

# I . Safeguarding System & Policy

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## 1. National Law & Act

The following laws of the Republic of Tajikistan concern, in content, intangible cultural heritage: “On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan” (№ 272, 2007), “On Culture” (№ 519, 1997), “On the Export and Import of Cultural Values” (№42, 2001), “On Theatre and Theatrical Activity” (№ 80, 2002), “On Folk Art Crafts” (№ 43, 2003), and others. In the above-listed Laws, the definitions of certain concepts concerning intangible cultural heritage are given.

In article 2 of the Law of the Republic of Tajikistan № 519 “On Culture” dated from the 13<sup>th</sup> December, 1997, the following general concepts concerning intangible cultural heritage are found:

**Objects of cultural heritage:** historical monuments, cultural monuments, literature, stage arts, dance, music, fine art, photo art, folk art crafts, languages, dialects, folklore, customs, traditions, historical toponyms, movies, and other cultural phenomena contributing to the preservation and development of cultural values.

In article 2 of the Law of the Republic of Tajikistan № 272 “On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan” dated from the 8<sup>th</sup> June, 2007:

- Tradition – aggregate of tangible and moral values of social and cultural heritage of society or certain social groups, which shall be transferred from generation to generation;
- Custom – aggregate of symbolic actions expressing the attitude of persons and social groups to important phenomena of cultural life of society;
- Celebration – celebrating the events or historical, cultural, public, professional, and family dates.

In article 3 of the Law of the Republic of Tajikistan № 42 “On the Export and Import of Cultural Values” dated from the 6<sup>th</sup> August, 2001:

- Cultural values – movable things of tangible world that shall represent national, historical, artistic, scientific-cognitive, spiritual-moral, and another cultural significance

In article 1 of the Law of the Republic of Tajikistan № 43 “On Folk Art Crafts” dated from the 1<sup>st</sup> August, 2003;

- Folk art craft – one of forms of folk creativity, activity to create art items of utilitarian and (or) decorative appointment that shall be implemented on the base of individual and collective assimilation of successive development of the traditions of folk art in a certain place in the process of creative handy and (or) mechanized labor of the masters of folk art crafts;
- Items of folk art crafts – the things of decorative and utilitarian appointment that shall be created in accordance with the traditions of folk art crafts by using natural materials and handy labor;
- Master of folk art craft – physical person who shall produce the items of certain folk art craft in accordance with its traditions

In article 14

- Teaching for traditional folk crafts shall be implemented by folk master’s transferring their experience of work and acquiring their experience to provide the authenticity of traditions.

In articles 4 and 5 of the Law of the Republic of Tajikistan № 80 “On Theatre and Theatrical Activity” dated from the 2<sup>nd</sup> December, 2002:

- Preservation of the originality of theatrical culture;
- Establishment of legal guarantees for preserving the system of state theatres historically-formed ;
- Recognition of unique role of theatre as a component of culture, mean of the preservation of national self-consciousness and languages of nations,

one of social institutions that shall have special significance for social development.

#### **A. Names of laws**

- On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan;
- On Culture;
- On the Export and Import of Cultural Values;
- On Theatre and Theatrical Activity;
- On Folk Art Crafts.

#### **B. Date of adoption**

- On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan (June 8, 2007);
- On Culture (December 13, 1997);
- On the Export and Import of Cultural Values (August 6, 2001);
- On Theatre and Theatrical Activity (December 2, 2002);
- On Folk Art Crafts (August 1, 2003).

#### **C. Amendments to laws**

Amendments have been introduced into the Laws:

- On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan – on the 8<sup>th</sup> June, 2008 in accordance with the Law of the Republic of Tajikistan (N<sup>o</sup>390) in articles 9, 10, 11, 14;
- On Culture – on the 5<sup>th</sup> August, 2009 in accordance with the Law of the Republic of Tajikistan (N<sup>o</sup>544) in articles 2, 4, 5, 11, 14, 16, 20, 21, 22;
- On the Export and Import of Cultural Values, 2008 in accordance with the Law of the Republic of Tajikistan (N<sup>o</sup>480) in articles 9, 10, 11, 14;
- On Theatre and Theatrical Activity – on the 31<sup>st</sup> December, 2008 in accordance with the Law of the Republic of Tajikistan (N<sup>o</sup>478) in articles 1, 3, 4, 6, 7, 10, 27;

#### **D. Specific articles connected with intangible cultural heritage**

- On the Regulation of Traditions, Celebrations, and Customs in the Republic of Tajikistan – articles 2, 6, 10;
- On Culture – articles 2-6, 8, 9, 11, 13, 15, 16, 31, 33;
- On the Export and Import of Cultural Values – articles 3, 4, 6, 8, 9;

- On Theatre and Theatrical Activity – articles 1, 4-6, 7, 8;
- On Folk Art Crafts – articles 1, 3, 4, 5, 10, 14.

Therefore, despite there is not a certain special Law dedicated to safeguarding an intangible cultural heritage (ICH), in the Republic of Tajikistan there is a number of Laws in accordance with which the safeguarding ICH as one of kinds of cultural heritage is provided. The terminological absence of ICH by 2010 year as a certain concept is explained by terminological non-elaboration.

For the period from 2011 to 2014, special Laws on intangible (or spiritual) cultural heritage have not been adopted either. However, the terms “intangible cultural heritage” and “spiritual cultural heritage” have been introduced into the legislation. Both terms are synonyms. In connection with a cultural heritage, particularly with an intangible (spiritual) cultural heritage, essential changes and additions have been introduced into the Laws of the Republic of Tajikistan “On Culture” (1997) and “On Safeguarding and Using the Objects of Historical-Cultural Heritage” (2006).

So, the Law of Government of the Republic of Tajikistan has adopted the Law of RT “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Culture” (June 28, 2011, №734) and the Law of RT “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Safeguarding and Using the Objects of Historical-Cultural Heritage” (dated from 28.12.12, №921).

**Definition of ICH:**

“Intangible cultural heritage – traditions and oral means of expression, including language, traditions, customs and celebrations, knowledge and skills that shall be connected with nature, planet, traditional crafts as well as means and things of performance”; (the Law of Republic of Tajikistan “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Culture” (June 28, 2011, №734);

And as a thing of spiritual culture “Objects of historical-cultural heritage – historical objects or the things of tangible and spiritual culture that shall have the significance general to mankind, general-state or local historical, scientific, and cultural”; (the Law of RT “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Safeguarding and Using the Objects of Historical-Cultural Heritage”).

The amendments in the Laws have been submitted by Ministry of Culture of RT, its divisions – department of safeguarding cultural-historical monuments and managing culture. These amendments were made in the following two years (2011, 2012) after Convention of UNESCO (2003) had been ratified by Tajikistan in 2010.

Special articles concerning ICH are:

- Articles 1<sup>1</sup>, 8<sup>1</sup>, 16, 17<sup>1</sup> (“the Law of Republic of Tajikistan “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Culture” (June 28, 2011, № 734);
- Article 1<sup>1</sup> (the Law of RT “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Safeguarding and Using the Objects of Historical-Cultural Heritage”).

In the Law of Republic of Tajikistan “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Culture (June 28, 2011, № 734);

Article 1<sup>1</sup>. Basic concepts:

- Culture – aggregate of tangible and spiritual values created by mankind and used for spiritual development of personality;
- Cultural heritage – aggregate of cultural values that shall have national and state significance and shall be exclusive property of the Republic of Tajikistan;
- Intangible cultural heritage – traditions and oral means of expression, including language, traditions, customs and celebrations, knowledge and skills that shall be connected with nature, planet, traditional crafts as well as means and things of performance;
- Cultural values – tangible and spiritual means that shall have secular and religious specialties and other values having historical, scientific, artistic, and cultural significance;
- National cultural heritage – cultural values that shall have historical-cultural significance and introduced into State register of the objects of national-cultural heritage.

Article 8<sup>1</sup>: Intangible cultural heritage:

Intangible cultural heritage is the aggregate of the forms of cultural activity and the notions based on traditions that shall form the feeling of originality and

succession of generations. Intangible cultural heritage shall include customs, the forms of notion and expression, knowledge and skills, language, oral epos, music, dance, games, mythology, rituals, crafts, traditional forms of communication and ecological notions, signs and symbols.

The Government of the Republic of Tajikistan shall take necessary measures for providing the safeguarding an intangible cultural heritage in the territory of the Republic of Tajikistan as well as:

- shall implement a state policy in increasing the role of intangible cultural heritage in society;
- shall determine different elements of intangible cultural heritage with the participation of communities, groups, and certain non-governmental organizations;
- shall take measures for upbringing the cadres in the sphere of management of intangible cultural heritage;
- shall contribute to comprehensive study of intangible cultural heritage;
- shall organize international cooperation for safeguarding an intangible cultural heritage.

Empowered state authority in the sphere of culture shall compile Register of intangible cultural heritage that needs urge safeguarding and take measures for implementing it.

Article 16. “Powers of empowered state authority in the sphere of culture”:

- Shall take measures for safeguarding, developing, and using intangible cultural heritage.

Article 17. Powers of local authorities of state government in the sphere of culture:

- shall apply to empowered authority for introducing the names of historical-cultural monuments having historical-cultural significance into State register of the objects of historical-cultural heritage;
- shall contribute to language, literature, professional art, regulation of traditions, customs;
- shall implement other powers determined by the legislation of the Republic of Tajikistan.

In the Law of the Republic of Tajikistan “On the Introduction of Changes and Additions into the Law of the Republic of Tajikistan “On Safeguarding and Using the Objects of Historical-Cultural Heritage”:

Article 1<sup>1</sup>. Basic concepts

In the Law the following basic concepts are used:

- Objects of historical-cultural heritage – historical objects or things of tangible and spiritual culture that shall have the significance general to mankind, general state or local historical, scientific, and cultural

**Contacts:**

The department of safeguarding historical-cultural monuments at Ministry of Culture of RT

Chief – Muzaffar Azizov, tel. +992 372 21 02 00;

Head specialist – Sherali Khojayev, tel. +992 918 66 82 16

Administration of Ministry of Culture of RT

Chief-administrator – Shosaidov Safar, tel. +992 372 23 04 72.

## 2. Cultural Policy

In 2011-2014, cultural policy of the Republic of Tajikistan continues the chosen way concerning an intangible cultural heritage, where main thing is to preserve native spiritual heritage for the following generation. Therefore for the period, parallel with the start of active inventory of ICH, special state document has been elaborated – “Program of Safeguarding Intangible Cultural Heritage of the Tajiks for 2013-2020” (RG RT, May 31, 2012, № 263).

The prevention of the loss of intangible cultural heritage of the Tajiks, safeguarding, developing, and propagandizing it is main aim of the Program.

In the preamble of the Program, the following is noted:

Intangible cultural heritage of the Tajiks originating in deep antiquity is manifested through traditions, forms of notion and expression, knowledge and skills as well as means, things, artifacts, and cultural space with rich specificity. Recognized by communities and groups, it is topical in a modern society of Tajikistan.

The components of intangible cultural heritage are oral traditions, performance arts, celebrations, knowledge and skills connected with traditional crafts and medicine as well as unique traditional method of the forms to transfer it, educational institution “ustod-shogird” (master and pupil), are the essential part of spirituality of the Tajiks who advances a traditional culture.

The activation of the tendencies of safeguarding intangible cultural heritage, which is the result of world processes connected with the preservation of ethnical originality of nations, in the conditions of globalization, urbanization, standardization, and mass character of culture, needs in the implementation of measures throughout all geographical space of the country. However this problem cannot be solved on the base of the mechanism formed in the XX century.

One should note that a traditional culture is the main foundation of the variety of all directions, kinds, and forms of culture of modern Tajikistan, and on course of which person’s notions of nature, system of figures, language, religion, knowledge, skills, traditions, morals and manners, traditions of production and existence, celebrations, ceremonies, and folklore system are formed.

For modern society of Tajikistan, intangible cultural heritage is one of effective means of prophylactics and overcoming of negative social phenomena among children and youth, formation of patriotic spirit, civic features of personality,



spiritual and moral upbringing, and strengthening of family and social relations. Serious problems of national ethics, esthetical ideals, and, finally, forming a social and economic potential of the country are solved by means of it.

The problem of safeguarding intangible cultural heritage of the Tajiks has complex character and differs in variety and dimension. A special program is required for supporting and developing intangible cultural heritage of independent Tajikistan. Therefore a special attention of state, particularly – a head of state of Tajikistan, was given to intangible cultural heritage. The establishment of two state celebrations in honor of two elements of intangible cultural heritage of the Tajiks – Shashmaqom Day dated from May 12, 2000, and Falak Day dated from October 10, 2007 - are striking example to that. Such forms of safeguarding the elements of intangible cultural heritage have not any analogues in the world.

On this course, Ministry of Culture has elaborated a number of state programs: “Program of Developing Culture of the Republic of Tajikistan for 2008-2015”; “Program of Developing Folk-Art Crafts in the Republic of Tajikistan for 2009-2015”; “State Program of Developing a Professional Music in the Republic of Tajikistan for 2011-2015”. The work of safeguarding intangible cultural heritage started in Tajikistan before Convention of UNESCO (2003). Nevertheless, speed temp of the process of globalizing and urbanizing over the world force out the forms of developing intangible cultural heritage survived and defensible for centuries, in view of that the necessity to take complex measures grows up.

As historically orientated, Tajikistan is the country of traditional culture. Therefore, safeguarding intangible cultural heritage as an element of modern society of Tajikistan is quite topical. The traditions of intangible cultural heritage in Tajikistan are live and are the components of modern culture. However, the nation having rich traditions, giving a spiritual food to neighbor states historically and nowadays, has not formed its own intangible cultural heritage up to now.

In this situation, Tajikistan should start a state forming its intangible cultural heritage as soon as possible and more dimensioned. The necessity to adopt the Program is explained thereby.

Safeguarding intangible cultural heritage and developing it for sake of preserving a cultural originality of the Tajiks must be implemented by program-target method at the level of state. The realization of the Program needs the coordination of activities if different structures for safeguarding and disseminating intangible cultural heritage, including all local executive

authorities of state power and other relevant objects (RG RT, May, 31, 2012, № 263).

To reach this aim, according to the Program, it is necessary to solve the following tasks:

- to safeguard and revive various kinds and forms of traditional culture determining the originality of spirituality of the Tajiks;
- to provide an equal access of all layers of population to cultural values;
- to develop and popularize the best types of intangible cultural heritage of the Tajiks, to disseminate the achievements of traditional culture over the cultural space of Tajikistan;
- to develop culture, art education, to support creativity;
- to support masters-bearers of traditions of folk culture;
- to develop infrastructure, new forms of work, to modernize organizing, legal, and financial mechanisms of safeguarding and developing an intangible cultural heritage;
- to prepare and improve qualified cadres of the sphere of intangible cultural heritage;
- to provide a legal protection of the forms of preserving a traditional culture;
- to gather, to improve the ways of registration, and to use different forms of fixing the elements and objects of intangible cultural heritage (publication, audio-video materials, note decoding etc.);
- to publish the issue of intangible cultural heritage of the Tajiks in many volumes;
- to create serial cycle of documentaries on intangible cultural heritage of the Tajiks;
- to conduct different forms of event for the purpose of propagandizing the forms of intangible cultural heritage;
- to implement different field works for the purpose of gathering information and materials on intangible cultural heritage;
- to create stationary laboratories in the organizations being engaged in intangible cultural heritage.

The plan of events of the Program provides the realization of many projects meaning gathering (field works), preparing and publishing ICH, creating the films of different kinds of ICH, establishing the stationary laboratories for digitalizing ICH, studying the handwritten materials, and conducting forums. Inventory and

improvement of local potential of ICH specialists takes special place in the Program tasks. Naturally, to work with the bearers and to involve them and their activities' results in a modern life is a basic direction in the Program. Since itself population of Tajikistan is of traditional orientation in large degree even at the start of the XXI century, all these measures are taken by the nation with pleasure. Any event on ICH turns into national celebration. Each family carefully prepares themselves to conduct one or other ceremony of traditional celebration. Therefore, the Program reflects a real process and is in demand among modern society of Tajikistan.

Main direction of the Program implementation is to elaborate a complex approach in the solution of the problem of safeguarding intangible cultural heritage:

- to form a state system of support of intangible cultural heritage;
- to implement a target and address expense of budget means for the purpose of solving priority tasks in the area of safeguarding intangible cultural heritage;
- to unite the efforts of governmental and non-governmental sectors in solving the tasks of safeguarding intangible cultural heritage of the Tajiks;
- to provide a real scientific and cultural solution of the problem of intangible cultural heritage taking into account a modern socio-cultural situation;

The realization of the Program is implemented by Ministry of Culture of the Republic of Tajikistan jointly with Committee of Telecast and Broadcast at Government of the Republic of Tajikistan, Academy of sciences of the Republic of Tajikistan, local executive authorities of state power of Mountain Badakhshan Autonomous Region, Regions, Dushanbe, cities, and districts.

Ministry of Culture of the Republic of Tajikistan is coordinator and responsible for realizing the Program.

Main source of financing the realization of the Program are yearly means given from State budget to develop culture, science, and grants of international foundations.

The Program covered the first stage of realization of measures of safeguarding intangible cultural heritage of the Tajiks, therefore, the Program at full realizing its aim and executing its tasks will have its continuation.

As Results of executing the Program is noted, that the Program realization will allow:

- to create the conditions that provide safeguarding and reviving various kinds and forms of traditional culture determining the originality of the Tajiks;
- to enhance the level of the access, social demand and effectiveness of quality of service in the sphere of traditional culture, folklore, social-cultural activity;
- to activate the involvement of population in a social activity;
- to provide a wide access of different layers of population to the values of traditional and modern culture, art education;
- to create an effective infrastructure of culture, to strengthen material resources of institutions being engaged in safeguarding and reviving a traditional culture, developing folklore;
- to form the qualified cadre potential of the sphere of traditional culture;
- to publish the issue of intangible cultural heritage of the Tajiks in many volumes;
- to present intangible cultural heritage of the Tajiks in the cycle of serial documentaries;
- to centralize the fund of intangible cultural heritage of the Tajiks and local structures at the level of state;
- to form Gold Fund of intangible cultural heritage of the Tajiks;

Parallel with the realization of directive document “Program of Safeguarding Intangible Cultural Heritage of the Tajiks for 2013-2020”, within the framework of which many projects of safeguarding and reviving ICH are implemented, the cultural policy of Tajikistan encourages the realization in governmental and non-governmental sectors of projects for supporting ICH.

“State Program of Development of Theatrical Art in RT for 2013-20120” (№ 675, December 3, 2012) and “State Program of Development of Circus Art in RT for 2013-2017” (№ 606, November 2, 2012) are the Programs of special appointment for developing a concrete branch. These Programs connected with ICH because in them there are the measures of developing traditional theatrical genres and forms as well as rich Tajik traditional circus. These Programs are important because there are 34 theatrical and entertainment organizations in Tajikistan. And this number has increased recently. The desire to create own theatre or musical-theatrical institution is especially visible in cities and districts of the country, for example, folk philharmonics have been established in

Hamadoni, Faizabad, and Matcha. And in the capital city, youth's initiatives are activated. So, in 2014, himself president of the country took part at the ceremony of opening a new building for children theatre "Ahorun". In the theatre repertoire, there are many traditional plays with rich artistic decoration and ethnographical context. A traditional direction of theatres' and circuses' activities is in wide demand at a modern stage. This direction reflects many-centuries-old circus art – *dorboz*, *pochubon*, *masqaraboz* (clowns), *askiyachi*; and a rich theatrical art – *shohnomakkhoni*, *qissagui* (storytellers) etc. – and operates with representing the circus folk groups and folk theatres.

One should remind that Tajikistan ratified Convention of UNESCO "On Intangible Cultural Heritage Safeguarding" (2003) in 2010 only. In spite of that, the people and government of Tajikistan have been showing a large interest in the consolidation of cultural values since the first days after acquiring the independence. For the people of Tajikistan, the desire to devote much attention to the preservation of native cultural, moral and spiritual traditions was as a natural result particularly after a civic conflict in the 90s. Independent Tajikistan has been formed as an open country with a democratic orientation since the first steps. Nowadays, a peace-loving policy of Tajikistan is well-known as one of historical examples in the peace attainment. Culture is one of basic bricks in this constructive process.

*Concerning a historical way of development of Tajik culture, it is necessary to take into account the followings. The Tajiks is the nation who had a rich various and unique culture from the earliest times. All history of the Tajiks is the struggle to preserve and develop native culture. In the period of the almost thousand-year-old alien government, the Tajiks were always as bearers of top culture in all state formations. Persian/Tajik language always remained to be official language over a huge territory of Central Asia. That was the admission of top artistic traditions of the Tajiks.*

However Government of Soviet Country unjustly removed Tajik cultural centers from their people, having given the territories of main cultural centers of the Tajiks - the cities of Bukhara and Samarqand - to the Soviet Uzbekistan. In science, that division was known as "clumsy" (the term of R. Masov). Then, during all the soviet period, a purposeful one-sided policy, which was advantageous for the Soviet Country, was carried on toward the Soviet Tajikistan.

Today, about hundred years later, many things from Tajik culture have been studied and taken by neighbors - Uzbeks. Therefore, many things from a Tajik primordial culture are current not only in Tajikistan but also in Uzbekistan. By the start of the XXI century, under influence of a Tajik culture, the culture of nomadic Uzbeks became more similar to the culture of settled Tajiks than to the

culture of other nomadic nations of Central Asia. So, perhaps, top classics conquer new linguistic spheres. History knows many similar borrowings. In general, probably, that was one more example to preserve culture. However, overall, the political sub-tasks of the XX century played a quite unfavorable role in the preservation and development of many spheres of the Tajiks' life. In that process, culture, specifically an intangible one, was not exception. In that process, it was very important to save a historical truth. Otherwise a Tajik culture is threatened to become "neighbor" at least. In this issue, the much more loyal thing is the attitude of Tajik researchers, who do not deny the fact that, in a new walk of life, the second generation already contributes its mite in the development of borrowed culture. Therefore, for example, by the start of the XXI century, it is appropriate to consider the greatest memorial of intangible cultural heritage *Shashmaqom* as a cultural memorial of both nations already. Though, this masterpiece's destiny is not easy either.

*Shashmaqom*, in the form we have today, had been formed in the historical center of Tajik culture – the city of Bukhara – by the end of the XVIII century. After a cultural center of the Tajiks had to be outside the Tajik statehood, the intelligentsia, who wished to preserve a Tajik classical art, literature, and culture, cultivated a new capital city – Dushanbe. Among them, there were the coryphaeus of *maqom* art – Fazliddin Shahobov, Shohnazar Sohibov, and Boboqul Faizulloev. A great work was made by them in order a Tajik classical *maqom* school could be transported from Bukhara to Dushanbe.

In this situation, in order to recognize *Shashmaqom* as a phenomenon that was historically located in a Tajik cultural space, it is necessary to refer to the kind of figurative-geographical interpretation of cultural space, so-called "meta-interpretation", i.e. the unrestricted with bounds of geographical and political realities existing now. And in this plan, the differentiation "mountains-valleys", underlying an integral geographical figure of Tajik culture allows us laconically and expressively to reflect the integrity based on an internal contrast.

The high traditions of Bukharan (Tajik) classical *maqom* school migrated within one of the components of figure denoted: from Zeravshan Valley to Hissar Valley. Since that was single culture of the valley Tajiks, the migration did not destroy an intonation field of either the tradition itself or the culture adopting it. Especially as, for centuries, the developed cyclic pieces of *maqom* style also existed in the other valley districts of Northern and Central Tajikistan – Hissar Valley, sectors of Zeravshan and Ferghana valleys. In essence, they rose under a big influence of *Shashmaqom* and were the varieties of Bukharan *maqoms* but, however, were not included in a *Shashmaqom* cycle.

All of that is evidence of that a musical-intonation base of *Shashmaqom* was formed for centuries and covered almost all intonation sphere of Tajik music. In the XVIII century, a high flourishing of Tajik professional music had a great and omnipresent influence on all Tajik music. The manifestation of that large wave of artistic creation of the Tajiks was quite natural, specifically for Kulob, which formed part of Bukharan emirate and was closely related to cultural centers – Samarqand and Bukhara. One should note that, in Kulob, there was the final formation of the professional variety of another genre of Tajik professional music – *a kulob falaki roghi* – supposedly at the end of the XVIII – the start of the XIX centuries. During all the XIX century, there was the process of enriching the genre, “polishing” it, according to the principles of oral tradition. At the same time, the brunches-versions of the genre were formed, acquiring a gradual autonomy. And all-important point was that a new mode system *chormuqom/chormodaron* was formed altogether with the formation of professional brunch of *falak* genre. As is known, the formation of mode system is a long, gradual, and even epochal process. Therefore, in the developmental history of *falak* genre, it is appropriate to define that period as a principal new stage. So, the integrity of Tajik culture of the XVIII - XIX centuries is shown by the examples of *Shashmaqom* and *Falak*. In spite of weakening in the Soviet period, the process of recognizing the integrity of the valley and mountain Tajiks’ culture is quite stable in a cultural policy of sovereign Tajikistan.

Tajikistan considered the question of safeguarding its many-centuries-old cultural traditions as top-priority from first days after acquiring the independence. At the governmental level, this position has caused a purposeful and well-thought cultural policy. During the first decade, a number of directive documents are adopted. And in 2002, President of the Republic of Tajikistan was the first to proclaim special festival of classical Tajik music “Shashmaqom Day” – May 12. The proclamation of so national festival was striking manifestation of cultivation of native musical traditions. Shashmaqom is the basis of Tajik traditional music and highest manifestation of musical mind of the people. The system of musical grammar of professional traditional Tajik music has been formed on the base of maqoms.

In 2000, the status of state ensemble was given to Ensemble of maqom singing of broadcast and telecast named after Faliddin Shahobov – Ensemble of maqomists in Tajikistan, which for a long time (until the end of the 1970s) was functionally both educational center and concert organization, and creative pantry of coryphées of maqom art of Tajikistan.

In 2003, UNESCO recognized Shashmaqom as the masterpiece of intangible cultural heritage of mankind. The step regarding Shashmaqom was the

recognition of historical truth for Tajikistan. Having recognized a Tajik originality of Shashmaqom, UNESCO put Tajikistan after Uzbekistan, which took the classics, in the first place in the recognition document.

On the 10<sup>th</sup> October of 2005, Tajikistan Day was conducted for the first time in the head-quarter of UNESCO.

On that day, President of the Republic of Tajikistan, E. Rahmon took part in the work of the 33<sup>rd</sup> Session of General Conference of UNESCO and appeared with his speech. Before the start of official ceremonies, the group of artists singing a Tajik song had met the delegation from Tajikistan and guests of General Conference in the foyer of main building of UNESCO.

After becoming familiar with the works presented in the exhibition, Memorandum was signed between Government of the Republic of Tajikistan and UNESCO. In practice of UNESCO, for the first time the signature was in the presence of delegates and guests of General Conference, which became the confirmation of warm and friendly attitude to Tajikistan and, especially, to its President.

The delegates of the 33<sup>rd</sup> Session of General Conference warmly heard the speech of President of RT, E. Rahmon, made in native Tajik language.

On that same day, the concert of Tajik masters of Arts was given in UNESCO. President of Tajikistan, E. Sh. Rahmon, and General Director of UNESCO, Koichiro Matsuura, took part in all events.

The concert shown in the main building of UNESCO was taken with the unconcealed delight. The delegates of General Conference, the officers of UNESCO, and visitors noted that, for a long time, there had not been so beautiful celebration in UNESCO, and the most notable was that the Head of country knew his performers very well, had respect for his culture, and appreciated it.

The President's speech about culture, intercultural dialogue, and cultural variety carried conviction from the rostrum of General Conference. Tajikistan Day was conducted successfully in UNESCO.

The speech of President of the Republic of Tajikistan, E. Sh. Rahmon, was broadcasted in France, and the materials of Tajikistan Day in UNESCO were placed on website.



Tajikistan Day in UNESCO caused a wide resonance because the event gave the opportunity to the delegates from more than 191 countries and the visitors of General Conference to know about Tajikistan better.

In that same night, the reception was given on behalf of President of Tajikistan.

The second concert, organized in one of the largest and most beautiful concert halls of Paris, was warmly taken by French audience and guests too and successfully passed on the 11<sup>th</sup> October in Grand Opera Hall.

Later, the letter from Vice General Director of UNESCO on international relations and cooperation, Ahmed Sayad, was sent to Minister of foreign affairs of Tajikistan, T. Nazarov, where it was noted: "... I would like to congratulate you on that the speech of President Rahmon at the session as well as cultural events, specifically exhibition and concert presented by your delegation, were appreciated in the headquarter of UNESCO..."

Step by step, Tajikistan makes progress in safeguarding intangible cultural heritage.

Later, in 2007, another festival of traditional music – “Falak Day” – October 10, was proclaimed, and State ensemble of *falak* was established. That was the continuation of the chosen way of cultural policy of State. One should note that, regarding *falak*, such attitude of government was manifested for the first time. Thereby a social status of top art of mountain-dwellers was strengthened considerably. Both those festivals were proclaimed in honor of two leading phenomena of intangible cultural heritage of the Tajiks. Why these two? Because each of them personifies not only a just genre but also a central phenomenon of traditional musical culture in two poles: valley and mountain Tajiks. Around them, they centralized the specialties of whole musical heritage of the Tajiks. For centuries, fuller reflecting a type of musical mind of the Tajiks, they personify a traditional professionalism. And, at last, it was the phenomena in Tajik music that were the bearers of canonical musical systems. After one-side cultural policy of Soviet period, in regard to local many-centuries-old artistic traditions, an integral picture of the life of cultural tradition, represented by unique but complementary systems – valley *maqom* and mountain *falak* – in a musical field, is gradually formed again because of the proclaimed festivals. They worthily represent an integral geo-cultural figure of artistic tradition of intangible cultural heritage of the Tajiks and determine a cultural landscape of the Republic as a whole.

These steps in a state policy are evidence that the state declares its responsibility for safeguarding and further developing a many-centuries-old art, intangible cultural heritage of native people.

The speech of President of Tajikistan, Emomali Rahmon, was deeply-thought and timely in the meeting with creative intelligentsia conducted within the framework of annual meetings of the head of state with the workers of culture and art under the device “Culture Is the Life of Nation” (2005). In it, the head of state denoted priority directions: development of traditional professional music, theatrical art, and art crafts. Special attention was given to the problem of “live playing music” with critic of the practice to work under phonogram. In the course, there was a special resolution “On phonogram”. The measure has been directed for reviving performance – vocal and instrumental – traditions. It is known that, in musical traditions of the Tajiks, contact is an important moment between a performer and a listener. The process of playing music is dictated by the perception of listener in many aspects. Here, the cult of phenomenon tarab takes place. However, the use of phonogram kills this important creative moment of performance art. Therefore, it was necessary to forbid the use of phonogram in concert programs. Theatrical shows in large stadium are exception.

So, for the first time in the history of last two centuries, the significance of the sphere of traditional culture as a live tradition in Tajikistan was realized at the level of state.

As a result, all kinds of intangible cultural heritage with its stable traditions are gradually involved in the orbit of modern processes.

In this context one should note special state programs touching different aspects of the sphere of intangible cultural heritage:

- State program of the preparation of cadres in the sphere of culture and polygraph for 2007-2010;
- State program of the development of culture for 2008-2015;
- State program of the development of folk-art crafts for 2009-2015;
- State program of the development of professional musical art for 2011-2015.

Gradual passage from general programs to private, narrower, is manifested in elaborations of the Programs. This is caused by that another level of the condition of culture is improved.

These steps in state cultural policy have deep strategic significance. This process means the review of all parameters of the development of traditions of intangible cultural heritage, the determination of priorities in them.

The priorities, first of all, concern two factors providing the development of traditional art:

- educational sector;
- forms of its functioning in a modern culture.

The following aim is to turn an intangible cultural heritage into an active part of culture of modern Tajikistan.

Thanks to new festivals of music, national cultivation of musical masterpieces is annually throughout Tajikistan. In these celebrations, performers – *maqomists* and *falakkhons* of all regions of country are involved, the results of scientific studies are summed up, the problems to introduce traditional methods into an educational process are discussed, and others.

**Non-governmental organizations** actively take part in supporting, safeguarding, and developing an intangible cultural heritage. Among them, there is the Academy of maqom (Dushanbe, 2003, directed by A. Abdurashidov). Its activity is double – educational and concert. Thanks to it, a Tajik *Shashmaqom* has been presented in the USA, Great Britain, Germany, France (many times), Belgium, Austria, Hungary, India, Iran, Arab countries, Uzbekistan (many concerts, as well as master-classes in Tashkent, Samarqand, Bukhara, and Urgench), Kazakhstan, Kyrgyzstan, and China. The aim – to preserve *maqoms* as immediate part of modern life, to give back the status of top art, real classics, to a maqom art – is exactly denoted in the activity of Academy. To this purpose, Academy conducts a concert activity, propagandizing the return to a traditional form to perceive maqoms. As a rule, a concert program only includes one maqom but performed in an integral form. Concert lasts, at least, two – two and half hours without braking because such performance cannot be broken. It is pleasant that, by the present time, such concerts have introduced in the tradition excepting other forms to perform *maqom* within the framework of the institution. The attitude of the Head of state, President of the Republic of Tajikistan, Emomali Rahmon, to this immortal art exemplifies the admiration of *maqom* art. President personally attends at uninterrupted concerts lasting for many hours. This example positively influences on state officials to attend such concerts, what affects the process of solving the problems in safeguarding an intangible cultural heritage.

One should note that the Ensemble of maqomists at the Academy consists of singers and performers on such instruments as tanbur, satto, dutor, and doira. Each of its members equally manage the art of vocal and instrumental performance and, at the same time, have intimate knowledge of the theoretical fundamentals of *maqom* and the system of versification – *aruz*.

In 2007 (on account of the first graduation), the Academy of maqom gave the cycle of six-day concerts, where musicologists and musicians-maqomists from neighbor Uzbekistan were invited. One *maqom* was performed every day. It was very pleasant that the hall was crowded during six days.

In 2001, the Centre “Hunar” was opened by a musician-dutorist, Prof. S. Khudoiberdiyev, in another region of Tajikistan – Khujand. Its aim was to revive the style traditions of maqom performance art. In 2004, 4 children schools were established on the base of the centre, and, by 2011, the quantity of schools continuing the traditions of 4 local schools of *maqom* reached 10: Khujand, Isfara, Istravshan, Spitamen, Ganchi, Matcha, Kanibadam, Asht, and Bobojon Ghafurov. Their concerts demonstrate the secrets of traditional mastery to children. From 2009, at the schools, two other departments on intangible cultural heritage were opened: (1) production of musical instruments, (2) assimilation of traditional system *ustod-shogird* (teacher-pupil) as a method. So, for the first time, the kinds of intangible cultural heritage are in one perspective of schooling, parallel with itself object being performed. This methodical position is oriented to restore historical artistic traditions. In it, the combination of the master who knows his profession in different aspects in one person is important. Therefore, a musician-performer is concurrently a singer, theorist, teacher-ustod, master-producer of musical instrument which he plays on, connoisseur of versification system, and poet. It is historically known that it was such combination in one person that developed all kinds of traditional culture, which are now called with one term ‘intangible cultural heritage’.

In 2003, taking into account the priority of educational sector and in spite of difficult situation, Tajik National Conservatory was established. In Tajikistan, Conservatory includes both a musical art of West-European orientation and traditional one. A Tajik classical music and a traditional professional music are important blocks of traditional art. Here, an important kind of intangible cultural heritage functions: a traditional schooling method *ustod-shogird* (teacher-pupil), where to transfer all knowledge and skills concerning all kinds of art crafts connected with a traditional culture of one’s people is a main target. On this course, state policy is directed to the revival of the institution *ustod-shogird* because all artistic education of the Tajiks has historically been based on this educational institution.

A special attention is given the use of it in an artistic upbringing of new generation.

In this plan, an important role belongs to the projects aimed at the introduction of traditional system *ustod-shogird* and, concurrently, the representation of the integrity noted above. Annual project “Ustod-Shogird” of A. Nizomov (2006), which has covered many kinds of art craft and, on course of musical art, combined the schools of *maqomists* and *falakkhons*. In a concluding children concert, young musicians, who had been schooled by the masters of *falak* and *maqom*, demonstrated two poles of single professional tradition. At the same time, it was very important that the ustods, who had prepared them, were present at all process. The project was implemented on the base of traditional system *ustod-shogird* with the strikingly expressed moment of attachment to family life.

One should note that a traditional institution *ustod-shogird*, which has been functioning mainly at the level of private and family schools, is involved in an official state system because of cultural policy of Independent Tajikistan.

However, a state cultural policy sets new tasks every time. For example, after establishing new festivals of traditional Tajik music – Shashmaqom Day and Falak Day as well as taking measures on the direction at a governmental level, the denoted issue is actualized in annual seminars dedicated to the development of Shashmaqom and Falak. The new forms and directives of new content on the development of all traditional culture of Tajikistan are seriously elaborated at the level of Ministry of Culture.

In this process, two first-priority tasks have been set:

- 1) to establish educational institutions of traditional kinds of culture and art;
- 2) to compile manuals on the base of traditional forms of art.

These measures are sequent after realizing that, in its deep essence, it is education that is the part of culture which is responsible for developing all the culture of nation as well as transferring it from generation to generation. The problem to introduce all kinds of culture and art in a state educational system was solved gradually.

After establishing new festivals of music, first of all, the system of musical education was under consideration. The sub-faculty of Eastern music, which was established basically to study Shashmaqom as long ago as 1979, was divided into two ones later (1987): the sub-faculty of traditional Tajik performance and the sub-faculty of history and theory of traditional Tajik music. It is pleasant that,

since the start of the 1980s, within the framework of the structure, the interest to the genre *falak* was shown as a result of field work conducted. However, at that time, both serious researches and the revival of tradition to perform it were out of the question. Therefore, not denying the timeliness of its appearance and positive role in a musical education of the 1970s and the 1980s, one could assert that, through its one-sided approach to a traditional professional art, in a certain extent, the sub-faculty put the brakes on the process of assimilating a cultural space of those traditions. And moreover, it destroyed an integral model of traditional system. Therefore, all tries to include musical (and non-musical) schools of traditional type in a state educational system were met with resistance argued by referring to Eastern sub-faculty functioning. It was necessary to solve the problem correctly and fully.

And here, the question of written form of teaching was arisen. In May 2006 at the seminar “On the forms of Shashmaqom study in a musical educational system of the XXI century”, and later at the meeting of round table of II International festival “Falak” (Kulob, July 2006), it was noted that a musical education in republic, which was turned to written methods of professional teaching (as all-European system), did not provide an adequate study of professional Tajik music. From those considerations, it was decided to differentiate a musical educational system of Tajikistan for two directions, conditionally denoting them – academic and traditional.

It means that, in the net of the system of state special artistic education, exceptional traditional schools are allowed to be established as well as to function equally with academic educational institutions functioning nowadays. It is they that, in a modern society, must provide an intangible cultural heritage with vitality. Later (2008), those offers were supported by a governmental program on the development of art crafts.

The process provided the review of all developmental parameters of traditional art, the determination of priorities providing a professional oral art with a full functioning. Among those priorities, there was the development of educational sector and the forms strengthening it in a modern culture, what was reflected in special state programs touching upon all spheres of traditional art: “State program of the preparation of qualified cadres in the sphere of culture, art, and polygraph for 2007-2010”, “State program of the development of culture for 2008-2015”. And “State program of the development of folk-art crafts for 2009-2015”.

In the question of the education on a traditional direction, there were a number of concrete points:

- to prepare the specialists (teachers) in the sphere of traditional art for educational institutions;
- to re-prepare the cadres of periphery to use them locally;
- to establish an educational-methodical center for establishing unified norms and forms of educational-methodical directives with the purpose of elaborating a harmonious educational system;
- to organize a regular team-work of Ministry of Education, Culture, and Mass Media in this direction.

At the present time, the trials to solve problems of safeguarding and developing a traditional art are often manifested in project forms. Not only professionals are activated to implement such purposes. Everybody, who appreciates a traditional art, overcoming social-economic difficulties, using all possible methods and forms (mass media, internet, the support of state institutions, and the help of international organizations and local ones as well as sponsors), took different steps to implement them. Enthusiasts – professionals have taken part in the process: private schools are established by type of family traditional schools.

So, the above-mentioned Academy of maqom, denoted as an institute of post-graduate preparation of performer-maqomist, factually, is a non-governmental institution specializing in preparing the specialists of traditional music. In its syllabus, the Academy is based on the norms of traditional schooling system *ustod-shogird*. Enthusiasts – professionals have taken part in the process: private schools are established by type of family traditional schools. The Academy's curriculum provides the study of such subjects as *tanbur* – a canonical instrument of Shashmaqom, *doira* – percussion instrument that, in a musical practice of *maqoms*, performs *usul* – a rhythm-formula as well as the versification system *aruz* and the fundamentals of musical-creative process (compositions – *maqombandi*) etc. Overall, not differing in content from the former Eastern music sub-faculty specializing in studying Shashmaqom, the Academy of maqom provides a good quality of teaching as well as the detailed well-thought elaboration of subject program. In the process of teaching, this institution published a special manual based on the system of classical versification *aruz* for musicians. In 2006, the children school of Shashmaqom was opened at the Academy of maqom.

The net of above-mentioned children musical schools provides the teaching for a *maqom* art in Sugd Region. The necessity to establish the net of maqom schools particularly in the territory of this Region has been conditioned by so artistic tradition available. Sugd Region belongs to Ferghana Valley, where the local

maqom traditions representing a local reflection of classical Bukharan tradition were formed in the XIX century. Nowadays, they are called with concrete names in a Tajik musicology.

The same necessity rises because of the availability of historical tradition of family school on *falak*. Nowadays, such trial has been undertaken by a well-known *ustod* (teacher-master), D. Kholov, who, in 2007, opened *falak* schools in two cities concurrently: in Dushanbe (headed by himself) and in Kulob (supervised by his brother). Thereby, the pupils who are not related to Kholovs enter his family school.

Overall, in the period of Independence of Tajikistan, another arrangement of accents is observed in the propaganda of *falak* art. Here, traditional institutions – family schools – demonstrate a big activeness. Young generation of *falakkhons* is also involved through family schools in the process. At the same time, the cultivation of *falak* among urban intelligentsia was and remains the part of cultural life of mountain regions (a Tajik *Kuhiston*). *Falak* never disappeared from a musical life in itself regional center – Kulob as well as in so provincial centers as Kangurt, Baljuvon, Sari Hosor, Shurabad, Dashti Jum, and Khovaling. A new thing is that the interest to *falak* art has overcome the borders of “mountain” region, and, at the present time, *falak* has taken a worthy place in a cultural space of the republic.

At the same time, it is necessary to note that to solve the problem of education on a traditional direction positively is an important moment in acquiring the spirituality by all educational system. This solution is topical not only for special institutions of the sphere of culture and art but also for the net of comprehensive schools. It is a traditional art represented by an intangible cultural heritage now that is one of ways of spiritual-moral upbringing in a modern society.

To produce the manuals able quantitatively and qualitatively to provide an educational process of all the complex of the subjects allowing a traditional art to be studied in all respects is not a less-important aspect of the problem concerned. The equipment of theoretical disciplines is special topical. Factually, since the open of Eastern sub-faculty mentioned above (1979), a theoretical cycle has been remaining without change. Practice has visually demonstrated the necessity to elaborate the cycle combined with special subjects. Among the top-priority tasks on the elaboration of recommendations and manuals for chief disciplines, there are the subjects reflecting the essence of brunch. For a traditional music, for example, this is a methodical provision of solfeggio course. In the process of long historical development of traditional Tajik music, a native system of musical mind, esthetical purposes and appraisals has been formed. In this connection, the



necessity to create so-called an ethno-graphical solfeggio based on the material and traditions (manual of such kind was created after disintegrating the Soviet Union, and it successfully fulfills its functions in other Central-Asian republics of former Soviet Union). To assimilate the norms of traditional musical language and mind by restoring traditional forms of musical upbringing, to introduce adequate terminology on a traditional music in the thesaurus of educational material, and others are its main task. At the present time, the subject of solfeggio, included in educational program at the departments of traditional music, is based on the other (European) esthetic principles providing not only another musical psychology and acoustic tuning but also another conception of musical art. Because of the problem of the development of intangible cultural heritage, it is necessary to elaborate the course of ethnographical solfeggio, taking into account all specific aspects of traditional professional music. Many educational disciplines on traditional kinds of art, which are elaborated again, must be solved by so.

The following task, which requires an immediate solution in the process of producing manuals, is connected with the problems of terminology in a Tajik traditional art. It has become in essence a stumbling block at elaborating manuals.

In any developing science needs a constant adaptation of musical terminology in the process of renewing language. It is topical for a Tajik art-study. The unification of terminology is significant in forming a new system of schooling. The simpler, clearer a term is, the easier it is used.

Nowadays, the problem of study and unification of educational and scientific terminology in the sphere of intangible cultural heritage remains to be unsolvable. One should note that even the term 'intangible cultural heritage' has been popularized with Convention of UNESCO (2003).

For many centuries, a concrete traditional system of schooling *ustod-shogird*, which improved constantly and to which its own educational and scientific terminology was peculiar, functioned in a Tajik culture. This terminology is known for us from the scientific treatises of Middle Ages. However, because of arising situation in Tajikistan, the problem acquired a special acuteness in the XX century. A Tajik science of art joined to the historically formed type of European science of art. However, a scientific-conceptual system of the last cannot finally solve the problem, first of all, because of inadequate terminology and many phenomena of live traditional practice.

The trials to improve the situation were undertaken as long ago as the Soviet time. But their solutions were incorrect because those were usual translations of manuals from Russian language and no more. Firstly, many terms looked

artificially because they were fruit of individual comprehension (or translation) and had not an analog in a teacher's or researcher's practice. Secondly, the phenomenon that was expressed through the term often did not take place in the practice of traditional Tajik art. Many researchers – philologists reproached art-historians for European-centrist orientation, ignorance of traditional terminology stated in medieval scientific treatises. In the process of discussing, optimal ways were determined to elaborate a terminological system of science of art: the treatises of the last epochs, a live practice, and, taking into account the commonality of language, now functioning underlying Persian terminology of schooling the specialists in the sphere of traditional art in Iran.

Of course, the information adequate to one or other level of the readiness of concepts being used in practice can be taken from any sources mentioned above. Therefore, they (terms) can be involved in a modern conceptual-terminological system of the sphere of traditional art if they are useful to present one or other phenomenon of intangible cultural heritage of Tajikistan adequately.

Comprehending the process noted, one can link different forms of scientific reflection, directed to the study of various aspects of live functioning of all kinds of intangible cultural heritage of the Tajiks. At the present time, there is a unique issue – “Encyclopedia of Shashmaqom” (*“Donishnomai Shashmaqom”*). In the history of the study of *maqamat*, the work combining the features of reference-bibliographical and scientific character was created for the first time. Other spheres of intangible cultural heritage of the Tajiks can also have analogical issues.

All of that is evidence that Tajikistan conducts a purposeful cultural policy toward an intangible cultural heritage. Nevertheless, the establishment of intangible cultural heritage center in Korea – ICHCAP – was one more rich grounds of co-operation in the sphere of intangible cultural heritage for Tajikistan. An active co-operation of Tajikistan with ICHCAP at the level of leadership of Ministry of Culture of the country was explained thereby as long ago as the first forums (Tashkent, 2010, Seoul, 2010) conducted by the Center. From the first day, when ICHCAP was proclaimed as Center and started functioning officially as well as acting under the aegis of UNESCO, Tajikistan declared the recognition of ICHCAP and the purpose to become a member of ICHCAP in the official letter of minister of culture.

Nowadays, by the start of the XXI century, a Tajik culture preserves its uniqueness and variety. The stability of existence is typical to it. However, an oral form and the absence of its fixed version threaten many forms of intangible

cultural heritage to be preserved. It needs in a special attention to the documentation and cultivation of the heritage in a modern society.

The work for safeguarding ICH after 2010 differs *firstly*, in that the realization of the following directive documents is continued:

- State program of the development of culture for 2008-2015;
- State program of the development of professional musical art for 2011-2015;
- State program of the development of folk-art crafts for 2009-2015;

*secondly*, new programs are elaborated in a governmental sector. Among the adopted ones – special directive document on an intangible cultural heritage – “Program of safeguarding an intangible cultural heritage for 2013-3020”. Within the framework of the Program, there are field work, description, publication of ICH, conduction of forums, analytical work, digitalizing ICH, and others.

The conduction of different forums on an intangible cultural heritage is an important specialty of cultural policy. They have different contents.

Overall, cultural policy of Tajikistan adheres in the following aspects for ICH safeguarding:

1. Improvement of legislative measures for ICH safeguarding;
2. Conceivable support and coverage of all kinds of ICH over the country:
  - Compilation of ICH lists;
  - Conduction of seminars, conferences, and other forums that contribute to the increase of ICH’s role in society, inclusion of ICH safeguarding in planning;
  - Publication, conduction of exhibitions, and other supports to contribute to the activation of studies, initiatives.
3. Strengthening of institutional potential in the area of ICH safeguarding both in the preparation of cadres and in the establishment of responsible organizations for ICH safeguarding;
4. Activation of measures for strengthening the ICH place in society:
  - Increase of awareness;
  - Events for creating and strengthening the potential of ICH sphere;
5. Support of traditional forms of the knowledge transference;

In supporting ICH, cultural policy encourages joint activity of NGO and state institutions with international organizations, directives of which the development of ICH is. In the connection with the last, the work with ICHCAP has

a special importance. Three-phase project on ICH (jointly with NGO “Odam va Olam”) proved to be quite expedient and useful in supporting ICH in Tajikistan.

In the adhered course of cultural policy of Tajikistan, the trial to turn ICH into the part of native modern society is visible. Therefore in cultural policy of Tajikistan, itself intangible cultural heritage is understood as a dynamical phenomenon.

And in connection with that, it is not limited in the characteristic of the objects of intangible cultural heritage only in exceptional traditional meaning, though, in itself term there is the word “heritage” and, especially for last decades, tendencies to interpret only a traditional aspect of ICH is more evident.

The task to describe the condition of intangible cultural heritage and its existence both in the past and in the present was put for the compilers of the inventory of Tajikistan.

It is such description that modern cultural policy adheres in to preserve it – intangible cultural heritage for the future. At the same time, telling about the dynamics of the process of self-identifying, one shouldn't forget of objective scientific notions.

Therefore, in cultural policy 2011-2014, the processes of ICH safeguarding by reviving and developing kinds of ICH through modern forms of events have been activated.

The development and study of masterpiece – Shashmaqom - is supported stably. The third International festival-symposium was devoted to the centennial of the coryphaeus of maqom art, Fazliddin Shahobov (2011). Fazliddin Shahobov, eminent scholar-maqomist, composer, singer-maqomist, and unsurpassed performer on tanbur, musicologist opened a new page in the history of Tajik classical (traditional) music. He was the only from all maqomists in Tajikistan and Uzbekistan to was engaged in studying Shashmaqom in Soviet time. As is known, at the start of the Soviet period, the professionalism of Tajik music (as of other Eastern nations of USSR) was not recognized, a nice experience of Tajik ethno-pedagogy represented with the system *ustod-shogird* was not taken into account. A full disappearance threatened Shashmaqom and the system of schooling *ustod-shogird*. Understanding all danger of the process, Fazliddin Shahobov, having veiled the form of traditional scientific treatise, stated a practical theory of Shashmaqom in the form of radio- and telecasts. Therefore, he stated the theory in fragments by tele-broadcasting, illustrating all he says to wide mass of tele-viewer and radio-listeners on a basal instrument of Shashmaqom – tanbur. That was a real large enlightening-propagandizing work.

After his death (1074), 1000 pages of his heritage remained. Thanks to his family, a private archive of Fazliddin Shahobov survived to us. By his centennial, the issue in three volumes named “Osor va Pazhuhish” (“Heritage and Study”) was published on the base of those materials, it included his treatise on Shashmaqom (volume 1), collected articles – his and about him (volume 2) – named “Shihobi Musiqi” (“Star of Music”), and his collected articles, speeches, reviews, (volume 3). The materials of international symposium devoted to him have been published in the book “Shihobi Shashmaqom” (“Star of Shashmaqom”); Dushanbe, 2012). By the twentieth anniversary of the Republic of Tajikistan (2012), the first record of complete text of Shashmaqom in Tajikistan, which was made in the 1950s-1960s by coryphaeus-maqomists, Boboqul Faizulloev, Shohnazar Sohibov, and Fazliddin Shahobov, was reissued.

Today, active studies are conducted both on Shashmaqom and on Falak and on all Tajik traditional music. More and more, syllabus on the direction of Tajik traditional music is concretized in all three links of the system of musical education, beginning from schools to HEIs.

Regular condition of festivals and symposiums on Falak and Shashmaqom has been provided within the framework of “State Program of the Development of Culture for 2008-2015”, “State Program of the Development of Art Crafts for 2009-2015”, and “State Program of the Development of Professional Music for 2013-2015”.

As it was mentioned above, the third international festival-symposium of Shashmaqom (2011) was devoted to the centennial of Fazliddin Shahobov, one of coryphées of Tajik Shashmaqom. The fourth international symposium of Shashmaqom (2013) named “Shahsmaqom”: Study and Schooling” put and discussed many questions of schools and HEIs, appraised the researcher on Shashmaqom conducted for last years.

In 2012, there was the fourth symposium on Falak, where the questions of *falak* condition in a modern society were considered.

An analogical process is observed in the development of traditions of Tajik painting. Opening of special new HEI – Institute of Fine Art and Design in Tajikistan (GR of RT № 144, dated from the 30<sup>th</sup> March, 2013) is explained thereby. Several pleads of eminent artists of Tajikistan have flown into a creative and pedagogical potential of the HEI. Opening the Institute of Fine Arts and Design is quite timely. The results of acceptances of two first years are evidence of that. Modern youth goes to the institute with pleasure; open of it was expected long ago.

Very many things are done within the framework of realization of adopted state programs. In 2012, according to State program of the development of art crafts in the Republic of Tajikistan for 2019-2015, a colorful album “Gulduzi. Traditional Art of Embroidery” appeared. It is known that gulduzi – one of the most favorite kinds of ICH of the Tajiks. From a literary Tajik language, gulduzi means “embroidered with flowers”. Gulduzi is a traditional art of embroidery of the Tajiks with own embroidery technology, imaginative scope, function, and tradition.

In the frame of state programs, the events “Eastern Bazaar” were conducted in Boghi Irame, where the exhibition of folk crafts with the show of itself process of producing the items of jewelry, wood carving, ganj carving, weaving, handicraft, embroidery, and others were organized. To gulduzi was giving the honor place. There, askiyachi told anecdotes, dancers and singers created their own music throughout bazaar, tellers and tale-tellers amazed listeners with their stories in groups. Overall, there was noisy, fanny, and, at the same time, wise eastern bazaar.

Parallel with that, many forums – festivals of music as “Music of World Roof” in Khorugh (2014), constant annual celebration of atlas (Khujand), celebration of chakan (local embroidery (Kulob, Kurghan-Teppa). Celebration of craftsmen (Dyshanbe, Istaravshan, Khujand) and others were annually conducted throughout Tajikistan.

Celebrations turn into festivals. Both old people and young people come to these celebrations.

At the same time, the problem of increase of qualification on collection and inventory of ICH remains to be in large demand. Though first versions of inventory were confirmed till 2011, and the second replenished – in 2014, nevertheless, the replenishment of the inventory is required. Because, probably, it is wide by coverage but concretization is required inside.

In 2012, for the purpose of increasing the potential, National Committee was formed from leading specialists of the ICH sphere at Ministry of culture: artists, ICH researchers, scholars-art-historians from Academy of Sciences, representative of Young People and Tourism Committee.

In ICH National Committee, last state documents of safeguarding a cultural heritage of the Tajiks, adopted for the period of independence of Tajikistan, were studied. In the process of discussing, positive tendencies were noted and new offers were submitted in government to improve state policy in the question of

safeguarding ICH. In view of that, it was offered to elaborate a special project of the program of safeguarding ICH.

The members of administrative group and the authors of questionnaire compiled several kinds of letterforms – *barga*, classified in accordance with Convention of UNESCO (2003) for ICH genres, bearers-craftsmen and musicians, producers of musical instruments, kinds of folklore, dance and circus, traditional educational institutions, all richness of the Tajiks' ICH, which were taken as a base in working, after often discussing in general meetings.

Art-expertise Council of Ministry of Culture elaborated:

- status of ICH Council;
- instruction of the conduction of expertise of ICH values;
- booklet of the member of art-expertise Council;
- passport of ICH items;
- review of specialist/expert;
- ICH classification;
- an electronic-information bank.

In 2012, not only state structures but also active NGO, leading ones – “Odam va Olam” (Dushanbe), center “Hunar” (Khujand), Academy of maqoms (Dushanbe), “Chakan” and “Zari Kulob” (Kulob), and others are involved in safeguarding ICH in Tajikistan. The most active participation of communities, groups in safeguarding ICH is obvious throughout the republic; even individuals who are engaged in creating, preserving, and transferring ICH, new representatives of their family and not family are involved in the matter.

In non-governmental sector of the period, the following projects act:

Three-phase Project for 2011-2014, the period entitled “Facilitating ICH Inventorying and Utilizing Online Tools for ICH Safeguarding in the Central Asian Region” NGO “Odam va Olam”. The project takes concrete measures in ICH safeguarding by facilitating ICH inventorying in Tajikistan (all Central Asian countries) through the utilization of online tools. The project is supported by ICHCAP.

NGO “Center Hunar”. The project “Revival of Traditional Musical Culture of Ancient Cities of Northern Tajikistan” (from 2004 to present time) supported by Agha Khan Foundation.

NGO “Center Hunar”. The project “Establishment of Children Musical Schools of Maqom Performance” (from 2005 to present time) supported by Agha Khan Foundation.

NGO “Center Hunar”. The project “Elaboration and Introduction of the Discipline ‘Music’ Based on Traditional Tajik Music in Education Process of General-Educational Schools” (3013-2014) supported by Agha Khan Foundation.

During 2011-2014, the center “Hunar” actively continued the work with local children schools of maqom, more increasing its geographical territory in their regions of the country. Moreover, a practical discipline of production of musical instruments was introduced into syllabus. One should say that, recently, the branch of production of musical instruments has degraded strongly. Therefore, the step made by the center “Hunar” is quite timely and important in the period.

During 2011-2014, Academy of maqom, unfortunately, did not continue its activity as an educational institution. Although the only graduates were specialists who became a creative potential of Tajik National Conservatory and state ensemble of Maqomists of Broadcast and Telecast of Tajikistan. Today, the function of Academy of maqom as a concert organization is restricted, unfortunately, for concerts abroad.

It is pleasant that, a new record of Shashmaqom is conducted in its walls. In its activity, the Academy is directed to preserve a canonical sound-height of Shashmaqom through canonical instrument of Shashmaqom – *tanbur*. Thereby the Shashmaqom system will be revived in its initial form. All of that will give *maqom* the possibility to develop further theoretically.

In this connection, the Academy prepares the completed publication of six *maqoms* (a note fixation and audio-record), which will be made in this canonical sound-height.

The results of the work are not still being disclosed because it has not finished.

For NGO “Odam va Olam” the intangible cultural heritage is main theme. The organization has fulfilled a large work for the period. The kinds of activity were different. That was the work with archives – private and state ones, the influence on an educational process by introducing the patterns of traditional music or methodical elaborations, and the improvement of syllabuses etc.

The master-classes of almost disappearing traditional genres of music in a state educational institution – Tajik National Conservatory (2004). Within the framework of the project “Master-classes of falak in Tajik National Conservatory”,



for the purpose of making up for a deficiency in the syllabus of this HEI, the NGO “Odam va Olam” invited two master-performers of the ancient genre of Tajik traditional music *falak*. The work was organized in the following way: daily classes with students, daily conversations with two musicologists – F. A. Azizi and S. S. Karimov. The result surpassed all expectations. During conversations with masters, it was clear many things from the mind of musical practice. Especially that concerned the schooling method *ustod-shogird* – the creation of Tajik ethnopedagogics of the sphere of culture and art. This method has a practical character. It was during conversations that a new term was found. The master of *falak*, Akai Murodali Kholov (from a far mountainous village of Shurabad), said about the term “*chormuqom*”/ “*chormodaron*”. The results of studying this term-phenomenon in music has showed that it means a system of scientific order – a mode base of the mountainous Tajiks’ music. Introducing the term *chormuqom/chormodaron* is estimated as a scientific discovery.

From 1999 year, the NGO started studying the private archive of Fazliddin Shahobov – a great musician, the connoisseur of Shashmaqom. The manuscript of the treatise on Shashmaqom, written by Fazliddin Shahobov in the 50s-60s, was found in the process of working. The treatise was the last treatise of Tajik (Bukharan) classical school of maqom and only one treatise on Shashmaqom, written in the Soviet period. The NGO “Odam va Olam” was one of the authors of intergovernmental project supported by UNESCO in 2006 – 2007. Within the framework of the project, the NGO “Odam va Olam” has published the treatise and the part of Fazliddin Shahobov’s materials in two books – the treatise “*Bayozi Shashmaqom*” and collected articles “*Shihobi musuqi*” (“The Star Of Music”). In 2011, for Fazliddin Shahobov’s centennial, the books were republished. One new book was added to them, from the materials of the private archive too. It is three-volume edition “*Osor Va Pazhuhish*” (“Heritage And Research”): Volume 1 – the treatise “*Bayozi Shashmaqom*”; Volume 2 – collected articles “*Shihobi musuqi*”; Volume 3 – Makolaho, Takrizho, Sanadho (articles, reviews, and documents). At the present time, the NGO keeps on studying the archive.

In Tajikistan, there is the unique archive in the Folklor Fund of the Institute of language and literature named after Abuabdulloh Rudaki at the Academy of sciences of Tajikistan. Its activity is closely connected with the name of academician Rajab Amonov. During 70 years, the officers of the institute collected their own fund as a result of field works. With time, a huge material was accumulated. In contents, territorial coverage, and historical period, the fund excels other funds existing in Tajikistan. This is national riches of the Tajiks. As a result of open voting at a central forum (2006), the NGO “Odam va Olam” was chosen as an executer of the project of digitizing the archive of Folklor Fund

(2007 – 2009). “Odam va Olam” has digitized the part of materials the Fund only, which is equal to almost 300 hours.

Parallel with a technical digitizing, so-called cultural restoration has been made. It meant that, on the materials of archive, concerts were produced in the local places, i.e. in the districts, from which the material was collected almost half century ago. It was pleasant that an old generation visited those concerts. But, it was pleasant too that, parallel with them, young people came to the concerts. As a consequence of that, the NGO “Odam va Olam” made a movie in a state TV. And on the results of technical restoration, Catalogue of digitized material was published.

The NGO “Odam va Olam” cooperates with ICHCAP during several last years. Nowadays, within the framework of projects supported by ICHCAP, seminars and the field works for collecting the Tajiks’ intangible cultural heritage have been conducted, books have been published, a certain database has been collected, and the inventory of intangible cultural heritage is being compiled. The compilation of the site of art crafts of Tajikistan (we hope the site address will be added very soon here) is the result of this cooperation.

For the period 2011-2014, NGO “Odam va Olam” works in the cooperation with the departments of Ministry of Culture. It is by this NGO that idea to establish local centers of ICH has been given. And administrative group, established at Ministry of Culture, adopted it.

Administrative group gave attention to the question of selection of local centers. At the same time, the importance of the choice of location of centers was taken into account. Therefore, within the framework of the project, often trips to concrete institutions were organized to study all possibilities of potential center of inventory. During those trips provided by the project, meetings with population were organized, percentage correlations of the bearers’ living places and the prevalence of concrete kinds of crafts were determined; relations of nearby educational institutions to the question of safeguarding ICH were studied, and other.

Resume of the direction of work was that, overall, tendency of gradual refusal of the use of state Departments of culture as local centers for inventorying ICH took place. Experts studying the situations in places came to such conclusion. Today, it has been found that, recently, the staff of Departments of culture in local authorities has decreased in number very much. Many of former Departments turned into sectors, other ones decreased to two-three persons. Therefore, the potential of the structure of local authority has thinned out very much. Former

Departments of culture have undergone such changes in quantitative aspect, whereas the volume of their duties has remained in former view.

The revelation of so internal changes has brought us to a conclusion that it is rather expedient to choose cultural-historical, cultural-educational, and youth institutions including in a state structure as local centers. These are the institutions that themselves are engaged in a cultural activity directly, have authority among local population, and have a creative potential to conduct ICH inventory.

At the same time, there are non-governmental institutions that are actively engaged in preserving, reviving, and developing an intangible cultural heritage of the Tajiks. These non-governmental organizations have taken the direction of the revival of ICH traditions, have involved the part of population in the work, and have got authority in their activity among population. Their activities are directly connected with the development of concrete forms of intangible cultural heritage. So, in the selection of local centers, the following factors are taken into account:

- belonging of activity to ICH revival/development;
- society's appraisal of activity;
- local population's opinion and attitude to the specificity of work;
- historical memory of nation;
- propaganda of ICH safeguarding policy among young generation;
- educational nuance in the wok of ICH safeguarding;
- transference of experience on the work of ICH safeguarding;
- ICH bearers' number and place of living;
- adequacy of the transference of ICH traditions;
- gathering information of ISH's past (bearers, kinds).

All these purposes were published in the form of the book "Hifzi merosi farhang ma'navii mardum" )"Safeguarding a Spiritual Heritage. Guidance." [Dushanbe, "Adib", 2013] issued on three-phase project of NGO "Odam va Olam" under ICHCAP support. The material stated in the book is actively used by local experts of ICH to correctly instruct and conduct the work locally.

As ICH local centers were chose:

- educational institutions

The people's crafts College of Istarvshan town is product of the period of independence of Tajikistan. It was also a center of safeguarding intangible

cultural heritage from the first days of its functioning. In college, classes on all kinds of crafts are practically conducted by masters. That served as a forcible argument to elect the educational institution as potential local center for inventorying ICH of Istaravshan. Nowadays, the inventory of Istaravshan college is one of large and detailed inventories on craftsmen. Director of college, Nasriddin Khojaye, is a great initiator of this matter.

Another educational institution that served as ICH local center was Children school of arts in Kurghan-Teppa, which was factually modified into the center of culture and art of Vakhsh Valley because of the adoption of new status of syllabus provided by the acquaintance with local kinds of intangible cultural heritage. Practical courses on some kinds of crafts acquired the character of constant perfection for account of invented masters of the place. That caused a forcible motive to elect the educational institution as a local center for inventorying ICH of Vakhsh Valley. Director of the school, Sherali Kosimov, composer, who is interesting in a local folklore, traditional musical genres, mastery of craftsmen, particularly, producers of musical instruments, started working with enthusiasm.

- old fortress

Another institution as Khulbuk (Vose district, Kurbonshakhid village), which represents a cultural-historical monument of the IX-XII centuries and turned into a cultural center of Vose region (including Khovaling, Boljuvan, Danghara, Temurmaliq, Kanghurt, nearby villages of the named districts as well as the districts Khovaling and Farhor), includes, besides an old fortress of Khatlon padishahs (IX-XII), museum and large library, large photo-, audio-, and video-archives. Local population quite actively uses the library of Khulbuk because of a rich fund increasing annually. Different meetings both for youth (schoolchildren and students) and for girls and women are conducted here. Khulbuk is the place for meeting of local patriarchs. Overall, attitude of local population to a historical Khulbuk remains to be as to a holy monument.

- unique museum complex

Kulob museum complex consists of three museums, objects of important historical significance, particularly, Mausoleum Mir Sayid Alii Hamadoni (XIV-XV). Mausoleum is factually considered as the place of pilgrimage – *ziyarat*. Here, a grave stone of scholar, Shah Muhammad Abdullo (XV-XVI), one of progenies (grandchildren) of Temurlang, unique ceramic oven of the times of Achemenids (VII-VI BC) with a big diameter, the most ancient in Central Asia.

Recently at Museum complex, craft shops on restoration and production of jewelry and other items function. In the process of the first phase, the agreement of opening of educational center of craft was reached. In museum of literary-written heritage of Mir Sayid Alii Hamadoni (XIV-XV), there is a large library with unique exemplars of manuscripts. And here, courses of ancient script and calligraphy are conducted regularly. Therefore, together with restoring workshops and calligraphic courses, the museum represents a certain center-bearer of intangible cultural heritage. It is because of it that the museum has been elected by us as a zonal center of the work for inventorying ICH.

- historical centers

In Badakhshan, the work was conducted basically in two famous centers of culture of Pamir – Khorugh and Rushan district. However, during trips and following years, the question of local centers of Badakhshan was reconsidered. And choice fell on Ishkashim and Roshtkal'a. Ishkashim is place rich with local traditions, historically glorified Vakhani Valley that has preserved pre-Islamic cultural-historical monuments, the largest location of many-centuries-old petroglyphs in CA (more than 10,000 petroglyphs), where there is house-museum of known enlightener of the XIX century, Muborakshohi Vakhoni, which even today represents a certain city of craftsmen with rich spiritual traditions. Roshtkal'a is location of last badakhshan rulers before the Soviet period and differs in striking local traditions of folk creativity.

For the purpose of increasing local potential and further determining local centers, educational-instructive seminars have been conducted. The seminars were conducted within the framework of state program "Development of Art Crafts in Tajikistan for 2008-2015" and within the framework of three-phase project of NGO "Odam va Olam" supported by ICHCAP. At first (2012), seminars were conducted to determine as potential local centers – Kala'i Khulbuk (Vose district, Kurbon Shahid village), Kala'i Hissor (Hissor district), and Museum complex of Kulob (one of leading cultural institutions of Kulob zone). About 100 representatives of the districts of Vose, Kulob, Hovaling, Muminabad, Boljuvan, Hissor, Tursunzoda, Shahrinav and others as well as Ministry of Culture, Youth and Tourism Committee, houses of folk creativity, bearers-craftsmen, musicians, producers of musical instruments and others attended those seminars. Besides studying the basic regulations of Convention of UNESCO (2003), main tasks of seminars also were practical assimilation of elaborated *barga*, filing in them in accordance with local kinds of ICH, consultations in forming local centers and selecting responsible persons.

Besides special seminars, instructive-consulting work was conducted everywhere – Khorugh, Rushan, Khujand, Panjakent, Istaravshan, Hissor, Tursunzoda, Rudaki, Danghara, Kulob, Vose, Kurghan-Teppa, and others.

In 2013, seminars were conducted in cities: Istarvshan, Kulob, Khovaling, and Kurghan-Tybe. Those seminars were conducted both within the framework of events of state program and within the framework of ICHCAP projects again.

So, at the seminar in Istaravshan, 126 craftsmen from itself city and nearby villages were involved. Craftsmen were sincerely inspired with the interest to their creativity manifested by Ministry of Culture and NGO. They themselves came to submit the information of themselves and to enter, “to be registered” as they defined, database.

The people`s crafts College of Istaravshan town established in 2009 was elected as center in the city of Istarvshan. Parallel with classes (trainings), many things were discussed with craftsmen. Participators of seminar attended workshops of craftsmen, became familiar with their work, saw many thing by their own eyes.

Similar seminar was conducted again in the city of Kulob, where Kulob museum complex was elected as center for conducting the work on ICH.



**Banner of ICH Seminar in Kulob City**

questionnaires were created, working groups were taught in local centers of Istarvshan, Kulob, Khovaling, and Kurghan-Tyube; it was pleasant that young people were involved in local centers. It formed 77% members of local groups;

Mayor of Kulob, Rahmonov A.A., was present at opening the seminar. He noted special significance of the preservation of traditions and safeguarding intangible cultural heritage of own ancient city.

In the seminar, there were representatives of cities and villages of Danghara, Muminabad, Shurabad, Farhor, Hamadoni, Boljuvan, and Kulob.

Therefore at the seminars, the work for improving the form of inventory was conducted: fuller

overall, at the seminars, 163 craftsmen were involved; representatives from 21 cities and districts took part in the seminars (Khorugh, Rushan, Rudaki, Kulob, Vose, Hissar, Danghara, Muminabad, Shurabad, Farhor, Hamadoni, Boljuvan, Vose, Tursunzoda, Shahrinav, Temurmaliq, and city of Kulob; Khovaling, Shaartuz, Kubodiyon, Abdurahmoni Jomi, Bohtar, Vakhsh, Khuroson, Pyanj, and city of Kurghan-Tyube; Istarvshan, Khujand, and Penjikent); therefore, 150 (100 in the first phase and 59 in the second one) persons were taught.

The seminars were accompanied with various cultural programs of local musicians, storytellers, and craftsmen.



**Local Family Falak Ensemble of Kholovs (Kulob, 2013) in the concert program of ICH Seminar**

Well-known master from Kulob, Shohkurbon Hakimov, started teaching youth for jewelry. The school was opened at a local ICH center in 2012. Local girls are main its contingent.



**Jewelry makers from Zari Kulob**

Pupils produce ear-rings, rings, and all women's decorations. There is silver for men too – finger-rings, bozubands, and others.



**Decorations from Zari Kulob**