance of Khamidjon Mallaboev (1960), who is the grandson of the famous *katta ashula* singer from Namangan - Mallaboy Khamidov (1898-1984). He, along with Abdulla Gaziyeu (1896-1972) and Ibrokhim Isroilov (1907-1987), were prominent bearers of traditions of Namangan School of *katta ashula*.

Children’s folk games and folk songs in performance of Children’s folk ensemble headed by Mashkhur Akhmedov (1969) were recorded in Kosonsoy district. Eighty percent of the population of Kosonsoy district is Tajiks, but despite this women sing Uzbek folk songs of different genres, accompanied by *doira*. In addition Tajik wedding songs and songs that combine texts in Uzbek and Tajik languages, called “*shiru-shakar*”, were also recorded.

During the expedition, the members of the group got acquainted with the folk troupe of *dorbozes* of Bakhodir Dadakhojaev, who continues the traditions of his ancestors, his grandfather and father (Ergashboy Dadakhojaev). This family dynasty of rope walkers is very popular not only in the region but beyond it. One of the original features of this troupe is that apart from performances of rope walkers, *polvons*, clowns and *maskharabozes*, there is also a mobile zoo, which allows the spectators to watch exotic animals.

From Chingiz Avganov (1999), an ethnic Kyrgyz (Uychi district), an excerpt was recorded from the Kyrgyz epic “Manas” – childhood of Manas. It should be noted that folk-epic stories (*dostons*), performed in a guttural voice, accompanied by *dombra*, were already widespread in Namangan region in the second half of the XX century (Pap and Chortoq districts). According to the information provided, this was thanks to migration of part of the population (among whom there were also story-tellers) from southern regions of Uzbekistan to Namangan region, which took place in the end of XIX century and beginning of the XX century. And in fact, this manner of singing was a distinctive feature of narrators of south regions of Uzbekistan (Kashkadarya and Surkhandarya). Today only some people perform *terma* (musical-poetic genre) taken from epics, in accompaniment of *dombra*, whereas *doston* is not performed completely (it also does not enjoy significant popularity in the Ferghana Valley). In the 70-80s of the XX century the bearers of *doston* traditions in Namangan were Madraim *bakhshi* (Pap district) and Razzoq *bakhshi* (Chortoq district). And some excerpts were recorded from the *dostons* they performed at the time (Materials of expeditions carried out by Art Studies Research Institute in 1978, 1982).

In the city of Namangan “*Lachak*” wedding ceremony (or “*Kiyik soldi*” – wearing headdress) was recorded in performance of women’s folk ensemble “*Yor-yor*” with participation of women of the *mahalla* (local community). This ceremony is associated with the departure of a bride from her home. Her head is covered with appropriate headdress, and then, two flat breads (baked ones) are put on it as symbols of abundance and well-being. This process is accompanied by performance of wedding-ritual related song as “*Chor salom*” (Four bows). And the bride, clad in that apparel, is accompanied with women and her friends, who go to the groom’s house, where the main wedding ceremony is to be held.

In addition, in Namangan region samples of funeral and commemoration songs, i.e. *yigi* (crying and keening) and *marsiya* (funeral song in dedication of someone) and instrumental melodies on *chang-qobuz*, *dutar* and *kashgar rubab* were recorded.

**Andijan region** is also characterized by a variety of song genres – wedding-ritual songs (*Yor-yor, Kelin salom, Olan*), lullabies (*alla*), calendar-ritual songs (*Navruz, Sumalak*), funeral-commemoration songs (*yigi* – crying, keening), *marsiya* (funeral song), as well as other song genres – *qoshiq, lapar, olan, yalla*, performed by women with *doira* or without instrumental accompaniment. Among the genres of oral-professional creativity *ashula* genre (solo singing with instrumental accompaniment), *katta ashula* and *maqom* were recorded. Most genres are typical to the Ferghana Valley, though there is difference in performance manner, i.e. in the way of presentation, in musical language and dialect. Examples are recordings of folk songs from Kopaysinkhon Oqboeva (1923) and Quzikhon Siddiqova (1939) – *alla* (lullabies), *yigi* (weeping, lamentation), and genres as *terma, qoshiq, lapar*, wedding songs as *Yor-Yor*. It bears mentioning that old tunes/melodies can be heard when one listens to these genres, which are typical to Andijan region.

Examples of Uighur musical folklore, i.e. wedding songs and song genres as *terma* and *olan*, performed by men residing in Pakhtaobod district (village settled by Uighurs, where there are 12 *mahallas* with a population of more than 18000 people) and accompanied by percussion instruments such as *doira* and *safail* (a musical instrument consisting of two sticks with metal rings) were recorded.

Examples of *katta ashula* have been recorded as well. Performance of *katta ashula* in Andijan region differs in terms of content (it is very rich), expressiveness of music language and peculiar singing methods without instrumental accompaniment. Centers of singing of *katta ashula*, as it was in the past, are the cities of Andijan and Shakhrikhon.

Characteristic feature of traditional culture of Andijan is diffusion of entertainment/spectacular arts, including art of rope-walkers (*dorboz*), *qiziqchi* (clowns) and *polvons* (strongmen) and of *askiya*, the art of wit. According to the information provided by the old residents of the locality, it is indeed Andijan region which is home for formation of these types of arts and it is from Andijan that famous *askiyachi* (*askiya* performers) emerged. Notably, annually in May in the city of Khonobod the festivity of humor and wit is organized which bears the name of prominent actor and *askiyachi* (performer of *askiya*) Saibjon Khojaev. The festivity unites *askiyachi*, *qiziqchi*, representatives of revue theatres and ropewalkers representing all regions of Uzbekistan.

In Markhamat district preservation and promotion of the art of *dorbozlik* (rope walking art) is carried out by family dynasty of Yunusali Gaziev (1942) – weightlifting juggler, rope-walker, who worked for more than 18 years in the

group of circus dynasty of Tashkenbaevs (Egamberdi Tashkenbaev is a famous rope walker, founder of Uzbek circus art), which is well-known in the whole country and beyond it. In 1985 Y. Gaziev created his own family team of *dorbozes* called “*Andijon samosi*” (“Sky of Andijan”), which includes eight of his children and grandchildren. The team included *dorbozes*, *polvons* and instrumental ensemble. Notably, there are two ropes at a height of 14 meters and at a height of 4 meters in his house, where a variety of games and techniques of rope-walkers are demonstrated (somersault, acrobatic roll, etc.) to visitors and tourists. House of Y. Gaziev has become a kind of school of mastery – young *dorbozes* (rope walkers) go there to master the knowledge and skills associated with rope walking art. Stationery as well as onsite demonstrations of the art of rope-walkers are organized by the Gazievs family.

Yunusali not only manages the team, but also has time for being engaged with gardening (amazing shapes of trees, planted in his garden, amazes the visitors) and folk arts and crafts (i.e. wood carving). The house of Y. Gaziev is not only the center for promotion of traditional culture and school of mastery but also is the object of intangible cultural heritage that is being safeguarded.

**Ferghana region** is rich and diverse in all facets of traditional culture: it includes Uzbek traditional music (musical folklore and oral-professional music), dance art (solo and ensemble; preservation of traditions associated with Ferghana Valley dances is associated with the names of first folk choreographers as Usta Ilim Komilov and Yusuf qiziq Shakarjonov), performing arts/spectacular arts (*askiya*, *dorboz*, puppeteers, *qiziqchi*, *maskharaboz*, *polvon* arts). Certain schools of mastery such as *askiya*, *katta ashula*, *maqoms*, which are based on oral traditions, have also been preserved (Kokand, Margilan, Uchkoprik, Buvayda, Ferghana, Quva). There is also instrumental music, which is associated with the names of well-known masters (musical instruments, which are produced there, are *nay*, *qoshnay*, *surnay*, *karnay*, *dutar*, *gijjak*, *tanbur*, *rubab*, *chang*, *doira*, *nagora*, etc.). Musical folklore is represented by applied genres (ritual-related, lullabies, historical) and non-applied genres (*terma*, *qoshiq*, *lapar*, *olan*, *yalla*, *ashula*). *Maqom* ensembles of Margilan, Uchkoprik and Buvayda districts as well as children’s *maqom* ensemble “Qaro kozim” (“Black eyes”) from Kokand enjoy popularity.

Centres of of *katta ashula* art were Kokand, Marghilon, Beshariq, Uchkoprik, Buvayda, Quva, Ferghana and Tashlak. Promotion of this type of art is closely connected with such great singers as Erka qori Karimov and Sherqozi Boyqoziev (Kokand), Mamatbuva Sattorov, Boltaboy Radjabov, Jorakhon Sultanov and Mamurjon Uzoqov (Margilan), Rasul qori Mamadaliev (Buvayda), Hamroqul qori

Toraqulov (Beshariq), etc. At present, promotion and preservation of traditions of *katta ashula* are dealt by “*Chorgokh*” ensemble under guidance of the oldest singer Turdiali Sharipov (1932), who is the student of famous *katta ashula* singers Mamatbuva Sattorov and Boltaboy Radjabov from Margilan. The ensemble has already been operating for more than 15 years and currently carries out promotion and preservation of genre of *katta ashula*. The ensemble unites such singers as Qoravoy Qodirov (1947), Rustamjon Otaboev (1958) and Nuriddin Mamajonov (1959). The Repertoire of the ensemble includes more than 20 *katta ashula* songs, including such traditional ones as “*Yovvoyi Chorgokh*”, “*Khayrul bashar*”, or contemporary ones as “*Ey, ona yurtim*”, “*Ozbekistonim*”, etc.

Traditions of *katta ashula* are continued by family dynasty of well-known singer-musician Shavron Shiromonov as well (Shavron is from Katta Keganas village of Uchkoprik district, which was once the motherland of well-known poet Khazini, whose poems represent the core of *maqom* vocal works and genres of *katta ashula* and *ashula*). His children, Erkin Shirmonov (1949) and Nematjon Shirmonov (1952), also perform *katta ashula*.

Recordings of *katta ashula* were also made from singers Nugmanjon Akhmedov (1968) and Sherali Isakov (1980), who continue traditions of famous singers of Yangiqorgon (Buvayda) district.

*Katta ashula* pieces as performed by women were also recorded in Uchkoprik and Yangiqorgon districts. *Maqom* works have been recorded from popular *maqom* ensembles of Uchkoprik and Yangiqorgon (Buvayda) districts (leaders – Mansurjon Okhunov and Raimjon Kamolov). These are mainly vocal works of Ferghana-Tashkent *maqom* cycles.

Ferghana region is famous with traditions of performance of women’s songs: wedding-related ones, lullabies, calendar-related ones, everyday-related, lyrical, and specifically – non-applied songs such as *qoshiq*, *lapar* and *yalla*, accompanied by percussion instrument *doira*. The name as well as songs from the repertoire of well-known singer, promoter of Uzbek song art, Rakhima Mazokhidova from Kokand is still popular there. She organized in the 70s of XX century the first-ever women’s folklore “Yor-yor” in the Ferghana Valley. Her students recorded many songs dedicated to different themes and of variety of forms.

Interesting to observe singing in the genre of *Yovvoylo* (solo singing of songful melodies without instrumental accompaniment) and to hear Tajik wedding songs performed by popular singers of Sokh district of Ferghana region (this district is located in the territory of neighboring Kyrgyzstan), where the majority of people

are Tajiks. (Sayfiddin Sharofiddinov, 1961 and Madina Sharipova, 1972). Funeral songs (*Marsiya*), calendar and ritual related ones (“*Yo Rabbiman*”, “*Sumalak*”, “*Navruz*”), wedding related ones (“*Yor-yor*”, “*Kelin salom*”, “*Arus baron*”, “*Arusak*”, etc.) have also been recorded from them.

In the district center of Buvayda *askiya*, performed in a *cheykhana* (oriental tearoom), was recorded. (In the past, particularly in the end of XIX and beginning of the XX century *cheykhana* was a place of promotion of elements of intangible heritage, such as *katta ashula*, *askiya*, *maqom*, etc and it gathered usually famous singers and musicians, askiyachi and ashulachi. Askiyachi competed with each other in wittiness in different topics and during such competitions a large crowd or public from neighboring mahallas (local communities) gathered. These days everyday life askiya enjoys popularity and it allows participation of not only askiyachi themselves but also of the spectators/audience). The following *askiyachi* participated in *askiya*: Bakhodir Shokirov (1951), Mansurjon Okhunov (1956) and Sodyqjon Khasanov (1957) from Uchkoprik district, Akramjon Yusupov (1937) and Uktamjon Yusupov (1934) from Yangiqorgon district. Notably, during askiya competition olan songs were performed by S. Khasanov and some humorous stories were told (like anecdotes).

As it was in the past, at present the Ferghana Valley is famous with its master sozgars (makers of musical instruments). Conversations were organized with Abdumalik Madraimov (Andijan) and Sodiqjon Mamadaliev (Ferghana, Buvayda) concerning the knowledge and skills associated with creation of musical instruments and corresponding recordings were made. A. Madraimov owns a large workshop in which state-of-the-art equipment and technologies are used in production of musical instruments. He provides almost all music schools and colleges of Uzbekistan with musical instruments.

In general, materials of the scientific expedition to the Ferghana Valley testify to integrity and continuity, viability and promotion of intangible cultural heritage of Uzbek people. And the elements of heritage are preserved both authentically – in everyday life of the people, and on the scene, thanks to the activities of various popular ensembles.

During the scientific expedition more than 216 works were recorded from 106 performers on 14 elements of intangible cultural heritage of Uzbekistan: these include works of performing arts (ritual songs, lullaby, lyrical songs, specific song genres, instrumental music, *maqoms*, *katta ashula* and others) and spectacular arts (*askiya* and *dorbozlik*). Along with materials in Uzbek language, Tajik, Uygur and Kyrgyz songs were also recorded. The expedition collected 18 hours of audio

recordings and 15 hours of video recordings and more than 1200 photo materials. The numbers are following by the regions: Namangan region – 48 performers, more than 93 works of various genres, Andijan region – 27 performers, more than 52 works of various genres. Processing and inventory-making of elements of intangible cultural heritage of the Ferghana Valley brightly demonstrated the integrity and development of genres of traditional culture of Uzbekistan.

During the scientific expedition to the Ferghana Valley examples of oral folk art were recorded from 70 respondents (totaling to 150 folklore materials), including on folk poetry of diverse topics (texts of folk songs and lamentation and keening), topishmoq (puzzles), maqol (proverbs), duo-olqish (prayers and good wishes), rivoyat (legends), latifa (anecdotes), askiya (wits), kulgi-hikoya, qiziqchilik (humor); folk ideas about the natural phenomena, mythological beliefs, data about folk calendars, signs of change in weather. Festivities such as “*Guli arguvon*” and “*Sumalak sayli*”, practice of incantations, wedding ceremonies were video filmed in Andijan and Namangan.

The expedition gathered new materials of ethnographic character related to cycles of customs and rituals, folk holidays and local community festivals. In particular, in Asaka district of Andijan region, in Kosonsoy, Chortoq and Buvayda (Yangiqorgon) districts of Namangan region the following rituals were identified and recorded: rituals related to marriage – *kelin sovchilik* (matchmaking), *nikokh* (marriage), *kelin salom* (greeting by the bride), *kellinni yangi oilaga tanishtiruv* (introduction of the bride to the new family), *kuyovnakar* (bride buyout); rituals related to the birth of a child – *aqiqa*, *bashik toy* (celebration associated with the birth of a child and cradle), *sunnat toy* (ceremony of circumcision), *muchal toy* (ceremony associated with twelve-year cycle); rituals related to mourning – *khudoyi*, *uch*, *yetti*, *qirq*, *yil oshi* (commemoration of the deceased after three, seven, forty days and one year). Also the information on popular festivities was gathered, including on *Gul bayrami* (holiday of flowers), *guli armugon* (holiday associated with blossoming armugon flowers), *boychechak* (snowdrop; holiday or festivity of the first flower), *sunbul* and *qum sayli* (rites associated with popular imagination about nature and the universe). It is important to note that these kinds of rituals are not to be found elsewhere in the country.

Interesting is the information about local interpretations of *qamariy*, *shamsiy*, *togal*, *muchal*, *chilla*, *dekhqon*, *chorva*, as well as phonological calendars, months, weeks, days and various periods of a day. Moreover, facts were revealed on functional-structural contents of calendar rituals and their significance in traditional culture of the Uzbeks, their peculiarities in every-day life of population of the region in question.

The information was gathered on calendar knowledge related to cattle-breeding and agricultural activities of Uzbeks – kipchak and Turkic peoples of the Ferghana Valley in connection to their transition from cattle-breeding to agriculture.

Certain materials (textual, audio, video and photo materials) were gathered from leading masters of the Ferghana Valley dealing with traditional applied arts: metal engraving, carpet weaving, wood carving, pottery, silk weaving, jewelry, embroidery, ganch carving, knife-making.

Main aim of the expedition was inventory making and documenting (i.e. by gathering textual information, taking photos and recording videos of the process of production of items/articles, conducting conversations with masters) main centers of traditional crafts of the Ferghana Valley existing nowadays.

During the expedition standard questionnaire entitled “Questionnaire for Folk Masters and Craftsmen” was used, which included all questions associated with the creative and craftsmanship activity. Because there were many master-craftsmen and craftsmanship centers in the Ferghana Valley, designing criteria for selecting them (from Ferghana, Margilan, Rishtan, Kokand, Andijan and Namangan, where traditions of certain folk-applied arts have been continued and where these reached high artistic level) was of great importance. At the same time, equally important were: compliance of a master with traditions of local schools of artistic crafts; assessments of artistic and professional level given by masters – bearers of traditions, such as Yakhyo Abdujabborov (jeweler), Salijon Ahmadaliev and his son – Shukurillo Ahmadaliev (masters on production of printed cloth), Zokir Gafurov (hammered ironwork/metal engraving) from Margilan; Bakhtiyor Nazirov and Sharafiddin Yusupov (ceramists) from Rishtan; Foziljon Obidov (chaser/ master on metal engraving), Jakhongir Abdullaev (wood-carver) from Kokand; Umida SheralievaУмида Шералиевой (embroiderer) from Margilan; Manzura Yusupova and Makhbuba Azimova (embroiderers) from Andijan, etc.

Also, it should be highlighted that the whole technological process of making silk cloth (i.e. from making threads to weaving) was recorded. In this regard experience of Margilan Center for Revival of Silk Cloth (head – Rasul Mirzaakhmedov) is of particular interest. The Center revived artistic crafts on silk weaving, printed cloth production, metal engraving, jewelery, embroidery and carpet weaving. This particular Center is also considered as a place for promotion of artistic crafts of the Ferghana Valley and provides training for master-craftsmen based on the methodology of “Ustoz-shogird” (master-apprentice).

Every year the Center is attended by young master-craftsmen from all regions of the country, who come to master knowledge and skills associated with certain artistic crafts. Besides the above-mentioned, the Center is known with its scientific and practical activity on traditional silk weaving, production of natural dyes used for coloring cloths (bright testimony of this is publication of several books and brochures with the support of UNESCO).

Based on the results of the scientific expedition and filed studies carried out in the Ferghana Valley, the following events were organized:

1. Republican scientific-practical seminar on “Making Inventory of ICH of Uzbekistan” was organized in Chust (Namangan region) on 17 April 2012. More than 300 representatives of cultural sector, scholars, specialists, practitioners, bearers of traditions from Andijan, Namangan, Tashkent and Ferghana regions took part in the seminar. Along with scientific-practical part, attended by scholars, experts and managers of the expedition, an exhibition fair was organized, dedicated to popular applied arts, in which performances of popular artists, musicians and folklore ensembles were demonstrated.
2. The course of the expedition was covered on local radio and television (i.e. interviews with managers and participants of the expedition).
3. Results of the field study were discussed in Tashkent (December 2012) with participation of experts, representatives of the Ministry of Culture and Sports, National Commission of Uzbekistan for UNESCO and heads of regional administrations for cultural affairs (including those of the Republic of Karakalpakstan), scholars and bearers of traditions representing all regions of Uzbekistan.

**The scientific expedition to the districts of Zarafshan Oasis and south of Uzbekistan** was led within the framework of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” in cooperation with the International Institute for Central Asian Studies (IICAS). It was assisted by the Ministry of Culture and Sports and National Commission of Uzbekistan for UNESCO.

Present report of the expedition was prepared based on the results of the fieldwork conducted in spring 2013. The expedition was led by experts in intangible cultural heritage (Prof. R. Abdullaev and U. Toshmatov), who were accompanied by several technical assistants, dealing with audio-, video-recording and photographing. On site assistance was provided by responsible people (staff members of Regional Administrations for Culture and Sports, local experts and

employees of regional television stations) in documenting objects of the intangible cultural heritage.

The scientific expedition was carried out during March-April 2013. The focus regions (including cities and districts) were: Zarafshan Oasis, including Jizzakh region (as represented by Jizzakh city and Zomin, Forish, Jizzakh, Bahmal, Gallaorol districts), Samarkand region (as represented by Samarkand city and Urgut, Samarkand, Bulungur districts) and south of Uzbekistan, including Kashkadarya region (as represented by Qarshi, Kitab, Shakhrisabz cities and Kitab, Chiroqchi, Mirishkor, Nishon, Qamashi districts), Surkhandarya region (Shorchi city and Qiziriq, Shorchi and Boysun districts).

Goals of the expedition were: studying and documenting objects of cultural heritage in the Zarafshan Oasis and south of Uzbekistan (which includes Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions); exploring continuity of traditions in musical, dance and performing arts, studying customs and rituals, knowledge and skills of folk trades and artistic crafts; investigating contemporary state of the art, level of preservation and promotion of objects of intangible cultural heritage.

During the expedition the following goals were pursued:

1. Collecting information from the bearers of traditions concerning all elements of intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan.
2. Preparing audio and video recordings, taking photographs of all elements of intangible cultural heritage and their bearers, which also include documenting the process of creation of the elements and recording preserved customs and rituals.
3. Collecting data and information about customs, rituals and traditions, bearers of music art, spectacular art and epic art traditions; gathering information on knowledge and skills associated with folk and artistic crafts (carpet weaving, ceramics/pottery, wood carving, murals, embroidery, textile production, jewelery, production of musical instruments); collecting data on representatives of performance schools (schools of mastery) and crafts centers of Jizzakh, Samarkand, Kashkadarya, Surkhandarya; organization of interviews and recording conversation with masters and bearers of performance arts, craftsmen onsite.
4. Getting acquainted with the activity of folklore, family and *maqom* ensembles onsite, preparing audio and video recording of their repertoires.

5. Conducting talks and holding meetings with students and teachers of Jizzakh Pedagogical University, College of Art of Jizzakh and Karshi about intangible cultural heritage of Uzbekistan, its elements, bearers of traditions.
6. Writing down and recording notes of collected music and its poetic material;
7. Making inventory of intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan, processing the data collected, preparing a database (which contains textual materials, proceedings, information on performers, genres and types of performance on the basis of a survey; digital audio and video recordings and photos).
8. Preparing materials and a database on the elements to be included in the National List of Intangible Cultural Heritage of Uzbekistan; preparing materials in the form of collections and disks for future publication/production with the aim of promotion and raising awareness on elements of intangible cultural heritage existing in Uzbekistan.

The expedition was preceded by the preparatory arrangements. Particularly, in order to discuss upcoming expedition to the Zarafshan Oasis and south of Uzbekistan a republican level seminar was held on the topic “*Making inventory of the Intangible Cultural Heritage of Uzbekistan*” on 24<sup>th</sup> December 2012 in Tashkent, organized by the Ministry of Culture and Sports, Republican Methodological Center for Folk Arts and National Commission of Uzbekistan for UNESCO. The seminar involved representatives of UNESCO Tashkent Office, a group of experts (scholars, specialists in ICH issues), heads of Regional Administrations for Culture and Sports and specialists dealing with traditional culture. During the event, respective documentation-related issues were discussed, questionnaires for preparing inventory and passports of objects were presented, dates and routes of the expedition were clarified. Later, in January and February 2013, preparatory works for the expedition were continued: relevant bodies and authorities were informed about the expedition and information concerning possible routes of the expedition, details about bearers as well as intangible cultural heritage objects to be explored was identified.

Notably, the activities of the expedition were broadly covered by local and republican TV stations. This was accompanied by frequent interviews taken by the representatives of mass media from the members of the expedition. In addition, series of meetings were organized during the expedition with the heads and staff members of Regional Administrations for Culture and Sports, specialists and experts on site, presentation were organized for the teachers and students of arts colleges of Jizzakh and Karshi cities.

The Scientific expedition and its corresponding findings were already presented in two consequent events:

- Initial findings of the expedition were presented during the republican seminar “*Making Intangible Cultural Heritage Inventory on local level*”, which was organized in Boysun district (of Surkhandarya region) on 4<sup>th</sup> April 2013. It was attended by more than 120 people representing workers of culture, scholars, specialists in traditional culture, master-craftsmen, popular narrators of legends (*bakhshis*), bearers of musical traditions of Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions.
- Another event for discussing preliminary findings became republican seminar on the topic “*Inventory-making and documenting ICH of Uzbekistan*” carried on 18<sup>th</sup> April 2013 in Tashkent with the involvement of experts, scholars, representatives of the Ministry of Culture and Sports and National Commission of Uzbekistan for UNESCO. The event was also attended by respective workers of Administrations for Culture and Sports from all regions and the Republic of Karakalpakstan. In the seminar the interim reports prepared within the framework of the expedition were presented, results of developing inventory of ICH objects on site were showed and plans of organizing the third phase of the expedition (to be organized in July 2013) to the districts of Bukhara, Navoi, Khoresm regions and the Republic of Karakalpakstan were discussed.

Intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan (Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions) has ancient roots. It includes oral poetic, musical and dance traditions, folk applied arts, spectacular arts, folk games, knowledge and skills connected with artistic crafts. Important is also that they are connected with ancient cults, rituals and natural phenomena. The bearers of intangible cultural heritage are folk singers and musicians, storytellers (*bakhshi*), craftsmen, uniting representatives of various social groups and ages of population (from 4 to 90 years old). The population of the explored places is made up from Uzbeks, Tajiks, Turkmens, Arabs, etc. And each of these ethnic groups were not only able to preserve distinct characteristics of their cultures, but also as a matter of fact, constantly undertook efforts to celebrate common festive occasions (for instance, *Navruz* festivity, family-related occasions, etc).

Districts making up the Zarafshan Oasis and south of Uzbekistan are part of Bukhara-Samarkand (which includes present-day Jizzakh and Samarkand regions) and Kashkadarya-Surkhandarya (present-day Kashkadarya and Surkhandarya regions) local zones, and have their peculiarities as reflected by a variety of genres and forms of traditional music, dance, spectacular arts, folk games, folk applied art, oral poetic works. Also, typical for these zones is performance of

*maqoms*, folk epics, existence of special musical-poetic language and musical instruments. Interestingly, traditional music of the explored regions has some remarkable features. It includes examples of musical folklore with applied (lullabies, labor and ritual-related songs) and non-applied (*terma*, *qoshiq*, *olan*, *lapar*) genres, instrumental music, oral-professional music with developed song genres (as *yalla* and *ashula*), *dostons* (epic stories), *maqom*-related instrumental and vocal pieces, *maqom* cycle of *Shashmaqom*. In the explored regions special place is given to folk songs, which are small, simple in form, laconic in terms of musical and poetical language and diverse in discussed topics. Folk songs include ritual-related ones (calendar, wedding songs), lullabies (*allas*), labor (agriculture-related) songs. In addition, special popularity enjoys folk-epic stories (*dostons*) performed by folk story-tellers (called *bakhshi* or *shoirs*) and accompanied by stringed musical instrument (as *dombra*), which is observed in Samarkand, Kashkadarya and Surkhandarya. Notably, for Samarkand typical is performance of *maqoms*, i.e. a leading genre of traditional music of Uzbekistan. Peculiar also musical instruments of Kashkadarya and Surkhandarya with their percussion instruments as *dapp*, which is widely popular there along with some wind instruments as *sibizgi* (a pipe made of cane), *chopon nay* (a shepherd's pipe), *gajir nay* (a pipe made of bone), *nay shuvulloq* (a clay pipe) or stringed-percussion instruments as *changqobuz*.

Rich is also the history of the explored regions with their numerous historical sites and a number of monuments. For instance these regions are famous with Samarkand and Shakhrisabz (inscribed on the World Cultural Heritage List), with ancient monuments of Surkhandarya (as *Fayaz Tepe*, *Kampir Tepe*, *Dalvarzin Tepe*, *Teshik Tosh*, where the skeleton of 9-years old boy of the Stone Age was found), with sacred places as burial vault of Khakim At-Termiziy (near Termez city) and of Imam Al-Bukhari (near Samarkand city), or "Khoja Chor Chinor" (located in Urgut district of Samarkand region), "Omonxona" (located in Boysun district of Surkhandarya region).

Notably, cultural space of Boysun (2001) and *Shahmaqom* (2008) were inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

Zarafshan Oasis and south of Uzbekistan are popular with their natural landscapes as well, which include waterfalls as Zamina, Bahmala and Farisha (in Jizzakh region), mountain villages as Gelon and Sarchashma (in Kashkadarya region), and Boysun (in Surkhandarya region). These places are also famous with their story-tellers (*bakhshis*) as Shoberdi Boltaev and Abdunazar Poyonov (from Surkhandarya), Abdukakhar Rakhimov and Shomurod Togaev (from Kashkadarya), with skillful ceramists as Atkham Muzaffarov (from Shakhrisabz),

Qudrat Asrorov (from Sherobod), Mansurjon Nosirov (from Samarkand), talented wood-carvers as Mirjamol Asadov (from Samarkand), etc.

During the scientific expedition many examples of intangible cultural heritage of Uzbekistan were collected and documented, including oral poetic works (legends, folk poetry examples), traditional music samples (folklore and oral-professional music, including children's songs), dance art and spectacular arts (folk games, ropewalking, *kopkara*), folk rituals and customs (family-, calendar-, labor-related), folk trades (*beshikchi* – cradle-maker, *egarchi* – saddle-maker), artistic crafts (carpet-weaving, embroidery, wood-carving, traditional costume-making, jewelry, *ganch* carving, embossing, ceramics).

Throughout recent years role of the intangible cultural heritage in development of arts and culture gets more important, whereas majority creative fields seek to apply in their activities traditional art forms. In fact, traditional art gets popular and spread in ordinary life, partly thanks to the activity of folklore-ethnographic and family ensembles (performing art).

In the course of the expedition 30 hours of video-recording was made, 1,5 hours of video interviews taken, 240 examples of audio-recordings of traditional music created and more than 4000 photos produced.

**In Jizzakh region** typical is a high level of preservation of calendar- and labor-related rituals, of traditional music, objects of artistic crafts, and folk trades (in Zamin, Farish, Jizzakh, Bakhmal and Gallaorol districts). One example is labor-related ritual called “*Shohmoylar*” (i.e. ritual of “first furrow”, when horns of an ox are oiled), which has been preserved in Beshkubi village of Zamin district. According to this ritual people bring oxen to the field to plough, yoke them (with wooden plough), and for making easier the work oil horns of oxen and sing folk songs called “*Shohmoylar*” or “*Qosh khaydash*” (i.e. “yoking oxen”). In addition in this particular village a family ritual was documented called “*Quloq tishlash*” (literally, “biting ears”), an old ritual aimed at preserving one's kin and heritage. The ritual is viewed as “a type of engagement”, when in accordance with the mutual agreement of two families (that of a boy and that of a girl), a boy symbolically bites ears of a small girl, who in the future should become his bride. The whole ritual is accompanied by singing wedding associated songs; and was documented in the interpretation of folklore ensemble “*Zomin sayqali*”. In another village, the village of Beshkubi, traditional skills of carpet-weaving (of such articles as *gajari*, *julvarak*, *chakmok*, *olacha gilam*, etc) with the help of *ormak* (a loom) were documented from Abdullaeva Aysara (1961), Toqsonboeva Nasiba (1962) and Toqsonboeva Shahlo (1978). Next, examples of peculiar type

of embroidery were observed (*suzane*, *zardevol*, *bogcha*, etc), folk songs were recorded (labor-, calendar-related songs, which are typically accompanied by *doira*, a percussion musical instrument). Interestingly, preparation of a flat bread with herms and home-made oil as well as cooking of soup “*Bodom botqa*” (a soup made of bitter almond; an original food of national cuisine) is connected with folk medicine and popular beliefs in that village.

In the village of Yoyilma of Jizzakh district, some wedding ceremonies were documented. The one is “*Qulfochar*” (literally, “opening a lock”). According to it, a groom closes the doors to the bedchamber of the newly married couple, as though to protect the room from evil eye and curses. Another one is “*Chimildiq udumlari*” (“a curtain ritual”), a ritual conducted by women behind the curtain, during which folk songs are performed with *doira* accompaniment (it was documented from Saida Kuldasheva (1965) and folklore ensemble “Zebomkhon”).

In Forish district of Jizzakh region (villages Kulba and Yangiqishloq) “*Gashtak kopkari*” was videotaped. It is a kind of get-together associated with “*kopkari*” (goat hunting). In line with it, *chavandoz* (horsemen), participating in traditional folk game “*kopkari*”, gather in get-together, and welcome youngsters and invite to their own circle with good wishes (singing good-wish songs) and conducting the game itself. Also, folk songs in such genres as *lappar* and *olan* were documented from *bakhshi* Nishonbay Urazov (1972), Amirgul Tursunmurodov (1953), Lobar Khakimova (1985) and Takhrom Usmanov (1971). Additionally, examples of carpet-weaving and embroidery, girl-associated folk games as “*besh tosh*” (five stones), “*mak-mak*”, “*jambil*” were observed.

In another district, i.e. Bakhmal district (Novka village) a family-related ritual was documented called “*yarash-yarash*” (a reconciling ceremony). The ceremony occurs when young people quarrel with each other and get offended. In accordance with it, the friends of the quarreled people, wrap them up with a carpet and try to reconcile them, while whipping the carpet and saying “reconcile-reconcile”. Particular interest raises knowledge and skills associated with the making of saddles for horsemen, documented from Goipov Yuldash (1957), a hereditary master saddle-maker. According to him, when buying a saddle, a potential purchaser throws the saddle up and sees as to whether it gets broken when it falls on earth. Based on that, the purchaser pays the money to the saddle-maker.

In Gallaorol district (in the village Kok Gumbaz) family-wedding associated ritual was documented entitled “*Toqqiz tovoq*” (literally, “nine dishes”). In line with the ritual, a groom with his friends, visiting his bride during “*nikoh toy*” (“a wedding

ceremony”), and treated with nine different dishes. All this process is accompanied by singing folk and ritual songs. In the same district, folk games performed by folklore ensemble “Gap Gashtak” and children were documented. The process of making of folk musical instruments was recorded from Kahkhramon Boboqulov (1967).

**In Samarkand region** (particularly in Samarkand city, Samarkand, Urgut and Bulungur districts) special importance is attached to the revival of so called “Samarkand paper”, which was known already in the VIII century A.D. In this connection, the production process of this paper was documented. First, to make a paper a cortex of mulberry tree is processed. Then, from the emerging substance a medley is made with a help of a water mill. This is followed by producing a form resembling a paper and consequent drying. Interestingly, in the process of production different types of goods can be made ranging from a simple paper (for instance, stationery paper) and notepads to masks, dolls and clothes. It bears mentioning that in the past the paper was oftentimes used in producing treatises (with calligraphic texts) and fine art works (for instance, works of oriental miniature). According to the information obtained, already in 1996 a hereditary ceramist Zarif Mukhtorov (1956) started dealing with making of the “Samarkand paper”. And recently, with the help of UNESCO a workshop was built with a watermill. Paper is also produced by his children Sanjar and Abdurakhim. This workshop is frequently visited by tourists.

Another point of interest is bread. Approximately 9-12 hours of time is required to prepare world’s famous “Samarkand flat bread”. The preparation process was documented during the expedition to Samarkand (at Mastura Asadova’s home (1957), located in Galla Osiyo local community). The process of creating of musical instruments was documented from Bobomurod Khaydarov (1976), living in the village Turkman of Samarkand district. Being a skilled *sozgar* (i.e. a master creating musical instruments), he produces percussion musical instruments such as *doira* and *nagora* and stringed instruments as *tanbur*, *dutar*, *rubab*, *gidjak*, *ud*, *soz*, etc. He inherited the skills of making musical instruments from his father Khamroqul Khaydarov (1949-2007), a prominent *sozgar* in the past. His father once organized a school-workshop at his home and taught the young people the secrets of making of folk musical instruments. Khamroqul Khaydarov is also famous for creating a new type of instrument called “*khamro*”.

Articles of the master wood-carver Mirjamol Asadov (1957) are popular well beyond Samarkand. Carved doors, columns, tables, chairs, beds and *iwans* have become prominent items decorating the Commemoration Square and National Theatre of Drama in Tashkent. His works are widely popular in Termez, Jizzakh,

but also in Turkey, Russia, Afghanistan and Kazakhstan. Being a skilled wood-carver, he transfers his knowledge and skills of woodcarving to his children and nephews. He also runs a small school, where 30 apprentices learn the secrets of woodcarving.

Samarkand slip ceramics-related knowledge is observable in the activity of master-ceramist Kholmuhammad Ismatullaev (1961). Amriddin Najmiev (1955) deals with *ganch* carving and pattern making; and transfers his knowledge of carving to the younger generation. Examples of Uzbek traditional music were documented from the folk ensemble “*Shashmaqom*” (Samarkand district): examples of the cycle of “*Shashmaqom*” and some *maqom* works of the ensemble (leader of the ensemble - Fazliddin Ochilov). A cycle of folk songs of “*qarsak*” genre as well as wedding songs were recorded from folklore ensemble “*Beshqarsak*” in Urgut district (leader of the ensemble – Qodirov Bayon, 1953). Notably, in Urgut district (in the village of Muminobod) the most ancient musical instrument was found, i.e. wooden pipe called *chopon nay*, which is approximately 3500 years old.

In the folklore ensemble “Chavki” (in Bulungur district of Samarkand region) already the fourth generation of artists work, who seek to preserve, develop ritual and musical traditions of the region (leader of the ensemble – Suvonqul Abduqodirov, 1952). The ensemble was established in 1986 and initially was composed of men’s. It was a folklore-ethnographic ensemble, which for the first time demonstrated folk rituals and musical traditions of *chabans* (shepherds) without musical accompaniment, using only shepherds crook. At present “Chavki” ensemble is represented by both male and female artists, the core of which, however, is represented by males of different ages, performing a variety of songs, games and rites. Typical feature of the ensemble is commitment to succession issues. As such, under the auspices of the ensemble children’s folklore ensemble was established called “Chavki nihollari” (i.e. “Sprouts of Chavki”), and junior folklore ensemble entitled “Chavki izdoshlari” (i.e. “Followers of Chavki”).

Great attention to preservation of customs, rituals, traditions, skills and knowledge associated with artistic crafts is specific for **Kashkadarya region** as well. This has been observed in such cities as Karshi, Kitab, Shakhrisabz and Kitab, Chirokchi, Mirishkor, Nishan, Kamashi districts. Тщѣфиднб performers and bearers are Uzbeks, Tajiks, Arabs, Turkmens and Uzbek kins such as Kongrad and Saroy. Зeculiar is musical language and dialect existing there. Older generation is better informed about traditions and rites. Folk songs represent a variety of themes and genres. Instrumental music is performed usually on *dombra* or *changqobuz*. In this connection performances of folklore ensembles as

“*Chiroqchi chiroqlari*”, “*Rizvongul*”, “*Qohna kesh*”, “*Mahallada duv-duv gap*”, “*Zanjir saroy*” and “*Arab gullari*” were recorded. Though, each of these ensembles is original in repertoire and performance style. For instance “*Chiroqchi chiroqlari*” specializes in performing wedding- and calendar-related songs, whereas “*Arab gullari*” performs mostly ancient songs and dances such as “*Bodo-bodo muborak*” (a wedding related congratulatory song) or “*Ak Baraka jon*” (i.e. “Sea of Abundance”).

Rich and diverse are folk songs (which stand out with their expressiveness and colorfulness of melody and rhythm) as performed by Momogul Akhmedova. She is a leader of women’s folklore ensemble “Momogul” and one of the connoisseurs and keen advocates of folk songs in her region.

In Qamashi district celebration of Navruz was recorded. Interestingly, the celebration always takes place in one of the historical sites/places, i.e. the place where the first victory of Amir Temur was achieved. The celebration involved almost all residents of nearby villages. It was accompanied by music, performance of folk songs associated with Navruz, dances. Traditional cuisine attracts attention with its abundance: there is always traditional Uzbek *pilaw* and ritual dainty *sumalak*. In improvised area it was possible to see articles of folk crafts, items of artistic handicrafts, including different carpets (*arabiy, julqars, oqelen, gajari*, etc.), carpet items, rugs, embroidery items, etc.

*Doston* (story-telling) art is also popular in the region and is represented by the activity of famous *bakhshi* Shomurod Togaev. His works include *terma* (musical and poetic genre) and excerpts from *doston* called “*Alpomish*” (a national heroic epic), which is accompanied by playing stringed instrument *dombra*. The older people perform folk songs and recite oral poetry, narrate legends and stories (for instance, Khusanova Tojbibi (1946), Kenjaeva Munavvar (1930), Khaitova Toshoy (1938), Toshtemirova Chinni momo (1939), Boboqulova Obodmomo (1941), Sulaymonova Istat, (1936)). Notably, Sulaymonova Istat is also the author of three books dedicated to folk poems and songs.

In Shurchi, Kizirik and Boysun districts of **Surkhandarya region** the expedition members were able to document creation of *otov* or *qora uy* (yurts); embroidery and carpet-making with original colorful patterns and forms; rites as *beshek* and *nikoh toy* (weddings); original instrumental music played on ancient musical instruments as *sibizgi, chopon nay, gajir nay* (a pipe made of cane, wood or bone), *nay shuvulloq* (clay pipe), *changqobuz* which were played by the members of ensemble “*Boysun*” and children’s folklore ensemble “*Qurallay*” (from Boysun district), “*Bulbuligoyo*” (from Shorchchi district); knowledge and skills of artistic

craft (embroidery, national dresses, bijouterie) of Rahmatullo Mominov (from Shorchi).

Peculiar are folk dances called “Zevari” – mainly dances of Zevari village in accompaniment of *surday* (wind and reed instrument) and *doira* (percussion instrument).

*Terma* and folk epic performed by Abdunazar Poyonov is significant in terms of musical and poetic genre, and represents Sherobod-Boysun performance school of epic tellers.

During the expedition it was also possible to document an original contest of singing *terma* by several *bakhshis* (performed by Abdunazar Poyonov, Muhammad Eshboev, Safar Shoydilov, Mamarasul Eshimov (Qiziriq-Qumqorgon), Maxshigul Togaev and Bahtiyor Ortiqov(Boysun-Shorchi)).

Of particular interest is poetic performance of *terma* by Mengqobil bobo Ismailov (1927) from Shorchi district, who is the oldest performer of *terma*. Lullaby (*alla*) performed by Sayyora Kasymova (1954) impresses with expressiveness of singing. The music played by Abdulla Urinov (1968) from Denau using instruments as *surday* and *metara* (wind instruments) is distinctive in terms of performance technique and expressiveness of sounding.

It bears mentioning that folklore songs (“Boysun” ensemble) as well as folk crafts (textile production, embroidery, musical instruments making, carpet weaving, etc) of Boysun district have not lost their originality to present.

During the expedition rich information was gathered in connection to the history, ethnography, rituals, musical traditions, crafts and trades of the Zarafshan Oasis and south of Uzbekistan. All data and materials were obtained through conversations and interviews conducted with respective bearers of intangible cultural heritage traditions as well as older people of villages. In general, Zarafshan Oasis and south of Uzbekistan are considered as original ethno-folklore areas, where elements of archaic culture have been preserved until present. These are also areas where elements of nomadic and settled people are interwoven, which can be seen even at present in the culture of the population living there.

Generally speaking, it is possible to observe continuity and a good level of preservation of intangible and intangible spiritual values when looking at the elements of traditional culture.

It is possible to notice the creation of the new and strive for innovative undertakings as well. For instance in Bahmal (Jizzakh region) production of souvenir rugs from silk was observed. Another example can be the activity of Bukhara-Samarkand silk producing enterprise (Samarkand city), which produces silk carpets and carpet articles. In its activity it seeks to revive traditional patterns and ornaments of the past on carpets using natural dyes and colors.

The data and materials collected (texts, audio and video, photo materials) as a result of the field studies will become an original data base and a source for conducting further studies ICH elements of the Zarafshan Oasis and south of Uzbekistan. These will also be very useful in promotion of intangible cultural heritage elements of not only of these regions but also of the whole Uzbekistan.

**Scientific expedition to the districts of Navoi, Bukhara and Khoresm regions and the Republic of Karakalpakstan** (July 2013) represented the third phase in field studies aimed at gathering materials for making inventory of objects (elements) of ICH of Uzbekistan. The heads of the expedition were R. Abdullaev and G. Abdullaeva. The regions covered within the expedition included Navoi region (city of Navoi and districts of Navbakhor, Karmana, Nurota, Konimekh, Qiziltepa, Khatirchi and Tomdi), Bukhara region (city of Bukhara and districts of Gijduvan, Shavrikon, Jondor, Peshku, Romitan, Olat and Qorakol), Khoresm region (cities of Urganch and Khiva, districts of Qoshkopir, Urganch, Gurlang, Khanka, Bagat, Yangibozor, Yangiariq, Khazorasp, Shovot and Khiva) and the Republic of Karakalpakstan (city of Nukus and districts of Kongirat, Chimboy and Qorauzak).

Traditional culture of districts of Zarafshan Oasis (Navoi and Bukhara regions) and north of Uzbekistan (Khoresm region and Republic of Karakalpakstan), as represented by oral poetic art (from sayings to epic stories), performing arts (music and dancing art, spectacular arts, folk games), knowledge and skills of folk and artistic crafts as well as ancient cults, folk customs and rituals associated with natural phenomena, family festivities, labor and calendar, has ancient roots like in other places of Uzbekistan. The bearers of these traditions and skills, which manifest themselves in authentic and scenic forms, are folk singers and musicians, narrators, master craftsmen, representatives of different social groups and ages. The population of the studied districts region is represented by Uzbeks, Tajiks, Kazakhs, Turkmens, Karakalpaks, etc. Each of these ethnic groups not only preserves their own traditions, but also jointly conducts Navruz, Independence Day, family-related festivities (weddings) and folk promenades (*sayils*).

Districts of Zarafshan Oasis and north of Uzbekistan are part of Bukhara-Samarkand (Navoi and Bekhara regions) and Khoresm (Khoresm region and some districts of Karakalpakstan) local zones, whereas Republic of Karakalpakstan is a special zone of Karakalpak nation, which has: its own peculiar types, forms and genres of ICH; characteristic features of maqom performance and epic art; existence of original musical and poetic language; distinct musical instruments; existence of folk rituals and traditions of folk and artistic crafts.

Distinctive features has traditional music of Bukhara and Khoresm, which contains examples of musical folklore with its applied (from children's songs to ritual-relates song cycles) and non-applied (not associated with any circumstances or particular period of time) features and instrumental music (programme-related and not related to programme) as well as examples of oral-professional music, i.e. developed song genres (ashula, suvora, naqsh, muhammas, etc.), epic stories (*dostons* and *jyrau* in Khoresm and Karakalpakstan), *maqoms* (vocal and instrumental pieces) and maqom cycles ("Shashmaqom" in Bukhara, "Khoresm *maqoms*" in Khoresm). With their originality stand out song cycles of "Mavrigi" (Bukhara), "Suvora" (Khoresm), "Betashar" (Karakalpakstan, etc. Special popularity enjoys folk epic stories, i.e. *dostons*, which are performed by folk narrators called *bakhshi-dostonchi* and *khalfa* (women-performers) in the accompaniment of instrumental ensemble in Khoresm and Karakalpakstan; and *jyrau* which is accompanied by the most ancient musical instrument called *qobuz* (string-bow instrument; string and bow of the instrument till nowadays is made of the hair of a horse; Republic of Karakalpakstan).

Epic "Edige" is considered to present days as the most popular one and it is performed by *jyrau* (narrator). This epic, to some extent, is associated with natural phenomena. Also, peculiar are folk rituals and customs (for instance, the ritual of putting a headdress on the bride called "Sallabandon" (in Bukhara) and "Lachak" (in Khoresm and Navoi)), national cuisine and folk medicine (in particular, shamanistic rituals of treatment).

The region has a rich history. It is possible to find many historical monuments and sites, such as ancient city center in Bukhara and old town of Itchan Qala in Khoresm, which were inscribed on the World Heritage List of UNESCO; reserve of very ancient petroglyphic drawings in Sarmishsoy; "Chashma" ("holy spring") in Nurata (Navoi); ancient monuments- fortresses of Tuproq Qala, Ayoq Qala, Chilpiq, Jonbos Qala, Gyaur Qala, Qirq Qiz Qala, etc. in Ellikqala district of the Republic of Karakalpakstan ("Ellik qala" means "Fifty Fortresses").

Khoresm is considered to be a large oasis, which emerged thanks to the great river of Amudarya (which was named by ancient Greek historians as “Oxus” river more than 2000 years ago and during the Middle Ages was named as “Jaykhun” river), which once flowed into Aral Sea, and thereby contributing to the development of fishery. However, nowadays nothing is left except for dry salt pans.

Khoresm is the motherland of “Avesto”, the holy book of Zoroastrianism, the 2700<sup>th</sup> anniversary of which was celebrated in the beginning of the XXI century. Large part of the territory of ancient Khoresm is located within the borders of present-day Karakalpakstan (the Autonomous Republic, which is part of Uzbekistan; it has its own Constitution and local government; its capital is Nukus). At present its multinational populations amounts to more than two million people, which is composed of Karakalpaks, Uzbeks, Kazakhs, Turkmens, Tatars, and other ethnic groups. More than 80 percent of the territory of Karakalpakstan represents deserts, however, along the river there is population, which deals with agriculture. Intangible cultural heritage of Karakalpakstan provokes significant interest due to its originality and uniqueness.

During field studies and the expedition many examples of ICH of Uzbek, Karakalpak people and of other ethnic groups were gathered. These are: oral folk and poetic art (legends, stories, examples of folk poetry and epics); traditional music (music folklore and oral-professional music (from children’s songs to epic and maqom art); dancing art (solo and group); spectacular art (performances of rope walkers and puppeteers, etc.); folk customs and traditions (calendar-related, family-related, religious ones, cult-related ones); knowledge and skills associated with folk and artistic crafts (pottery, embroidery, carpet weaving, textile-making, wood carving, metal engraving, gold-work, ganch and marble carving, national dresses, smithcraft (knife-making)); practices concerning nature and the universe (which are closely linked to national cuisine and folk medicine).

During the expedition more than 25 hours of video recordings were made, 1,5 hours of video interviews were taken, more than 150 examples of audio-recordings of Uzbek and Karakalpak traditional music with participation of folk singers and folklore ensembles created and more than 5000 photos were produced on 16 elements of ICH.

For **Navoi region** typical is existence of several family-related rituals, for instance, “lachak” (putting a headdress on the bride during the bridal shower) and “sarlo kiydirish” (wearing of the dowry by groom at the house of bride) in Karmana district; Kazakh folk songs and instrumental music performed on *dombra* (stringed musical instrument), performance of *aytis* (singing epic stories

as a part of competition) and of Uzbek folk songs in Tomdi district. Also original are dances such as “Momolar raqsi” (“Dance of mothers”) and “Mayda qadam” (“Little step”) performed by women of Navbakhor district.

*Tandirchi* is a person who makes stove (*tandir*) for baking flat bread; and it is considered as one of the ancient folk crafts. In fact, *tandirchi* can be found in all regions of Uzbekistan, though, in each region there are own distinguishing features of making stove, i.e. difference in clay being used, way of processing it (with hands or more often with feet by using different legs and steps), in application of wool, etc. Respective knowledge and skills of this craft are passed on from generation to generation; and it is considered as a family tradition.

Women’s folklore ensemble of Uchtut (Three mulberry trees) village stands out with the originality of dialect in singing folk songs. According to the elderly, the village took its name from three mulberry trees, which were planted some 1500 years ago. Another interesting thing is that each of these trees are located in a distance of 50 meters from each other, whereas diameters of the trees are really big (almost five or six people can embraces it). These trees grow to nowadays and yield fruits. Song cycle of “Bukhorcha” (Bukhara-related) was recorded (from lyrical and lengthy songs to more energetic ones performed in the accompaniment of *doira*) from folklore ensemble.

Nurata district is famous with its holy spring (Chashma), which emerged more than several thousand years ago as a result of meteoric impact. Its once provided with water the whole city of Nurata. The district is also known with its well called “Besh panja” (“five fingers”; the elderly of the local community claim that these were the traces of five fingers left by God). Also, not far from “Chashma” spring, on the mountaintop, the remains of the ancient outpost (fortress), built by the order of Alexander the Great, can be observed. In 2009, by the decree of the President of Uzbekistan, I.A. Karimov “Chashma” was reconstructed and was beautified. At present it has become a place for pilgrimage of people coming from different regions of the country.

Nurata is famous with its inimitable embroidery as well. With its richness and diversity of floral motifs on white background of a cloth (though, it is also possible to observe vegetative pattern which is enlivened by images of birds, and sometimes – by stylized images of animals and humans), it occupies leading place in the the art of embroidery of Uzbekistan. Notably, examples of “Nurata embroidery” are kept in many museums located in foreign countries. For instance, *suzani*, which is an example of “Nurata embroidery” of the XVII century, is kept in London Museum. At present, the drafts and ornaments of this *suzani* are being

revived by such masters of embroidery as Zebo Jumaeva (1958), Shakhodat Fayzieva (1957), Oybibi Ashirova (1961).

Carpet weaving art of Nurata is also popular. Its distinguishing features were reflected in materials used, ornaments applied, images created, and production process utilized (Khakima Murodova, 1956).

It is only in Nurata that marble carving art became widespread. The articles produced were *lagan*, *kosa* and other types of houseware, which had peculiar ornament carved on marble.

Finally, during the expedition the ritual of shepherds called “Podachi” (which was accompanied by songs, dances and instrumental music) was recorded from folklore ensemble “Nurjakhon”.

In **Bukhara region** (city of Bukhara and districts of Gijduvan, Shafrikon, Jondor, Peshku, Romitan, Alat, Qorakol) the following were recorded: the cycle of “Shashmaqom” and song cycle of “Mavrigi” from professional ensemble “Shashmaqom” of Bukhara city; wedding ceremonies as “Sallabandon” (putting headdress on bride), “Yus ochdi” (opening face of bride), “Kelin keldi” (arrival of bride to the house of groom) and “Kelin salom” (bow of bride); several elements of artistic crafts (embroidery, textile-making, gold embroidery, carpet weaving, wood carving, metal engraving, gold-work, smithcraft (knife-making, making of musical instruments)) and folk crafts (*tandirsozlik* – making of clay stoves; *qogirchoqsozlik* – puppet-making, etc); folk-spectaculart arts (*dorbozlik* – rope walking art; puppeteers).

Oral folk art of Bukhara is represented by legends, stories and folk poetry, the examples of which were recorded from senior women residing in districts of Gijduvan, Peshku, Jondor and Romitan.

Examples of puppetry art were videotaped from Shokir Khamraev (1962), who leads folk puppet theatre named “Chodir jamol”. Shokir Khamraev has preserved the traditions of Bukhara school of puppetry, which consisted of *qogirchoqsoz* (puppet-maker) and *qogirchoqboz* (puppeteer), whose performances were accompanied by musical ensemble consisting of *sunray* and *doira* players.

Bukhara is the motherland of *maqom* cycle “Shashmaqom”. It is the cycle uniting six *maqoms*, namely, *Buzruk*, *Rost*, *Navo*, *Dugoh*, *Segoh*, *Iroq*. Each of these *maqoms* consists of instrumental part called “*Mushkilot*”, or cycle of instrumental pieces, which includes *Tasnif*, *Tardje*, *Muhammas* and *Sakil*. And there is the vocal

part called “*Nasr*”, which itself consists of two cycles of vocal-instrumental pieces (the first one - *Sarakhbor, Talqin, Nasr* and *Ufar* with *Tarona*; the second one – five-part cycles called “*Mogulcha*” and “*Savt*”, which were based on the poems of the classics of oriental poetry and which were performed by a leading singer (*khofiz*) in Tajik and Uzbek languages in accompaniment of vocal-instrumental ensemble). For the first time musical notations for “*Shashmaqom*” was made by Russian composer Viktor Uspensky in 1923 from prominent singers Jalol Nosirov and Ota Giyoz Abdugani; and for the first time were published in 1924 under the title of “Six Musical Poems. *Shashmaqom*”, which stimulated the process of safeguarding and promotion of the traditions of this type of *maqom* art.

During the expedition the whole cycle of *maqom* called “*Rost*” as well as several *maqom* works and pieces in new interpretation were recorded from professional ensemble “*Shashmaqom*” of Bukhara city. *Maqom* pieces were also recorded from folk *maqom* ensembles of Gijduvan and Peshku. It bears mentioning that no any family festivity or holiday is organized there without performance of *maqom* pieces or song cycle of “*Mavrigi*” (which are performed by ensembles consisting of men and women in accompaniment of *doira* and Bukhara dance).

One of the most ancient and exceptionally interesting types of applied arts of Uzbekistan is considered artistic (slip) ceramics, which emerged in this region at the end of the VIII century and flourished in the IX-XVI centuries (artistic ceramics achieved such a level that its products were exported to the countries of Near and Middle East). In the XIX century, within the territory of present-day Uzbekistan emerged major schools and centers of Central Asian ceramics, which were based on ancient roots and traditions. These are: Bukhara-Samarkand school of ceramics with its centers in Tashkent, Samarkand, Urgut, Bukhara, Gijduvan, Shakhrisabz, Kitab, Kattakurgan, Denau; Ferghana school of ceramics with its centers in Rishtan and Gurumsaray; Khorasm school of ceramics with centers located in Urgench and Khiva. Ceramics of each center and school, with the lapse of time and experiencing general development tendency, preserved its own unique local features. Potters produced dishware and table-ware (items of cup-shaped form – *kosa, payola, togora*; jugs – *koza*; dishes – *lyagan, tovoq, badii*), in other words items, which had different shape, capacity and designation. The shape of dishware was created with the help of a wheel (named as “*dukon*”), and on rare occasions – was stamped or molded with hands. The forms and shapes of articles differed with their simplicity and utility. The most spread technique of designing slip ware was application of a brush for painting (*qalami*). In fact, potters mastered this technique perfectly. They were also skillful in the technique of engraving based on engobe (*chizma*). When high-quality clay, dyes and glaze were used, then the resulting dishware obtained wonderful artistic features (i.e.

its patterns and design were clear and well thought-out; the color was fresh and harmonious; it had a variety of ornamental motifs). Notably, masters of Gijduvan developed their own style of decoration. Original feature of ornamentation of Gijduvan ceramics was existence of many elements of zoomorphic character. Though, many motifs are unusually geometrized, and only their names allow to assume that they have zoomorphic origin. All these things can be observed in the creativity of famous master ceramist of Gijduvan, Ibodulla Narzullaev (1926-1982). Nowadays, the traditions of Ibodulla continue his sons, Abdulla Narzullaev (1963, Gijduvan) and Alisher Narzullaev (1953, Gijduvan), who produce dishware, ceramic toys (and by so doing continue to develop traditions of the past centuries). Main peculiarity of their ceramics is associated with the technological factor – they use lead glaze and green-yellow and brown dyes, which broadly define character and design of the articles; and their technique of patterning is based on painting with a help of a brush. Their houses are original centers of pottery and ceramic art. Each has separate exhibition hall (museum) demonstrating ceramic ware. There are also workshops, where Abdulla and Alisher work together with their students (apprentices) and which is frequently visited by tourists from around the world. Besides that, the family of Narzullaevs carefully preserves the traditions associated with gold embroidery, which is usually dealt by women of the family.

Interesting is original embroidery of Gijduvan and Shafrikan, which preserved the traditional ornaments and ancient technological methods used for embroidery (embroidery with needle (*igna*) and awl (*bigiz*)). Main articles of embroidery are *suzani*, *zardevor*, *takiya push and borpush* (bedspread or coverlet), *joynamoz* (prayer rug), *dasturkhon* (tablecloth), etc. Main fabric, which is used for embroidery, is sateen of white color (sometimes the color is based on own taste; though warmer colors are used). Most frequently used stitch types are *yuram* (path), *togri* (straight) and *mayda* (small). The patterns are created by handywomen themselves. The examples are: old patterns called “oy” (round rosettes in the form of the moon or sun); vegetative patterns (*bodom* (almond), *anor* (pomegranate), *shoh* (branch), *dastagul* (bouquet), *barg* (leaf), *tumorcha* (petals), etc.). What is amazing is that handywomen from one *mahalla* (local community) gather in the house of one of the women, where embroidery is accompanied by singing folk songs.

In Gijduvan the members of the expedition were able to observe and video the process of preparation of “Gijduvan kebab” (shish kebab), which is famous in many regions of Uzbekistan, at the house of master-cook, Abdukarim Abbosov (1949). Abdukarim has been continuing the family traditions in national cuisine for more than 50 years. Nowadays, his brother and sons are engaged in this; and

the family dynasty of cooks (the Abbosovs family) enjoys great popularity in the own region.

In the city of Bukhara, along with recording “Shashmaqom” and “Mavrigi”, the members of the expedition were able to observe performances given by the group of *dorbozes* (rope walkers) called “Bukhoro yulduzlari” (“Stars of Bukhara”), which continues to develop traditions of Bukhara rope walkers on *katta dor* (rope walking on a big height) and *kichik dor* (rope walking on a smaller height).

Musical instruments are made by Karomat Muqimov (1945), who is considered to be very famous master-sozgar (maker of musical instruments). Usta Shokir Kamolov (1946) is hereditary blacksmith, representative of the sixth generation of Bukhara masters of smithcraft (who made knives and other goods). He is participant of many exhibitions and international competitions (For instance, in the last competition, during the time given for competitors, he created from iron the symbol of our country, the bird *Humo*). It is interesting to note, that in his workshop one can find the Charter (*Risola*) of masters of smithcraft, which is passed on from one generation to another, from father to son, from master to apprentice. Such charters (*risola*) were widely-spread in the Middle Ages because of emergence and development of many crafts and trades. Even representatives of performing arts (musicians-singers, actors, rope walkers and others) had these kinds of charters.

In general, studies conducted in Bukhara region testify to the integrity of many elements of intangible cultural heritage, their development under the conditions of modernity, transmission of traditions and succession. These could be seen in performing arts, in the existence of rituals, in the widespread occurrence of articles of artistic crafts in daily life of the population (which are used for practical purposes, and at the same time, represent in themselves true masterpieces of art; and which were created thanks to technical excellence and wonderful imagination).

**Khoresm** is the region with centuries-long history and rich cultural heritage, in which special place occupy traditions of musical and dancing arts, of artistic crafts and folk-spectacular creativity. If one looks at the region from historical and cultural perspective, then he or she would notice that it is one of the most ancient hearths of culture. It is in Khoresm that wonderful, original and at the same time distinguishable local musical and performing culture got formed. Bright evidence for this are the sources of material and spiritual heritage, treatises of great scholars and thinkers of the East (such as Beruni, Al Khoresmi,

Ibn Sino and others), works of prominent poets (Ogakhi, Feruz, Munis, Komil Devoni, Komil Khoresmi, Makhtumquli, Avaz Otar and others) and the activity of the well-known Mamun Academy (which has a thousand-year history).

The history of Khoresm is very interesting. Depending on the historical circumstances it was either independent state or was part of another one, though, it always remained independent. Bright example for this is the state of *Khoresmshakhs*, which reached its peak of development and power in the IX-XII centuries. During this period unusual rise of science and culture takes place, which, if compared in terms of the breadth, equals the Samanid culture of the IX-XI centuries.

In Khoresm it is possible to observe all types and genres of musical creativity (whereby the greatest achievements in traditional music are the cycle of “Khoresm maqoms” and original musical notation system called “Tanbur chizigi” (in other words, Khoresm tanbur notation), which was used to write down Khoresm maqoms and which was used in the traditional method of teaching and learning “*ustoz-shogird*” until the 40s of the XX century), originality of dancing art (evidence for this is the dance called “Lazgi”), amazing features of folk-spectacular arts (as observed in performances of rope walkers and *polovons*).

Interethnic and international contacts (Uzbeks, Turkmens and others have been living in Khoresm throughout many centuries) are typical for this region and represent a distinctive feature of its cultural landscape, while determining also artistic peculiarities of traditional crafts. Traditions of pottery and ceramic, carpet weaving, embroidery, wood carving are still being preserved by the masters and craftsmen of Khoresm. In particular, members of the expedition were able to get acquainted with the activity of master Odilbek Matjonov (1972; native of Madir village located near the district center of Khanka), who, to some extent, continues the work and traditions of his father, the famous potter and ceramist, Raimberdi Matjonov (1909-2000). It bears mentioning that the ceramics of Khoresm has its own inimitable features which are embodied in the shapes and forms of goods (main type of ceramic ware is “*badiya*”, i.e. large dishes with the edges vertically updrawn), in the principles of design (inner surface is designed with geometric patterns which flow smoothly into vegetative offshoots). Though, nowadays O. Matjanov, together with his students (apprentices), deals with production of ceramic tiles used for restoration works at historical sites and monuments.

Ritual “Lachak urish” (putting the headdress on young woman) in performance of folklore ensemble “Khumor” was recorded in Bagat district. In the same district

original dance called “Qum mushugi” “Cat of the Desert” in performance of Sotimboy Otajonov (1958) was recorded.

In the city of Khanka members of the expeditions got acquainted with the activity of the family-based puppet theatre of actor and producer of puppets, Mansur Kuryazov (1960).

In the ancient town of Itchan Qala examples of folklore songs, *suvora*, folk epic (*doston*) and maqom pieces performed by folk singers, musicians and *bakhshi* of Khoresm were recorded. Also, some folk dances typical for this place were recorded. In total more than 56 examples were recorded under the domain of “Performing Arts”.

Back in the first half of the XX century artistic creativity of **Karakalpakstan** (the territory of which is located to the north of Uzbekistan) was not included as a separate object of research in the general works of history and culture of the ancient East. However, wide-scale archaeological, historical and art-related studies conducted at the end of the XX and beginning of the XXI century allows speaking of significant role played by this particular region in the development of ancient and medieval civilizations; as well as in the contemporary art. Bright testimony to this can be considered Karakalpak State Museum named after I. Savitsky (which is sometimes called “The Louvre in Desert”), which, along with rich ethnographic collection and findings from many archaeological sites located in the region, keeps invaluable masterpieces of folk-applied art and fine art of the beginning of the XX century; or Karakalpak State Local History Museum, which has rich collections of items of natural history and ethnography.

Field studies of the last several years provide with significant amount of information on intangible cultural heritage. In 2010 field studies were carried out under the guidance of Frederick Leotar in collaboration with UNESCO and with participation of young Uzbek and Karakalpak researchers. During the study more than 300 examples of instrumental and vocal music of Karakalpaks were recorded. The studies resulted in production of audio disk called “Folk and Epic Heritage of Karakalpak People” (which included 22 examples of instrumental and song forms of epic stories recorded from folk musicians and *bakhshi-jyrau* (narrators)), and in filming the documentary demonstrating the creative activity and teaching methods of the producer of musical instruments, Karimbaydy Tynybaev.

During the expedition (July 2013) several districts of Karakalpakstan (namely, Nukus, Chimboy, Qongirov and Qorauzoq), and the city of Nukus were explored

and corresponding recordings were made. The intangible cultural heritage of Karakalpakstan is represented by the following: elements of oral folk art, performing art (instrumental and vocal music; folk epic (the art of *bakhshi* and *jyrau*); the art of folk-spectacular performances such as rope walkers, puppeteers, *kopkara* (goat hunting)), customs and rituals (“bolani beshikka solish” - putting baby to cradle; “Bet ashar” – opening the face of bride; “Ot seyisi” – preparing horse and horseman to the folk game of *kopkara*; “Jugari kordik” – calling for a wind), practices concerning nature and national cuisine, traditional crafts (carpet weaving, embroidery, wood carving, gold-work and smithcraft, pottery, *yurt*-making, stove-making, production of musical instruments, etc.).

In fact, survey among and conversations, talks and video interviews with craftsmen, singers, musicians and narrators provided with interesting material, which could be used in making inventory and in enriching the database of objects of intangible cultural heritage of Karakalpakstan (on local and national levels) and Uzbekistan (for the National List (Inventory)). For instance, interesting could be: traditions of making carpets and carpet items made of wool, as demonstrated by Kallymash Karimverdieva (1962; Chimboy); preparation of the details of yurt by using cane (cane mats of 1 meters height; cane doors); craft called “Jez shi”, which is typical for Karakalpaks only (the traditions of which are being preserved and passed on to younger generation by Ulbosin Utenbergenov (1932; Chimboy)); ritual song “Aydar” as performed by Sapargul Aripova (1947) and the singing of which is associated with the ritual of calling of wind; ritual called “Jugari kordik” (calling for wind), which is performed when milling corn (Nukus district).

Creative activity of *baksy* (or *bakhshi*, who are narrators of folk epics and epic songs) was recorded in several districts of Karakalpakstan and in Nukus. For instance, recordings were made from narrator (*jyrau*), Bakbergen Syrymbetov (who is the student (apprentice) of famous narrator, Jumabay *jyrau*), young *baksy*, Salamat Ayapov (1993), *baksy* Jusumbay Kasymbetov (1967) and others.

One of the most ancient types of folk epic of the Karakalpaks is the art of *jyrau*, i.e. singing folk stories in the accompaniment of ancient musical instrument called “qobuz”. (In fact, traditions of making this musical instrument have been preserved only in Karakalpakstan. Its strings and a bow are made of horsehair). Performers of *jyrau* for many centuries have been keepers and popularizers of epic stories (*dostons*), be it heroic ones, or be it historical, romantic or religious ones. Typical features of the art of *jyrau* are the following: recitative-guttural singing (i.e. singing with hoarse voice (*bogiq ovoz*), which is characteristic feature of *bakhshi* of Samarkand, Kashkadarya and Surkhandarya as well); use of different methods of impact on the listener (such as word-story, instrumental

accompaniment, poetry, singing, gesticulation and mimicry). It is thanks to narrators or *gyrau* and *baksy* (epic works were usually accompanied by play on *dutar* and *gidjak*; there were many women-performers from among *baksy* in Karakalpakstan), that the listeners did not forget about important events and turning points of history. In fact, *gyrau* and *baksy* created heroic and romantic characters, which were imitated by many generations. It is thanks to them selfconsciousness and worldviews of the nation got formed and shaped.

Performance of certain stories and epics, as it is thought among the people, may have an impact on the occurrence of natural phenomena and change of climatic conditions. One of such epics is “Edige” epic, the performance of which, according to the listeners, always ends up with rain. Thus, during the performance of epic called “Edige” by well-known *gyrau*, Bakbergen Syrymbetov (whose performance was more emotional and expressive than ever) in front of many people at night (in one of the villages of Chimbay district) clouds began to gather over the campfire, i.e. the nature itself “as though began showing sympathy to the story” of the narrator.

Great interest invoked acquaintance with the national musical instruments in the workshop of well-known master-*sozgar* (producer of musical instruments) of Karakalpakstan, Azatbay Otarbaev (1960), who was frequent participant of republican and international exhibitions, festivals and competitions. Being a hereditary master, he has been dealing with production of musical instruments for more than 30 years, reviving and reconstructing ancient instruments. He himself can play skillfully on many of his musical instruments. He is well aware of the history of the musical instruments he produces. He also shares with his knowledge and skills with his students (apprentices). Notably, he has already revived and repaired dozens of wind instruments, which were already forgotten. Azatbay Otarbaev is the only master-*sozgar*, who, till nowadays deals with production of traditional musical instruments of the Karakalpaks, such as *qobuz* and *dutar*. It bears mentioning that his workshop was reconstructed with the support of UNESCO 2012, where he now works and teaches his students the secrets of production of musical instruments.

Knowledge and skills associated with production of ceramic ware (*kuba*, *khum*, *koza* and other dishwares, which do not have decoration (i.e. do not represent slip ceramics)) and clay stoves (*tandir*) were documented from master Tursenbay Zaripov (1945). He actively shares with his knowledge and skills with his students (apprentices). Also, at his house he has traditional pottery kiln for burning big ceramic wares, which was constructed and made by his father (at present master does not use it).

*Yurt* (“*otov*”, “*qora uy*” or “*oq uy*”), a traditional assembled dwelling house of a nomad, is still greatly demanded and popular type of dwelling in Karakalpakstan. During summers, a family, as a rule, spends its time on pasture-lands, while taking its cattle to the grassland. And in such a case it is impossible to do without a *yurt*. In recent past, assembly and mounting of *yurt* was easily dealt by men and women equally. *Yurts*, decorated with rugs and felt carpets, are irreplaceable during hot weather. And it is no coincidence that in southern and northern regions of Uzbekistan traditions have been preserved associated with making of *yurts*.

Otaboy Turekeyev (1955; Chimboy) is a hereditary *otovchi* (the person making *yurts*), who, together with his students (apprentices) and assistants deals with preparation of the framework of *yurt* (main materials used are: long trunks of poplar tree or willow, cane (*buir*), leather (which replaces nails). The framework of *yurt* consists of *keragi* (assembled grid-like carcass), *uvuqov* (long bent poles used for cupola of *yurt*), *changarak* (wooden rim with crosspiece in the middle), cane mats, which are mounted along the whole perimeter of the carcass and a door, which serves protective role. All the details of *yurt* are made manually with the help of traditional machine-tool called “*tiz*” (used for bending poles) and furnaces (for blackening wooden poles). The size of *yurt* is determined by the number of poles used.

In these days *yurts* are mounted not only in summer pasture-lands, but also in the courtyards of houses. *Yurt* is the dwelling house of many people of Central Asia. It is for a reason that Kazakhstan and Kyrgyzstan submitted the nomination file titled “*Yurt*” (i.e. knowledge and skills associated with preparation and construction of *yurt*) for inscription on the UNESCO Representative List.

It should be highlighted that Republic of Karakalpakstan elaborated and approved National List of Intangible Cultural Heritage, which includes many elements of traditional culture of Karakalpak people.

Preliminary results of the field studies were discussed at the republican seminar “Regional results of making inventory of intangible cultural heritage”, which was held in the Academy of Mamun of the city of Khiva (Khoresm region) on 26 July 2013. It was attended by experts and representatives of administrations for cultural and sports affairs of Navoi, Bukhara, Khoresm regions and Republic of Karakalpakstan. Keynote speakers were heads of expeditions (R. Abdullaev, G. Abdullaeva and U. Khakimov). Also, reports were presented on inventory making activities on local level by U. Khikmatova (Bukhara), A. Allaniyazov

(Karakalpakstan) and D. Ibragimova (Khoresm). During the seminar practical sessions were conducted on documenting and making inventory of ICH elements.

Another event was Republican scientific and practical seminar titled “On Safeguarding of Intangible Cultural Heritage”, which was conducted on 27 July 2013 in the branch of Academy of Sciences of Uzbekistan in the city of Nukus. It was attended by scholars, experts and specialists of ICH, representatives of administrations for cultural and sports affairs of Tashkent, Bukhara, Khoresm and Kashkadarya regions and representatives of the Ministry of Culture and Sports of the Republic of Karakalpakstan. At the seminar the following issues were discussed: results of field studies carried out within the last several years; documenting and making inventory of ICH elements; inventory making and National (local) List of ICH; inventory-making experience in Bukhara region and Republic of Karakalpakstan. Also reports were presented by R. Abdullaev and G. Abdullaeva (Tashkent), S. Sharopova (Bukhara), A. Alniyazov, A. Allaniyazova and M. Kralibaeva (Karakalpakstan). Notably, the discussions held revealed some positive moments in the activity related to ICH; but also some shortcomings were identified in the inventory-making process. In the practical part of the seminar the participants were able to get acquainted with the ICH elements of Karakalpakstan and some publications on ICH (for instance, multivolume work on folk art in Karakalpakstan).

As a rule, the goals of being carried out expeditions are to cover all local traditions, which are documented together with corresponding information on them (inventory-making); and to do multifaceted analysis of the identity of objects (elements) accompanied by further studies (researches). Based on this, it is possible to conclude that field studies and scientific expeditions have become one of the new forms of raising awareness of the public in the field of ICH. They are also means for safeguarding, studying and collecting materials, which, later on, can be used for demonstration on TV, radio and other media. As such, they promote interest of the population in the elements of ICH, in particular, in musical traditions, artistic crafts and folk-spectacular arts.

To sum up it is possible to tell that implementation of these kinds of projects and programmes had an impact on the development of the own database on ICH of Uzbekistan; on professional development of specialists and experts dealing with ICH; on raising awareness of the local population on ICH-related issues; on gathering significant number of materials (textual, audio and video materials) on ICH of Uzbekistan; on enrichment of experience of those, who were associated with ICH elements (in particular, the project helped bearers themselves – enriched their knowledge, widened their interests on other ICH elements, and

improved their confidence that their knowledge and skills are indeed needed and required by the youth, which showed great interest to ICH elements); on strengthening confidence that communities, groups and individuals, i.e. the bearers of traditions, are needed not only for their local communities but also for the whole humanity.

Likewise, creation of the Inventory (List), much like Atlas, as a kind of database providing information about integrity level and development of different elements of intangible cultural heritage, is of very practical value indeed. It will allow accomplishing successfully the tasks associated with regeneration and revival of the best traditions existing in arts and culture.

**Role of Mass Media.** Systematic and goal-oriented work began to be done on safeguarding, preservation, development and promotion of objects (elements) of intangible cultural heritage of Uzbekistan. Almost all governmental and non-governmental organizations became involved in this work in accordance with the State Programme, which resulted in raising of awareness of the population on ICH issues, in active work carried out by mass media on popularization of ICH (i.e. they began informing on ICH through TV and radio channels, periodic press).

In 2013 a new TV channel, “Madaniyat va marifat” (“Culture and Enlightenment”), began its coverage, which has a special programme called “Meros” (“Heritage”). Also, central TV channel, “Ozbekiston”, since 2012 has been organizing TV Festival of “Qohna zamin ohanglari” (Melodies of ancient land”); in 2012 Telefestival of folklore ensembles was organized, in which the ensembles representing all region of Uzbekistan and almost all ICH domains gave their performances; in 2013 Telefestival of performers of *katta ashula*, *lapar* and *olan* was organized; in 2012-2013 Telefestival “Maydon tomosha sanati” (“Areal Spectacular and Entertainment Art”) was organized, which presented the performances of rope walkers, *polovons* (strongmen), *qiziqchi* and *maskharaboz* (actors and clowns), illusionists and tamers; in 2014 Telefestival of children’s folklore ensembles was organized (for the first time), which brightly demonstrated successful succession of traditions by younger generation. It should be noted that all these performances stood out with their originality, existence of local features and characteristics, which are typical for certain regions of Uzbekistan. These performances also attracted a great number of viewers. All these programmes are being demonstrated to present on TV channels.

In addition, TV and radio programmes are broadcasted, which cover the life and cultural aspects of other nationalities residing in Uzbekistan. For instance, certain

TV channels broadcast weekly programmes in other languages, such as: the programme “Umid” (“Hope”), which is available in Uigur language; “Rangi kamon” (“Rainbow”) – in Tajik language; “Zamandas” (“Contemporary”) – in Kazakh language; “Biznen miras” (“Our heritage”) – in Tatar language; “Chinsen” (“Friendship”) – in Korean language. There are also newspapers and journals which are published in 12 languages, from which national editions are available in 8 languages (i.e. Uzbek, Tajik, Karakalpak, Turmen, Russian, English, Arabic and Korean)).

**Role of Mahalla.** The Government of the country pays significant attention to comprehensive study, enrichment and transfer of traditions of national culture, historical heritage and moral values to the next generation. Peculiarity of the national culture of Uzbekistan is that it has two layers, i.e. traditional and modern ones. And the role of the local community, in particular of *mahalla*, as a traditional institute of neighbourliness (of Uzbekistan), is substantial.

*Mahalla*, as a distinct type of self-organized socium, accumulated in itself original local features and value orientations based on the ideas of tolerance, respect to diverse cultural expressions and views. It is within the framework of *mahalla* model that Uzbekistan implements unique initiatives on revival of spirituality and traditional moral norms of the society, on nurturing, educating and socialization of the youth, on social protection of interests of women and family. And it is for a reason that first Saturday of August, since 1997, has been celebrated as “The Day of Mahalla” in Uzbekistan.

*Mahalla* is the place of residence of indigenous people of the community. Besides, it is public self-government mechanism, which manages economic, social, legal and cultural-enlightenment issues of the community. Being secular civic institute, it actively takes part in safeguarding and transmission of values associated with intangible cultural heritage to the next generations and provides support internally (leaders of the community and mahalla committee) as well as externally (Republican Public Fund “Mahalla” and local authorities). *Mahallas* in different places of the country have so far been preserving authenticity of different forms and manifestations of intangible cultural heritage, such as folk epic, *askiya*, *katta ashula*, *maqoms*, *dorbozlik*, traditional customs and rituals, etc. And for promotion of ICH safeguarding, local community (*mahalla*) provides significant support for local schools of apprenticeship (i.e. support traditions of *katta ashula* genre in Kokand, Margilan and Andijan; of folk epic in Boysun, Sherobod, Dehqonobod, Khiva, Samarkand, Chiroqchi, Chimboy, Nukus; of maqom art in Bukhara, Samarkand, Urgench, Khanka, Ferghana and Tashkent; of *askiya* art in Kokand, Margilan, Andijan, Asaka, Yangikorgan; of *dorbozlik* art in

Kokand, Namangan, Kosonsoy, Andijan, Ferghana, Margilan, Samarkand, Karshi; of folk games such as *kopkara* in Jizzakh, Boysun, Chimboy, etc. Such local schools were organized by the bearers of traditions themselves with active support of public funds, local public figures and international organizations. Main goal is to safeguard and preserve the traditions by attracting the youth, raising awareness of the population. Examples are maqom ensembles created of local communities in Kokand, Samarkand and Shorchi; schools of *khalfa* (traditions of performance of folk songs and epic stories by women) in communities of Khoresm (Khiva, Khanka, Urgench) and Karakalpakstan (Ellikqala); school of *dorbozes* of Yunusali Gaziev (Andijan), Bakhodir Dadakhojaev (Kasansay); school of ceramics and pottery of Akbar Rakhimov (Tashkent), Alisher Nazirov (Rishtan), Alisher Narzullaev (Gijduvan); workshops for production of musical instruments in the communities of Tashkent (dynasty of the Zufarovs), Samarkand (of master Khamroqul Khaydarov), Andijan (of master Abdumalik Madraimov), Nukus (of master Azatbay Otarbaev); activities of family ensembles of the Sherquzievs (Kokand), the Isakovs (Karshi), the Abrayqulovs (Sherabad); activity of children's folklore theatre "Tomosha" in Tashkent (under leadership of Nodir Kurbanov), children's folklore ensembles "Chovki nihollari" in Samarkand (under leadership of Suvonqul Abduqodirov), "Quralay" in Boysun (under leadership of Usmon Yoldashev), etc.

In fact, the scope of participation of *mahalla* (local community) is broad, i.e. from organization of rituals and ceremonies, national and religious festivities in everyday life to the initiatives on holding special cultural events, supporting entrepreneurship and schools of apprenticeship of traditional culture. And for centuries it has been the place of nurturing creative potential, artistic and cultural identity of peoples. All innovative ideas in everyday life of *mahalla* were always introduced based on consensus and broad public approval. Indeed, the life of *mahalla* is characterized by frequent introduction of new ideas to the traditional culture under the influence of globalization. New forms of musical and theatrical performances emerge in cultural events of local communities, which address traditional repertoire and methods of performance. The examples of these are: the project of "Rapshi", which is based on symbiosis of the art of *bakhshi* (Kashkadarya, Khoresm, Karakalpakstan) with modern rap, folk and modern dance styles (Tashkent, Navoi); the project of "Mavrigi", which has become a new musical and scenic reflection of Bukhara traditional singing and dancing cycle of "Mavrigi" (Tashkent, Bukhara, Samarkand, Khodjent); project of "Jyrau-rock", which is symbiosis of the Karakalpakstan epic art, *baksi* and *jyrau*, with modern rock ensemble with the active use of video art (Tashkent, Nukus). Interestingly, these kinds of projects invoked notable interest of the youth, who got acquainted with the ICH elements and their contemporary manifestations.

Spiritual traditions and the system of worldviews, existing within *mahalla*, contributed to the formation of original features of the national artistic school (of music, dance, spectacular, fine and applied arts) and its wide recognition. Maybe for this reasons Korean scholars named *mahalla* as the Uzbek model for preservation and transfer of ICH during the meeting organized with the Uzbek delegation in Seoul at the end of 2013.

In general, scientific expeditions and field studies, which are carried out to different regions of Uzbekistan, take into account the role the bearers of ICH traditions (i.e. creators and popularizers of ICH) as well as that of local community (*mahalla*). The studies conducted on the current state of ICH pay close attention to all new (cultural) challenges faced by *mahalla*, where usually bearers of traditions live (i.e. masters of traditional and folk crafts, representatives of music, dancing and spectacular arts), and where, together with the local community, customs and rituals are being preserved, holidays and family-based festivities are organized. It is indeed *mahalla* which is nowadays has become the object of safeguarding efforts and which, itself, preserves elements of ICH of Uzbekistan. It is indeed mahalla, which has become object of field studies and scientific expeditions.

It bears mentioning that it is thanks to the initiative of *mahalla* (local community) and groups of *askiyabozes* and *dorbozes* as well as materials gathered during scientific expeditions and field studies of 2012-2014, that nomination files on two elements of ICH of Uzbekistan, i.e. *Askiya* (The Art of Wit) and *Dorbozlik* (The Art of Rope walkers), were prepared and submitted for consideration of UNESCO. (During preparation of materials for the nomination in January 2014 an additional expedition was organized to the districts of the Ferghana Valley which was named as "Following the tracks of Askiya", which allowed to conduct conversations with famous masters of *askiya* and *dorbozlik* arts, to record askiya performances and capture on video the interviews with the representatives of local communities of Kokand, Margilan, Andijan and Asaka. Later, in May 2014 another expedition was carried out to Surkhandarya region which helped to study integrity level of ICH elements of Boysun).

**Role of national cultural centers.** More than 100 nations and ethnicities reside in present-day territory of Uzbekistan and their cultural activities are coordinated by national cultural centers. This means that national cultural centers have an opportunity to popularize cultural heritage of their nations and people. Indeed, the people of other nationalities and ethnic origins can freely celebrate their national and religious festivities and holidays, such as *Eid al-Adha*, *Eid al-Fitr (Ramadan)* (Muslims), Easter and Christmas (Christians), *Pesah*, *Purim*

and *Hanukkah* (Jews), etc. Navruz and religious holidays of *Eid al-Adha* and *Eid al-Fitr (Ramadan)* were announced as official holidays of the Republic of Uzbekistan. Also, two parks (gardens) operate in Tashkent at present, i.e. Japanese Garden and Seoul Park, which give an opportunity to get acquainted with the culture and traditions of Japan and Korea.

**Other activities.** Respective activities are being conducted, by the Government, governmental agencies of Uzbekistan, *khokimiyats* (municipalities and regional authorities) of regions, *Kengash* (Council) of the Republic of Karakalpakstan jointly with public organizations and funds with the assistance of the National Commission of Uzbekistan for UNESCO, which are directed at safeguarding and promotion of all types and forms of intangible cultural heritage (with attraction of necessary budgetary and non-budgetary funds).

In 2013 the Ministry of Culture and Sports of the Republic of Uzbekistan approved the National List of objects of ICH, which includes 74 objects (elements) across 5 domains. In addition, two brochures were published in Uzbek language, i.e. “Nomoddiy madaniy meros boyicha meyoriy hujjatlar” (“Normative Documents on ICH”) and “Ozbekiston nomoddiy madaniy meros obyektlarining Milliy roykhati hamda YUNESKO roykhatlariga nomoddiy madaniy meros obyektlarining nomzodlik hujjatlarini tayyorlash” (“On Preparation of the Nomination Files of Objects of Intangible Cultural Heritage for Inclusion in the National ICH List of Uzbekistan and Representative List of UNESCO”).

Another thing, which bears mentioning, is regular organization of republican competitions and festivals on certain directions and domains of ICH in different regions of Uzbekistan and in Tashkent city in the period of 2011-2014. These include: competitions of *bakhshi-shoirs* and *akyns*; competitions of performers of *katta ashula* and of *maqom* ensembles; competition of young performers of *maqoms*; competitions of *lapar* and *olan* performers, competitions of instrumental ensembles “Karnay va surnay” (ensembles playing on traditional wind instruments); competitions of *askiya* performers, etc; Festival of Traditional Culture “Asrlar sadosi” (“Echo of Ages”), which involves almost all elements of ICH of Uzbekistan and demonstrates all elements of performing arts, and which is accompanied by presentations of new books, organization of scientific workshops and conferences (in Itchan Qala of Khiva in 2011; in Ellikqala of the Republic of Karakalpakstan in 2012; in Sarmishsoy of Navoi region in 2013).

Notably, under the Institute of Arts and Culture of Uzbekistan training courses began to be offered to directors of newly-formed cultural centers and recreation-and-entertainment parks, teachers of HEIs. The training is a sixteen-hour

programme on ICH of Uzbekistan. In addition to that, an independent course was introduced on intangible cultural heritage to the educational process of the Institute (bachelor's program), and learning aid on ICH was prepared for publication (in the end of 2014).

With assistance of the UNESCO Office in Tashkent ICH related knowledge is being introduced to the educational process of public education, i.e. to general secondary schools of Uzbekistan. Within the framework of the project a module was elaborated on integration of ICH related knowledge into certain school subjects such as musical culture (performing arts), history (customs, rituals, holidays), physical training (folk games), literature (folk oral art), labor education (different traditional crafts), etc. 4 study guides and methodological manuals were developed. In addition, a round-table was organized by UNESCO Office in Tashkent in cooperation with the Ministry of Culture and Sports and Ministry of Public Education dedicated to this programme (Tashkent, May 2014).