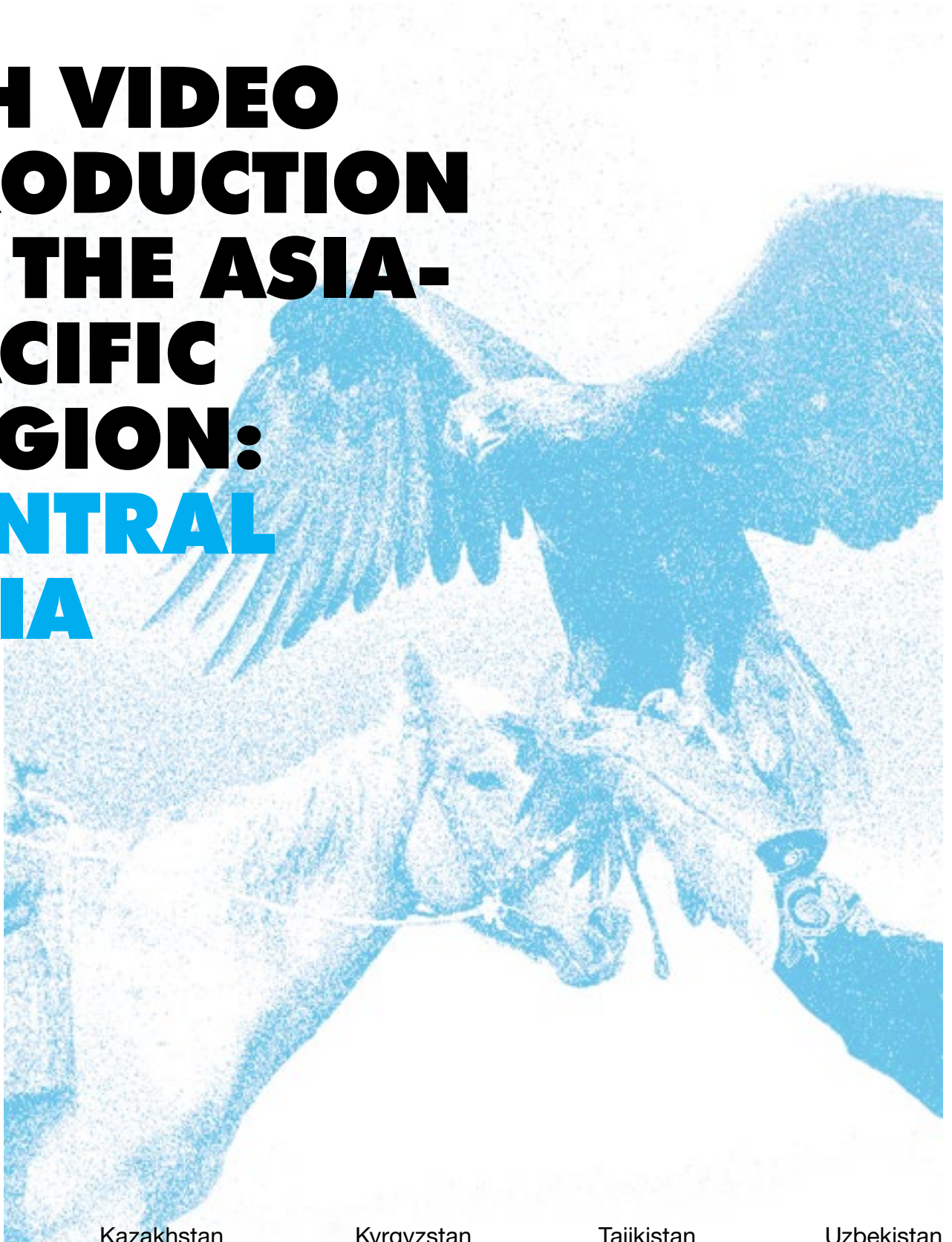


ICH VIDEO PRODUCTION IN THE ASIA- PACIFIC REGION: CENTRAL ASIA



Mongolia

Kazakhstan

Kyrgyzstan

Tajikistan

Uzbekistan



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Introduction	02
Mongolia	05
Kazakhstan	09
Kyrgyzstan	13
Tajikistan	17
Uzbekistan	21
Central Asia ICH Video Collection	25

INTANGIBLE CULTURAL HERITAGE VIDEO PRODUCTION IN THE ASIA-PACIFIC REGION: CENTRAL ASIA

Rapid urbanization and westernization are changing the environments in which intangible cultural heritage is rooted. The importance of documentation that traces the effect of social changes on intangible cultural heritage is being emphasized as a safeguarding measure. Quality video documentation is an important resource that enables the conservation and transmission of existing intangible cultural heritage and raises its visibility.

Video documentation is the best medium to record intangible cultural heritage in the most life-like manner, using the latest technologies. It is also an effective tool for communicating with the public. However, conditions for video production in the Asia-Pacific remain poor, requiring extensive support for quality video documentation.

ICHCAP has been working to build the safeguarding capabilities of Member States and raise the visibility of intangible cultural heritage in the Asia-Pacific by supporting the true-to-life documentation of intangible cultural heritage as this heritage is practiced and cooperating with experts, communities, and NGOs in related fields.

Since 2010, ICHCAP has hosted annual Central Asian sub-regional network meetings with Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, and Mongolia to support the ICH safeguarding activities of Central Asia. Through their collaboration, ICHCAP has supported projects involving collecting ICH information, producing ICH websites, and constructing ICH video archives.

At the Sixth Central Asia Sub-regional Network Meeting in Jeonju in 2015, ICHCAP, four Central Asian countries, and Mongolia adopted a second three-year cooperation project plan on producing ICH videos to enhance the visibility of ICH in Central Asia.

ICHCAP developed guidelines and training programs for the project and invited video and ICH experts from the participating countries, and held a workshop in November 2015. After the workshop, focal points for the project were designated in each country, and each focal point organization formed an expert meeting and a video production team to produce ICH videos.

Interim reports were submitted to ICHCAP in February 2016, and the first preview screening was held in Dushanbe, Tajikistan, during the Seventh Central Asia Sub-regional Network Meeting in May 2016. Since then, each country has carried out the project according to the project plan. ICHCAP met with each country between October 2016 to February 2017 to check on the project progress.

After the final preview screening during the Eighth Central Asia Sub-regional Network Meeting in Bishkek, Kyrgyzstan, in 2017, final editing process took place in each country, and fifty ICH videos were completed by October 2017.

The audiovisual resources produced by each state will be made into DVDs and distributed for promotional and educational use. They will also be released to the public in the form of an online video library. Documentaries for broadcast will be produced and aired with the cooperation of broadcasting stations and related organizations. A resource archive will be built to conduct a range of promotional and visibility-raising projects such as video exhibitions and publications.

ICHCAP will continue its ICH documentation projects in the Asia-Pacific region for the next ten years by expanding the scope from Central Asia and Mongolia to Southeast Asia, Southwest Asia, and the Pacific.

PROJECTS IN ACTION



Mongolia





Director: Namsrai CHINGGIS
MONGOLIA | 2017 | 45MIN | HD | COLOR

Descendants of the Golden Sun

Traditional Rituals Related to Childhood

Mongolians consider childbirth a good omen. Mongols give the child ablutions to honor the one who has adopted the human form and born as a little citizen of the state. During the ablution ceremony, the lifelong name is given to the newborn as well. There are other rituals and customs related to raising children in Mongolia, including customs related to the child's first haircut.



Director: Bayarsaikhan. D.
MONGOLIA | 2017 | 38MIN 19SEC | HD | COLOR

Mongol Khuumei Today

Traditional Art of Khuumei (Throat Singing) (Representative List of the Intangible Cultural Heritage of Humanity, 2010)

Khuumei is a wonder of culture created by nomads, a unique phenomenon of traditional Mongolian music, an ancient art form, and the highest form of art produced by the vocal organs. *Khuumei* is considered one of the most significant and unique musical cultures, passed down from generation to generation through home training for hundreds of thousands of years, among nomads. The wonder of "whistling *khuumei*" as it is called lies in producing two or more pitches simultaneously, one of which is a fundamental pitch from the chest and the other a higher pitch resonating to the hard palate.

Director: Jumdaan CHOIMBOL
MONGOLIA | 2017 | 35MIN 15SEC | HD | COLOR

Holy Melody of Wisdom

Mongolian National Long Song – Urtin Duu (Representative List of the Intangible Cultural Heritage of Humanity, 2008)

The Mongolian long song (*urtin duu*) is an extraordinary masterpiece of song art and a unique phenomenon in the world musical arts. The long song is the richest and most treasured traditional song with an unusually long and wide tonal range. It is sung in a full and powerful voice and various decorative effects of the music.



Director: Galmandakh LHAGVA
MONGOLIA | 2017 | 27MIN | HD | COLOR

Secret of Hair's Melody

Traditional Art of Morin Khuur Music (Horse-Head Fiddle) Mongolia (Representative List of the Intangible Cultural Heritage of Humanity, 2008)

The *morin khuur*, a unique two-stringed musical instrument with a horse-head, is an aggregation of traditional Mongolian culture. The strings and bow are made of horse-tail hair and can produce an expansive musical range, excellent sound expressions, and a perfect harmonization of tune and melody.



Director: Galmandakh LHAGVA
MONGOLIA | 2017 | 27MIN | HD | COLOR

Talent of Possessing Swiftness

Folk Knowledge and Tradition of Recognizing and Training Swift Horses

Since ancient times, Mongols have developed a complex understanding of how to choose the swiftest horses from among a herd and coach and train these horses to race. Over one month, the horses' diet is restricted, and the horses are raced over longer and longer distances each day. Race horses are classified into six age categories: *ikh nas*, *soyolon*, *azarga*, *khyzaalan*, *shüdden*, and *daaga*, and horses in each category race for different distances. The jockeys are children between the ages of 6 and 13. The sweat-scraper and brush are patterned with symbolic designs of the horse's prowess and promptness.

Director: Tumenjargal DOLJIN
MONGOLIA | 2017 | 35MIN 15SEC | HD | COLOR

Traditional Craftsmanship of the Mongolian Ger and Associated Customs

Traditional Craftsmanship of the Mongolian Ger and Associated Customs (Representative List of the Intangible Cultural Heritage of Humanity, 2013)

The Mongolian *ger* is composed of wooden frames, canvas, and ropes. The wooden frames comprise the crown, roof poles, wall lattices, door, and two pillars; each wooden element is produced by separate, specialized carpenters. The traditional craftsmanship of the Mongol *ger* reflects the nomadic culture and national identity of Mongolia.





Director: Baatar LUWSANTSEREN
MONGOLIA | 2017 | 35MIN 52SEC | HD | COLOR

Traditional Games with Anklebones

Traditional Games in Shagai (Representative List of the Intangible Cultural Heritage of Humanity, 2014)

Mongolians have traditional games in which they use *shagai* or sheep anklebones. There are four anklebone positions and each has its own name: horse, sheep, goat, and camel. There are about a hundred variations of anklebone games. Mostly children play these games, but sometimes adults are also involved in them. Among shagai games, the most popular is anklebone shooting.



Director: Bayarsaikhan. D.
MONGOLIA | 2017 | 26MIN 52SEC | HD | COLOR

Traditional Mongolian Practices of Worshipping Sacred Sites

Traditional Mongolian Practices of Worshipping Sacred Sites

Mongolian worship ceremonies are performed at sacred sites to invoke assistance from deities of nature: in the summer for timely rain and abundant pastures and in the autumn for protecting humans and livestock from a harsh winter. The tradition maintains a variety of forms of intangible cultural heritage and builds a sense of community and solidarity among the people while strengthening awareness of the importance of protecting the environment. On a specified day, all the participants gather early in the morning at the worship site. Everyone wears their ceremonial clothes and brings offerings to the deities.



Director: Mendbayar TUGULDUR
MONGOLIA | 2017 | 45MIN 15SEC | HD | COLOR

Traditional Technique of Making Airag

Traditional Technique of Making Airag

The occasion of fermenting a mare's milk is celebrated with a feast that is held within three days of tethering foals. The ceremony is held to summon prosperity, to encourage horse herds to multiply, to wish for an abundance of *airag* (fermented mare's milk) and other dairy products, and to bless newborn animals. During the ceremony, the proceedings (tethering foals, milking mares, holding a milk libation ritual, reciting milk libation and anointment, and sharing the ceremonial mutton and mare milking feast) are carried out alternately.



Director: Jumdaan CHOIMBOL
MONGOLIA | 2017 | 35MIN 15SEC | HD | COLOR

Wisdom of Mongolian Bow Makers

Traditional Knowledge and Technique of Making a Bow and Arrow

In many countries, people craft bows and arrows, but practitioners in Mongolia are the only ones who still make a bow with bamboo or birch for the medial part; with the sinew of camels, bovine, and equine animals for the outer back part; and with the horn of a wild buffalo or ibex for the inner part. Currently there are five different forms of archery practiced in Mongolia: *khalkh*, *burjad*, *uriankhai*, *morin*, and *sarampai* archery. The need to revitalize and develop adequate craftsmanship for each is becoming increasingly important.

Kazakhstan





Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2016-17 | 23MIN | HD | COLOR

Ancient Kazakh Game Assyk Atu

Assyk games have been almost the most popular types of games among the nomadic Kazakhs since ancient times. Assyk is the talus bone of a sheep or a goat. Assyk *atu* is the oldest game of the peoples of Eurasia, as confirmed by archaeological data. *Astragalus-Assykiens* were found in southern Kazakhstan, in the burial place of Borizhari, dating from between the sixteenth and eighteenth centuries. Assyks were painted, drilled from the inside, and filled with lead, which gave them weight, and allowed players to be more accurate. Boys between 5 and 15 years old have typically been the main players. Assyk games include *demon taban*, *alsha*, and *cantalapai*. While there are many variants of the game, the essence is basically the same—knocking out the main assyk of opponents.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 22MIN | HD | COLOR

Children's Rite of Cutting the Rope "Tusau Kesu"

Highly traditional nomadic rites, such as the *tusau kesu*, have been preserved among the Kazakhs, but the people's understanding of the rites has been transformed. For Kazakh forbearers, rituals like *tusau kesu* (cutting the rope) or *ashamayga mingyzu* (landing on a horse) were rituals for beginning a journey, the journey through life and the exploration of the space around them.

Many Kazakh families believe that the *tusau kesu* rite helps accelerate the child's physical development so that the child can walk confidently, but if the child walks weakly, the rite can be repeated. The rite also symbolizes the discovery of a life path. The rite transfers spiritual and physical qualities to the child from a respected person elected by the parents. A grandmother, for example, shows the techniques of fetter weaving to her granddaughter.

Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 19MIN 52SEC | HD | COLOR

Heritage of Korkyt-ata

Korkyt-ata invented *kobyz*, a two-stringed instrument covered in goat leather, and wrote many *kyus* (songs), eleven of which have survived to this day. His dedication to the instrument is why the Mausoleum of Korkyt-ata on the banks of the Syr Darya River was made in the form of a giant *kobyz*. The traditional *kobyz* manufacturing process is based on a master-apprentice system through which the master transmits his knowledge and skills through formal (educational institutions) and informal communication (at home, in the family).



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 21MIN 38SEC | HD | COLOR

Kazakh Jeweler Art

The video shows how jewelry making differs from making other crafts in Kazakhstan, as it has a professional nature and is predetermined by the specifics of production, including the purchase and use of certain metals, of which silver has sacral value. Historical examples of Kazakh jewelers and traditional techniques of minting metal are shown as are jewelry-making processes. Symmetrical ornaments and patterns dominate jewelry designs and they emphasize the historical heritage.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 25MIN | HD | COLOR

Keste—Kazakh Embroidery on Various Materials

The video shows Kazakh *keste* (embroidery) an original Kazakh folk art and craft. According to experts, the word *keste* comes from an ancient Iranian word that can be literally translated as "painted". Since ancient times almost every woman was engaged in embroidery. This art was inherited from mother to daughter. Masters embroidered on domestic canvases, leather, suede, and felt and on imported cloth, silk, cotton, and velvet.

Also, experts distinguish the seam *biz keste*, performed by a conventional tambour seam with the help of a hook. Zeynelkhan Mukhamedzhan, the famous Kazakh artist and master of decorative and applied art, has been reviving this technique. Today, the artist passes his skills to students at the Almaty Art College.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2016-17 | 30MIN | HD | COLOR

Orteke—Traditional Kazakh Puppet-Musical Performing Art

Orteke (mountain goat) is the name of an indigenous Kazakh performing art in which flexible wooden figure of a mountain goat is placed on a traditional drum called *dauylpaz*. *Orteke's* originality comes from it being a combination of theater, music, and puppet dance. The expressive puppet figure, called *teke* (goat), seems to come to life when the master starts playing the drum. The figure makes funny dance movements in time with the rhythm of the music being played. It is also said that the *orteke* figure once came different shapes and sizes that were created individually, each with a different number of moving limbs, depending on which *kyu* was performed.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 22MIN | HD | COLOR

The Art of Making Traditional Kazakh Dombra

The *dombra*, a two-stringed plucked instrument, has played an integral part of Kazakh culture since ancient times. By performing *kuy* (a short solo composition) on the *dombra*, the nomad expressed his feelings. The only harmonic material for *dombra* that fully meets the traditions and rules is the tree. The tradition of hollowing out the instrument from a single piece of wood relates to mythological ideas about the sacredness and inviolability of the tree. The entire process of manufacturing *dombra* in ancient times took four years, and each instrument was custom made based on the player's physique, voice, repertoire, gender, and was endowed with a special spiritual content.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 20MIN 17SEC | HD | COLOR

Traditional Kazakh Felt Manufacturing

Felt making is one of the oldest traditions, bearing an artistic and aesthetic value and symbolism closely associated with folk customs and rituals. The process of collecting wool is twice a year—in autumn and in spring. A story about the historical value and ubiquitous use of rams' skins. The process and the staged technique of felting. One way to preserve traditional felt making. It is a question of the ecological value of felt, the methods of extraction from natural materials (plants and stones), and the use of certain ornaments associated with nature and animals.



Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 23MIN | HD | COLOR

Traditional Leather Manufacturing

Kazakh masters have historically made different kinds of leather clothes and accessories as well as dishes, horse riggings, and other culturally relevant goods. The prevalence of leather goods indicates that leather production has long been a highly valued part of local traditional culture. The most significant part of nomadic economy was brought to fruition through leather manufacturing. Products related to equestrian lifestyles—girths, bridles, bibs, saddles, etc. Leatherwork consists of several stages. After processing the skins, they are boiled in a paint made from the rhizomes of trees, then dried. After that, the necessary parts are sewn, and an ornament is applied to the damp skin. After the ornament is ready, a vessel is filled with sand and dried, then the sand pours out and the product is dried again in the wind. The process ensures that the product will never change its original form.

Director: Aleksey KAMENSKIY
KAZAKHSTAN | 2017 | 16MIN | HD | COLOR

Traditional Spring Festivals of Kazakh Horse Breeders

Ulytau is the geographic and historical center of Kazakhstan where the Kazakh Khanate appeared. Central Kazakhstan is rich in historical monuments. The history and traditions of Kazakh horse breeders have been maintained since the Paleolithic times. The traditions include: *biye baylau*, separating dairy mares from the shoal or the feast of the first milking; *ayghyr kosu*, joining a stallion to the herd or the stallion's wedding; and *kymyz muryndyk*, beginning to make and drink *kymyz* or festive of the first *kymyz*. Inextricably linked with one another, these traditions mark the beginning of a new horse-breeding cycle and form an integral part of Kazakh intangible cultural heritage.



Kyrgyzstan





Director: Gulnara ALYBAEVA
KYRGYZSTAN | 2017 | 25MIN | HD | COLOR

Eer—A Kyrgyz Saddle

This film is about traditional Kyrgyz saddles. A saddle-making expert shows the technology behind saddle manufacturing and how to cover the saddle with leather and make ornaments. Specialists also talk about the history of the associated Kyrgyz saddle traditions.



Director: Yrys OKENOVA
KYRGYZSTAN | 2017 | 24MIN 46SEC | HD | COLOR

Koshok—Traditional Kyrgyz Lamentation

The film is about a traditional Kyrgyz form of folklore—lamentation (*koshok*). Experts talk about the contents of Kyrgyz lamentation, the situations in which *koshok* is performed (lamenting the deceased or the bride, when she is sent to the groom's family) and about how to perform traditional lamentation.



Director: Asel ISAEVA
KYRGYZSTAN | 2017 | 21MIN | HD | COLOR

Kymyz—Traditional Beverage of the Kyrgyz People

Kymyz, a traditional Kyrgyz beverage, is made of fermented mare's milk. It was first prepared and used by the nomadic tribes of Central Asia and Mongolia. The earliest found traces of *kymyz* are from Neolithic period (some 5,500 years ago). Found in the valley of Suusamyр other relics were goatskin leather bags with traces of mare's milk, indicating the presence of *kymyz*.

Kymyz preparation was kept secret by nomads for centuries. The mare's milk is stored in animal skins called *chanach* that were firstly cleaned and smoked over a fire with pine or other coniferous branches to give the drink its unique smell and taste.



Director: Umar JANYKULOV
KYRGYZSTAN | 2017 | 24MIN 13SEC | HD | COLOR

Making Ala-Kiyiz, the Method of Making Shyrdak

List of Intangible Cultural Heritage in Need of Urgent Safeguarding, 2012

Ala-kiyiz is the most vivid example of Kyrgyz handicrafts. Translated as "motley felt," *ala-kiyiz* represents a felt carpet with ornaments heaved onto its upper surface. It is mostly a carpet for everyday use rather than as element of decoration.

Shyrdak is made with a mosaic technique and is one of the most complex techniques in felt carpet making. One of the most important qualities of *shyrdak* is its durability. The average lifecycle of a *shyrdak* is approximately a hundred years, sometimes even longer.

Director: Asel ISAEVA
KYRGYZSTAN | 2017 | 25MIN | HD | COLOR

Sacred Sites of Kyrgyzstan

Representative List of the Intangible Cultural Heritage of Humanity, 2009

This film is about sacred places of Kyrgyzstan. *Mazars* served as places of the worship for the nomads of Central Asia, places for praying to the gods. Ethnographers divide *mazars* into two types, man-made (these are often tombs of the saints) and natural (caves, springs, lakes, boulders).

The *obo* ceremony is for worshiping sacred places such as water wells and springs. Water has been an object of worship since ancient times. The sacred Kyrgyz sites connected to water are called *bulak mazary*.

Zikir chaluu represents an emotional prayer is recited with pragmatic purposes, such as asking for prosperity, recovery, peace, or fertility.

The film also includes Sulaiman-Too Sacred Mountain in Osh, which was the first Kyrgyz site inscribed on the World Heritage list, in 2009.



Director: Gulnara AITPAEVA
KYRGYZSTAN | 2017 | 25MIN | HD | COLOR

Models and Melodies of Komuz

The film is dedicated to the Kyrgyz folk instrument *komuz*. An expert on making and playing *komuz* shares an *komuz* origin story. The film shows the interconnectedness between the models and melodies of *komuz*. Outstanding *komuz* makers and players as well as *komuz* beginners present some classical *komuz* melodies in the film.





Director: Gulnara AITPAEVA
KYRGYZSTAN | 2017 | 20MIN 56SEC | HD | COLOR

Kalpak Dignifies the Man

This film is dedicated to *kalpak*—a traditional male felt hat. Knowledgeable people (a teacher, a journalist, an activist, and craftsmen) talk about the social functions and spiritual meanings behind kalpak. The film shows traditional and modern methods of making kalpak.



Director: Chinara BEKSULTANOVA
KYRGYZSTAN | 2016 | 20MIN | HD | COLOR

Tush-kiyiz—Traditional Skills in Making Wall Carpets

The centuries-old nomadic way of life of the Kyrgyz people contributed to the high skill level of women in crafts development. *Tush-kiyiz*, an embroidered wall carpet, is a fine example of Kyrgyz decorative and applied art. *Tush-kiyiz* was given a special place in the interior of the yurt. Embroidered panels of cloth—satin, silk, or another fabric—*tush-kiyiz* is framed with a broad band of black velvet, on which is usually sew one, two, or three fringed triangles. *Tush-kiyiz* have always been created as a personal family heirloom, symbolizing a newly married couple's union with family.



Director: Gulnara ALYBAEVA
KYRGYZSTAN | 2017 | 32MIN | HD | COLOR

Rituals Dedicated to Children

This film is about rituals related to children. Included are *kyrkyn chygaruu*, a ritual celebrating the fortieth day after a child's birth; *beshike saluu*, a ritual of placing baby in the cradle; *tushoo kesuu*, a ritual of cutting rope tied around a baby's ankles; and *bata*, a blessing ritual. Knowledge holders talk about the significance of each ritual in a child's life cycle. The film shows how these rituals are conducted now and how they have evolved over time.



Director: Umar JANYKULOV
KYRGYZSTAN | 2017 | 15MIN 36SEC | HD | COLOR

Yurt Production

Preserving and transmitting craftsmanship for centuries, a *yurt* is not a mere dwelling, but also a creative workshop for folk art. Yurt embodied all kinds of decorative and applied arts. Meeting all the demands of everyday life, it carries both aesthetic and ritual functions.

Tajikistan



Director: Georgy DZALAEV
TAJIKISTAN | 2017 | 38MIN | HD | COLOR

Embroidery with Yellow-Golden Threads: The Artist

Muqarama Kayumova doesn't speak about herself much, but she appears knowledgeable and understanding. As head of the Foundation of Craftsmen of Tajikistan, she is known as a designer and a participant of the festival movement of folk craftsmen. Her father, a Tajik originally from Samarqand, moved to Dushanbe when the republic of Tajikistan was formed. The family practiced golden embroidery, and the knowledge and skills were passed to children. Golden embroidery was a domestic hobby and the opportunity for Muqarama to create something to decorate an interior or a dress.

In her workshop are awards, diplomas, and certificates recognizing her for her accomplishments and talents. Her finest pieces are in galleries and collections outside of Tajikistan. And whatever work is currently exhibited in her workshop will eventually leave as well. One of her rules is to create something necessary for people, something to decorate their lives. Knowing Muqarama means being introduced to the craftsman, the artist, the designer, the art-manager, the historian, and a person who is in love with her country.



Director: Dzalaev George
TAJIKISTAN | 2017 | 40MIN | HD | COLOR

Miniature

The artist's art has not enough development yet. The little part's of artists interested in this kind art "Miniature". Sarvinoz Khodjaeva and her husband engaged many years to this kind art. They even conduct a young artist's club in their home and teach the young artists about art miniature. Sarvinoz and Olimdjon organized several demonstrations of miniature artwork in Tajikistan and abroad.



Director: Dilovar SULTONOV
TAJIKISTAN | 2017 | 40MIN | HD | COLOR

Naqshkhoni—The Folk Song Genre

Naqshkhoni, a genre of folk music, has an old history and is performed only during weddings and festivals. Currently this musical genre has survived only in northern Tajikistan. The main characteristic of naqshkhoni is that it is sung a cappella by a group of old and respectful people. Special attention and interest has been shown in reviving this genre over the past few years, especially by young people. The film is dedicated to the performance of this folk expression.



Director: Robia ATOEVA
TAJIKISTAN | 2017 | 31MIN | HD | COLOR

Gurghuli—Traditional Epic

This video is about the centuries-old Tajik epic *Gurghuli*. The epic consists of thirty-three chapters, and the narrators recite it while playing a traditional string instrument. The epic begins with the mythical hero's birth in a tomb, which is why he is named Gurghuli, for *gur* means "tomb" and *ghul* means "great."

This video shows an authentic performance as well as interviews with researchers and the performer who explain the history and significance of *Gurghuli*.



Director: Dilovar SULTONOV
TAJIKISTAN | 2017 | 20MIN | HD | COLOR

Labchang—The Mouth Harp

Labchang, a musical instrument known from ancient times, received its name because it is placed between the lips and is played with fingers. Some old people in a few areas of Tajikistan continue to play labchang, so the art of playing has almost disappeared. The young generation generally doesn't even know about the instrument. This film is dedicated to the methods of play on various types of labchangs in different parts of Tajikistan.



Director: Robia ATOEVA
TAJIKISTAN | 2017 | 26MIN | HD | COLOR

Navruz Games

Representative List of the Intangible Cultural Heritage of Humanity, 2016

Navruz is celebrated in Iranian cultures such as Tajikistan. As it is a happy festive day to welcome the spring after the long winter, the children enjoy various games. This video shows the children at play. Girls wear traditional Tajik costumes, and boys wear formal clothes while playing games like pebble tossing and catching, kite flying, stick tossing, skipping rope, hacky sack, arm wrestling, swinging, breaking eggs. They also sing, allowing viewers to also feel cheerfulness of a festive day and become quite comfortable.



Director: Robia ATOEVA
TAJIKISTAN | 2017 | 35MIN | HD | COLOR

Skills of Making Musical String Instruments

The traditional Tajikistani string instrument *rubob* and the flute *mehtar* are handmade. Rubob produces easy-listening sound, so it's good for listeners to hum along with the melody it plays. On the other hand, mehtar, famous for its loud sounds, is popular for merry events like wedding ceremonies. This video shows how to play and make both instruments.



Director: Dilovar SULTONOV
TAJIKISTAN | 2017 | 40MIN | HD | COLOR

Suzaniduzi—Folk Embroidery

Embroidery a favorite hobby of Tajik women, being practiced in various forms and styles in different parts of Tajikistan. *Suzaniduzi* is a popular form of embroidered needlework. Initially, a *naqsh* (drawing) is outlined on cloth and later is embroidered with colorful thread, according to the taste of the embroiderer. Every *suzaniduzi* pattern has a specific meaning. Most *naqsh* are inspired by nature. The patterns have ceremonial significance, and that's why most of them are prepared for brides and the house of newlywed couples.



Director: Dilovar SULTONOV
TAJIKISTAN | 2017 | 40MIN | HD | COLOR

Tajik Textile Crafts

The artful Tajiks of Central Asia invented and preserved their crafts and traditions since ancient times. One popular craft among the people is textile weaving, mainly silk weaving, which has its own local features throughout Tajikistan. *Atlas* and *adras* silk fabrics as well as *chitgari* (block-printing) made with natural colors are known in northern Tajikistan while *gulbast* is known in southern regions.



Director: Dilovar SULTONOV
TAJIKISTAN | 2017 | 40MIN | HD | COLOR

Traditional Tajik Dances

Various dance forms are performed in relation to nature throughout Tajikistan. The dances are varied, mainly having an imitating character. Performed by folk artists, the dances are transferred from generation to generation. Some of the rare dances are gone with their performers. The Pamiri people perform a rare mourning dance that is currently performed only in Bartang Valley and is on the verge of disappearances. Other dance forms are being revived day by day.

Uzbekistan





Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 40MIN | HD | COLOR, B/W

Cultural Space of Boysun, Uzbekistan

Representative List of the Intangible Cultural Heritage of Humanity, 2008

Cultural space of Boysun was proclaimed a Masterpieces of the Oral and Intangible Cultural Heritage of Humanity in 2001 and inscribed onto the Representative List of Intangible Cultural Heritage of Humanity in 2008.

This film contains information about the Boysun district's nature and the cultural processes related to craftsmanship, folk performance, traditional medicine, and others.

Strong aspiration to preserve traditional lifestyles of the local people was observed during filming process in 2016 and 2017. An example of this is the increasing number of followers of the folk-ethnographic ensemble called Boysun.

Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 40MIN | HD | COLOR, B/W

Maqoms of Uzbekistan

Representative List of the Intangible Cultural Heritage of Humanity, 2008

Maqom is a complicated musical composition of many parts and governed by certain rules that developed over centuries. Uzbek maqoms have two parts: *mushkilot* (instrumental part) and *nasr* (song part).

Maqom development in Uzbekistan is associated with state centers—Bukhara in Bukhara Emirates, Khiva in Khorezm Khanet, and Kokand in Kokand Khanet.

These centers resulted in the formation of three maqom types, “Shashmaqom” (Bukhara), which includes six maqoms and “Khorezm maqoms” (Khorezm), which includes six-and-a-half maqoms. In Ferghana-Tashkent (Kokand), maqom cycles that contain four maqoms were edited by professional musicians of the palace.

In this film, skilled musicians and students perform all three maqom cycles. Recording was conducted in Tashkent, Ferghana, Khorezm, and Bukhara and was enriched with interviews from maqom researchers and masters.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 33MIN | HD | COLOR, B/W

Gardening in Uzbekistan

The current film is devoted to the knowledge and experience about gardening in different regions of Uzbekistan and its transmission to younger generations. In the first part of the film, fields and gardens of Fergana Valley and the house of Abdulvokhid Khoji living in the Oltiariq district is described. The film was made during spring, summer, and autumn. Abdulvokhid Khoji is a ninety-two-year-old father who has been teaching his knowledge and skills to future generations, in particular to his sons and grandchildren, based on master-apprentice traditions.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 40MIN | HD | COLOR, B/W

Pottery of Uzbekistan

The culture of making household necessities from clay can be seen in almost all nations around the world. The knowledge of making objects from clay and firing them have been known since ancient times and developed into regional schools.

The current film describes a small sample of pottery schools operating in Rishton (Fergana region) and Gijduvon (Bukhara region) and their representatives, current state, history, and the future of Uzbek pottery.

Alisher Nazirov from Rishton and Abdullo Narzullayev from Ghijduvon are the masters who set off such traditions in their schools. Working activities of these masters, their opinions about restoring traditions and styles of their schools were recorded in this film.

Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 21MIN | HD | COLOR, B/W

Navruz in Uzbekistan

Representative List of the Intangible Cultural Heritage of Humanity, 2016

Navruz is one of the largest holidays celebrated by Eastern nations. The Navruz nomination for the UNESCO Representative List in 2009 included seven countries. Since then, more states that celebrate Navruz became States Party to the Convention, the nomination was re-introduced on behalf of twelve States Party.

In Uzbekistan, 21 March was the national Navruz holiday. However, Navruz is celebrated in throughout country during the whole month.

Navruz celebrations in a makhalla of Tashkent, amusement parks of Fergana, and the Institute of Culture and Art are described in this film. Regardless of the celebration location, it has become a tradition to cook the royal meal of *navruz-sumalak* and spring meals such as *kok somsa* (pie with greens) and *kok chuchvara* (dumplings with greens).

Performances of folk teams, puppet masters, rope walkers, *polvons* (wrestlers), and modern music singers and different folk game competitions organized during Navruz. Navruz is not only the beginning of the New Year, but it is the power that brings people closer and spreads love and affection among people.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 33MIN | HD | COLOR, B/W

Palov Culture and Traditions of Uzbekistan

Representative List of the Intangible Cultural Heritage of Humanity, 2016

Palov Culture and Traditions was inscribed onto the Representative List of Intangible Cultural Heritage of Humanity in 2016. Uzbek lifestyle is mainly connected with *palov* (*osh*) among all other meals. Palov is cooked in a ceremony conducted on the birth in the family and in all ceremonies conducted during a person's entire life. Even in death ceremonies, palov is cooked to remember the deceased. Based on these traditions we can say that Uzbek palov brings family members, relatives, neighbors, colleagues, and friends closer.

The social significance of palov is highlighted in the current film with the help of cadres about palov preparation and consumption. Starting from purchasing ingredients, preparing, and consuming palov, the film documents the entire process as well as the conversations among the people making palov.





Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 22MIN | HD | COLOR, B/W

Rope Walking in Uzbekistan

Uzbek rope walking art is very ancient and has its own traditions. Uzbekistan is considered the only country where this art has been preserved in its current form. This video gives us a look at the lifestyle of the rope walkers as they travel from early spring to late autumn with their families and teams while demonstrating their art. Currently more than forty rope-walkers' groups perform in Uzbekistan. They are exempt from income tax.

Performances by the Madamin Dorboz team from the Paxtaobod district, Andijan, and by the Mukhiddin Ismailov team from the Bukhara region as well as interviews from members of the Vodil Dorboz team of Fergana region are in the present film.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 40MIN | HD | COLOR, B/W

The Art of Doston Narration in Uzbekistan

Uzbekistan has three regional styles of *doston* performance: Surkhondarya-Qashqadarya, Khorezm, and Karakalpak. In the Surkhondarya-Qashqadarya style, the doston narrator performs in a guttural voice and accompanied by *drum* (two-stringed musical instrument). In the Khorezm style, doston songs are performed in a simple voice and accompanied by *tor*, *doira*, and *bolaman*.

The Karakalpak style of doston is performed in two ways: Romantic doston are accompanied by *karakalpak dutar* and *ghijjak*; heroic epic performances are accompanied *qo'biz* (very ancient stringed instrument).

This film includes representatives of all three schools. We learn about their lifestyles, master-apprentice traditions, and processes to prepare certain musical instruments. Recording was conducted in Kashkadarya, Surkhondarya, and Khorezm regions and in the Republic of Karakalpakstan.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 39MIN | HD | COLOR, B/W

Traditional Ikat Making in Uzbekistan

Fabric making art has been known in the territory of Uzbekistan since ancient times. Initially fabrics were weaved only from cotton. But in the first and second centuries BCE, due to trading along the Great Silk Road, our ancestors learned the secrets of weaving silk fabrics.

This film includes some of the thirty-two stages involved with making *abr* fabrics. Rasuljon Mirzaahmedov is the representative of the ninth generation of *abr* makers. He revived various secrets of *abr* making as the result of his research on Uzbek fabrics being kept not only in the museums of Uzbekistan but also in Moscow and Saint-Petersburg and in other cities of Europe. As follow up his studies he established *ikat* weaving workshops in many regions of Uzbekistan as well as in neighboring countries.



Director: Iqboljon MELIKUZIEV
UZBEKISTAN | 2017 | 37MIN | HD | COLOR, B/W

Wedding Ceremony in Uzbekistan

Customs and traditions connected with wedding ceremonies are divided into three parts: pre-wedding ceremonies, those conducted during the wedding, and those performed after the wedding. These ceremonies vary in different regions of Uzbekistan, but they have some commonalities. For example, common pre-wedding ceremonies include organizing matchmaking at the bride's house, giving *toyona* (financial aid) by relatives, registering legal and religious marriage, blessing process (*fotiha berish*) by older people. The wedding ceremony is a grandiose conduction at both the bride's and the groom's houses. Post-wedding ceremonies include *salom* (bride's greetings), calling relatives of the groom, and others.

This film includes the customs and traditions connected with a wedding ceremony in Margilan, Fergana.

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- Gardening in Uzbekistan
- Maqoms of Uzbekistan
- Pottery of Uzbekistan
- Palov Culture and Traditions of Uzbekistan
- Navruz in Uzbekistan
- Rope Walking in Uzbekistan
- The Art of Doston Narration in Uzbekistan
- Traditional Ikat Making in Uzbekistan
- Wedding Ceremony in Uzbekistan

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