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**Regional Study in Central Asia**

**Women, Intangible Heritage and Development**

**Prepared by  
Marfua Tokhtakhodjaeva**

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## Table of contents

FOREWORD.....	4
1. HISTORIC BACKGROUND .....	5
1.1 Pre-Soviet period .....	5
1.2 Soviet period.....	7
1.3 Post-Soviet period.....	9
2. WHY THE REGIONAL ASPECT? .....	11
2.1 State bodies .....	12
2.2 Non-governmental organizations.....	14
2.3 Business organizations.....	16
3. OPPORTUNITIES OF INTEGRATION OF CULTURAL SPACE IN CENTRAL ASIA.....	17
4. STATUS OF WOMEN IN CULTURE AND THEIR ROLE IN TRANSMISSION OF INTANGIBLE CULTURE .....	18
5. CONCLUSIONS AND RECOMMENDATIONS .....	19

## Summary of study

This study includes information on historical development of intangible heritage in the pre-Soviet, Soviet and post-Soviet periods. Intangible culture is identified as the traditional culture that involves pre-Islamic and Islamic sources, perceived as arts, of verbal traditions (music, epos, folklore) or applied folk cuisine or medicine that are transmitted 'from hand to hand.'

During the Soviet rule, some types of intangible heritage were studied and now have their written expression in the form of texts, music notes, recorded in audio, cinema and video films, and they are scrutinized at the institutes of fundamental culture, such as universities, museums or research institutes, some of which are performed as pieces of arts. During the Soviet time some types of the intangible culture were under the press as they were perceived as religious rituals and as a result moved from the public sphere to the domestic one. The traditional culture was supported by the Soviets, but it existed simultaneously with the European fundamental culture and coexisted in the educational system, and its own consumers.

The post-Soviet period is marked with the collapse of cultural institutions because they lost the governmental support. The new cultural policy was proclaimed and the national culture was based on local languages, traditions and values. Common crisis of culture has deteriorated because of the segmentation of the cultural process and stratified consumers of culture. The traditional culture that had been integrated into the fundamental culture eroded as a result of the press o mass culture. Instead of governmental institutions there appeared show business resulting from the market dictating its terms and conditions to cultural production.

In spite of the official support, the traditional culture has become more archaic and lost its attractive features. It has become the official demonstration of self-identification of the national policy or market production for the tourist business.

Obviously, there is a need in new institutions and a new type of managers of culture who could help the mediums of culture to continue their work for the preservation, safeguarding and revitalization of culture. New NGOs have emerged to work with the craftsman communities and show managers, who try to perform traditional music, etc., at various fairs, festivals or competitions.

The study covers cultural processes taking place in the states of Central Asian region, problems and provides priority measures to preserve and safeguard the intangible heritage. Conclusions contain recommendations for governmental, non-governmental and private institutions to perform their activities in the sphere of the culture that grows into a sphere of creative activities for women and is a guarantor of development.

## Foreword

The question of women's role in the further passing down intangible culture cannot be considered separately from its social environment and structure, social and historical level of the development of society and geographical environment. Culture is a social phenomenon, something that unites certain groups of people. Finally, it is a form of communication between people in certain social environment. Culture, on the other hand, is something that is necessary in the real life, which develops and is enriched by the creation of individualities and is the common property of the whole social group, its memory and the language of the real existence and communication.

"Culture is, on the one hand, a certain number of texts, and on the other, inherited symbols" (Yu.M.Lotman). If in early historic societies the language of culture was the system of symbols, rites and actions orally transmitted from generation to generation, in the course of time this language was supplemented and enriched by texts, which explain, amplify and develop these symbols these symbols and actions. Therefore, at the current stage of humankind development, both tangible and intangible cultures are interconnected, and what we have called the intangible culture includes texts, too, but its transmission is not restricted to texts only, but it itself is the chain of skills, norms, values and actions, which are passed down by individuals and groups of individuals, where they themselves and their actions serve as an example.

If we consider the area under study, we shall find out that Central Asia, as a historically multi ethnic region, represents a great diversity of cultures, both settled and nomadic, Muslim and shaman, multi ethnic and ethnic. The region at different times had a common religious or ideological dominant, which enabled their coexistence and development. Common for the cultures of Central Asia was tolerance, for the ethnic groups and their respective cultures found their own economic and political niches contributing to their development within the borders of the established social groups, and the availability of the common religious or ideological dominant enabled the synthesis of cultures at different hierarchical levels, and created, if not a single, but, at least, a coinciding cultural field.

Culture is a phenomenon consisting of many levels, and the more complex the public structure, the more types of cultures it combines, and the more important is the formulation of the cultural policy. This is particularly essential for the newly independent states of Central Asia, for only the understanding of clear prospects of the culture development will help the nation, society and state find its own face, and only clear notions of the priorities in culture in multi-ethnic and multi-religious shall provide a spiritual support, which integrates the society and nation. The cultural policy means a system of actions aimed at different levels and different spheres of culture, that is at the cultural consumers (social group), and people producing culture, that is those who have certain skills, knowledge, talent, occupation, and who can express their feelings at the language of culture understood by the people of the social stratum. The cultural policy is an important part of development, for it determines the level of the public consciousness. Women play a special role in raising the level of public consciousness, because the level of common culture of a new generation depends on them, first and foremost. Woman is the major teacher of the nation (and very often the only one in the post-Soviet time), keeper of traditions, on the one hand; however, on the other hand, women, being in worse economic conditions, try to find new economic niches. The status of women on the market of labor is more vulnerable, which requires their being more flexible. Women have to look for new forms of employment, and the latter are once forgotten carpet weaving, embroidery and the other crafts and forms of creation, which under new economic conditions find their markets and customers. Some forms of creation, which once were on the periphery of the cultural life, are being revived to meet the demand of the new states, which

are seeking to express their self-identity. The intangible culture turns out to be what can find an answer to "Who are we?" and "Where do we come from?" The answer takes the form of "reviving ancient religious rites" or "folk games and holidays", folk music and epic literature, which glorify their heroes and promote the return of the cultural memory and understanding of the new realities. This suggests the emergence of a new cultural environment, which will be identified as the own culture, therefore a suitable one.

## **1. Historic background**

Before identifying the strategy of the development of the intangible culture, its importance for the society development, it is necessary to elucidate the subject of the study. What is understood, in this study, as the intangible culture is the kinds and genres of folk culture, which reflect all the aspects of the way of life of this or that ethnic stratum – from utilitarian to spiritual; they reflect ancient and modern concepts of people about the surrounding world, their vision of the beauty, their beliefs and an intuitive attempts to harmonize their relation with the surrounding world through singing, dancing and music, rites and their material embodiment – pieces of the applied arts – amulets, carpets, embroidered details of clothes and household stuff, national cuisine or popular medicine. In the patterns of carpets and embroidery there is semantics, the same rhythm and style of a landscape that is felt in every-day life. Therefore the notion of the intangible life is much wider than merely folklore, traditional music or popular applied arts or national cuisine. It represents a historically developing system consisting of diverse and interrelated genres and kinds of folk (traditional) arts. It was created, lived and lives in the verbal form, meeting the demand of a certain ethnic environment for the expression of feelings, thoughts and mood of people and the social groups. The phenomena of the intangible arts are born by the social group or separate individualities, stabilize and develop by the selection and transformation of means of expression in compliance with the established traditions. The author and performer (in case of dances and music), producer and craftsman (if this is an applied art) are all in the one person; therefore for the intangible culture improvisations and variant diversity of pieces of arts are characteristic.

In this study, on the assumption of these definitions it is important to give a review of the state of the intangible art in the 20<sup>th</sup> century, for it is this period that was, for the peoples of Central Asia being at different stages of historic development, a century of entering the new technological age. This was a peculiar transitional period from the medieval age to modern times through the revolutionary transformations and breaking the old basics of life, introducing new humanitarian values and technologies. Therefore, it was a transitional period for culture, too, – from the verbal tradition to the fundamental one. However, one should not forget that different ethnic groups have always inhabited Central Asian states. The formation of new nations-states assumes, legally, non-discrimination of minorities, and in this situation the task is to conserve and cultivate what serves unification, but not opposition.

### **1.1 Pre-Soviet period**

The forms of traditional genres of the intangible culture corresponded to the way of life and existed in two forms: domestic art –musical performances, rites, songs during some labor processes, etc., decoration of the interiors and clothes; the second is the art for significant events: public work, festive occasions (toi) in palaces, religious holidays and pilgrimage, and performance of epic songs.

In the pre-revolutionary tradition of the intangible culture of the ethnic groups in Central Asia, the author and performer were inseparable, for the music was transmitted "by word of mouth", crafts "from hands to hands", and dances "from feet to feet". The role of the

teacher-master in transmitting skills, norms and values was immense. A saying, "respect your teacher more than your father", too, was a tradition of the intangible culture, for under conditions of clan-tribe and medieval society there were no institutions transmitting and teaching culture. Of special importance was religion, which dominated in the life of the medieval society. It consecrated all activities, legalized them; and the religious formula was part of statutes of all unions of craftsmen.

Some types of the intangible culture of Central Asian ethnic groups are part of religious rites, pilgrimage; whereas the others, of pre-Islamic origin, were performed during the holidays consecrated by Islam, such as Nauruz or Kurban Hayit or Ramazan. They were restricted to some kind of activity or event. Development of the musical and literature folklore, as part of the popular culture was in two main forms – mass and traditional-professional. These pieces of arts are completely a creation of the cultural community, the expression of its tastes and demands, which are expressed by a group of people or separate creators. They are recognized by the community as a reflection of their feelings and correspond to their cultural and social self-identification.

Folklore includes a verbal tradition of the literary and musical creation, which used to take place at court of the rulers and in the aristocratic families. Verbal popular creation such as epos, songs, popular and popular-professional music, dances, games, rites, ceremonies, mythology, traditions, applied arts and architecture belong to forms of folklore. A peculiarity of the pieces of popular culture is a diversity of variants based on some principles.

A significant part in the intangible culture was occupied by pieces of arts related to the religious cultures. Their authors and performers were 'manaschi' and 'akyns', who continued the pre-Islamic traditions, as well as 'devona-dervish', sheikhs and 'otyns', who disseminated the Islamic Sufi teachings. 'Bakhshy' enjoyed special attitude, for it was believed that their singing healed; therefore, in Kirgizia and Turkmenistan they were considered doctors. The attitude towards the devona-dervish was like that towards holy men or "God's fools". They intoned religious texts among common people and pilgrims; the devona-dervish performed rites 'Zikra' among themselves, which produced a special social effect both on the performers and outsiders. The art of dervish served dissemination of Sufi teachings and had special style and performing means common for the entire Islamic world. In their creation there were common rites and themes. Readers of the Koran, who intoned it as kind of singing, this style of reading coming from the Arabic language, can also be attributed to this creative group. The Koran readers, 'Kori' males and 'Atyn' females, in all societies of Central Asia played the role of mediators who preserve rites, although some of which bore the seal of religion they dated back to pre-Islamic period. urban Muslim centers in Central Asia, such as Bukhara, Kokand, Turkestan, Osh, Hodjent and Chardzhou played a particular role in preserving the religious traditions.

The professional verbal tradition of Khafiz and Usto was established in settled areas in towns alongside the musical folklore tradition. The professional traditional music and crafts are a special social stratum in the traditional culture, which holds a high place in terms of the levels of performing art and has its own genres in the creation of craftsmen, professional musicians and dancers. As in the mass popular culture, there are many meanings and symbols. On the one hand, they continue the tradition of improvisation, and on the other, they follow certain laws.

The peculiarities of the professional musical culture, as well as the mass culture, are in that they have been created and lived in a certain ethnic environment. Although the professional musical culture was created in the elite environment and served the court circle, its creators had their origins among common people and pieces of their arts crossed the borders of palaces and reached remote villages. The creators had their apprentices, who disseminated the pieces of arts far beyond the place of their origin. The professional popular

music was created using the words of the modern and past poets and contributed to the cultural unification of people living in vast areas. By mid-nineteenth century, the time of the military conquer of Central Asia by the tsarist Russia, Central Asia did not represent a single statehood, but showed its significant cultural unity. Through the unity of genres and means of expression, a common style of the rhythms in music and dances, as well as the unity of the intonation specifics of the vocal, instrumental and dance performance, is found, as is the similarity in the semantics of patterns, pictures, themes and motifs in the applied arts.

## *1.2 Soviet period*

The Soviet period was special for the development of culture. First, the religious dominant was replaced by the ideological one; second, the intangible culture becomes the object of academic studies; third, changes in the social structure cause changes in the demand for the intangible culture, which was in the preceding period.

Under the Soviet system the own culture creating potential of the people changes due to the changes in the society structure. The changing society had new demands. The cultural process acquired an ideological dominant and the cultural policy was aimed at the creation of new culture which would be greatly different from the previous by that it was 'socialist in content and national in form', and aimed at creation of social institutes, which would have the function of the esthetic and intellectual activity. As Almira Naurzbaeva thinks, 'the culture creating structure has been built on a recognition of the hierarchy of values and the priorities of the individual and personal principles in culture, which gives rise to elite style and fundamentalism, which are the main characteristics of culture. This fundamental culture is characterized by its own system of communication, part of which are social institutions on the formation, preservation and transmission of information. The core of such a type of culture is the cultural text. In the hierarchy of cultural values, the fundamental type of culture, typical for advanced societies in the form assimilated by Russia, has become the standard surpassing all the others, such as popular or traditional.' In the Soviet period the state ideology and propaganda, as well as the state funds were invested into the fulfillment of the cultural doctrine, which was to create in Central Asian states a new type of culture, all genres and forms of European arts and performance.

The state did all it could for the existence and prosperity of this art: a system of education was established, so were the network of museums, libraries, institutes, theatres, concert halls and clubs. It was provided a social prestige and a special place was allocated to it in the social hierarchy of society. The priority of type of culture has resulted in that the popular (traditional) culture retreated into the shadow and types of culture related to religion either disappeared or moved from the public sphere into the domestic one. The Soviet cultural doctrine considered the traditional types of creation and arts as the precursor of the modern 'socialist in content and national in form' culture and contributed to its studies. As a result, the traditional culture started acquiring the cultural text: the folk music was recorded on magnetic tapes and written in musical notes and the applied folk arts were imprinted in photographs and drawings, and the technology of their production was described. Rites, customs and traditions, images, holidays and games, as well as dress, all became objects of ethnographical studies as historically obsolete phenomena in the life of the modern society. Despite such an attitude to the traditional culture as a thing of the past, the real merit of this period is the scientific record of the phenomena of traditional culture, studies of its content and sources, its reproduction on the radio and TV, which made it a public property accessible to all regions.

Meantime, irrespective of the state official cultural policy, traditional mass culture continued to exist and continued to be a form of the socialization of part of society, which

connected the national identification to that part, which did not go into the fundamental structure as its part.

There was a distance between the fundamental and the traditional culture at early Soviet times, as was there a distance between the official and traditional cultures; hence, they co-existed. Later, the genres of the traditional culture integrated into the institutions of the fundamental culture and acquired cultural texts and musical notes; they became subjects for educational process and broadcasted by mass media; therefore, they remained the components of the mass culture. The traditional verbal-professional music was used during the weddings, festive occasions and the other forms of the society socialization. Amateur composers continued to create in traditional genres and the popular arts kept on living in home conditions. Pieces of popular-applied arts were used in decorating houses and clothes, and some were used for the decoration of holidays and family festive occasions.

A powerful unifying factor was the religious practice, which mainly moved to the domestic sphere. Many manifestations of the traditional culture, previously not connected with religion, acquired a sacral character. The traditional society continued to preserve social-cultural mechanisms of functioning, reproducing and developing the traditional culture through its users – a traditional community or a family. The system of teaching 'teacher to pupil', through the amateur playing music, performances at domestic festive events (toi) continued to exist, and the skillful work of embroiders, ceramics masters, wood carvers and builders was in great demand among the local population. The level of demands of the active consumers of the traditional culture provided a needed interaction and balance between the creation and perception. The environment that consumed this culture was vast and demanded not to bias from the standards of the old music, applied arts, keep to rites, and the creation of musicians, singers, dancers, readers of the Koran or embroiders, ceramics masters or builders was paid well.

At the same time the professional art of the European style had no vast cultural environment that would contribute to its development. The professional music and ballet of the European origin did not find much audience; however, the literature and painting in the genres other than the traditional, as well as the theatre, found quite a big circle of readers and spectators. Competition provided the strengthening of the mastery of the traditional culture, but the process of the synthesis of the traditional culture with the fundamental one was developing at a much slower pace than it could. And this factor did not allow the traditional culture to develop to qualitatively higher levels. At the same time, a significant part of the traditional musicians, applied painters, literature men and even the mediums of the religious rites got their professional education at higher educational institutions, which was significantly reflected in their self-consciousness and creative interests.

Nonetheless, most of the mediums of the traditional culture, who had a wide audience of the consumers, was subject to a dramatic psychological discomfort during the Soviet rule, for they did not have that social status (although the representatives of the traditional art were within the official art) as did the mediums of the European-styled culture. Therefore, the traditional culture was something like a periphery of the cultural life, which resulted in heterogeneity, the absence of the standards of its cultural value; therefore, its full development was impossible. The traditional culture intentionally made its space narrower – it worked for only 'its own' consumers, sometimes indulging their tastes and order.

Such a contradiction resulted in that the culture was divided into the 'own' and 'alien', which has led up to the a confrontation between the consumers of the traditional and foreign cultures. Aggression against the 'alien' culture, which had already grown in the local soil, and the rejection of the right to its existence in the post-Soviet time, as well as a desire to the cultural self-isolation, are particularly notable, thus exposing the hidden conflict between the cultures that was hushed up in the Soviet times.



The places where the traditional culture has been preserved are in villages and historic towns of Central Asia; in local communities people – musicians, narrators of folk tales, craftsmen and mediums of the religious rites – were creating it and finding their consumers. There they were bringing up new generations, transmitting their mastery not only from 'hands to hands', but also through the notes, texts and photographs. However, the real world was changing and the cultural process was developing taking into account the factor of poly-ethnicity. The Soviet cultural infrastructure embraced all strata of the population and raised its educational level. The traditional culture connected with the way of life dominated in the rural 'Muslim' environments and was oriented at the achievements of the past, whereas the fundamental type of the culture covered cities, i.e. Russian-speaking and Russian-education part of the population, and was oriented at the achievements of the center.

In the Soviet period folk instruments were being improved and reconstructed and the development of amateur creation was taking place on the basis of the traditional and the new. Side by side with the ancient rites, in the amateur creation there appeared a scenic interpretation of folklore. The methodology of the transmission of the verbal tradition changed: it partially moved to educational institutions and acquired written forms. Many new carriers of the musical and artistic bilingual system appeared. However, together with this process some types of the traditional culture have disappeared under the influence of social and political factors, e.g. many types of the performance of Sufi melodic poetry and its rite or shamanism.

Since 1950's a tendency of the industrialization has been observed in applied arts. So, if in 1930's male and female masters were united into artistic cooperatives, later they turned into big industrial amalgamations, where professional artists worked to create a design of specimens, which, however, caused a decline in the cultural and creative principles of the masters; therefore, the latter turned into common workers. On the other hand, social institutes of the fundamental-styled culture as a system of musical, artistic and general education, as well as various studios, art hobby groups, clubs, mass amateur art activities have formed a new concert type of performance of the traditional music, and the produce of folk-applied arts, apart from the utilizing function, acquired and exhibit and decorative element in modern interiors. Hence, the system of values of the fundamental culture has strengthened and raised the level of the traditional culture; therefore, it has maintained its priority as the elite spiritual and intellectual activity. However, the information about the cultural process would be neither full nor true if we do not draw our attention to the fact that there have been no qualitative evaluations of the state of parallel cultures.

### *1.3 Post-Soviet period*

After Central Asian states had gained their independence, the cultural policy was not formulated, but the national revival was implemented through a support of the national language and the traditional culture. With the infrastructure of cultural institutions preserved from the Soviet times, support from the state has been greatly reduced; as a result, the fundamental institutions of culture, such as the system of education, libraries, archives, research institutes, theatres, studios, and particularly clubs were left confronting the market reality without any experience of surviving under such conditions. The commercialization of culture dealt a heavy blow on both enterprises, which were maintaining the existence of the European culture, and the traditional ones. They both gave way under the so-called mass culture, which merely turned into show business. Despite the fact that the cultural and economic space of Central Asia was divided by the borders of newly established states, many processes of culture development were very similar.

The traditional culture acquired the status of the official and its support from the state has grown owing to the participation of musical. Dancing and folklore groups in the formal

festive occasions as, say, Nauruz, the Holiday of Turkmen Horse in Turkmenistan and the others. In Uzbekistan, president issued decrees on the support and development of crafts and exemption of taxes the members of the association 'Usto', 'Hunarmand and 'Mussavir'. Hence, association 'Hunarmand' that was established by the state has had a significant support for the development of folk trades and handicrafts in towns and villages of Uzbekistan. Regrettably, non-governmental organizations set up by the government failed to master the new methods of work and merely turned into business enterprises.

Social institutions of the fundamental culture were also partly reoriented to the training and preparing musicians, performers and creators of traditional types of arts. Nevertheless, the place of the traditional culture changes in the general system of values. The tradition in its pure look is being displaced by the mass culture: folk music, dance, rites, applied arts absorb specimens of new styles. If in the Soviet times, the historic folklore and applied arts were preserved in an archaic form (and this tendency continues in the formal presentations), today, under the influence of the market relations in the sphere of culture the traditional culture is evolving and it appears to accelerate its rate of development. Therefore, a question arises as to what place the sources of the best folklore specimens will find under conditions of the cultural pluralism. Their themes, tunes and rhythms are already used in the modern mass culture. The position of demonstrative ignoring of the 'alien' culture typical for the late-Soviet period is being spontaneously replaced in the Central Asian states by specimens (not the best ones) of the western. Arabic, Iranian and Indian mass culture. The application of new instruments and technical devices has also increased. And this is also true for the applied arts.

The general state policy of adopting the ready-made 'civilized' forms and patterns in all spheres of the socio-economic and political activities leads to that these new patterns and forms penetrate into the socio-cultural sphere. The current socio-cultural situation can be assessed as a mixed type of the fundamental culture that is preserved in the intellectual and artistic-esthetic environment (the elite one) and the mass culture, which is penetrating into all kinds of the cultural activities. The traditional culture in part remains in the elite environment and is in part dissolved in the mass culture. Such a situation is connected with the division of the culture consumers. The cultural demands fall with the general fall in the educational levels and the quality of life.

Preservation of the traditional culture in the forms typical of the preceding period (here we can apply the terms 'classical' or 'archaic') goes with the preservation of social institutions of the fundamental culture, namely, state libraries, archives, museums, research museums and educational centers, which are in distress now, as well as a support of performers, skilled art researchers and culture researchers. Of crucial importance for the preservation of the traditional culture are still innumerable musical festivals, concerts, exhibitions and mass festive events and shows, such as Nauruz, as well as the celebration of the historic jubilees and religious holidays. Of the musical festivals one can note the festival 'Sharq Taronalari' in Samarkand, 'Altin-Alma in Almaty, as well as participation of Central Asian performers and bands in international folklore festivals taking place in different states of the world. However, the organization of the festivals in Central Asia is not accompanied with the production of musical records or discs, and the participation in international festivals depends on the availability of sponsors.

In order to revive the folk-applied art and crafts today, studies are in demand on their semantics ascending to the clan-family sources, when there was no written language, and patterns, drawings and artifacts reflected the totems of tribes and clans and were a form of communication. Studies of that kind only slowly move from the academic research into the environments of the craftsmen through innumerable NGOs. Most studies remain in the environment of the fundamental culture and life is filled with 'kitsch' or archaism, pseudoarts. It displaces expensive pieces of arts, which require certain efforts to understand it, intended

for museums. The level of the European fundamental culture (painting, music and theatre), as well as that of the traditional culture, which requires efforts, education and special knowledge about its sources, is falling now. At the same time the division of the art consumers reduces the number of true admirers and connoisseurs of culture.

Instability of the economic situation, psychological stress among the population increases a demand for the relaxing sensual culture, which the mass culture is. The performers of the traditional music particularly feel this and they have to go into the mass culture, making their tunes and themes simple, adapting them to the new rhythms. The same applies to the traditional folk-applied art. Instead of the produce made by the museum standards there is demand for new goods intended for tourists and export; on the other hand due to a drop in the factory production of goods, there is an increase in the production of popular goods intended for local consumers, poor and modest, who buy national-styled clothes, goods for weddings and the other family occasions. A demand for the high-quality produce of the applied arts intended for export has not been identified yet, for, currently, there are no good marketing studies and management for a cooperation of craftsmen. Therefore, the 'folk' production, although it finds its consumer, is not of high quality and is primitive in terms of the artistic value. Hence, the 'folk' produce remains far from the classical specimens and means of expression do not reflect all the richness of the artistic heritage, and even to a lesser degree they its semantics.

Such a division results in that the qualitative art produce comes out in sole specimens. An increase in the qualitative art produce can only take place if the demands of the world market are taken into account, and this requires the growth of the professionalism of masters and application of materials of the fundamental culture. Therefore, during the development of new specimens there is need not only in professional masters, but also in professional art researchers and scientists, who will enable the formation of the educational process of the professional masters and develop educational aids. That is, the methods transmitted from 'hand to hand' are falling into oblivion, and preparation of masters takes place within the frames of the alternative system of education oriented at the preparation of the masters of the highest grade.

This gives rise to new social institutes stimulating the development of the folk-applied arts. Together with the professional institutions, which are filled with new contents, non-governmental organizations are being set up, which organize communities of craftsmen and commercial structures marketing the produce. They involve the potential of the specialists of research institutions for an increase in the quality and artistic style of the produce. Therefore, the organizers of commercial structures in this sphere and of NGOs in the sphere of culture become the professional art and culture researchers. Development of public initiatives brings to the emergence of the components of new structures that enable the development of the traditional culture.

## **2. Why the regional aspect?**

Conditions of the free market require an infrastructure, mechanisms of stimulation and regulation, encouraging and public recognition and the philosophy of culture other than that available today. Of the reasons of the indefinite state of culture is an insufficient coverage of the cultural process mass media, researches and discussions, round tables with the involvement of representatives of the public, policy makers, and people representing culture. Therefore, the general feature for the states of the region is that the cultural process takes place in mythologized space, where these myths reject the Soviet myths, although they are built on the same principles that were used in the Soviet time.

There is a tendency of the cultural isolationism and praising of all traditional, which is observed in press and electronic media. The language of culture takes the lead here. The local

languages of culture address the past and show a tendency of isolationism. No assessment and analysis is made of the regional cultural processes and their integration into the world processes of communication, economy and policy globalization. As a result, a processes of deintellectualization of the cultural environment is observed, for the unions of men of culture within the frames of the past public institutions has been discredited, but new forms of cultural unions that could manage the cultural process have not appeared yet. Stimulation and encouragement of the traditional phenomena takes place in women's organizations against the backdrop of social problems. Some work to overcome poverty and help women working in craftsmanship, etc. Central Asian states have not only common past, but also the common present, in which under the slogan of self-identity a growth of archaism of the cultural space takes place.

Social institutions of culture inherited from the Soviet rule are in crisis due to the lack of financing and the loss of the established language of science and transition to new languages, which has restricted their intellectual potential. No analysis of ways of preserving of fundamental basics of culture in the state has been given yet. Cultural foundations set up by the state have no common initiative and strategy; therefore, they can support only single events in the cultural life. Hence, the cultural heritage does not work for the future. The commercialization of culture is given neither scientific nor public assessment.

The problem of the cultural language has, for 10 years already, been a problem of preserving the fundamental culture in Central Asia, for texts, notes and most of research works on the history of culture have been written in Russian. The scientific methodology of the Russian science as part of the world science has been utilized here; and the main source of studies on the traditional culture remains the literature in Russian. It is this literature that enables the studies of the culture of the states of the region. Transition to local languages, including that in science, creates obstacles for mutual cultural links, and inside the states the cultural space is divided by language. On the other hand, integration into the world cultural space confronts difficulties due to a poor command of foreign languages and insufficient introduction of new technologies into the cultural space. From this standpoint, more advanced in the assimilation of new technologies remain the non-governmental institutions.

Integration of local language humanitarians into the world of modern culture is again possible through the Russian language or very good command of the English language; without this the growing archaism of the culture of states in the region will aggravate. At the same time the collapse of the common cultural space in the former USSR has not caused changes in the way of thinking of ministers of culture, who preserve the same approaches to the management of cultural processes as they were in the Soviet times. The development of culture is connected with the past. Emphasizing the historic past, glorifying its grandeur and beauty make it the content of today's life. The ideal of the past makes the modern way of life look archaic. On the other hand, the mass culture of the lowest style fills in the free niche previously occupied with the fundamental culture, in which the Russian-speaking humanitarians took the lead, who had made their contribution into the development and preservation of the cultural heritage. Thus, the losses outweighed the victories, and the national elite failed to select the best and synthesize the past and the present; hence, the cultural process in the decade of independence has been in captivity of the past.

## ***2.1 State bodies***

State policies in the sphere of culture in Central Asian have been conducted through the Ministries of Cultures (in different states they are called the Ministry of Culture, the Ministry on Cultural Affairs, the Ministry of Culture, Sports and Tourism), which fully and in part finance and coordinate the activities of the social institutions of culture: libraries, archives, museums, theatres, philharmonic societies, circuses, and film studios, many of which remain

in the state sphere, as well as such educational institutions as conservatoires, theatrical and art higher educational institutions, musical choreographic schools, etc. They give licenses for concert and creative activities of folklore, dancing and pop bands, studios, workshops, as well as restoration activities of the stockholder project institutes, architecture workshops and craftsman unions. Currently, the budget of the Ministries of Culture is limited due to economic conditions. Although they supervise the implementation of state decisions and protection of the material culture, this control is ineffective due to corruption.

Preservation of the traditional culture is first and foremost connected not only with its carriers (musicians, craftsmen and mediums of the religious rites), but also with its record in cultural texts, notes, magnetic tapes, descriptions, films, photographs and videocassettes of the art of musicians, dancers and craftsmen, etc. The state of the archives to-date is not satisfactory not so much due to the lack of funds, but mainly because of misunderstanding priorities in the fund spending. Today the most relevant problems are the introduction of new technologies, compilation of catalogues and storing, as well as training the personal how to handle them. The ministries spend their funds mainly to holding expensive jubilees; therefore, the funds spent are not effective, especially if one takes into account the facts of corruption in the utilization of the funds for holding such jubilees. Likewise, the licensing and controlling of the various folk bands and groups cannot be recognized effective. By using the support of the state of the traditional culture, some smart operators use the folklore groups for trafficking of women for prostitution.

Departments of culture under local authorities also have the same functions as the ministries, but within the limits of their authority.

#### Archives.

The state archives contain materials on the history of traditional arts. However, most of these materials require inventory, computer cataloguing and translation into modern means of information, such as tapes into CD ROM, photographs and films into videocassettes, etc. however, this requires much funds, which are not available in the budget. In most cases, the workers of archives have no access to apply new technical devices and information in order to raise funds from the other sources, such as international foundations and establish partnership links with the agencies concerned.

Museums and libraries have the skilled staff consisting of the scientific workers; however, here, too, most of them do not have knowledge of handling technical devices and do not know international languages. Again, there are problems of cataloguing and storing unique materials and sources. The attendance of museums and libraries is dropping. However, with the help and technical support of UNESCO multimedia editions of the history of libraries came out in 2000. For instance, the National Library of the Republic of Kazakhstan included into this edition over 60 musical works representing all genres of the musical culture of Kazakhstan, a review on the history of Kazakh music, biographical data of 100 persons: composers, performers, researchers, young talents, a description of national instruments, legends and history of the creation of musical works.

Research institutes with their scientific potential are not in demand, either. There is a problem of adaptation and acquiring new knowledge in order to successfully continue research activities. In the span of ten years, research institutes failed to determine priorities in their work; researchers are again oriented at particular speciality and complain of lack of funds, whereas search directions connected with the recognition and analysis of modern realities, i.e. philosophical works and those connected with cultural studies are unavailable. They could have elaborated a concept of further development of national culture. Lack of such works results in that two parallel trends of studies continue to exist – one, although it continues the methodology of analytical studies, develops as a particular specialization; another is concentrated on the proof of the exclusiveness of the cultural history of an ethnic

group. This trend cultivates the archaism and seeks to shelter it from changes as a means of determination of the nation's originality. So far, these trends appear to be dead-end, as they do not take into account the time factor and do not bring culture into correlation with the realities of a certain formation, state of development of society and external impacts. Displacement of the Russian language as the language of sciences has resulted in that all that has been done in Russian has to be rewritten into local languages with the outcome of losing the methodology of analysis and system of proof. Hence, the experience and human potential of the Russian-speaking researchers is lost. Meantime, Central Asian states, poly-ethnic in composition, need a synthesis of the ethnic cultures. An external look at the traditional culture would enable it to get integrated into the modern trends of development without any risk of turning it into archaism.

The system of education in the sphere of culture, as well as the whole system of education in the states of the region, is being reformed and handling the new technical devices and acquaintance with the global process of culture development are priorities in it. At the same time programs aimed at studies of the traditional culture are being expanded. However, lack of funds, haste in compiling textbooks, crisis of studies in the sphere of culture raise the question as to what extent the new textbooks contribute to the improvement of the level of education.

Theatre, cinema and the system of cultural and educational institutions are in crisis now. State theatres of the repertoire genre as synthesizers of the fundamental and the folk cultures are oriented at the demands of the public and rush either to either admiring the archaism and the past or to the entertaining genres: low-quality and even vulgar plays displaced the world and national classic works. Prices for tickets to the theatres grow and tour activities of the theaters are on the decrease. State-run clubs linger almost everywhere. Studio activities move to the private sector. Emergence of the folklore ensembles support to some extent the existence of some clubs owing to the emergence of sponsors and managers of show-business, but the professional level of dance and folklore ensembles worsens and corresponds to the archaism of the way of life. The national cinematograph almost disappeared from the screens and exists mainly as the experimental cinematograph rather than the cinema about people and for people.

## ***2.2 Non-governmental organizations***

Reformations of the economy, policy and public life after the collapse of the USSR and the emergence of newly independent states were accompanied by the growing activity of their citizens, which resulted in that the establishment of organizations not connected with the state was a demand during the building of the civil society. Taking into account the fact that the reforms were implemented by the government, the state participated in the establishment of new social institutions. Since 1992 it has supported many NGOs, providing them with premises and funds for their activities. Among NGOs established by the states were organizations the activities of which addressed problems of culture. These are national-cultural centers that promote preservation of the culture of various ethnic groups inhabiting all states of Central Asia. Processes of establishment of such NGOs differ from state to state in Central Asia; in Uzbekistan it is more active, in the other states, say Kyrgyzstan, it is not so visible.

Together with NGOs established by the state, there are those set up on the initiative of the citizens themselves. Some of them were set up in late 1980's, during the time of perestroika, some emerged during the time of independence; and this process continues. Activities of these organizations include the sphere of culture, too, and are directed, on the one hand, at supporting cultural initiatives of the cultural workers – writers, craftsmen, folk musicians and dancers working in the sphere of traditional arts. The other NGOs are aimed at

the establishment of communities of craftsmen, musicians and dancers aiming at the reviving of some types of folklore and training young men in order to overcome their poverty. They find mean funds to support people in need. Some goods produced by these craftsmen are in demand both at the domestic and foreign markets and, therefore, could help them to earn their living.

Together with state-founded NGOs and those founded by citizens, drag out a miserable existence the so-called public organizations, Creative Unions, which existed in the Soviet times. Currently they are not supported by the state to the extent they were supported in the Soviet times, or are not supported at all. However, they go on implementing their activities – take part in various events, celebration of jubilees, festive occasions, etc., which are organized by the Ministry of Culture, and continue to unite cultural workers (mainly those of older generations). They have the creative potential for the promotion of intangible culture, for these Creative Unions also include folk masters, singers, bakshi and narrators of folk tales together with professionally qualified artists, composers and writers. However, these unions work in the old fashion and cannot get adapted to new conditions. There are talented people among their members, who can establish creative groups, but do not know how to do it.

Today, there are persons in NGOs who know the demands and realize what goes on in the sphere of culture. They base themselves on the concept that culture can provide comfortable and safe existence in the social environments. Culture as a sphere of activities influences the society and personality, and forms the attitude of a man to itself and surrounding world. The collapse of the communist system destroyed many norms and value scales; however, the new social experience and new social relations are just being formed. The crisis in the sphere of culture has dramatically affected NGOs, and it is people working at NGOs who express their anxiety about the loss of the intellectual diversity and break in the process of succession in culture.

The new states, having replaced the communist ideology by the nationalist one, revise the former norms and values. This results in that people from different strata of society no more have equal opportunities for the access to culture and education. Olga Markova of MUSAGET, a public charitable foundation for the promotion of culture and humanitarian norms, writes; 'the ideological problem grows into the moral one. In the development of the cultural policy it is necessary to use, first and foremost, all the strong sides of the situation. In Kazakhstan, it is the richness and diversity of cultural traditions is the strong side of the state. The problem of culture as culture itself is dissolved in all manifestations of life and is interrelated with all sides of our existence.' It is the workers of NGOs who refrain from following the slogans and express their views to goings-on and put questions that cause alarm.

The second direction in the NGO activities is raising public awareness towards the problem of the traditional culture, first and foremost folk applied arts. As mentioned above, in the Soviet period the pieces of the applied arts were losing their importance and were displaced by goods of mass production. At that time they were considered as pieces of arts and this caused a break in transferring skills from 'hand to hand.' NGOs paid attention to that today part of the production again acquired its utilitarian function, and the other part made at a high artistic level is perceived now as an artistic piece of art at the world market. Therefore, some NGOs are aimed at two tasks: to preserve the traditions, revive the mechanism of continuity and market the production. Today NGOs, both state-founded and founded by citizens, taking into consideration the development of tourism, search and delivery of pieces of applied arts on the other hand and organize teams of the craftsmen, provide training at higher levels and organize production of specimens and their sale, while conducting marketing researches. One of such NGOs is 'Kyrgyzsky stil – Kyrgyz style.' The ultimate mission of this center is a support of civil and cultural initiative in the sphere of culture,

education and social development. The priority is the support of folk masters. Since 1994 'Kyrgyzsky stil' has been working with folk masters in the whole of Kyrgyzstan, creating a data bank of all the regions (Issyk-Kul, Osh, Chu regions). It conducts training of groups of folk masters, rendering support in the following directions: organization of exhibitions and trade fairs for the craftsmen in City of Bishkek; participation in regional exhibitions-trade fairs (Kazakhstan, Uzbekistan and Russia); establishing links with organizations in support of craftsmen; convening practical workshops and consultations; searches of customers for craftsman groups; rendering export services. Organizations with similar tasks are NGO Mussavir in Uzbekistan and Center of support of crafts "Turkmen Style" in Turkmenistan.

For the successful development of folk applied arts one should take into account that such organizations can be monopolies. Only a large number of such organizations can provide a diversity of the production by craftsmen.

As a rule, at NGOs working in this direction work the professionals, who have a fundamental education, the experience in the academic and administrative work, whose work at state institutions only bound their initiative. These are flexible and educated people full of initiatives. They are able to generate ideas and work hard, learn and gain new experience and teach the others. Such organizations can provide help to masters and render them intermediary services, and provide with information. They take an initiative to ship the necessary equipment, promote their produce and organize their exhibitions. The uniqueness of Central Asia is that its poly-ethnic population can produce a wide range of goods.

Work at NGOs in the sphere of music and folklore is connected with the educational activities and organization of concerts and festivals. They look for sponsors to support talented performers and work with children. Education in the sphere of musical culture conducted by NGOs can become part of the general education and way of life. These NGOs are closely related with the amateur groups.

Another form of activity of NGOs is the organization of meetings of workers of culture, conferences and round tables. These NGOs understand that communication of people of culture is more limited now, and their activities help the workers of culture realize problems, give and take information, which enables the adaptation of people to new economic conditions, generate new ideas and express their opinion to the concerned agencies, state, international, partner or entrepreneur ones. Such an activity enables the solution of one of the important problems – the absence of intermediary between the producer and consumer. Such NGOs start creating an infrastructure providing the sale of the intangible culture.

Of particular importance in supporting cultural processes are such international organizations as UNESCO, international foundations, which support the initiative in the sphere of culture, e.g. Soros foundation, French Institute of Central Asian Studies, an American NGO 'Aid to Artisans.'

### ***2.3 Business organizations***

By the legislation of Central Asian states business organizations are not exempt from taxes; therefore, their formation is only slowly. In the span of 10 years, in Central Asian cities there appeared galleries and shops selling pieces of the folk-applied and fine arts. Besides, there are promotion agencies and art managers who have the administrative work on the promotion of goods or performers. Part of them develops on a half-state basis, such as the concert and tour agencies, whereas the others work as private agencies and galleries.

Most galleries conduct thematic exhibitions and participate in organization of some cultural events, e.g. festivals of arts. Together with commercial activities on the promotion of pieces of arts, there are studios or creative schools for the education of children.



### **3. Opportunities of integration of cultural space in Central Asia**

As mentioned above, the problem of integration of the cultural space and coordination in the sphere of culture has not been raised at the level of governmental agencies. Regional offices of UNESCO in Tashkent and Almaty are involved in the creation of the regional networks of cultural establishments; they have implemented the project Heritage-Net, which has amassed the database of governmental agencies working in the field of the preservation of the cultural heritage and the database of specialists working in these agencies. Events that promote cultural exchange include musical and theatrical festivals and contests, as well as festivals of popular arts, but they are not numerous, as yet. Among them the following can be noted: Sharq Taronalari in Samarkand (Uzbekistan), Aziya Dausi in Almaty (Kazakhstan). Besides, folk narrators and bakshi from Central Asian states have participated in such jubilee arrangements as the millennium of the Kyrgyz epos Manas.

Of importance for the understanding the necessity of cultural integration in the region are activities of the Issyk-Kul Forum, which, in 1997, held a meeting on 'Global and National Aspects of Cultures in 21<sup>st</sup> Century', during which an initiative on establishing the Institute of Peace Culture in Central Asia was put forward. On the initiative of the governments of Central Asian states, International Institute of Central Asian Studies was set up in Samarkand in 1995 as a result of long-term efforts of the scientists of the region.

However, after the collapse of the Soviet Union cultural links between the states of Central Asia did not improve; they only worsened instead. Besides, language problems have emerged hindering dissemination of information. However, propensity to joint efforts in the sphere of culture began on an initiative of NGOs, galleries, etc., that joined efforts for the propaganda and promotion of the folk-applied arts to the world market.

The American NGO 'Aid to Artisans' made the first efforts and the initiative of this NGO was supported by the Association of the Business Women of Uzbekistan, the Center of Talent Support (Kyrgyzstan), and Gallery 'Design' (Kazakhstan). However, at the intellectual level no questions of the integration of cultural space have been ever discussed; no have any practical steps been made towards joining the efforts of men of culture to make the Central Asian states closer to one another. The general crisis of values still hinders identifying means and criteria on the basis of which elaboration of common values that unite peoples having common cultural roots could take place. An important prerequisite of the emergence of common cultural space is the open access to information, overcoming of xenophobia, which is typical of radical nationalism and which overwhelmed the post-Soviet space. Partnership and development of joint projects implemented at the level of governmental, non-governmental and international organizations, requires, first and foremost, the development of cultural policies in each of Central Asian states, assessment of existing realities and overcoming of national narrow-mindedness in the consciousness of both the men of culture and the politicians. Human values of humanism, cooperation and mutual respect are not, so far, high in the hierarchic system of values and this hinders integration of each of the states into the regional and world cultural space.

Mr. Annan, UN Secretary-General, noted, mentioning the importance of integration processes in culture, that it was important not to raise obstacles for people referring to such notions as civilization, culture, traditions, and emphasize the superiority of one over the other for the sake of determination of the national or regional identification. These notions should not be considered as something constant, unchanging, but rather as something developing, always changing and adapting to new vision and conditions. The past must be used for uniting, but not stirring distrust, hostility and the feeling of superiority of ones over the others.

#### **4. Status of women in culture and their role in transmission of intangible culture**

Despite the declaration of the important role of women in culture in the Soviet period and their numerical superiority among those employed in science, they usually took low-paid inferior positions and male scientists usually were decision makers. This was a direct consequence of the professional segregation at the level of obtaining education and being employed to work. Such a situation is even more aggravated now. It is only owing to the devotion and responsibility of women that state archives, libraries, research institutions, museums, the system of education in the sphere of culture (from music schools to institutes). The results of polls have revealed that the women now have the following problems: low salaries, no money for necessities, risk of being dismissed as a result of the staff reduction no conditions for the promotion, restricted access to information on specialities and learning new technologies, inability to get adapted to new conditions, a load of the house work, no chance to place a child to a nursery school, and work is other than should be by qualification.

In the state sector of culture (archives, etc.) most of the workers are women of pre-pension and pension age, the prestige of working in the sphere of culture decreases. Young people are reluctant to work in this sphere and consider only as temporary; therefore they have no interest to this kind of work. This, in turn, causes a break in the transmission of the methods of fundamental culture.

Young women, who have an economic or philosophic education and know foreign languages, come to work to NGOs and business structures; however, they are few in number. In new structure of culture, middle-aged women prevail. They are professional art researchers, culture researchers and scientific associates at government institutions. Only few women, who have good education or a support from their families, have succeeded in escaping this circle of problems and improve their qualification, and obtain new technical skills. They have taken courses in foreign languages and started working at state-run NGOs and those set up by citizens. The individual economic and public activity is hindered by a heavy pressure of the housework under conditions of the reduction of services and drops in salaries, as well as lack of information on new forms of public activities. The economic activity is hindered by the absence of mechanisms that allow people to enjoy the benefits of the free market and unavailability of the initial capital, as well as the imperfectness of legislation. Nonetheless, the women that have lost their jobs in the state sector or wish to have extra earnings try to find additional work in sectors connected with culture and very often find jobs at NGOs and business structures.

Having acquired experience, they start working 'with people.' They create communities of artisans and are transmitters of information, technologies and design. NGOs working in this direction are pioneers in the assimilation of know-how among the common artisan women; they organize centers of education on the basis of informal programs. At this point, the role of the intermediary manager and market researcher who deals with the marketing of the artisan goods is important.

In the period of transition the role, prestige and the economic status of the other mediums of the intangible culture, such as mediums of the religious practice, rites and traditions, has grown, too, these are mullah-women called in Uzbekistan and Tajikistan *Otyns* and *Otyntcha* in Kyrgyzstan. Among them are young women, who got their education in religious schools opened after the respective estates gained their independence. *Otyns* of mid- and older ages got their religious education in their families or at the tutor called *Nir*. Among them there are many former actresses, scholars of oriental studies and historians, who used their education to study Arabic and religion. Today they have firmly occupied the place of tutors of communities and work for the reislamization of society and archaism of the way of

life. They promote their ideas that strengthen the role of women as keepers of homes. Hence, they have become informal leaders in their environment and their number and influence is growing.

It is noteworthy that despite some positive phenomena, such as emergence of feminist NGOs and female entrepreneurship in the sphere of culture, the role of women in the transmission of cultural values and traditions decreases due to the decreasing level and quality of education in the sphere of culture, and the growing traditionalism and archaism of the way of life makes the load of women's responsibilities in the household heavier, which results in that women have no free time for self-education and development. The growing archaism of the way of life gives rise to the other problem, which, however has not been realized yet. Prospects for women, their life guides and goals gradually vanish and their creative potential will not be in demand any longer. This is particularly applicable to rural women.

The crucial condition for the development is the activation of cultural processes and involvement of women into it at the level of fundamental culture, and a support of the creative potential of women-artisans, as well as initiation of their social activity through public unions.

## **5. Conclusions and recommendations**

The development of structural reforms in the political and socio-economic spheres, in which the role of culture has not been clearly identified, has caused the erosion of the state of cultural infrastructure and a decrease of the social status of men of culture. As a result, changes in the existing infrastructure take place only slowly and painfully, which can cause a break in the succession of culture. Absence of the cultural policies in the states of Central Asian region results in that the gaps are filled with low-quality mass culture inflicting damages to the fundamental and traditional cultures. A decrease in the prestige of cultural activities affects all spheres of life. Men of culture realize the consequences of the problem, but the origin of their difficulties and this prevents them from changing their lives. The main source of their problems can be considered the following:

- Ineffective activities in the institutions of culture;
- Low incomes, which hampers increasing the level of their knowledge and getting adapted to new conditions;
- Inability to work in communities;

In order to strengthen the role of women in the transmission of the intangible culture and provide their participation, it is essential to provide a support to the governmental and non-governmental institutions of culture and stimulate the development of business structures in this sphere, as well as participation of business in supporting culture and cultural initiatives. One of the important ways is integration of men of culture into a network, which will constantly expand its database with data of persons, provide them with information, promote information exchange and reveal problems that men of culture confront. The UNESCO regional offices in Tashkent and Almaty have already made the first steps in this direction.

In the sphere of the intangible culture, the role of women working for the strengthening of the religious practices has increased. As the same time, activities of the secular women promoting the development of all kinds of the cultural activity and consolidating their independence and cultural potential, is only unfolding now. As this activity is innovative, they only acquire experience and have to do much work to win authority at the local level of communities. Besides, centers of raining and transmission of skills are just being formed currently. They must be given a special support from the international and state organizations; therefore, the main activity of the network of women experts in the sphere of

intangible culture may be dissemination of information about the experience of state-founded NGOs and NGOs established by citizens, which work in communities.

In the activity of the network it is recommended to pay attention to the following directions:

- Legislation and policies of taxation in the sphere of culture (law on copyright, protection of cultural heritage, non-for-profit organizations and associations, questions of privatization, etc.);
- Training and preparation of managers in the field of cultural issues (policy makers)
- Creation of new types of professional associations in culture and arts, as well as resource centers;
- Transformations in the existing cultural infrastructure (new models of entrepreneur activities performed by various organizations dealing with the questions of culture);
- Strengthening of partnership in the region and at the global level;

It is recommended to provide a support to joint projects of governmental organizations, NGOs in the following types of activities:

- Public debates and the use of mass media;
- Documentation and distribution of information; exchange of experience in case of successful decisions in the sphere of cultural policy – conducting fairs with the aim of exchange of the innovative experience;
- Research projects aimed at the practical results and assimilation of the innovative forms of activities in the sphere of culture;
- Workshops, creative studios, practical lessons and training, as well as the other forms of the educational process in the region and at the local level.

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- этнография № 1, 1946
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- 43 Наурузбаева А. СМИ в системе культуры. Сб. Культура и СМИ. Проблемы взаимодействия. Алматы, 2000
- 44 Поляков С.П. Традиционализм в современном среднеазиатском обществе. Москва, 1988
- 45 Пугаченкова Г. Ремпель Л. Очерки искусства Средней Азии. Древность и средневековье. Москва, 1982
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- 47 Рапопорт Т.Б. О прогрессивных традициях в архитектуре народного жилища Узбекистана. Архитектурное наследие № 13. Москва, 1961
- 48 Раджаби Ю. Узбекская народная музыка. Записи Юнуса Раджабий. Том 1-3 (узб.яз). Ташкент, 1963-1965
- 49 Русские путешественники и исследователи о киргизах. Фрунзе, 1973
- 50 Руднев В.П. Словарь культуры XX века: Ключевые понятия и тексты. Москва, 1997
- 51 Симаков Г. Общественные функции киргизских народных развлечений в конце XIX- начале XX в. Москва, 1986
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- 53 Тримингем Д. Суфийские ордена в исламе. Москва, 1989
- 54 Топоров В.Н. Ритуал. Символ. Образ. Исследование в области мифопоэтического. Избранное, Москва, 1995
- 55 Токтасунова Г. Киргизское современное народное искусство. Сб. Некоторые аспекты изучения киргизского искусства. Бишкек, 1993
- 56 Толстова С. Исторический фольклор каракалпаков, как источник изучения этногенеза и этнокультурных связей этого народа. Сб. Этническая история и фольклор. Москва, 1978
- 57 Туркменское народное искусство. Ашхабад, 1990
- 58 Успенский В.А. Туркменская музыка. Ашхабад, 1979
- 59 Фатхи Х. Неизвестные хранители Ислама. Сб. Женщины Центральной Азии, ЖРЦ, Ташкент, №4, 1999
- 60 Шахназарова Н. Музыка Востока и музыка Запада. Типы

- музыкального профессионализма. Москва, 1983
- 61 Эйхгорн А. Музыкально-этнографические материалы. Сб. Музыкальная фольклористика в Узбекистане. Первые записи. Ташкент, 1963
- 62 Юдахин К. О киргизском термине «акын». Сб. Академику В. А. Гордлевскому и его 70-летию. Москва, 1953
- 63 Юнусов Р.Ю. Черты общности в макомах и мугамах (опыт сравнительного анализа). Ташкент, 1983 (рукопись)
- 64 Янов–Яновская Н. К проблеме освоения многоголосья монодийными культурами. Сб. Актуальные проблемы изучения музыкальных культур стран Азии и Африки. Ташкент, 1983



## **Annex 1.**

### **The list of governmental organization.**

#### **Kazakhstan**

##### **Kazakh National State University named after Al-Farabi**

Address: 71, Al-Farabi str., 000000, Almaty, Kazakhstan

Head of Office of International Affairs: Mr Amantai Nurmagambetov

Web site: <http://www.kazsu.uni.sci.kz>.

##### **Academic Institute of Culture and Art Reaserch**

Address: 15, Dostyk, Almaty

Head of the Culture Department: Ms. Fatima Tashimova

##### **Ministry of Culture, Information and Public Accord of the Republic of Kazakhstan, State Institute of Scientific Research and Planning on Monuments of Material Culture (NIPI PMK)**

Address: 21, Tole-Bi str., 480100 Almaty, RK

Telephone: +7 (3272) 61-82-93, Tel/Fax: +7 (3272) 61-61-11, e-mail:

[sp@ieem.almaty.kz](mailto:sp@ieem.almaty.kz)

Chief Architect: Ms. Elena K. Khorosh

##### **National Library of Republic of Kazakhstan**

Address: 14, Abay str., Almaty, Kazakhstan

Telephone: +7(3272) 627256, Fax: 8(7272) 69-65-86, e-mail:

[info@nlpub.iatp.kz](mailto:info@nlpub.iatp.kz)

Deputy Director Mr. A Sultanov

##### **Museum of Archaeology of Republic of Kazakhstan**

Address:44, Dostuk str., Almaty

E-mail: [margulan@chat.ru](mailto:margulan@chat.ru)

**Director: Ms. Roza Bektureeva**

**Kazakh National State University named after Al-Farabi**

Address: 71, Al-Farabi str. 000000, Almaty, Kazakhstan Mr.

Web-site: <http://www.kazsu.uni.sci.kz>

Chief Multimedia Laboratory of KazGU: Alexaner Ulman

**Central State Museum of Republic of Kazakhstan**

Address: 44, Samal-1, Almaty

Telephone: +7 (3272) 64-22-00, e-mail: [csmrk@hn.freenet.kz](mailto:csmrk@hn.freenet.kz) Web-site:

<http://www.heritagenet.freenet.kz>

Deputy Director of Science: Mr. M Nupeisov

**Republic literature-memorial museum of the Zhambyl**

Address: Almaty region, v. Zhambyl

Telephone: 5-26-46, 5-25-40 (h.)

Specialist: Mr. Maulen K. Kozhashev

**Ch. Walihanov memorial museum**

Address: Almaty region, v."Shokan"

Telephone: 3-52-94

**Specialist: Ms. Saule Abisheva**

**Central State Museum of Republic of Kazakhstan**

Address: 44, Samal-1, Almaty

Telephone: +7 (3272) 642200, E-mail: [csmrk@hn.freenet.kz](mailto:csmrk@hn.freenet.kz), web-site:

<http://www.heritagenet.freenet.kz>

Deputy of department: Ms G Bakirova

**Academ Institute of East Conducting Republic of Kazakhstan**

Address: 111/113, Pushkin str, Almaty, Kazakhstan

Telephones: +7(3272) 61-53-71, 61-50-36

Deputy Director: Ms. M Abuseitova

**Grown-up Scientific Employee: Ms. Sh Tohtabaeva**

**Academ Institute of Fine Arts and Literature Republic of Kazakhstan**

Director of the Institute of Fine Arts and Literature, Doctor of Philological

Science: Mr. Sh.I. Ibrayev

Doctor of sciences, Chief of Department of Fine Arts and Architecture: Ms.

Raikhan A. Yergalieva

**Academ Institute of Archeology Republic of Kazakhstan named after Margulan**

Address: 44, Dostyk str., Almaty, Kazakhstan

Telephone: +7(3272) 61-86-63

Contact persons:

Ms. Z Shardenova Grown-up Scientific Employee

Mr. E Smagulov Specialist

**Academ Institute of Philosophy**

**Address: 29, Kurmangazy str., Almaty, Kazakhstan**

**Institute of linguistics named after by Baytursynov**

Address: 29, Kurmangazy str. Almaty, Kazakhstan

**Institute of the literature and art named after by Mr. Mukhtar Auezov**

Address: 29, Kurmangazy str. Almaty, Kazakhstan

**Archives Audio and Video Document Archive of the Republic of Kazakhstan**

Address: 39, Abay Street., Almaty,

**State historical-culture and literature-memorial museum-preserve "Zhidebay-Borly"**

Address: Semipalatinsk, Internatsionalnaya str, 29

Telephones: 62-77-21, 62-24-22, 62-43-57

Mr. Token Ibragimov

**Historical museum in Taraz**

Address: 484039, Taraz, Tole be str. 55, 326-22

Telephone: 3-25-85

Mr. Kuzembay Beibosynov

**V. Kuibyshev memorial museum**

Address: Kokshetau, Chapaev str., 32

Telephones: 6-34-63, 6-37-60

Mr. Bisen Zhumagaliev

**Kzyl-Orda regional universal scientific library of regional management of culture**

Address: 27, Abay str., 46702, Kzyl-Orda  
Telephone: 3-07-92

**Director: Ms. Gulbarshin Sisekeeva**

**G. Muratbaev memorial museum**

Address: Kyzyl-Orda region, Kazalinsk, K. Marksa str., 24  
Telephones: 5-16-08, 5-16-09  
Mr. Bagdat Orynbasov

**Historical museum in Kyzyl-Orda**

Address: 467015, Kyzyl-Orda, Auezov str., 20  
Telephones: 7-61-52, 7-80-76, 7-62-74, 7-22-74, 7-28-18(h)  
Ms. Gulnar Ibragimova

**The West-Kazakhstan regional universal scientific library by him(it).  
Крыпской of the West-Kazakhstan regional management of culture**

Address: 47, Kirova str., 417000, Uralsk, Kazakhstan,  
Telephone: 53509, e-mail: [rott@luural.ricc.kz](mailto:rott@luural.ricc.kz)  
Director: Ms. Gulzhan Jumakaeva

**Historical museum in Uralsk**

Address: Uralsk, Lenin str., 184  
Telephones: 5-55-43, 55-51-65, 5-96-76  
Ms. Sara Tanabaeva

**Historical museum in Zaisan**

Address: East Kazakhstan region, Zaisan, Proletarskaya, 4  
Telephone: 2-16-95  
Mr. Remistokol Zhunusov

**Historical museum in Taldy-Korgan**

Address: Taldy-Korgan, Abay str., 231, 328-22  
Telephones: 7-29-53, 7-38-62  
Mr. Kaken Nurtaev

**Historical museum in Balhash**

Address: Jezkazgan region, Balhash, K.Marks str., 12  
Telephones: 2-46-25, 2-46-44;  
Web-site:

[http://www.unesco.iatp.kz/heritagenet/kz/historical\\_cult/balhash/balhash\\_muz.h  
tm](http://www.unesco.iatp.kz/heritagenet/kz/historical_cult/balhash/balhash_muz.htm)

Ms. Sara Karimova F.

**Otrar State archeological museum-preserve**

Address: 487010, Otyrar, v. Shaulder, Zhibek Zholy str., 1

Telephone: 325- 44-21-1-50

Director: Mr. Muhtar Hodzhaev

**State historical-culture museum-preserve "Azret-Sultan"**

Address: 487010, South Kazakhstan, Turkestan

Telephones: 3-25-33, 3-12-83, 3-22-61

Mr. Temirhan Nazarov

**Museum of ethnography in Ust-Kamenogorsk**

Address: Ust-Kamenogorsk, Mir str.,29

Telephones: 66-46-6, 64-06-11

Director Mr. Nikolay Zaitsev

**Eastern Kazakhstan historical museum**

Address: Ust-Kamenogorsk, Uritskogo, 40, 323-2

Telephones: 65-54-60, 65-49-33

Specialist: Mr. Alexander Mihalevsky

**The Pavlodar regional incorporated universal scientific library by him(it).**

**С.Торайгырова of regional management of culture**

Address: 104, Dzerzhinskogo str., 637000, Pavlodar

Telephone: 32-08-02, E-mail: [library@pavlodar](mailto:library@pavlodar).

Director Ms. Maya Zhienbaeva

**Historical museum in Pavlodar**

Address: 637000, Pavlodar, Lenin str., 147

Telephones: 72-15-55, 72-59-24, 72-37-06

Mr. Bektas Rushanov

**Jambul regional universal library by him(it). Ч. Валиханова of regional management of culture**

Address: 11, Suleimenova str., 484000, Taraz, 42956

Director Ms. Zhenis Balkibekova

**Kostanay regional universal scientific library by him(it). Л.Н. Thick regional management of culture**

Address: 111, Altynsarin str, 458000, Kostanay

Telephone: 39-57-36

Director Ms. Valentina Kim

**Atyrau regional universal scientific library of regional management of culture**

Address: 13, Satpayev, 465017, Atyrau

Tel: 3-11-06

Director Ms. Hadisha Kabieva

**Historical museum in Atyrau**

Address: 465050, Atyrau, 14 Ordzhonikidze str.,

Telephones: 3-14-42, 3-46-55, 3-12-22

Mr. Asybay Nurmuhambetov

**The North-Kazakhstan regional universal scientific library of regional management of culture**

Address: Petropavlovsk, 25, Lenin str., 475010

Telephone: 46-31-10

Director Ms. Beibitgul Abilmazhinova

**The Karaganda regional universal scientific library by him (it). Гоголя of regional management of culture**

Address: 44, Erubaeva, 470061, Karaganda

Tel/Fax: 41-12-58, e-mail: [zhanna@ounb.karaganda.su](mailto:zhanna@ounb.karaganda.su)

Director Ms. Zhanna Shaimuhanbetova

**Historical museum in Karaganda**

Address: 47006, Karaganda, 38, Erubaeva str., 321-2

Telephones: 57-12-79, 57-69-31, 57-10-90

Mr. Tolegen Kikimor

**Library named after Seyfullin - branch of National library RK**

Address: 67, Seifullina str., 473000, Astana

Telephone: 26-22-14

Director Ms. Asiya Suleimenova

**The Aktyubinsk regional library of regional management of culture**

Address: 5-b, Skukina str., 480019, Aktubinsk

Telephone: 54-29-96

Director Ms. Bazarkul Kalekenova

**A. Moldagulova memorial museum**

Address: 7, Aktobe, Kereeva str.

Telephones: 2-85-83, 2-85-84

Specialist: Ms. Aisha Uteulina

**Historical museum in Shymkent**

Address: 486050, Shymkent, Kazbek be str., 13, 325-22

Telephones: 38-00-19, 3-68-10, 3-54-90

Specialist: Ms. Sara Alibaeva

## **Kyrgyzstan**

### **State historical museum of Kyrgyz Republic**

Address: Ala-Too sq., Bishkek , 720040

Telephones: +7 (3312) 22-36-08, 22-57-30

Director: Mr. Joumally Momounkoulov

### **Academic Historical Institute Kyrgyz Academy of Science ICAR member, Petroglyphs of Saimaly Tash**

Address: Leninskiy pr., 720071, Bishkek, Kyrgyzstan

Telephones: +7(3312) 25-19-75

Chief of Archaeological Department: Ms. Kadicha Tashbaeva

### **Academic MEERIM School of Web Designers in Central Asia**

Address: Razzakov str., Bishkek,

Telephones: (+3312) 22-72-08, Fax: 22-75-51

Director of WDS "MEERIM" Mr. Aftandil Nurkamilov

### **Libraries National library of Kyrgyz Republic**

Address: Bishkek, Kyrgyz Republic, 208 Sovetskaya str., 720000

### **State museum of the literature and art of Kyrgyzstan named after by Toktogul Satylganov**

Address: 109, Toktogul str., 720000, Bishkek, Kyrgyzstan

Telephone: +7(3312) 22-76-93

Specialist Ms. Gulsum Alseitova

### **National Museum of fine arts named after Aitiev of Kyrgyzstan**

Address: site 196, Sovetskaya str, Bishkek, Kyrgyzstan

**Fax: +7(3312) 22-84-76**

Director: Ms. Mairam Uysupova

**Bishkek Theatres State Circus of Kyrgyz Republic**

Address: 119, Ivanicin str., 720000, Bishkek, Kyrgyzstan

Telephone: +7(3312) 28-16-31, Fax: 28-29-28

Director: Mr. Tashtan Dzhoshtoshbekov

## **Tajikistan**

**Institute of orient studies and writing heritage of the Academy of Sciences  
History of Tajik Literature**

Address: 33, Dushanbe, Rudaki ave.

Telephone: 21-71-00

Professor: Mr. Amrihudo Alimardonov

**Scientific Center of Orient music Music Culture of the people of Orient**

Address: Dushanbe, Aini st.50/51-82

Telephone: 21-63-95

Mr. Firuz Ulmasov Ph.D.

**Institute of Tajik Literature and language of the Academy of Sciences  
History of Tajik Language**

Address: Dushanbe, 19, Rudaki ave.

Mr. Dodihudo Saimutdinov Professor

**Academy of Sciences Spiritual heritage**

Address: Dushanbe, 33, Rudaki ave.

Telephone: 21-32-23

Mr. Gafar Ashurov academician-Secretary

**Institute of History, Archeology and Ethnography of Academy of Sciences  
Archeology of Tajikistan**

Address: Dushanbe, 33, Rudaki ave.

Telephones: 25-32-20, 21-37-42; e-mail: [ranov@ac.tajik.net](mailto:ranov@ac.tajik.net)

Mr. Vadim Ranov Ph.D.



**Tajik National Library named after A. Firdavsi The manuscripts and regional studies collections**

Address: Dushanbe, 36, Rudaki ave.

Telephone: 27-47-26

Mr. Saidali Muhitdinov Ph.D.

**Republic Museum of History and Regional Studies named after A.Rudaki Pendjikint city A.Rudaki TombMuseum and Library**

Address: Pendjikint city

Telephones: 5-27-27, 5-88-26

Director: Mr. Farhod Nizomov

**Museum of musical instruments Musical instruments collection**

Address: Dushanbe, 23, Bohtar str.

Telephone: 23-32-10

Director: Mr. Gurminj Zavkibekov

**District Museum of History and Regional Studies.** Kulyab city M.Hamadoni Memorial (15 century) The Collection of Natural, Historical exhibits, Ethnography and Art of Tajik People

Address: Kulyab City, 45, Lenin str.

Telephone: 2-49-75

Director: Mr. Hairullo Toirov

**Monuments «Khazrati Mavlon» Mausoleum Architectural with tomb (complex 16 c A.D.)**

Address: Kurgan Tyube, Dushanbe, 34, Rudaki ave.

Telephone: 21-64-66; e-mail: [asl@ac.tajik.net](mailto:asl@ac.tajik.net)

Chief of the Department: Mr. Alidjon Abdulloev

**Monuments «Khodji Mashhad» Mausoleum, Mosque 9-12c.A.D**

Address: Khatlon District, Kurgan Tyube, 30, Aini str.

Telephone: 2-21-16

Chief of Culture Department Khatlon District: Mr. Saidbuhoro Madjidov

**Kurgan Tyube Museums Khatlon District Museum of History and Regional Studies Kurgan Tyube city The Collection of Natural, Historical exhibits, Ethnography and Art of Tajik People, I.Samani equestrian statue (first in Tajikistan)**

Address: Kurgan, Tyube city, 13, Aiini str.

Telephone: 2-42-04  
Director: Mr. Talbak Ismoilov

**Kurgan Tyube Theatres Folklore group «Bunafsha» Tajik folklore**  
Address: Kurgan Tjube, 30, Aini str.  
Telephone: 2211622040  
Mr. Kholmirzo Sangimurodov Specialist

## **Uzbekistan**

**Ministry of Cultural Affairs of the Republic of Uzbekistan**  
Address: 700011, Tashkent, 30, Navoi str.  
Tel: 144-26-23; Fax: 144-18-30

**”Uzbekraks” State Association**  
Address: 700024, Tashkent, 5, Mustakillik sq.  
Telephone: 139-12-78; Tel/Fax: 134-18-68

**“Uzbeknavo” State Association**  
Address: 700000, Tashkent, 2, Navoi str.  
Telephones: 139-60-94, 34-52-78

**Writer’s Union of Uzbekistan**  
Address: 700000, Tashkent, 1, J.Nehru str.  
Telephone: 133-63-74

**Composer’s Union of Uzbekistan**  
Address: 700000, Tashkent, 69, Guljamov str.  
Tel/Fax: 133-08-67

**Tashkent National University**  
Address: 700095, Tashkent, Vuzgorodok  
Telephone: 46-02-24; Fax: 144-77-28  
Rector: A. Daminov

**Tashkent State Institute of Oriental Studies**  
Address: 700015, Tashkent, 25, Lakhuti str.  
Telephone: 133-00-60; Fax: 40-65-65

**Tashkent State Institute of Theatre Studies named after Uygur**  
Address: 700031, Tashkent, 77, U. Radjabi str.

Telephones: 56-28-80, 56-27-84

**Management on museums of the ministry on culture of Republic of Uzbekistan**

Address: 30, Navoi str., Tashkent, The Republic of Uzbekistan  
Head of department of museums: Ms. Barno Rahimova

**A. Navoi State Institute of Language and Literature**

Address: 700170, Tashkent, 9, Muminov str.  
Telephones: 162-94-34, 162-42-64

**Kh. Suleymanov State Institute of Manuscripts of Academy of Science of the Republic of Uzbekistan**

Address: 700011, Tashkent, 69, Navoi str.  
Telephone: 144-01-71

**Tashkent State Institute of Oriental Studies of Academy of Science of the Republic of Uzbekistan**

Address: 700170, Tashkent, 81, Kh. Abdullaev str.  
Telephone: 162-54-61

**State Archive**

Address: 700043, Tashkent, Chilanzar st., 2  
Telephones: 77-24-25, 77-13-35

**Navoi State Library**

Address: 700000, Tashkent, Mustakillik sq., 5,  
Telephones: 139-45-45, 139-16-58; Fax:133-09-08

**“Komus” Publishing House**

Address: 700011, Tashkent, Navoi str., 30  
Telephones: 144-34-38, 144-07-47, 144-08-49

**“Fan” Publishing House of Academy of Science of the Republic of Uzbekistan**

Address: 70, Gulyamov str., 700047, Tashkent  
Telephone: (371) 133-69-61

**“Chulpon” Publishing House**

Address: 30, Navoi str., 700011, Tashkent

Tel: (371) 139-13-75

**A. Kodiri Publishing House of People Heritage**

Address: 700011, Tashkent, Navoi str., 30

Telephone: 144-61-51

**State Museum of Fine Art of Uzbekistan**

Address: 700060, Tashkent, Maveronnahr str., 16

Telephone: 136-74-36

Director: Nasiba Ibragivova

**Academy of Arts of Uzbekistan**

Address: 700029, Tashkent, Sh. Rashidov st., 40

Telephone: 56-50-46; Fax: 56-50-46

**State Museum of Folk and Applied Arts**

Address: 7000137, Tashkent, Rakhatboshi str., 15a

Telephone: 56-39-43

**State Museum of History of Uzbekistan**

Address: 700000, Tashkent, Sh. Rashidov str., 30

Telephones: 139-10-83, 139-46-42

**Tashkent State Conservatory named after Ashrafi**

Address: 700000, Tashkent, Pushkin str., 31

Telephone: 133-52-74; Fax: 133-10-35

**Samarkand State University**

**Address: 15, University ave., 703004, Samarkand, Uzbekistan**

Telephone: (3662) 35-64-56

## **Turkmenistan**

**Department of restoration, protection of monuments of Turkmenistan at the Ministry of culture of Turkmenistan**

Address: Ashgabat, Turkmenistan

Telephone: (99312) 35-45-54

Head of Department Restorations, protection of monuments: Ms. Muhammet Mamedov Dr.Hist.Sc.

**Institute of a history of an Academy of sciences of Turkmenistan**

Address: 15, Bitarap Turkmenistan, 744000, Ashgabat, Turkmenistan  
Mr. Ovez Gundogdyev Specialist

**National institute of the manuscripts of Turkmenistan**

Address: 13A, Pushkin str, Ashgabat 744000  
Telephone: (99312) 35-01-77; Fax: 35-01-79  
Director: Mr. Annagurban Ashirov, dr.philologist

**Central Scientific Library of Academy of Sciences of Turkmenistan**

Address: Ashgabat, Turkmenistan  
Telephone: (99312) 35-65-71  
Director: Mr. Almaz Yazberdiev Dr.Hist.Sc.,

**Ministry of culture of Turkmenistan.** Museums, libraries and national creative department.

***Address: 14, Pushkin str., Ashkhabad***

Telephone: 35-36-91  
Chairperson: Uraev Arazbay U.

**Turkmenistan State cultures institute.** Cultural heritage faculty.

***Address: 4, Magtimgula ave., Ashkhabad***

Telephone: 47-87-57  
Director: Khozhaguliev Gurban (art critic)

**Institute of language and literature named Maktigula** under the higher scientific technical council.

Address: 15, Bitaraplik str., Ashkhabad  
Telephone: 35-55-38  
Director heard of folklore department: Nurbadov Kasim

**State committee on tourism and sport.** National centre folklore national creative and trade department.

Address: Pushkin str., 17  
Telephone: 39-08-38  
Chairperson: Karaev Guldzhemal O.

**National institute of manuscripts named Turkmenbashi.** Folklore department.

Address: 13-a, pushkin str., Ashkhabad

Telephone: 35-01-85  
Chairperson: Durdieva Amangul

## **Annex 2.**

### **The list of Non-government organizations.**

#### **Kazakhstan.**

##### **League of women of creative initiative**

Address: 85-a, Dostik ave., Almaty; e-mail: wlci@itte.kz

Telephone: 62-21-36; Fax: 62-21-36

President: Khayrulina Asiya

Vice-president: Bekkulova Ayjan

Activities: active involvement of women in the social, cultural, economic area of life; exhibitions, meetings, support of women-artists and national handicraftswomen.

##### **Association of independent artists of Kazakhstan**

Telephone: 62-16-21, 21-38-39

Manager: Saribaeva Saltanat

President: Rojkova Eleonora

Activities: support of cultural workers, making up found, support of creative of national masters; organizing exhibitions, meetings, propaganda of creature.

##### **“Bakhit” centre of decorative-applied art.**

Address: 56-a, Abay ave., Almaty art college, Almaty

Telephone: 42-64-00, 42-99-71, (h) 43-63-94

Director: Abdukarimov Bakhit A.

Activities: propaganda, development and support of Kazakhstan decorative-applied art by means of realization practical study, exhibitions, support and passing of traditions to masters.

**“Jeruyik” foundation for development, support and protection of personal and creative potential.**

Address: 136/46, Rozibakiev str., 480046, Almaty

Telephone: 46-36-34, 62-13-96; Fax (h): 23-88-18

President: Esengazieva Bayan

Vice-president: Khazanskiy Michail

Vice-president: Markashov Arman

Activities: development, support and protection of Kazakhstan potential

**Cultural-educational centre, Almaty city.**

Address: Almaty,

Telephone: (h) 44-89-72

Chairperson: Kabilov Ajar

Treasurer: Uspanov Bulat

Activities: to make higher educational level of adult and children

**“Bridge”, association of artists.**

Address: 85-a, Dostik ave., 480100, Almaty

Telephone: 62-21-36, (h) 32-03-42; Fax: 62-21-36; e-mail:

[most@itte.kz](mailto:most@itte.kz) ; [most.association@usa.net](mailto:most.association@usa.net)

Vice-president: Osipov Aleksandr F.

Chairperson: Khayrulin Kadirjan B.

Activities: widening and strengthening of cultural and creative links between Kazakhstan and foreign countries; realization and protection professional creative interests and rights; making of conditions for free creative activity.

**“Musaget”, public charity foundation for development of culture and the humanities.**

Address: 202/3, Abay ave., 480046, Almaty

Telephone: 46-99-62; e-mail: [olga@musaget.kz](mailto:olga@musaget.kz)

President: Markova Olga B.

Activities: promotion of culture and humanitarian studies in the republic of Kazakhstan

**Rerikh society, Almaty**

Address: 18/40, Koktem-3, 480090, Almaty  
Telephone/Fax: 47-64-81; telephone: 47-92-03, 21-14-68  
Secretary: Volchenko V.  
Chairperson: Bezrodnaya G.  
Member of initiative group: Arceva Ludmila N.  
Activities: cultural-enlightenment activities by means of dissemination  
cultural and spiritual heritage of the Republics in develop democratic  
society.

**“Constellation”, multi-national art club**

Address: 270/40, Dostik ave., 480020, Almaty  
Telephone: 65-02-28, 33-98-33  
Art-director: Murzagaliev Erken  
Director: Dzevickaya Milada T.  
Manager-producer: Glinskaya Margarita  
Activities: revive and strengthening cultural traditions of multi-  
national people in detail traditions of chamber, salon music,  
exhibitions, poetic evenings, association of intelligentsia, persons of  
art, support of young talents.

**“Tagdir” public organization.**

Address: 56/1, Abdirov str., 480034, Almaty  
Telephone: 43-94-86  
Chairperson: Tlechkanov Kalkaman  
Activities: perpetuate creative of soldiers, which were died in  
peacetime. Making new work positions for family, which were lost of  
breadwinner. Organization right support for these people.

**“Sheber Aul”.**

Address: 33/9, Gagarin str., Almaty  
Telephone: 41-83-66, (h) 49-72-85  
Chairperson: Nurtaeva Rimma Kh.  
Activities: revive, development and popularization of national-applied  
art of Kazakhstan nomadic culture.

**Kzil-Ordinsk region**



**Aral region organization of writers.**

Address: 3-b, Jumabaev str., 468110, Aralsk

Telephone: 2-11-62

Chairperson: Jakib Jaksilik uli

Activities: protection interests of writers

**Foundation named Zeynulla Shukurov**

Address: 29/1, Shukurov str., Kzil-Orda, 467008

Telephone: 3-14-22

Director: Shukurov Alpibay

President: Komshabay Suyenish

Activities: research and study literature and creative heritage of writer, publication of unknown manuscripts, novels. Financial support of talented youth.

**Pavlodarsk region.**

**Civil initiative, pavlodarsk centre**

Address: 39/46, Lomov str., Pavlodar

Telephone: 32-34-36

Director: Klink U. I.

Activities: development of civil democratic culture, support cultural and civil initiatives.

**“Fatima” Pavlodarsk branch**

Address: 27/61, Soveti str., Pavlodar

Telephone: (h) 73-86-61, 73-86-61

Director: Radionova V. K.

Activities: participation in organization of cultural-enlightening activity; assistance in carrying out religion holidays and rituals.

**“Peace banner” public union.**

Address: 15, Blokher str., 488004, Taldikorgan

Telephone: (h) 7-12-43

Chairperson: Christich Ilya

**“Success” puppet-theatre of satire and humor.**

Address: 115, Podvoyskiy str., Chimkent

Telephone: (32522) 3-87-74, (h) 44-31-87

Director: Pac Vitaliy

Activities: carrying out cultural measures and national holydays.

**“Tomiris” hand-made wares.**

Contact person: Tuleeva Shizat

Telephone: 51-99-52

Academic International Scientific Projects Archaeology and History

Address: 21, Tole Bi str., off.22, 480100, Almaty, Kazakhstan

E-mail: [isp@ieem.almaty.kz](mailto:isp@ieem.almaty.kz)

Director: Mr. Renato Sala

**Tribuna Modern Art Gallery**

Address: 14-a Republic sq., 480100, Almaty, Kazakhstan

Telephone: +7 (3272) 62-16-61, Mobile: 8 333 210 31 85

Manager: Ms. Asel Umirshina

Web site: <http://tribuna.bizhosting.com>

**Academ Silk Road Kazakhstan -National Company RK**

Telephone: 62-75-96

Ms. Bayan Tyakbayeva

**Kyrgyzstan.**

**Women in Development**

Address: 53, Moskovskaya str.

Telephone: 27-14-97; Fax: 22-60-35

Chairwoman: Achylova R.; (home ‘phone: 22-68-37)

Co-chairwomen: Shaidullaeva T.; (hone ‘phone: 43-10-57)

Activities: strengthening and increase of a role of the women in political life of the society and in the family.

**Women’s Support Centre, Bishkek.**

Address: 47, Peace ave., Y. 62

Telephone/fax: (312) 54-66-14

President: Aitmatova Roza; (home 'phone: 54-25-27)

Vice-president: Jeenbaeva Raikhan; (home 'phone: 21-49-29)

Activities: creation of jobs for women involvement of local, international and public organizations, funds, businessmen for financial support of women and participation in charitable actions.

### **Women's Committee of the Kyrgyz Republic**

Address: 447, Frunze str., apt.# 4

Telephone: 66-45-49, 66-42-13; Fax: 66-42-13; e-mail:

[zamira@congress.cango.net.kg](mailto:zamira@congress.cango.net.kg)

President: Akbagysheva Zamira; (home 'phone: 46-19-08)

Vice-president: Zaginaygo S.

Vise-president: Verkhovskaya G.; (home 'phone: 28-74-1-28)

Activities: assistance to victims of disasters, many children, lonely and poor mothers, disabled women.

### **WIMCA, Women in Media of Central Asia.**

Address: 208, Sovietskaya str., #41

Telephone/fax: 66-03-8-08; e-mail: [winco@imfico.bishkek.su](mailto:winco@imfico.bishkek.su)

Region Coord.: Kulmirzaeva Nargiz

Activities: the centre was created with the purpose of developing the creative and professional growth of the women journalists and for supporting them.

### **Union of the Kyrgyz Societies of Friendship and Cooperation with Foreign Countries.**

Address: 205, Abdumomunova str.

Telephone: 22-87-14, 22-89-8-08; Fax: 22-34-39

President: Bazarbaev Ch. B.

Vice-president: Esemanov Manas; (office 'phones: 22-68-81, 22-53-89, 22-25-60)

Activities: establishing and strengthening of cultural relationships with foreign countries, people's diplomacy.

### **Rukhniyat, International Association of Assistance to Revival of Spirituality**

Address: 2, Dimitrova str.  
Telephone: 25-09-10, 22-69-16; Fax: 25-09-10  
President: Toktosartov Akun; (home 'phone: 25-02-17)  
Activities: rendering of assistance to revival of culture, science, education, public health services, national traditions, architecture, construction; publishing, charitable activity.

### **Talent Support Found.**

Address: 53, Moskovskaya str.  
Telephone/Fax: (3312) 28-27-02; e-mail: [office@tsfund.cango.net.kg](mailto:office@tsfund.cango.net.kg);  
web-site: <http://www.cango.net.kg/homepages/kg/tsfund/>  
Cochairman: Kerimbekova Anara  
Cochairman: Sartbaeva Damira  
Cochairman: Chogunbaeva Dinara  
Activities: support of civil and cultural initiatives. Found programs include groups for: folk masters, children, the unemployed (especially women and youth).

### **League of Women for the Preservation and Development of National Traditions and Customs, Crisis Centre "Umyut".**

Address: 109, Mederova str.  
Telephone/Fax: 54-00-24; e-mail: [ymyt@mail.ru](mailto:ymyt@mail.ru)  
President: Tumenbaeva Ainura  
Director: Tikebalieva Mairam; (home 'phone: 66-16-72)  
Activities: protection of women-victims of the violence; education of the youth: gender, legal, ethic, relationships in the family, self-defence.

### **Children's Art Studio**

Address: 72-23, 72 Kalyka-Akieva str., #23  
Telephone: 24-43-67  
Leader: Kim Marina  
Activities: Aesthetic education for children in the sphere of fine arts

### **"Ata-Muras" committee.**

Address: 27, Peace ave., 720044  
Telephone: 48-40-35, (h) 26-12-92; Fax: (3312) 48-40-35

President: Turgunalieve Topchubek

**Association of national progress**

Address: P. O. Box 714018

Telephone: 2-19-58

President: Alybaeva Gulnara

Vice-president: Toktosunov Bolot

**Bakai Atah society**

Address: P. O. Box 714018

Telephone: 2-19-58

Director: Osmonov Kachkynbay

Depute: Umarov Ibragim

**Fund of Humanitarian Initiatives.**

Address: 54, Bulvar Erkindic

Telephone: 22-04-41, 22-04-40

President: Sarygylov Bayan

Depute: Toktosunova Rosa

**Tajikistan.**

**NGO “Khubogi Persigu”**

Address: 13/18, 50 Let Pobedi str.

Telephone: 34-83-59

**The International Borbad Foundation Research of Tajik music culture**

Address: Dushanbe, 426, Lomonosov str.

Telephone: 33-36-40; e-mail:askarali@ac.tajik.net

Mr. Askarali Radjabov Ph.D.

**Z. Shahidi International found Music heritage**

Address: Dushanbe, 12, K.Marx str.

Telephones: 24-23-44, 21-86-55

Ms. Munira Shahidi Ph.D.

**Academ Friendship and Cultural Relation with Foreign Countries National Traditions**

Address: Dushanbe, 3, Shevchenko str.

Telephone: 21-01-84

Chairmen: Ms. Maisara Kalonova

**Umed**

Address: 6, Iukhin str., Kulab

Telephone: 2-33-62

**Gamma**

***Address: 67, Kirov str., Shartsu ave.3***

**Madmya**

***Address: 24, Lenin sr., Khoroch***

Telephone: 25-26-50-17

e-mail: [gulos@khorugh.tajik.net](mailto:gulos@khorugh.tajik.net)

**Turkmenistan.**

**NGO “Turkmen style” centre for handicraft support**

Address: 14, Gerogli str.

Telephone/Fax: 39-57-41; (h) 35-90-76

Chairperson: Allaberdieva Gulnara

Activities: supporting of handicrafts and department of national cloth.

**Creative group “Turkmen style”**

Address (h): 14, Gorogli str., Ashkhabad

Telephone/fax: 39-57-41

Telephone (h): 35-90-76

Director: Gulnara Allaberdieva

### **Centre of handicraftswomen**

Telephone: 44-00-29

Director: Guzal Annamerredova

## **Uzbekistan.**

### **Andijan.**

#### **“Kuvvat” society of craftsmen**

Address: 32/24, Navoi str., Andijan

Telephone: (37422) 5-39-51, (h) 6-23-54

Chairperson: Razokov Bahodir

Activities: development of national applied art; support to realize the production of art

### **Bukhara.**

#### **Academy of Arts, union of creative art**

Address: 49, Tukay str., Bukhara

Telephone: (365) 224-17-98, (h) 224-04-24

President: Salomov Bahodir Bakaevich

Activities: development of the arts, support of young artists, exhibition organization.

#### **Centre of ceramics, Gijduvan**

Address: 45, Naval str., Gijduvan

Telephone: (36557) 2-24-12

Director: Narzullaev Abdullo

Deputy director: Narzullaev Alisher

Activities: revival and development Gijduvan school of traditional ceramics.

#### **Centre of handcraft development in Bukhara region**

Address: 100, Nakshbandy, Bukhara  
Telephone: (365) 224-37-65, (h) 225-50-42; Fax: 224-37-65; e-mail:  
[matluba@bukhara.silk.org](mailto:matluba@bukhara.silk.org)

**Chairperson: Bazarova Matluba**

Activities: revival, development, and conservation of handcrafts.

**Tatar cultural centre of Bukhara**

Address: 12, 9/3, Ark 93 str., Bukhara  
Telephone: (36522) 60-085, Fax: 35-750  
Manager: Gareeva Raisa

**Jewish cultural centre**

Address: 38, Kosmicheskaya str., Burhara  
Telephone: (3652) 23-70-59, 23-87-05, (h) 23-07-69  
Chairperson: Davidov Rafael Amnunovich  
Activities: preservation of religion rituals, cultural and language.

**“Zebo”, social-cultural centre, Burhara**

Address: 20, Balimanov str., Bukhara  
Telephone: (36522) 3-91-82  
President: Rasulova Munira  
Executive: Muradova Zuhra  
Activities: development of national rituals, customs, making conditions for realizing women’s individual abilities, moral and intellectual potential.

**Russian cultural centre, Burhara**

Address: 10, Navoi ave.  
Telephone: (3652) 23-24-66  
Director: Pshenichnirov Victor Nikolaevich  
Executive: Mohnatkina Irina Victorovna  
Activities: preservation of language, culture of Russian people.  
Assistance for indigents, church.

**“Fohira” union of creative authors**



Address: 3, Teatralnaya str.  
Telephone: 223-49-78, (h) 225-76-6-50  
Deputy director: Bakoev Ubaydula  
Chairperson: Farmonov Shuhrat  
Activities: revival and study of history of ancient Burhara

## **Fergana.**

### **Open club for youth**

Address: 13, Majnun nek str., Kokand  
Telephone: 3-39-81, (h) 3-39-81  
Director: Djuraeva D. K.  
Activities: cultural and aesthetic education of youth

### **“Iktidor” centre**

Address: 11, Rizaeva str., Kokand  
Telephone: 3-41-18, (h) 3-41-18  
Chairperson: Akhmadalieva Uktamhon Hoji  
Activities: rehabilitation and integration of children with limited possibility

### **“Dilorom” cultural centre**

Address: 13, Kroglov str., Kokand  
Telephone: (37355) 3-39-81  
Director: Djuraeva Dilorom

## **Samarkand.**

### **Centre for development of national handicrafts.**

Address: 1, Stambul str., Samarkand  
Telephone: (37355) 2-38-92  
General director: Burakhanov Mukhtar  
Activities: teaching young handicrafts. Development of national trades of Fergana. Make assistance for handicrafts on take work positions and doing own business.

## **Tashkent, Tashkent region.**

### **Russian cultural centre, Chichik**

Address: 397/5, A. Navoi ave., 702100, Chirchik

Telephone: 2-07-05, 3-92-11; Fax: (271) 6-25-23

Deputy director: Muhamedieva Ludmila Petrovna

Chairperson: Bugaev A. I.

Activities: preservation of language, traditions, and rituals in a new social-political condition.

### **Association of Corens**

Address: 10, Chilanzar district-22, Tashkent

Telephone: (3712) 749-325

Activities: preservation of language, traditions and rituals in a new social-political condition.

### **Bulgarian initiative group**

Address: 4, Babur str., Tashkent

Telephone: (3712) 90-46-42

Chairperson: Todorov N. M.

Activities: preservation of Bulgarian traditions, widening of connections between Bulgarian, living in Uzbekistan.

### **Kirgiz cultural centre of Uzbekistan**

Address: 4, Babur str., Tashkent

Telephone: (h) 50-68-14

Chairperson: Ahmatov Karin T.

Manager: Irisbaev Karim

Activities: development cultures of Kirgiz people in Uzbekistan, preservation of language, rituals, widening of connections between Kirgizians living in Uzbekistan

### **International foundation named Imam Al-Buhari**

Address: 1, Turab Tuli str., 700003, Tashkent

Telephone: (h) 139-15-77; fax: 139-15-88

Chairperson: Munavarov M.

Head of a department: Evcogev Sh.

Activities: cultural-enlightenment activity, rituals and comment of religion texts.

### **Association of youth humanitarian scholars**

Address: 2/24, Institute of study fine arts, Alleya paradov, 700029, Tashkent

Telephone: (3712) 39-47-86

Director: A. Khakimov

Activities: assistance of art and spiritual development of Uzbekistan

### **Union of Russian cultural centre**

Address: 7, Pushkin str., Tashkent

Telephone: 139-87-22

Chairperson: Zinin Sergey I.

Activities: development cultural links, traditional, rituals, and meetings, exhibitions. Support national creations, organization concerts and charity activities.

### **“Oltin Meros” Charity in Foundation**

Address: 21, Katartal str., Tashkent 700113.

Telephones: 173-36-35, 173-30-96

Director: Akhmedov M.

Activities: preservation of intangible heritage, folklore and manuscripts.

### **Musavvir Scientific production Centre**

Address (w): 18, Gani Mavlonov str., 700000, Tashkent.

Telephone (w): (998-712) 34-04-91, 34-35-01

Fax (w): (998-71) 34-01-02

Director: Shoekubov. Sh.

Activities: Support of Uzbek decorative, folk and applied art and basic directions: ceramics, textiles, metals and jewelry art, musical instruments, artistic work on wood, bone, stone, carving and etc.

**“Domba” creative union**

Address: Abay str., Tashkent

Telephone: (37222) 2-26-98

Chairperson: Abilaev Adjibek

Activities: teaching of playing ancient instruments; preservation musical traditions.

**“Zumrad” cultural centre under Association of businesswomen.**

Address: 41, Afrosiab str., 700015, Tashkent

Telephone: 56-81-58, 180-14-70; e-mail: [bwa@freenet.uz](mailto:bwa@freenet.uz)

***Depute derector: Grigina Katerina***

Director: Musina Natalya

Activities: propaganda of Uzbek fine and applied art

**“Jetisay” union of handicrafts**

Address: 7, Kulbaev str., Jetisay

Telephone: (32534) 6-36-80

Chairperson: Abdubaitov Bakhitjan T.

Activities: development and preservation Jetisay handicrafts

**Rerikh Tashkent union**

Address: 25-14, Chilanzar kv. 25, Tashkent

Telephone: (3712) 78-32-52

Chairperson: Monasipova Nadjiya

Activities: enlightenment activity. Making cultural level of people higher.

**Foundation for music art development**

Address: 2, Navoi str., Tashkent

Activities: assistance in making programs and projects of touring-concert unions; charity activity

Tashkent Academ Council of Friendship’s Societies of Cultural Relations with Foreign Countries of the Republic of Uzbekistan

Address: 700000, Tashkent, 49a, Uzbekistanskaya str.

Telephone: 139-13-67

**Academ “Navruz” International Charitable Fund**

Address: 700095, Tashkent, 1, Sogbon str.

Telephone: 46-29-59

**Academ International Institute of the Central Asian researches**

Address: 19, Universitetskiy Avenue, 703004, Samarkand, The Republic of Uzbekistan

Director: Mr. Ashraf Ahmedov Doctor of Hist. Sci., professor.

**Karakalpakstan.**

**“Cultures of health preservation” of republic of Karakalpakstan centre**

Address: 10, Sultanov str., 742000, Nukus

Telephone: (h) 222-66-48

Chairperson: Erejetov Madreyn

Activities: giving help to the youth of RK to make more healthy

**“Cultural heritage” association**

Address: 127, Dostlik ave., Nukus

Telephone: 222-25-56, (h) 223-06-01; e-mail:

[rashkhal@miras.nukus.silk.org](mailto:rashkhal@miras.nukus.silk.org)

***Chairperson: Matchanov Rashid***

Activities: preservation of cultural values available

**Golden heritage of Aral, creative studio of national handicrafts.**

Address: 3-a/36, Seitov str., Nukus

Telephone: (36122) 4-10-28, 7-45-66, (h) 7-06-94; e-mail:

[gulnara@miyras.nukus.silk.org](mailto:gulnara@miyras.nukus.silk.org)

Director: Enbergenova Gulnara

Activities: revive nation trade and applied culture; to unite, teach and develop women and children creative activity, attract invalids for work.

**Union of artists of republic of Karakalpakstan**

Address: 52-a, Berdakh ave., Nukus

Telephone: (36122) 44-928, (h) 33-485

Chairperson: Izentaev Jolibay

Activities: dissemination of republic artists' works, prepared people by artists.

**Social association of women of creative intellectual work of Karakalpakstan.**

Address: 55, Saraev str.

Telephone: (361) 22-41-528; fax: 41-566

Activities: NGO of women of intellectual work of Karakalpakstan

**“Meros” association of Samarkand handicrafts**

Address: 43-a, Tashkent str., 703001, Samarkand

Telephone: (3662) 35-19-93; e-mail: [meros@samuni.silk.org](mailto:meros@samuni.silk.org)

***Chairperson: Mukhtarov Zarif***

Activities: making up the handicraft centre in Samarkand, giving practical and social assistance for handicraftsmen

**Uzbekistan Musical society.**

Address: 38/10, Registan str., 703001, Samarkand

Telephone: (3662) 33-24-42, (h) 29-71-89, 35-37-96

Chairperson: Abdurakhmanova Feruza

Activities: creative, social and rightful support of musicians and workers of theatre.

**Samarkand international museum of peace and solidarity.**

Address: Glavpochtamt a/я 76, 703000, Samarkand

Telephone: (3662) 33-17-53, (h) 35-54-40

Director: Ionesov Anatoliy

Activities: strengthening peace through diplomacy, art and culture.

Development links between international NGO and inter-governmental department.

**“Alif CNN”**

Address: 6, Registanskaya str., Samarkand

Telephone: 35-93-20

Director: Djumabaev Khursaid

Activities: selection and support of talented children in art area.

**Association of handicraftsmen, Surkhandarya**

Address: Djakurgan

Telephone: (37643) 2-24-44

Director: Buranov Timur

Depute director: Buranova Galina

**“Yaroslavna” Samarkand Russian cultural centre.**

**Address: 33, Rashidov str., 703001, Samarkand**

Telephone: (3662) 33-73-91, 33-43-81

Journalist: Dudinskaya Lubov

Activities: preservation of national culture, traditions, revive art creation.

**Annex 3.**

**The list of private organizations.**

*Kazakstan*

**Jirro-jirro gellery**

Address: P O Box 130, 480021, Almaty

Telephone (w): 79-77-24

Director of foreign connections: Mayorova Irina

Manager: Khiltov Vladimir

Activities: making centre of modern culture with the collection of works, creation of children’s fine arts school, organizing of art library, publication of journals and production of films about arts.

**Gallery of Design**

Address: 190/63, Bayzakova str., Almaty

Chairperson: Alekseeva Galina

Activities: propaganda, development and support decorative-applied art by means of realization practical study, exhibitions, support and passing of traditions to masres.

**“Gnesdo” Design-club**

Address: 164/office 212, Kabanbay Batir str., Almaty

Telephone (w): 67-78-75

Telephone (h): 33-64-00, Fax: 67-78-52

Director: Isakov Uriy Nikolaevich

President: Kamishev Gabdulla Kanaevich

Activities: making conditions for informal, unregulation creative contacts between experienced and new specialists in design area.

**“Nur” gallery**

Address: Abay ave., Kzil-Orda, Kzil-Orda

Telephone (h): 5-28-76

President: Kenenbaev Amankeldi

Vice-president: Samenov Shakirbek Abdilapparovich

Activities: spiritual revive and development national-applied art, art values of Kizil-Ordin district of Republic of Kazakhstan

**“Neskuchniy Sad” gallery of modern art**

Address: 91, Lenin str., Kustanay

Director: Kungurova Olga Grigoryevna

Activities: unification of intelligentsia for communication and development the cultured and spiritual potential of nation; forming of healthy generation of RK citizens.

**“Ark” gallery of modern art**

Address: 11-b/13, microrayon-15, Aktau

Telephones: 33-83-94, 51-98-11, 42-03-47

Director: Romanova Natalya

Manager: Kovalev Vladimir

**Annex 4.**

**List of women expert on intangible culture.**



## **Kazakhstan.**

### **Kalieva Saule Seyfulmalikovna**

Kostanay State University/ ancient history archeology and special disciplines department

Address (w): 118, Tarana str., 458000, Kostanay, Kazakhstan

Address (h): 168/97, Baymagambetov str., 458000, Kostanay

Publications: Орфографический словарь Каракалпакского языка(академический), Орфографический словарь каракалпакского языка для начальных классов, Толковый словарь какракалпакского языка, Синонимы в каракалпакском языке Нукус 1979г, Грамматические, структурные, лексико-сематические стилистические особенности синонимов в Каракалпакском языке.

Publication language: Arabian.

### **Abuseitova Murert Khuatovna**

Central Scientific library of Academy of Sciences of Kazakhstan

Address (w): 111/113, Pushkin str., 480100, Almaty

Address (h): 40/40, Kazbek str., 480091, Alma-Ata

Telephone (w): (3272) 61-50-33

Telephone (h): (3272) 69-70-01

Publications: «Казахское ханство во второй половине XVI века, Алма-Ата – 1985год», « Историко-культурные связи Казахстана с народами Центральной Азии в XVI-XVIIв», « Бюллетень Юнеско- Москва 1987г», «К вопросу о взаимодействии кочевых и оседлых культурах: По материалам Казахстана в XVI-XVIIвв и Взаимодействие и взаимовлияние цивилизации и культур на Востоке-1988», «О роли источников в изучении истории средневекового Казахстана», «Маргулановские чтения Алма-Ата-1989»

Publication Languages: Kazakh, (translations English, French, Persian).

### **Balakaeva Lyayla Tultaevna**

Address: 165/14, Furmanov str., 480064, Almaty

Telephone: 62-05-51

Publications: Укрепление экономической взаимности города с деревни в условиях войны 1941-1945 г: На примере Казахстана, Известия АН КазССР, серия общественных наук-1988(4), Помощь колхозников Казахстана рабочему классу в годы Великой Отечественной войны 1941-1945 и Сборник статей аспирантов Института истории, археологии и этнографии АН КазССР

Publication languages: Kazakh, Russian, and English.

**Erofeeva Irina Victorovna.**

Central Library of Academy of Sciences of Kazakhstan

Address (w): 28, Shevchenko str., 480021, Almaty

Address (h): 21/35, Tastak-1 str., 480061, Almaty

Telephone (w): (3272) 60-13-28

Telephone (h): 27-38-40

Publications: Европейское просвещение 18 в и становление научной историографии Казахстана 18 в середине 19в, Вопросы историографии и источниковедение Казахстана-Алма-Ата 1988, Из истории международных отношений в Центральной Азии-1990, Присоединение Казахстана к России как историографическая проблема; Историческая наука Советского Казахстана-1990

Publication languages: English

**Капаева Ayzhan Tokanovna**

Central Library of Academy of Sciences of Kazakhstan

Address (w): 28, Shevchenko str., 480021, Almaty

Address (h): 21-a/65, microrayon-5, Alma-Ata

Telephone (w): (3272) 60-13-21

Telephone (h): 25-49-25

Publications: Исторические судьбы научной интелгенции Казахстана в послевоенные годы, Известия АН КазССР, Серия общественных наук-1989(6) Научные кадры Казахстана 1946-1960г в сборники статей аспирантов-1986

Publication languages: Kazakh, Russian, English.

**Atorbaeva Bititnur**

Institute of History, Archology and Etnigrafe

Address (w): 13, Lenin ave., 480001, Almaty

Address (h): 41/24, microrayon Altu-1, 480079

Telephone (w): (3272) 61-03-32

Telephone (h): 52-81-63

Publication languages: Kazakh, Russian

**Sikhimbaeva Kulyan Beketaevna**

Central Library of Republic Kazakhstan

Address (w): 28, Shevchenko str., 480021, Almaty

Address (h): 18/32, Shevchenko str., 480021

Telephone (w): (3272) 60-13-25

Telephone (h): 61-50-46

Publications: Этническая антология Казахстана Алма-Ата 1989г,  
Антологические исследования в Казахстане: Полевые исследования  
Института этнографии-1986г  
Publication languages: Russian

**Tochnabaeva Shaykhzada Zhapparovna**

Central Library of Republic Kazakhstan

Address (w): 28, Shevchenko str., 480021, Almaty

Address (h): 12/69, microrayon-11, 480035, Alma-Ata

Telephone (w): (3272) 60-13-27

Telephone (h): (3272) 21-03-51

Publications: Казахское народное прикладное искусство-1984, Казахские  
женские ювелирные украшения-1985, «Семантика Казахских украшений»-  
Советская этнография 1992(1)

Publication languages: Kazakh, Russian, and English.

**Batirova Gaysha Zekenovna/ historian, main keeper.**

Central state museum of RK

Address (h): 44, Samal – 1, Almaty

Telephone (w): 64-59-10

Telephone (h): 23-40-05

Publications: Kazakhstan-98, Museum collection of articles-97.

**Kyrgyzstan.**

**Antipina Klavdia Ivanovna**

**Institute of History Kyrgyz Academy of Science**

Address (w): 265-a, Chuy ave., 720071, Bishkek, Kyrgyzstan

Address (h): 3/7, Gercen str., Bishkek

Telephone: (3312) 29-88-27

Publications: «Особенности материальной культуры и прикладного  
искусства южных Киргизов, по материалам собрания в юной части  
Ошской области Киргизской ССР-Фрунзе 1962», «Народные сокровища  
Киргизии- Фрунзе 1974г», «Народное искусство Киргизов –Фрунзе  
1977г».

Languages of publications: Kyrgyz, Russian.

**Dzhunushalieva Gulmira Dzhenishevna**

State history museum

Address (h): 241/17, Panfilov str., Bishkek

Telephone (h): 22-72-41

Fax (w): 22-36-08

**Ernazarova Tamara Sadridinova**

State University of Osh, Chaer of History

Address (w): 331, Kurmahzhan Datka str., 714000, Osh

Address (h): 2/17, Kyrgyzstan str., 714000, Osh

Telephone (h): (33222) 2-09-74

Publications: Денежное обращение Самарканда по археологии нумизматическим данным Афросиаб-Ташкент 1974, Материалы к истории торговли и денежного обращения Самарканда в 9-10 вв, История материальной культуры Узбекистана.-Ташкент 1977г, Клад золотых монет, Обсерватория науки в Узбекистане

Publication languages: Russian, Uzbek.

**Anara Dandova**

***National Library of Republic Kirgizstan***

Address: 196, Sovetskaya str.

Telephones: 66-16-23, 66-16-24

**Vedutova Lubov Michaylivna**

**Institute of History Kyrgyz Academy of Science**

Address (w): 265-a, Chuy ave., 720071, Bishkek

Address (h): 37/12, microrayon-10, 720023, Bishkek

Telephone (w): (3312) 25-53-69

Telephone (h): 42-56-03

Publications: Новые в топографии городища Вухара Великий Октябрь и некоторые вопросы исторической науки-Фрунзе 1987. Формирование и развитие трасс Великого Шёлкового Пути в Центральной Азии в древности и средневековье-Ташкент 1990г

Publication languages: Russian.

**Momunkulov Zhumali**

**State museum history of republic of Kyrgyzstan**

Fax (w): 22-36-08; web-site: <http://www.museum.kg.narod.ru>

Publications: “Serebryaniy uzor” catalog.

## **Toktasunova Gulchekhra I.**

### ***Museum of Fine Art/Deputy director***

Address: 196, Sovetskaya str., Bishkek

Telephone (w): 66-16-24; Fax: 22-84-76

Telephone (h): 48-66-67

## **Goryacheva Valentina Dmitrievna**

### **Institute of History Kyrgyz Academy of Science**

Address (w): 265-a, Chuy ave., 720001, Bishkek

Address (h): 127-58, Lenin ave., 720011, Bishkek

Telephone (w): (3312) 24-33-91

Telephone (h): (3312) 29-12-41

Publications: Средневековые городские центры и археологические ансамбли Киргизии: Бухара, Ургенч, Фрунзе-1983г, История изучения городища и его архитектурных памятников-Фрунзе1985, Город золотого верблюда-Фрунзе 1988.

Publication languages: Russian.

## **Sartbaeva Damira**

UNIFEM Regional Consultant (former Director of Center Support of talents)

Address (w): 67, Tole-by str., 480091, Almaty

Address (h): 83, AYTEKE-BY, r-12

Telephone (w): (7-3272) 58 -26-43. Fax : (7- 3272) 69 -58 -63

Telephone (h): (3272) 58-26-43. Fax: (3272) 58-26-45

e-mail: [damira@nursat.kz](mailto:damira@nursat.kz)

publication: conception of Museum Manas Kirgiz nomedic art.

## **Tajikistan.**

### **Usufbekova Zinatmo**

State Institute of Oriental Studies of Academy of Science of the Republic of Tajikistan/ethnography department

Address (w): 33, Rudaki str., 734025, Tajikistan

Address (h): 83/71, Usuf Bafo str., 734032, Dushanbe, Tajikistan

Telephone: (3772) 27-29-29

Publications: Семья и семейный быт Чугнашев в конце 19 начале 20 в- ДУШАНБЕ 93

Publications languages: Russian, Tadjik.

**Khuseyn-zade**

Tajik State University/ History Department

Address (w): part 12, Shikhraki Khisorak, 734025, Dushanbe

Address (h): 4, Kirov ave.-1

Telephone (h): (3772) 22-31-70

**Akramova Khadicha Ivanovna**

State Institute of Oriental Studies of Academy of Science republic Uzbekistan

Address (w): 121, Rudaki ave., 734003, Dushanbe

Address (h): 58, Firdavsi 13/2, 734062, Dushanbe

Telephone (h): (3772) 31-49-40

Publications: “Востоковед Михаил Степанович Андреев: Научно-биологический очерк-душанбе 1973, к 100 летию со дня рождения”, “Советская этнография-1973”

**Ashrafi Mukaddima Mukhtarovna**

State Institute of Oriental Studies of Academy of Science republic Tadjikistan

Address (w): 33, Rudaki ave., 734025, Dushanbe

Address (h): 18/9, Gogol str., 734003, Dushanbe

Telephone (w): (3772) 27-45-61

Telephone (h): (3772) 24-04-33

Publications: Джамии в миниатюрах 16 века. Москва 1966 г; Персидско-таджикская поэзия 14-16 вв., Душанбе 1974; Из истории миниатюры Сефевидского Ирана, Душанбе, 1978 г; Бекзод и развитие Бухарской миниатюры 16 века, Душанбе 1987 г.

**Ryankova Ludmila Terentyeva**

State Institute of Oriental Studies of Academy of Science republic Tadjikistan

Address (w): 33, Rudaki ave., 734025, Dushanbe

Address (h): 28/3, Mirzo-Tursunzoda, 734025

Telephone (w): (3772) 22-66-37

Publication languages: Russian.

**Babaeva Navrasta Samandarovna**

State Institute of Ethnography Academy of Science Republic Tadjikistan

Address (w): 9, Kuybishev str., 734025, Dushanbe

Address (h): 20/44, Shamsy str., 734054, Dushanbe

Telephone (w): (3772) 22-66-34

Telephone (h): 36-56-72

Publications: Древние верования горных таджиков в похоронно-поминальной обрядности конец XIX начало XXв,

Publication languages: Russian, Arabian, English, Persia.

**Bubnova Mira Alekseevna**

State Institute of Oriental Studies of Academy of Science republic Tadjikistan

Address (w): 33, Rudaky ave., 734025, Dushanbe

Address (h): 363/16, Lomonosov str., 734060, Dushanbe

Telephone (w): (3772) 22-37-42

Telephone (h): 33-85-92

Publications: Кадастр древних рудников Горно Бадахшанской Автономной области-Душанбе 1991, Археологическая карта Горно Бадахшанской Автономной области до начала 19 века, Добыча полезных ископаемых в Средней Азии в 16-19 в-Москва 1975г

**Dodkhudoeva Larisa Nazarovna**

Address (w): 35, Kirov str., 734025, Dushnbe

Address (h): 85/19, Rudaky ave., 734001

Telephone (w): (3772) 27-34-04

Telephone (h): (3772) 23-17-33

Publications: Поэма Низамий в средневековой миниатюрной живописи-Москва-1985, Каталог художественно оформленных восточных рукописей Академии Наук Тад ССР-Душанбе-1986, Сирожиддин Нуритдинов, резчик по дереву-Душанбе-1990г

Publication languages: English, French, and Persia.

**Dodkhudaeva Lola Nazarovna**

State Institute of Oriental Studies of Academy of Science republic Tadjikistan

Address (w): 33, Pudaky ave., 734025, Dushanbe

Address (h): 12, Krasnie partizani str. 38/1, 279370, Dushanbe

Telephone (w): (3772) 27-29-39

Telephone (h): (3772) 27-93-70

Publications: Эпиграфические памятники Самарканда 11-14в-Душанбе-1990г, Уникальная рукопись из библиотеки Семёнова.

Publication languages: Arabian, French, and English.

**Ganieva Sarviniso Abdukadirovna**

Address (w): 12 p., Shkhraki Khisorak str., 734025, Dushanbe

Address (h): 10/3, Chekhov ave.-5, 734025

Telephone (h): (3772) 27-22-29

Publications: Метафора- как способ образования сложных слов в сборнике-1987г, Словообразовательное значение словарных слов в Русском и Таджикском языках-1988г

Publication languages: Russian, English, and Persia.

**Aslitdinova Poksana Nasritdinovna**

Central science Library of the Academy of sciences of republic of Tajikistan

Address (w): 33, Rudaky ave., Dushanbe

Address (h): 3/90, Firdavsy str., Dushnbe

Telephone (w): 27-55-36, 21-42-03

Telephone (h): 31-78-41; Fax: 31-71-26

## **Turkmenistan.**

### **Divankulieva Bike Nurdayberdievna.**

Institute of a History of an Academy of Sciences of Turkmenistan

Address (w): 15, Gogol str., 744000, Ashgabad

Address (h): 22/6, Atabaev str., Ashgabad

Telephone: (3632) 25-52-12

Publications: К вопросу о этнической истории Туркменистана, Известия АН Туркменистана, серия общественных наук-1994, Тезисы докладов научной конференции посвящённой памяти Тургул бека-Ашхабад 1994, Тезисы докладов научной конференции «Новое в этнографической и археологической науках Туркменистана-1994 Ашхабад».

Languages of publications: Russian.

### **Kuraeva Kurbandjamal**

Institute of a history of an Academy of sciences of Turkmenistan/History and theory department

Address (w): 15, Gogol str., 74000, Ashgabad

Address (h): 50, Chekhov str., 74001

Telephone (h): (3632) 24-88-59

Publications: Портрет в Туркменской живописи -Ашхабад 1985, Современная Туркменская скульптура-1977, Скульптура Туркменистана.- 1989г

Publication languages: Russian.

### **Palvanova Bibi**

Institute of a history of an Academy of sciences of Turkmenistan

Address (w): 15, Gogol str., 744000, Ashgabat

Address (h): 7/1, Frunze str., 74000

Telephone (w): (3662) 25-26-27

Telephone (h): 25-22-04

Publications: Октябрь и женщины Туркменистана-Ашхабат-1967, Дочери советского востока Москва 1961 Женщина и ислам- Ашхабат 1965г

Publication language: Turkmen, Russian, English

### **Sounova Albina**



## Institute of a history of an Academy of sciences of Turkmenistan

Address (w): 15, Gogol str., 744000, Ashgabat

Address (h): 1/11, Magistralnaya str.-1, Ashgabat

Telephone (w): (3662) 25-52-12

Telephone (h): 41-70-42

Publications: Обычаи и обряды Туркмен, связанные с колыбели: По материалам Ашхабада и «Кызыл-Аравата» -Ашхабад 1980г, Обычаи и обряды туркмен, связаннные с наречием имени- Ашхабад1980, Некоторые Представления и обряды туркмен, связанные с бесплодием беременности и «прилипанием» плода

Publication languages: Russian, Turkmen, English.

## Uzbekistan.

### **Bakhtigul Abdulgazieva**

Institute of archaeology of science academy of republic of Uzbekistan/  
Archaeology department of North Uzbekistan/Archaeology of Fergana.

Address (w): 3, acad. Abdullaev str., 703051, Samarkand, Uzbekistan

Address (h): 5/14, acad. Abdullaev, 703051, Samarkand

Telephone: (3662) 35-12-18

Publications: «Восточная Фергана в древности и раннем средневековье»: - «Автореферет кандидатской диссертации «Шортепе», «История материальной культуры Узбекистана»-Ташкент 1983г; «Раскопки на городище Курган-тепе», «История материальной культуры Узбекистана» Ташкент 1986г, «Поселение Заёд-актепа в восточной Фергане», «Общественные науки в Узбекистане-1983(2)»

Languages of publications: Russian, Uzbek, English

### **Akhadova Gulnara**

Institute of archaeology of science academy of RUz/chemical technological and conservation historical monuments department

Address (w): 3, acad. Abdullaev str., 703051, Samarkand, Uzbekistan

Address (h): 5/14, acad. Abdullaev str., 703051, Samarkand

Telephone: (3662) 35-87-02

Publications: «Реставрация фрагмента живописи из Валалуктепа», «История материальной культуры Узбекистана-Ташкент 1990», «К реставрации монументальной скульптуры Куевкургана» и «Тезисы докладов Советско-Французкого коллоквиума –Ташкент 1986»

Languages of publications: Tadjik, Russian, English

**Akhunbabaeva Maria Nikolaevna**

Academy of science republic of Uzbekistan

Address (w): 3, acad. Abdullaev str., 703051, Samarkand, Uzbekistan

Address (h): 3, Pablo Neruda str., Samarkand, "Geofizira" city

Telephone (w): (3662) 35-55-13, 35-12-18

Publications: «Антисейсмические мероприятия в архитектуре раннесредневекового Самарканда и Культура древнего и средневекового Самарканда и исторические связи Согда-Ташкент 1990», Антисейсмичность оснований раннефеодальных строений Средней Азии и «Узбекистан: В древнем и средних веках-самарканд 1993г»

**Yanov-Yanovskaya Natalia Solomonovna**

**Tashkent State Conservatory**

Address (w): 31,Pushkin str., 700000

Address (h): 47/42, C-1, 700047

Telephone: (3712) 39-10-92

Publications: Музыка узбекского кино-1969г, Музыкальная критика в Узбекистане, Советская музыка-1981(1), 1988(1), 1989(11)

Languages of publications: English.

**Usupova Dilorom Unusovna**

Tashkent State Institute of Oriental Studies of Academy of Science of the Republic of Uzbekistan

Address (w): 81, acad. Abdullaev ave., 700170, Tashkent

Address (h): 34, massiv Gulabad, 700020

Telephone: (3712) 62-54-61; (h): 42-55-67

Publications: Рукописные источники по истории Индии в 16-17вв в фонде Института Востоковедения АНРУз, Из истории культурных связей народов Средней Азии и Индии-Ташкент 1986г, Описания Восточных рукописей(25описаний), Собрание восточных рукописей Академии наук Узбекской ССР-Ташкент 1971

Replications languages: Russian, Uzbek.

**Khakimova Kaukab Zakhidovna**

Tashkent state Institute of history of Academy of sciences of Uzbekistan

Address (w): 9, acad. Muminov, 700170, Tashkent

Address (h): 62, Afshona str., Chilanzar, 700115  
Telephone: (3712) 62-93-26  
Telephone (w): (3712) 77-71-90  
Publications: Кравец Л.Н: Социально-экономические отношения и  
кассовая борьба в дореволюционном Узбекистане-1980, Крестьянство  
Бухарского эмира в конце 19в в начале 20в Ташкент 1991  
Publication language: Tatar, Uzbek, Russian, Tajik.

### **Tashbaeva Takhira Khodjievna**

Tashkent state Institute of history of Academy of sciences of Uzbekistan/  
ethnography department

Address (w): 9, acad. Muminov str., 700170, Tashkent

Address (h): 27/6, Kara- Kamish mas. 2/4, 700178

Telephone (w): 62-93-26

Telephone (h): 29-39-58

Publications: Развитие товаро-денежных отношений на ближнем и Среднем  
Востоке в эпоху средневековья-Млсква 1979г, Общественные науки в  
Узбекистане 1986(8)

Publication languages: Russian, Uzbek, English.

### **Usanova Matluba Usupovna**

Tashkent state Institute of history of Academy of sciences of Uzbekistan/ancient  
and the middle history of Uzbekistan

Address (w): 9, acad. Muminov str., 700170

Address (h): 25/2, mas. Karasu-1, 700187

Telephone (w): 62-93-26

Telephone (h): 65-37-90

Publications: К истории восстания Муканны-1988, К истории тканей  
«дибадж», Общественные науки в Узбекистане-1989(7)

Publication language: Turkish, Persia, Arabian, and French.

### **Avanesova Nona Aramaisovna**

Samarkand State University/ Department of history

Address (w): 15, University ave., 703004, Samarkand, Uzbekistan

Telephone (w): (3662) 35-64-56

Address (h): 15/47, Beruny str., 703007, Samarkand

Telephone (h): (3662) 29-65-43

Publications: По древним городам Узбекистана-Москва –1988, Ирина  
Линеш-Ташкент 1978, Звезда Востока(2) 1982, Город контрастов-Звезда  
Востока1987(7)

Publication languages: Russian, English.

Basirova Lucia Gazizovna

National University republic Uzbekistan/ history Department

Address (w): Vuzgorodok, 700095, Tashkent

Address (h): 15/10, Tashavtomash-4, 700117, Tashkent

Telephone (h): 64-52-25

Publications: Быт и семья Каракалпаков в прошлом и настоящем Нукус 1970, Терминология родства у Каракалпаков, и Семья и семейные обряды у народов Средней Азии и Каракалпакстана Москва 1978, Этнография Каракалпаков в 19 и начале 20 веков-1980г Ташкент

Publication languages: Russian, Uzbek, English, Bashkir.

### **Djalalova Sevara**

Institute of Archaeology Academy of Science republic of Uzbekistan

Address (w): 3, acad. Abdullaev str., 703051, Samarkand

Address (h): 97-a, Titov str., Samarkand

Telephone (w): (3662) 35-87-02

Telephone (h): 29-36-70

### **Esmuratova Raviya Esmuratovna**

Institute of Archaeology and Ethnography of Academy of Science republic Uzbekistan Karakalpakia Department

Address (w): 179-a, Gorkiy str., 742000, Nukus

Address (h): 15/1, Pionerskaya str., 742000, Nukus

Telephone (w): (36122) 2-57-31

Telephone (h): (36122) 7-17-95

Publications: Каракалпакский язык в начальных классах-Нукус 1989г

Publication languages: Uzbek, Kazak, Turkmen, Russian, Tatar.

### **Sindikova Stella Gubaeva**

State University at Fergana/ Department of history

Address (w): 19, Usmankhodjaev str., 712000, Fergana

Address (h): 37/2, Mir str., 712025, Fergana

Telephone (h): (37322) 7-66-14

Publications: Этнический состав населения Ферганы в конце 19-начале 20в. По данным топонимики-Ташкент 1983, Нааселение Ферганы в конце 19 начале 20в.Этнокультурные процессы-Ташкент 1991г

Publication languages: Russian, Uzbek.

## **Ilyasova Saida Ravilevna**

Institute of Archaeology Academy of Science republic of Uzbekistan

Address (w): 3, acad. Abdullaev str., 703051, Samarkand

Address (h): 17/37, C-4, Tashkent

Telephone (w): (3662) 35-87-02

Publications: Глазурованная керамика из верхних слоёв городища Эски-Эхси, История материальной культуры Узбекистана-Ташкент 1986, Новые данные о жилой застройке Актера Юнусабадского, в тезисах Ташкентского гос университета Ташкент 1990г

Publication languages: French, Russian.

## **Ismailova Elmira Marifovna**

Institute of Art Study named of Khamza under Academy of Fine Art republic Uzbekistan

Address (w): 2, Mustakillik sq., 700029, Tashkent

Address (h): 37, Ikramov str., 700000

Telephone (w): (3712) 139-47-63

Telephone (h): (3712) 33-07-35

Publications: Альбом Восточной миниатюры в собрании Института востоковедения, Искусств оформления Средневековой рукописной книги 18-19 вв-1982, Культура Среднеазиатского Востока, изобразительное прикладное искусство

Publication languages: Russian, Uzbek, English.

## **Usupova Mavluda Aminjanovna**

Institute of Art Study named of Khamza under Academy of Fine Art republic Uzbekistan

Address (w): 2, Mustakillik sq., 700029, Tashkent

Address (h): 153, Ustabaev str., 700143, Tashkent

Telephone (w): (3712) 139-47-63

Telephone (h): 65-00-45

Publications: Малоизучённые памятники архитектуры Узбекистан конца 19в начале 20в, Архитектура и строительство Узбекистана 1988(10), Из истории Русского культурного зодчества в Ферганской долине к 1000летию крещения Руси, Архитектура и строительство Узбекистан-1989(5), Градостроительство и Европейская архитектура Коканда конца 19-вначале 20 вв.

Publication languages: Russian, Uzbek.

## **Ivanickaya Zaynab Gayasovna**

### **State Fine Art Museum in Samarkand**

Address (w): Registan sq., 703001, Samarkand

Address (h): 60/4, Shumyan str., 703008, Samarkand

Telephone (w): (3662) 35-39-32

Publications: Альбом и каталог к монографии О.С Сухаревой «Сюзане: Очерки истории Средневековой декоративной вышивки», Декоративно – прикладное искусство Самарканда, Самарканд:Энциклопедия-Самарканд 1984-1986

Publication languages: English.

### **Karibaeva Aziza Utegenovna**

Institute of Language and Literature of Academy of Science Republic  
Uzbekistan/Karakalpakia Department

Address (w): 179-a, Gorkiy str., 742000, Nukus, Uzbekistan

Address (h): 102, Navoy str., 742000, Nukus

Telephone (w): (36122) 2-57-31

Publications: национальных спортивных тематиках Каракалпакского языка; Русско-каракалпакский терминологический словарь по физкультуре и спорту.

Publication languages: Russian, Karakalpak, Uzbek, Arabian, English.

### **Lebedeva Tamara Ivanovna**

Institute of Archaeology and Ethnography of Academy of Science republic  
Uzbekistan Karakalpakia Department

Address (w): 3, acad. Abdullaev str., 703051, Samarkand

Address (h): 5/4, acad. Abdullaev str., 703051, Samarkand

### **Telephone (w): (3662) 35-87-02**

Publications: Керамика 2 в до начала 1в Афрасиаба, Керамика Афросиаба 5-6в, Раннесредневековый замок Сара тепе на юго-западе Самарканда

### **Levtееva Larisa Georgievna**

Address (w): 15, с #29, 700047, Tashkent

Address (h): 10, Kvartal E-5, 700043

Telephone (w): 33-68-05

Telephone (h): (3172) 77-71-43

Publications: Присоединение Средней Азии к России в мемуарных источниках: К историографии проблемы- Ташкент 1986г.

### **Lunina Svetlana Borisovna**

National University of republic of Uzbekistan/ Department of history

Address (w): 32, Marks str., 700017

Address (h): 107/25, Lunacharskiy str., 700077

Telephone (h): (3712) 67-01-93

Publications: Города южного Согда в 17-18в-Ташкент-1984, Гончарное производство в Мерве 10-13в, Изучение жилых домов Мевра 10 начала 13 в, Формы специализаций в средневековом гончарном ремесле Средней Азии.

Publication languages: English

### **Malkeeva Aygul Alkhabekova**

Institute of Art Study named of Khamza under Academy of Fine Art republic Uzbekistan

Address (w): 2, Mustakillik sq., 700029, Tashkent

Telephone (w): (3712): 139-10-92

Publications: Музыкальные инструментальные народы Среднего Востока в аспекте музыкально исторических взаимосвязей: Автореферат диссертации Ташкент 1983, Значение великого шёлкового пути в расширении международных музыкальных связей: На Среднеазиатских трассах Великого шелкового пути: Очерки истории и культуры-1990г

Publication languages: English, Persia.

### **Mukasheva Roza Rashidovna**

Samarkand State University/ Department of history

Address (w): 15, University ave., 703004, Samarkand

Address (h): 60/63, Gagarin str., Samarkand

Telephone (w): (3662) 35-64-56

Telephone (h): 24-76-10

Publications: Торговые связи Северо Западной Индии и областей Средней Азии в свете письменных источников, в сборнике статей посвящён юбилею В. И .Авдиеву-Москва 1966, Торговые связи народов Средней Азии с племенами южного пре уралья в свете исторических источников, Труды Самаркандского гос. Университета- Самарканд 1972г.

Publication languages: Russian, Uzbek, English.

### **Mukminova Roziya Galievna**

Tashkent state Institute of history of Academy of sciences of Uzbekistan/ ethnography department

Address (w): 9, Muminov str., 700170, Tashkent

Address (h): 14, Second Urickiy str., 700052, Tashkent

Telephone (w): (3712) 62-93-26

Telephone (h): (3712) 34-23-93

Publications: К истории аграрных отношений в Узбекистане, 16в-Ташкент 1966, Очерки по истории ремесла в Самарканде в Бухаре в 16в-1976г, Социальная дифференциация население городов Узбекистана в 15-16в  
Publication languages: Turkish, Russian, and Persian.

**Musakaeva Alfiya Adieva**

State History Museum of republic Uzbekistan  
Address (w): Sharaf Rashidov str., 700000 Tashkent  
Address (h): 87, Kara-Su 6,2, 700050, Tashkent  
Telephone (w): (3712) 133-57-33  
Telephone (h): 65-87-73  
Publications: Краткий обзор античных и средневековых монет музея-1990, Монеты Бухары-1989  
Publication languages: Russian, English, and French.

**Pavchinskaya Ludmila Victorovna**

State Fine Art Museum in Samarkand  
Address (w): Registan sq.,703001  
Address (h): 28, Isaev str., 703008  
Telephone (w): (3662) 35-39-32  
Publications: К истолкованию изображений на Мулла-курганском оссуарии: Вопросы археологов, древней истории и этнографии Самарканд 1987г  
Publication languages: English.

**Pugachenkova Galina Anatolyevna**

Academy of Science republic Uzbekistan/Department of Humanitarian  
Address (w): Gulyamov str., 700000, Tashkent  
Address (h): 18/34, Turob Tula str., 700003, Tashkent  
Telephone (w): (3712) 56-72-94  
Telephone (h): (3712) 45-73-05  
Publications: History of architecture and art at Central Asia  
Publication languages: Russian, French, and English.

**Rakhmanova Svetlana Igamovna**

National University republic Uzbekistan/ history Department  
Address: Vusgorodok, 700095, Tashkent  
Telephone: (3712) 139-10-13  
Telephone (h): 35-03-77



Publications: Амулет из Еркургана, Археология Средней Азии, Тезисы докладов, Ташкентский гос. Университет, Исторический факультет-Ташкент 1990г

**Rashidova Dilbar Abdusalomovna**

Tashkent state Institute of history of Academy of sciences of Uzbekistan/  
ethnography department

Address (w): 9, acad. Muminov str., 700170, Tashkent

Address (h): 23/3, Chimkentskaya str., 700029

Telephone (w): (3712) 139-10-92

Telephone (h): 56-51-23

Publications: Дарвиш Али Чанги и его трактат о музыке: Моввараунахр 16-17в, Джадиды кто они?, К изучению джаддизма, Термин маком в музыкально-теоритических трудах Среднеазиатских музыкантов.

Publication Languages: Tajik, Russian, Persian, Uzbek.

**Nekrasova Elizaveta**

Tashkent state Institute of history of Academy of sciences of Uzbekistan/  
ethnography department

Address (w): 9, acad. Muminov str., 700170, Tashkent

Telephone (w): (3712) 139-10-92

Publications: publication on history and ethnography of Bukhara, history of main monuments of Bikhara

**Tokhtakhodjaeva Marfua Saidumarovna**

Women's Resource Centre in Tashkent

Address (w): 6, Abai str., 700011, P.O.Box 7195, Tashkent

Address (h): 81, Bory Adilova, 700084.

Telephone (w): (998-712) 41-89-31, 41-72-34

Telephone (h): (998-712) 35-48-78

Fax: (998-712) 41-89-31

e-mail: atin@silk.org

Publication: Publications on Garden art of Central Asia, women and development Publication languages: Russian, English, Uzbek.

**Ustazoda Feruza Turgunovna**

Musavvir Scientific production Centre

Address (w): 18, Gani Mavlonov str., 700000, Tashkent.

Telephone (w): (998-712) 34-04-91, 34-35-01

Fax (w): (998-71) 34-01-02

Publication: Publications on Hand Craft and folk art .

Publicationlanguages: Russian, Uzbek.