



Cultural Partnership Initiative

Preserve Bearers' Institution as the Way of Safeguarding
Intangible Cultural Heritage of Kazakhstan

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*Dedicated untimely deceased
bearer of Tradition
to Talasbek Asemkulov*

Abstract

In today's rapidly changing realities of life when the boundaries of cultures and traditions are blurs, our goal is to preserve ethnic identity. Since intangible cultural heritage was formed by ancestors and transmitted from the past to the present day. In these conditions, heritage is the basis for the identification of a people, of a particular tradition. However, no element could not be performed without the owner of the knowledge. Therefore, in our opinion, one of the most important points in the livelihood of element of intangible cultural heritage is an institution its bearers.

Since the intangible cultural heritage is very rich and varied, in this article we will consider bearers of musical traditions, accurately instrumental music tradition and its bearers – kuishi.

The author of these lines was fortunate to witness firsthand the achievement of preservation of the bearers' institution in Republic of Korea as part of a general system of safeguarding intangible cultural heritage, which has a long history of development.

Introduction

Relying on the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (further Convention) by which was introduced this term, we find clear definition [1].

Nevertheless, scientists around the world are periodically returned to the question "What is the intangible cultural heritage and its elements?". Asking such a question and thinking in a certain way, we can conclude that this is special Knowledge, sacral Knowledge. Under the distinguished philosopher and traditionalists of the twentieth century Rene Guenon's concept, Tradition is an aggregate of sacred knowledge [2].

Tradition it is original, knowledge given from higher to humanity and to every nation, transcendent truth, in the specific conditions drawn up in esoteric teaching, sacred science, etc. One traditional society differs from another by degree of preservation of tradition and those specific forms, images, codes, in which it reflects and translates traditional knowledge, traditional truth.

However, as well as it was noted in the Convention, this knowledge must be transmitted. According to the Guenon, the idea of transmitting this is the Tradition. Originally was meant something that has been narrated from the previous state of humanity to the present day. Thus, the fullness and vitality of the tradition is determined by the existence of an ordered institution of transmitting tradition. In this connection, we move the focus from the question of preservation of tradition to preserve the institution of bearers as well as ways and mechanisms of transmitting knowledge.

Generally, all nation can constitute transmitting institution, particularly with regard to rites, language. Because knowledge of folklore and rituals was considered one of the necessary conditions. In these circumstances, folk creativity was a collective creation. However, in every society are certain individuals who manifest this sacred knowledge. This type of representatives of society through different aspects of culture are implementing a single truth – the path to God a man or a social group. Then this knowledge must be transmitted. In this context, the task of the knowledge holders is to find someone who will continue the tradition. In other words, we can say that the vitality of the cultural heritage depends on the process of its transmission, hence teaching process.

In extreme conditions, when there is no one to carry the knowledge or no one to pass them, the nation retains such knowledge in myths to the time until the one who can decipher them. However, this issue deserves a separate work and is beyond the scope of our study.

In this paper, we try to be optimistic and attempt to form a system of preserving bearers' institution based in the experience of the Republic of Korea on the issue. We consider the origins and a current situation of traditional educational institution in Kazakhstan, "Living Human Treasure" system, informal transmission system of ICH from bearers to young generation in today's realities in Republic of Korea and the conclusion of all make a few suggestions for the outline of developing preservation of the institution bearers in Kazakhstan.

The relevance of this study is dictated by the necessity of understanding the ways of self-realization of Kazakh musical culture through its transmission mechanisms in the formation of musician – the tradition bearers and through the formation of the bearers to safeguard the intangible cultural heritage of Kazakhs. Especially if we take into account that ethnic identity is manifested

through bearers, because they represent the nation, communication with the ancestors [3].

The goal of this study is to consider the formation of bearers in the Kazakh traditional musical culture and outlining ways to its preservation.

The object of research is the bearers' institution of Kazakhs musical tradition.

The subject of the study is features of the process of training and education bearers of musical tradition.

Based on the indicated purpose, we have identified in the study the following tasks:

- identify significant features is attributed Kazakh musical culture;
- describe the essential aspects of preservation of the bearers' institution in the Republic of Korea (including "Living Human Treasure" system);
- outline the framework of the future of system preservation the bearers' institution based on the experience of the Republic of Korea in this field.

Considering that the types of Kazakh and Korean cultures are different, as they have evolved in different economic conditions, we try to apply the method of comparative study.

The origins and a current situation of traditional educational institution in Kazakhstan

Kazakh nationality was formed as a separate ethnic group in the 15th century. However, the elements of culture, perceived this ethnic group, formed over the preceding period, and the roots of the Kazakh culture goes deep into the ancient Turkic-Mongol tradition.

Selection of specialized types of media folk tradition is the result of millennia of cultural traditions in general. Change and development of cultural traditions, in turn, caused the causes of social and economic order.

Changes in the folklore correspond to changes in the historical vicissitudes of life of the people. The phenomena of social and economic life are not getting accurate representation in folklore, since it is not scientific, but artistic creativity, so vital truth is portrayed in it through the prism of the artistic worldview.

Certain type of musical thinking processes accompany the formation of musical culture's bearers that is the direct mechanisms of transmission of musical culture. Artwork and its creator are in the center of culture. Man – the real creator of culture medium of thinking, characteristic of a particular culture, with its inherent intonation, generating a particular type of product, leading to detection the collective music. For music there is no culture outside of thinking, and there is no thinking outside of person who plays music.

Kazakh musical culture one of the original and unique phenomena of cultural oikoumene Eurasia. Like many other cultural manifestations of Turkic superethnos nomadic culture's music has deep historical roots. Over the centuries evolved specific ways of self-preservation and

self-realization. Given the existence of the oral nature of musical culture, an important crucial link in the process of preservation and transmission of musical culture performs personality of the musician-bearer of tradition. Transmission and preservation process of oral traditions itself in the conditions of its existence is a complex phenomenon and multifaceted, as evidenced by research in various fields of the humanities.

In this complex comprehensive system, transmission process of music tradition is inextricably linked with the traditional learning process. In fact, the formation of the tradition bearers, purchase their respective musical skills, the development of his abilities and talent is equivalent to the transfer of the musical tradition. In this connection, it should take into account the specifics of the "traditional pedagogy", focused on developing the whole person, and not to prepare "narrow directed specialist" in the field of instrumental performance. Consequently, the transfer of the musical tradition is not limited to the development of "technical" musical skills, but other than that, is embodied in the form of education of the individual, in harmony with the context of the surrounding reality.

Traditional cultural attitudes, reflecting overall mental basis of any culture, have a much greater "energy charge", is transmitted through the holders of traditional cultural values. In many ways, it allows you to save for a long period of time (depending on the prevailing circumstances) traditional culture in a changing contextual conditions.

During learning process the most important factor is the socio-cultural environment in which the personality is formed musician. S. Utegalieva noted the existence of a system of multiple oral culture of tradition [4]. In this system, the author identifies several types of musical culture bearers:

- a wide range of listeners, among which are music amateurs and experts;
- disciples and followers, among whom the master kuishi finds the best one to whom he can pass all the experience of musical tradition.

As R. Maldybayeva noticed: "In the appearance of bright musicians, primarily, important environment, often is not musical environment directly trained future musician. It is necessary to emphasize once again that the laidback formation conditions kuishi, such as life, customs, rituals, nature, human relationships, etc., play a greater role than direct training in music" [5, p.44]. At the initial stage of formation of the tradition's bearer family plays decisive role. It is important to bear in mind that the concept of family in traditional Kazakh culture is not limited to the minimum unit - "parent-child", and extends to the representatives of all clan. This notion of family is understood not so much as a genetic relationship, but more as a feeling of community and belonging to the community as part of integrity. Obviously, the first musical experiences acquired in the family are fixed in the mind as a particularly valuable and meaningful. "As a rule, each musician receives a first traditional music lessons within the family or directly from parents or from close relatives. Thus, the institution of the family takes one of the dominant role in the formation and finding kuishi individual creative style and taste" [5, p.50].

Another equally important factor in the formation of the musician-bearer of tradition is the "immersion" of personality in the music environment of tradition's bearer all his life. This sound environment characterized as "the institution of listening to music" [5, p.38] has one of the strongest influences on the formation of the future musician. "Institute of listening to music is not material, but rather a spiritual education, which is based on the nature of the Kazakh kui. From the moment of birth, each representative of the ethnic group is immersed in a "sea" of music, in which they perceive beauty of the native musical culture through the intuition and family's nurturing" [5, p.38].

From these factors develops basic tonal complex of an emerging bearer. Intonation ("stay in the sound") – deployable meaningful musical communication, the materialization of this thinking in the culture. Intonation carries information not only about music but also about to merge with it, "social", by its purely musical means. Intonation is the man: it turns out to be concentrated essence of a person who plays music. This essence always has national case, it is never confined to national, that makes art of every nation certainly page of world history of music.

Important note that formation of an inherently complicated tonal complex occurs "naturally" without any formal recommendation from the environment advice from the person's environment expressed verbally neither in written form. At least at the first stage of «entry» into the musical environment of traditional culture person "given to himself", in other words accumulates individual auditory experience.

In addition, to the traditional culture does not characterized by the presence of a specialized guidance that could be used in the learning process. Moreover, the tradition is not detected child's repertoire, established to develop performance skills at an early stage of learning. According to Maldybayeva, for future kuishi in Kazakh traditional musical culture there is no separate "children's music": each child receives is not refined, specially selected for his information, and is immersed in the sound field of "adult music", which according to their talents elects its intimate inner world of music imagery.

This raises the question of how accumulating tonal auditory experience can be ordered without being backed up by the formalization? What internal mechanisms of consciousness are involved in such a process mastering of intonation?

Everything that people learn needs a time. However, in this process significantly as this time is perceived in human consciousness. As it was already possible to make sure in traditional culture music is an integral component of the entire socio-cultural integrity, though it does not perceived as a "thing in itself" that is out of context or as an art separated from the life process [6].

Thereby, that which can be called "music lessons" just happens in a "sensation of real time". Manifests of child's aspiration to the music never disregard. As the child gets older he was able to demonstrate his initial performance skills at all favorable contextual circumstances. A significant factor in this process is a friendly and relaxed psychological situation during the first performance. Contextual interaction with the audience at the time performance accompanied by

a high degree of motivation novice kuishi. He "knows" his audience, knows for whom and what performs at this particular point in time. "Generally, the musical evening with family in besides kyus' performance by eminent professional masters includes first attempt performances of young musicians to the audience. Natural talent and brilliance of talent did not go unnoticed: attention was manifested in the form of instructions, advices or later in the form of an invitation to accompany a particular master to travel to neighboring auls (villages). For young kuishi it was a "mobile" school in which practice and direct instruction were united" [5, p.60].

In conditions when a young kuishi (as an apprentice) accompanies the master on his journey, the goal is to teach the novice musician. Therefore, the teacher should make sure that the process of learning was most effective. In this case, neither teacher nor apprentice equally cannot rely on a specific time interval bounded clear framework in which the apprentice be formed to professional musician. Then what can organize learning process? How and on which factors may be mainly oriented a teacher organizing and arranging the learning process?

Travel in which apprentice accompany master kuishi are not "concert tour" in a certain meaning to us. Everything depends on the internal (intentions of kuishi) and external (the warm welcome and perhaps requests village residents stay for a while) circumstances. Therefore, for the conditional "lesson" teacher "selects" the most befitting context, focusing mainly precisely on this factor.

According to tradition, teaching is conducted in a very free manner. The teacher does not actually teach in the Western sense of the word. Apprentice spends hours, days, weeks and years, watching master – this is his pattern, his model – and struggled to imitate him. This is a very long process, but it forms the musicians with deep intuitive sense of his musical system [7].

Due to the absence of technical advices, written instructions and verbally formulated tasks apprentice can rely only on his powers of observation and ability to follow the pattern, to emulate his model – master and his music.

The goal of repetition (Master – Apprentice) is not the "solidification" once and forever-established order of notes, but development of behavior that generates the required type of music. Since every type of music has a sublime individual sense, mastering it has a profound effect on the personality of the musician. Such education is one of the most important ways to learning culture: mastering the art of active participation in the creation of different types of music, apprentice grows into the "fabric" of spiritual life of nation, imbued with its attitude towards the world and nature.

Among other things, the wisdom of the master also is not to miss a single friendly time for "lesson" and use it as efficiently as possible. At the same time apprentice doesn't focuses on the supposed amount of activities (exercises, "play", etc.), which he needs to perform accurately the target date, but on those states that are caused by the actual experience of time (current moment) [8]. Oral musical tradition gives to context of communicative situation a paramount importance that defines emphases in the teaching process of musical tradition's bearers.

Identifying significant factors of shaping and determining of learning process in the tradition (wider – transmission process of tradition to a new bearer), it can be concluded that the conditions for a successful learning process appears to be a very "extreme". However, in such "incredible" conditions are formed musical talents who have attained high performance skills. In such conditions, we can see the efficiency of learning and transmission of traditional music culture.

In the completion of the process of learning from one master accompanied by bata (pious wishes) of light path and devotion to tradition. Upon receipt of the bata it was a start in creative life of the new kuyschi.

Thus, based on the foregoing, we can form an idea of the nature and type of transmitting tradition in Kazakh culture. From this, we can conclude that the centuries-old tradition of development has given rise to unique ways and methods of its continuation. Prior to the first third of the XX century the process of forming a musician – the tradition was carried inside the carrier organic holistic context of traditional culture. However, social upheavals of the first half of the XX century, forced to change the ways of managing natural substantially changed the socio-cultural context in which the centuries evolved ways of identity formation – the bearer of cultural values native traditions.

In connection with the change of the socio-historical formation, as well as the replacement of the nomadic way of managing to settled, in the first third of the XX century, the musical tradition lost its natural context of their existence. From this period, the vast majority of its manifestations is the traditional musical culture within the academic professional music education, which could not but affect the way of translation musical tradition. In accordance with the new forms of existence appeared inevitable contradictions between the inner content of musical traditions and the external conditions under which it was and is now. Which means that at this stage Kazakh musical tradition is transmitting only through the formal academic education system.

However, in the world many examples of safeguarding intangible cultural heritage by traditional methods to transfer knowledge and skills. One of the clearest examples is the Republic of Korea. Therefore, we turned to the experience of the Republic of Korea in the preservation of the Institute of carriers, with emphasizing on preserving the original, native forms of the elements of ICH.

“Living Human Treasure” system¹

The Republic of Korea has a long history of safeguarding ICH. The first legal steps for the protection of cultural properties in Republic of Korea came in the form of the Temple Act of 1911 at the beginning of the Japanese colonial period [9]. However, it is Act No. 961,

¹ 'Living Human Treasure' is the unofficial term frequently used by the government of Republic of Korea as the English translation of the Korean term meaning 'human cultural asset'.

promulgated in 1962, which founded today's system for the protection of Korean cultural properties.

The 1962 Korean Act and its subsequent revisions establish a framework for the management of important intangible cultural properties through the establishment of a Cultural Properties Committee, the designation of bearers of important intangible cultural properties and measures for their protection and promotion, such as scholarships, the organization of performances, emergency measures, etc. [10].

In order to select Living Human Treasures for recognition and recommendation by the Cultural Properties Committee set up by the Act, the Korean authorities, in the person of the Administrator of the Cultural Properties [Heritage] Administration, designates certain intangible cultural properties as having particular historical, artistic or academic value and therefore being 'Important Intangible Cultural Properties'. Individual or collective bearers, termed 'Living Human Treasure', are also recognized [Article 6]. With regard to folk cultural properties, elements considered as important are designated after the deliberation and recommendation of the Cultural Properties Committee, as 'Important Folk Cultural Properties' [Article 8], but the corresponding bearers do not receive any official recognition.

On the recommendation of the Intangible Cultural Property Sub-Committee, which is composed of six experts, the Cultural Properties Committee classifies (or cancels the registration of) intangible cultural properties as well as their corresponding bearers, and advises the Korean Ministry of Culture and Tourism on the management of the designated properties. The selection process used includes the following phases:

- submission of application to the ministry by local organizations;
- investigation and reports written by experts from the Cultural Property Committee;
- screening of important intangible cultural properties as well as of corresponding bearers by the Committee;
- notice of designation;
- decision by the Committee , after deliberation, to designate or not designate the selected property;
- announcement of the designation.

Once designated as 'important intangible cultural property holders', the bearers benefit from a monthly allowance, health insurance and assistance covering the cost of hospital care where necessary, as well as grants for training and professional development programs. In return, the holders are required to ensure the transmission of the heritage concerned to future generations and to promote traditional culture by giving public performances. The ministry monitors such activities in order to ensure that the bearers are indeed carrying out their responsibilities.

In order to ensure the transmission of the intangible cultural heritage, Republic of Korea has also introduced a four-level hierarchy of bearers, consisting of 'the patent holder', 'the

apprentice’, ‘the graduate’ and ‘the scholarship holder’. Once an individual or group is recognized as a holder, they are asked to find people to train and to provide them with that training. Trained people whose talents are considered remarkable enough may then be recommended by their instructor(s) to receive a scholarship. After completing at least five years of training and becoming fully competent, such people are admitted as ‘graduates’. The most notable of these are then designated as ‘apprentice’ on the recommendation of the bearers and according to assessments made by expert. The selected apprentices are then required to assist the holders in order to acquire their expertise and know-how. When the holder of an important intangible cultural property is deemed unfit due to physical disability or for the other reason, the Cultural Properties Administration may cancel the granted recognition or grant the holder the title of ‘honorary holder’ [Article 12]. Designation is automatically cancelled when a holder passes away. If no successor is appointed in his or her place the important intangible cultural property also loses its title.

Thanks to this system of protection, many intangible cultural properties have been safeguarded in Republic of Korea.

Informal transmission system of ICH from bearers to young generation in today’s realities in Republic of Korea

Currently, the Republic of Korea is making amendments and modifications to the Cultural Property Protection Law in accordance with the Convention. It consists designation of intangible heritage, and accreditation of holders of intangible cultural heritage (system for accrediting holders of important intangible cultural heritage). The goal is foster and spread the transferors of intangible cultural heritage. A system is established by which the government designates important intangible cultural heritage and accredits the transferors thereof with the best skills, and the holders, through the transfer education program, foster transferors.

The first bearer was designated in 1970. Since 1994, the categories of bearers were defined and from 2001 there was established category of ‘Honorary Master’. One of the significant factors for us is that the Republic of Korea focuses on human resources in the safeguarding of intangible cultural heritage.

Thus, for recognition of bearers there is some criteria for accreditation of individual holders or organizational holders:

Individual holders	Those who have acquired and preserved the prototypes of arts or skills of important intangible cultural heritage, and can reproduce them.
Organizational holders	Organizations that have acquired and preserved the prototypes of arts or skills of important intangible cultural heritage, and can reproduce them; provided that the arts or skills of the important intangible cultural heritage cannot be performed by individuals due to their nature, or provided that there are many who are qualified to be accredited as holders of the heritage.
Honorary holders	Those holders of important intangible cultural heritage who cannot normally educate the transfer of arts or skills of important intangible cultural heritage.

Intangible cultural heritage transmission education system by legislated by CPPL. In Article 41 we can find outline of system for safeguarding ICH:

- To transfer and preserve the important intangible cultural heritage, the holder thereof is require to educate the transfer of the skills or arts thereof.
- The central and local government can bear the transfer education cost within the scope of budget.
- Individual or organizational holders of important intangible cultural heritage may be required to review the skills or arts of persons – who have received education about the transfer of the important intangible cultural heritage for over 3 years – and to issue the diploma where applicable (Enforcement Ordinance – Article 24).
- To preserve the transfer education by individual or organizational holders of important intangible cultural heritage, assistants for education about the transfer of important intangible cultural heritage may be selected from among those who have been issued a transfer education diploma and that have acted transfer activities for over 5 years. A fee may paid to such assistants within the scope of budget.
- Commissioner of Cultural Heritage Administration may select transfer scholarship students from among recipients of transfer education of important intangible cultural heritage, on the recommendation of the individual or organizational holder.

And further, regular investigation of the transfer status of important intangible cultural heritage shall be conducted, and the investigation results shall be reflected in the accreditation and cancelation of important intangible cultural heritage holders [Article 44].

As it was mentioned above, holders of important intangible cultural heritage shall disclose the arts of the important intangible cultural heritage once or more a year. In this case, the central and local governments may support the whole or part of such disclosure cost within the scope of budget [Article 50].

For the passing down important intangible cultural heritage the central government may support the whole or part of the cost require for safeguarding and fostering important intangible cultural heritage [Article 51].

Based on the foregoing, there are some types of intangible cultural heritage transmission support:

- 1) **support of events and activities hosted by bearers.** Which purpose are verify bearer’s ability to practice heritage in its original form and public dissemination of the intangible cultural heritage and raising public awareness;
 - **support of transmission education.** Provide financial aid of predefines amount to bearer and assistant every month and support regarding the establishment of transmission education center and related events;
 - **provide opportunities to participate in various events.** Various opportunities to

participate in events hosted by the Cultural Heritage Administration and other public institutions and participation in private events supported by Cultural Heritage Administration;

- **support through other policies** (other than the intangible cultural heritage policies). a) grant of culture and arts education specialist qualification. Following the Culture and Arts Education Legislation, grant 2nd level culture and arts education specialist titles to completes of important intangible cultural heritage and authorized to work as instructors in public cultural facilities and schools (equivalent to formal collage degrees of culture and arts); b) recognition as University Course Credit: recognize as university course credit according to official regulations regarding course credit recognition. Bearers receive 140 credits (equivalent to a B.A. degree), assistants receive 60 credits, completers receive 30 credits and 6 month educates receive 21 credits; c) authority to work in private academies. Bearers can work as instructors in private academies in accordance to the regulations regarding the establishment and management of private academies; d) authorized as industry educational adjunct teachers. Bearers and assistants may become an authorized industry education adjunct teacher in accordance to the Elementary and Secondary Education Act; e) medical treatment subsidy. Bearers of intangible cultural heritage who are under dire financial status may receive fees for medical treatment².

Thereby, we can see strong and streamlined system of preserving bearers institution for safeguarding intangible cultural heritage.

Conclusion: Suggestions for Kazakhstan

Thus, making inferences, we can say that the system for safeguarding of intangible cultural heritage in Korea has a long history. In this regard, presently CPPL commonly known internationally. Kazakhstan, in turn, can learn a great deal to create a law for safeguarding of intangible cultural heritage, and, accordingly, creating system for preserving the institution of tradition. Because, as noted above, Korea emphasizes the original elements and method of its performance.

However, according to Izaliy Zemtsovsky, ‘preserve the tradition is only possible on the condition that it is changed’ [11]. So what then remains constant in the tradition? This is a way of perception. Perception of musical sound, artistic representation, space, time and the world, in the end – being. Perception, brimming with creative energy, may give rise to the diversity of the specific manifestations.

That is why one of the most significant moment in transmitting system is that for preserving authenticity of intangible cultural heritage Korea use traditional methods. Since we cannot use system of education inappropriate to nature of tradition. We cannot put oral type of tradition in

² Information was taken from presentations that were held during Workshops organized by National Intangible Heritage Center for CPI 2014 participants.

the frame of written tradition's educational system. From this point of view, the Korean system attracts us is that for the formation of real bearers of tradition they use informal transmission system. Because, as experience shows, contemporary educational frame in art field form the stage performers.

For us very important to form a real bearers of tradition because culture speaks through human. And man who plays music is the main protagonist of music in general and music communicative. As noted philosopher of the 20th century M. Mamardashvili: 'Any social and national community, no matter how it was great, even if it was the only one still remains separate, particular but not universal. A personal principle "hooked" on the universal, so they are the conditions of a normal existence, living a full and functioning of the national character' [12]. So we can see the key role of the human person in the musical dialect - dialect of national and universal, ethnic and historical, material and spiritual, etc.

Another very important point in the formation of the traditional perception of this type of music playing – the type of musical communication. We have already noted that the Kazakhs performing situation is determined by communicative situations. In this case, in our opinion, Kazakhstan should revitalized system of performing. For this reason we should create concert unions which on the first stage will carry out pilot projects, after which conducted social survey, identify ways of further development.

And in conclusion, we would like to remind of essence of music: 'Music must be recognized as" something "exists in itself, but as a musical experience, i.e., as a common sophisticated mechanism starts moving of sound waves from musician passing nerves organ of hearing and hemispheres and pass into known experience mood or performance in hearing. In the area of psychological processes begin to manifest the secrets of individual and national differences' [13].

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