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## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020  
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

### A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Turkmenistan

### B. Name of the element

#### B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Dutar making craftsmanship and traditional music performing art combined with singing

#### B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Dutar ýasamak senetçiligi, dutarda saz çalmak we bagşyçylyk sungaty

#### B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

Tamdyra (tamdra) ýasamak senetçiligi we bagşyçylyk sungaty

### C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Communities include the following of 3 interrelated groups concerned with the nominated element:

1. Traditional dutar maker craftsmen. Individuals concerned are male craftsmen Khojamgulyev N., Amansakhedov M., Orazmukhamedov O., Gutlyev Ch., Saparov Ch., Hummuyev O., Sadykov O., Gokov K.

2. The turkmen dutar's music (solo dutar) performers (a dutarchy). Individuals concerned are male performers Nuryyev Y., Charyyev A., Annanepesov O., Aydogdyev K., Khudayberenov D.

3. The turkmen dutar's music combined with singing performers (a bagshy). Individuals concerned are female performers Khojayeva Sh., Gazakova D., Nazarova A. and male performers Dowletnazarov O., Bayramov M., Yowbasarov K., Gulov G., Sabyrov S., Dyrdyyev D.

The turkmen dutar's music and dutar's music combined with singing performers also represented by more than 15 music performers groups bringing together more than 250 professional performers as well as amateurs in Turkmenistan.

### D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The element representing a dutar's music performance practice combined with singing of five main turkmen tribes each with its own distinctive features of performance styles combined with dutar making craftsmanship is available within all territory of Turkmenistan. The element also is available within the region as well as over the world where the turkmen ethnic groups are historically lived.

### E. Contact person for correspondence

#### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mrs  
Family name: Gurbanova  
Given name: Jamilya  
Institution/position: Intangible Cultural Heritage Department, Ministry of Culture of Turkmenistan, Director  
Address: 461, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan  
Telephone number: (993 12) 44 00 37

Email address: j\_kourbanova@mail.ru

Other relevant information:

## E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

### 1. Identification and definition of the element

For **Criterion R.1**, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

It is a combined genre consisting of a dutar making craftsmanship with creative abilities including a composing of music and performing of dutar's music sat down accompanying by singing. A dutar is a two-stringed, long necked lute consisting of a pear-shaped resonator (body) covered by thin wooden sounding board. The turkmen dutar's resonator and soundboard are made from mulberry wood prepared from dried bole of the tree no less than 50 years old and the neck of

apricot wood. Most melody' notes are played on the upper of the dutar's two strings with the four fingers of the left hand. The dutar is an inseparable part of culture of the turkmen people where it is found in all of the main genres of turkmen music and singing.

Performers of the turkmen dutar's music and singers are divided into 2 groups. A dutar player named as a dutarchy is performing only dutar's music. A bagshy is a performer of dutar's music accompanying by singing of the different genres of poetry which also subdivided into 3 types according to their performing styles and repertoires. A yanamachy bagshy is only a singer accompanied by music performed by dutarchy. A tirmechi bagshy is a performer of different genres of the turkmen music accompanying by singing. A dessanchy bagshy is an epic performer incorporating narrating, singing, vocal improvisation which in its performances a prose and poetry are alternated.

Dutar's music and accompanied songs are traditionally performed during family ceremonies, life rituals and national celebrations.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

The bearers of and practitioners of the element consist of the following 3 interrelated groups:

1. Bearers of dutar making craftsmanship skills are individual dutar makers represented dominantly by men represented from all strata of the turkmen society. They are responsible for teaching of interested boys as disciples in the turkmen dutar's making skills according to the traditional requirements and rules. Practising of this genre of the element is as a vocation or a hobby depending on a personal choice of the amateur.

2. The bearers and practitioners of the turkmen dutar's music (solo dutar) are individual masters-professional performers (a dutarchy) represented mainly by men. The key bearers and practitioners of the turkmen dutar's music accompanying with singing are individual masters-bagshys and their disciples represented by members of all social groups of the turkmen society including equal participation of both males and females. They are responsible for teaching of potential disciples according to the norms of oral traditions and performing arts.

As a tradition a practise of the solo dutar music and its combination with accompanying singing are as a vocation or a profession depending on personal abilities and choice of the amateur.

3. Local scholars and musicologists in the fields of study of dutar playing with musical composition and oral traditions as narration, vocal improvisation with singing are also responsible for the transmission of the practice and knowledge on the element to the learners and the wide public.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

*Not fewer than 150 or more than 250 words*

Dutar making craftsmanship skills and related knowledge are transmitted at the family and community levels from a master to an apprentice individually, as a tradition from father to son as informal practical training and teaching through oral explanations and demonstration of skills of the master before the apprentice.

The turkmen dutar's music (solo dutar) performance skills are transmitted by the word of mouth and demonstration of dutar playing techniques to the potential learners individually. Related knowledge about the dutar music repertoire are transmitted through informal teaching and received from the documented sources of different formats (printed, audio and video).

The turkmen dutar's music performances combined with singing skills including a narration, playing the dutar, performing of singing, vocal improvisation are acquired during special informal training of amateurs through listening, watching and imitating the master for 6-12 years no

charge.

After finalizing of a training the master gives the disciple “a blessing” after his/her exam pass of achievements to evaluate of his/her independent performance of the dutar music or dutar music accompanied with singing before the audience and the disciple is awarded a title of “Dutarchy” or “Bagshy” or “Dessanchy bagshy” depending on the genre. It gives them the right to perform the element independently and teaching youngest learners properly transmission of the attributes of element to future generation.

The Turkmen State Institute of Culture, National Conservatory and specialized musical scholls at each velayats of Turkmenistan offer a formal training to improve of dutar playing skills, singing abilities and performing techniques.

*(iv) What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

As a social tool the element promotes the social integrity for the community members based on the common interests, habits and transmission of skills and knowledge related to it to the future generation providing them with a sense of social identity.

The element is an essential part of the family festivities, national celebrations, cultural festivals, social gatherings, daily entertainment programmes via mass media where the bearers and practitioners of the element are active participants playing a vital role in the process of socialization of culture which promote mutual respect, understanding and social solidarity among performers and related communities.

The element consists of cultural universals including expressive forms as a performing of music, oral traditions as a singing with vocal improvisation, narration and a craftsmanship like a dutar making skills functioning as an aesthetic enjoyment by means of creation. The element helps to the community members as well as people to comprehend and appreciate good intentions with a pleasant feelings and emotions reflected in the music and singing. Consequently the joys and misfortunes of life experiences of the people during the historical development connected directly with the environment are reflected in the music and singing of related poetry.

Knowledge and creative skills related to the element such as a traditional musical composition, performing art including dutar playing and singing with vocal improvisation, narrative art and dutar making skills are considered as an identity card of the bearers and practitioners.

*(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

The element with the combined genres reached us by its properly transmission between generations considering it as an integral part of own everyday life does not hold any non-compliance of any nature with any international documents on human rights, and does not contradict with requirements on mutual respect between the communities, groups and individuals or principles of sustainable development.

On the contrary, the turkmen music and songs using in everyday life of the people as an entertainment have created strong mutual social relations between and among communities promoting a sustainable development. Moreover equal opportunities for the participation of women and men in the learning as well as teaching the turkmen music and accompanied songs promote to achieve gender equality and realizing the human rights, especially dignity and capabilities of women being a central requirement of a just and sustainable world.

The element being as a combined art possesses an extremely expressiveness and diversity which reflects the richness of human's inner world where by means of the melodies glorifies appreciation of the beauty and good intentions, keeping a harmony with the surrounding environment being as a powerful communication tool. It promotes strengthening of mutual

understanding, cooperation, social cohesion and equality of all people, respect for human rights and cultural diversity independently of gender, age, nationality and faith.

## 2. Contribution to ensuring visibility and awareness and to encouraging dialogue

*For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.*

*(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

*(i.a) Please explain how this would be achieved at the local level.*

*Not fewer than 100 or more than 150 words*

The inscription of the element on the Representative List of the ICH of Humanity will inspire related communities, groups and individuals to teach as more as possible number of disciples to safeguard and properly transmission of the traditional knowledge and creative skills, abilities as well as traditions related to the element to next generation contributing to the visibility of the ICH in general.

It would contribute to improve dialogue between community members facilitating to expand cultural values and knowledge about the element among other communities related to other domains of the ICH raising awareness of its importance. Promotional events related to the element with active participation of community members also will encourage more close cooperation and dialogue with the numbers of communities from other domains of the ICH by raising awareness of its importance.

*(i.b) Please explain how this would be achieved at the national level.*

*Not fewer than 100 or more than 150 words*

At the national level, the inscription of the element on the Representative List of the ICH of Humanity will positively mobilize partners in the civil society and government institutions towards emphasizing their commitment to safeguard and promotion and properly transmission of the national cultural heritage creating new platforms for cooperation. It is an integral part of the turkmen culture forming a part of the national identity thus the inscription will stimulate promotion of the ICH by mass media, music festivals and/or audio-visual productions, printed scientific publications raising awareness of its importance among all nation contributing to the visibility of the intangible heritage in general. Therefore the inscription of the element will have a great impact on people's awareness about importance of the intangible heritage involving bearers and practitioners of other domains of the ICH.

*(i.c) Please explain how this would be achieved at the international level.*

*Not fewer than 100 or more than 150 words*

The inscription of the element will increase the awareness of its importance by dissemination of information via various types of modern media (TV, radio, Internet, documentaries, multilingual publications etc.), organising of international cultural festivals and scientific conferences to promote studies of cultural values of the element through enhancing of international cultural

cooperation contributing to the visibility of the ICH in general at the international level.

Promotion and releases for the element will allow sharing of experience, knowledge and skills among a great number of individuals, groups and communities from the world encouraging dialogues at the international level strengthening ties between the craftsmen and music performers of the region as well as worldwide to promote intercultural dialogue and tolerance encouraging to strengthen the role of music and other domains of the performing art worldwide as a key aspect in the work for peace, cooperation, social cohesion, integration and sustainable development.

*(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The inscription of the element on the Representative List will encourage more close cooperation among the bearers and community members to practice and transmit their skills to the young generation by increasing the dialogue in the sharing of the best practices of transmission stimulating a consolidation of efforts to promote and further safeguarding of the element.

Promotional activities will encourage dialogue between individuals, groups and communities in better understanding of values and functions of the element contributing to its safeguarding and properly transmission to the next generation.

It will also facilitate more close cooperation to encourage dialogue among and between the community members of the element and communities of already inscribed on the Representative List elements of Turkmenistan as “Epic art of Gorogly”, “Novruz” and “Kushtdepdi rite of singing and dancing” in their further studies, promotional and safeguarding activities.

*(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The inscription of the element on the Representative List of the Cultural Heritage of Humanity will definitely contribute to the understanding and recognizing of cultural diversity for communities concerned. The inscription will also enhance the awareness, appreciation and sensitivity towards the artistic and cultural manifestations diversity of the world.

It will provide its bearers and practitioners with a tool for a peaceful way of dialogue with other communities, groups and individuals at different levels also as a tool for mutual understanding, social cohesion promoting intercultural dialogue to create of new combined musical and literary works fostering human creativity represented by various communities. It also will promote respect and enrichment for cultural diversity through demonstration and sharing of universal cultural values of the element.

### **3. Safeguarding measures**

*For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.*

#### **3.a. Past and current efforts to safeguard the element**

*(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 250 words*

The viability of the element has been ensured due to the fact that it is considered as an integral part of everyday life of turkmen people including the family festivities, social gatherings and cultural festivals. Therefore skills and knowledge related to the dutar making and dutar music

performance art accompanied singing have been transmitted from the past to next generation through the master-apprentice method by informal teaching each disciple individually.

Attributes of the combined art as a performing of music, a singing with vocal improvisation, narration and dutar making craftsmanship skills are studied by local musicologists, scholars in the fields of ethnography and art studies to facilitate their identification and documentation.

The bearers and practitioners have organized local competitions of dutar performers as well as epic art performers during family festivities and social gatherings which ensured a promotion of the element to the wider public.

Regularly organizing national holidays, celebrations, commemorations, both national and international cultural festivals, scientific conferences where the bearers and practitioners of the element are the main participants also contribute to ensure the viability of the element today.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

*Not fewer than 150 or more than 250 words*

A legal basis of safeguarding of the element based on the the Law of Turkmenistan "On Culture" as well as the UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage has been ratified by the Parliament of Turkmenistan in 2011. The Parliament of Turkmenistan has approved the "Law of Turkmenistan on the Safeguarding of the National Intangible Cultural Heritage" in 2015. Regular scientific field expeditions to gather information related to the element, its documentation and further studies have been organized since 1921 up to present days.

Audio-visual archives of the traditional turkmen music and songs have been created at the TV and Radio Broadcasting company of Turkmenistan as well as the State Archive of Turkmenistan and its branches in each velayat. Audio-, video recording studios, TV and Radio broadcasting company are also main contributors to the viability of the element by disseminating the turkmen music and songs among the interested audience.

Local and international cultural festivals, academic meetings and workshops have been carried out by the Ministry of Culture and Academy of Sciences of Turkmenistan engaging with the identification, documentation, research and safeguarding of the element with participation of community members jointly with international and local scholars.

Introductory educational resources for formal education related to the element have been developed and consequently introduced into the curriculum of secondary and higher educational institutions and musical schools in 2012.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement



### 3.b. Safeguarding measures proposed

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

The safeguarding measures are aimed at ensuring the viability of the element, including the identification, documentation, research, preservation, protection, promotion, enhancement, properly transmission, particularly through formal and informal education. In order to reach these goals the following safeguarding measures are being planned:

#### National Capacity Building

1. Training of specialists of higher education schools related to the culture sector on the inventory making, documentation and safeguarding of the element (beginning from 2021);
2. Facilitate cooperation with foreign researchers who will carry out joint scientific projects on the element with joint participation of local scholars (beginning from 2021);
3. Carry out of annual workshops to exchange of experience among local dutar makers and their demo master classes (beginning from 2021, annually);
4. Facilitate increasing of numbers of amateurs engaging with the dutar making craftsmanship by more visible promotional activities through organizing of local master classes of distinguished masters in each velayat of Turkmenistan (beginning from 2021);
5. Participation of local specialists related to the element at the Workshops on the inventory making and safeguarding of ICH (regularly);

#### Research and Documentation

1. Organizing of regular folklore field expeditions to the districts of the country to gather existing information on the element including its all attributes (beginning from 2021, annually);
2. Creation of a Digital Archive of Phonograms and audio-videocontent of the dutar music and dutar music accompanied singing including of 6 styles of performances (The Damana, Akhal-teke, Saryk-salyr, Yomut-ghokleng, Chovdur and Ersary) by gathering of the information from existing sources belonging to various bearers, practitioners, archives and museums (in 2021-2023);
3. Historical sources and research publications, scientific articles (historical and analytical essays, testimonies, documental sources catalogues) (2023).

#### Education and Transmission

1. Creation of educational and teaching resources both on the dutar music and dutar music accompanied singing and carry out of Training seminars for trainers/teachers (in 2021);
2. Compiling of a Training manual for a dutar making craftsmanship and its introduction in the education practice of the National Conservatory and National Institute of Culture (in 2022);
3. Establishment of Workshop for a dutar making for students of the National Conservatory (2021);
4. Facilitate Informal Training courses for interested amateurs in each velayat of Turkmenistan on the transmission of the element with the participation of distinguished masters and performers (beginning from 2021, regularly);
5. Establishment of the Association of dutar makers of Turkmenistan and promote its activities to train local amateurs (in 2022).
6. Preparation of collection of both a dutar music and dutar music accompanied singing on the

DVDs (high quality audio and audio-videos) (in 2023);

7. Preparation of a documentary related to the element (in 2022).

8. Elaborating of legal regulations governing on studio records, production and multiplication of dutar music and dutar music accompanied singing to keep a balance between the interests of performers and commercial entities.

#### Awareness Raising and Promotion

1. Dissemination of both a high quality audio and audiovisual recordings of the dutar music and dutar music accompanied singing among the public (in 2021-2023);

2. Promote a wider broadcasting of the documentary and the TV video film-concerts and radio broadcasting of the dutar music and singing through local and international channels (regularly beginning from 2021);

3. Promote local and international cultural festivals, scientific conferences and workshops related to the element with a wider participation of bearers, practitioners and international scholars (beginning from 2021, regularly);

4. Facilitate a wider participation of the bearers, practitioners of the dutar making craftsmanship at the local and international cultural exhibitions (beginning from 2021, regularly);

5. Carry out annual local and international cultural festivals devoted to the dutar music and bagshy performances (beginning from 2021, annually);

6. Creation of web resources related to the element and their location on the Internet domain (in 2021).

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

a) The Government of Turkmenistan will support the implementation of the proposed safeguarding measures by the following activities:

1. Making amendments in the National Inventory of the intangible heritage of Turkmenistan related to the element;

2. Support and recognition of bearers, practitioners and transmitters of the element by the awarding the titles of "Honoured bagshy of Turkmenistan" and "People's bagshy of Turkmenistan";

4. Facilitate access of audio and video production related to the element through the mass-media;

5. Support of public performances of the element by local and international festivals, educational programs and audio, video production and Internet resources by supplying of necessary financial resources from the State budget;

6. Elaborating of legal regulations governing on studio records, production and multiplication of dutar music and dutar music accompanied singing to keep a balance between the interests of performers and commercial entities.

b) The Ministry of Culture of Turkmenistan will facilitate supplying of certain financial and organizational supports for the planned activities by appointing commitments to organizations and individuals when it will be necessary.

c) A National Institute of Culture, National Conservatory, Academy of Sciences of Turkmenistan jointly with the administrative bodies of each velayats will carry out scientific folklore studies to implement the related items of the proposed plans for safeguarding of the element.

d) The Turkmenistan National Commission for UNESCO will perform activities for implementation of the UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage, arrange and organize necessary supports from the UNESCO's competencies.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The preparation of the proposed safeguarding plan of the element was carried out with the community's active participation through workshops, meetings, debates and interviews and individual contributions. This process followed by publicizing of the requirements of the UNESCO's Convention for the Safeguarding of the ICH and suggested items of the proposed safeguarding plan during 2017. A final version of the safeguarding plan has been discussed and approved by the bearers and practitioners - participants of Cultural Festival of traditional music and songs held during 26 January-4 February 2019 in each velayat of Turkmenistan.

Their involvement in the implementation of planned measures for the safeguarding of the element will be as follows:

National capacity building (items 1-5)-by participation at the National Training Workshops and UNESCO's Workshops on the safeguarding of ICH, and cooperation with foreign researchers;

Research and Documentation (items 1-3) - by participation at the folklore field expeditions and creation of a Diigital Archive of Phonograms and audio-videocontent of the element;

Education (items 1-8) – taking part in the creation of educational and training resources, Training manual for a dutar making craftsmanship, an Informal Training courses for interested amateurs in each velayat, Preparation of a documentary and collection of music and accompanied singing on the DVDs and Elaboration of legal regulations governing on studio records, production and multiplication of the dutar's music and songs.

Awareness raising (items 2, 3 and 5) – by participation with performances at local and international cultural festivals, scientific conferences and workshops related to the element.

### 3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan

Name and title of the contact person: Mrs. Jamilya Gurbanova, Director

Address: 1, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan

Telephone number: (99312) 44 00 37

Email address: j\_kourbanova@mail.ru

Other relevant information:

## 4. Community participation and consent in the nomination process

*For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

### 4.a. Participation of communities, groups and individuals concerned in the nomination process

*Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases,*

*individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

The community members of the element including distinguished dutar makers, music performers and bagshys have expressed their willing to propose the “dutar making craftsmanship and traditional music performing art accompanied by singing” to be submitted on the Representative List during the International Cultural Festival to celebrate the national spring holiday of “Novruz” organized by the Ministry of Culture of Turkmenistan on 21-22 March 2017 in Akhal valley (Turkmenistan). They asked assistance of the Intangible Cultural Heritage Department at the Ministry of Culture and Turkmenistan National Commission for UNESCO in the preparation process of the nomination by publicizing the requirements for properly compiling of the nomination file.

Therefore the working group for preparation of the nomination file has been created in April 2017 involving distinguished bearers, practitioners and community members of the element as well as scholars in the related field and decision-makers by emphasizing the importance of active participation of all concerned entities and communities to ensure inclusiveness and completeness of the nomination file. It has been carried out joint meetings, discussions and seminars with participation of the members of related communities of the element to prepare a nomination file during 2017-2019 with the institutional, logistic, organizational and financial supports of culture departments of all velayat administrations of Turkmenistan.

Bearers and practitioners and community members of the all attributies of the element have actively involved in the identification of the currently living bearers, traditional knowledge, performing styles by gathering of required information by submission of depictions, photographs, audio and video recodings, modes of practice and transmission, determination of cultural meanings and social functions related to the element.

Specialists and scholars from the Minsitry of Culture, State Institute of Culture and National Conservatory of Turkmenistan have taken part in the scientific research of the attributies of the element and processing, documentation of the gathered information.

A final data processing, documentation and elaboration of the nomination file to meet the requirements has been accomplished by specialists from the Ministry of Culture, Turkmenistan National Commission for UNESCO in close cooperation with representatives of communities taking into account their proposals and comments where it was necessary.

A draft of the Safeguarding measures for the element was developed with the wide participation of bearers, practitioners, members of communities of the element accepting their inputs in the forms of proposals, amendments, corrections and comments including scholars and specialists in the field of the ICH as well as local authorities responsible for the culture.

A final version of the nomination file has been adopted at the National Workshops of bearers, practitioners of the element organized in Balkan (on 1 February, 2019), Akhal (on 17 February, 2019), Lebap (on 28 January, 2019), Mary (on 4 February, 2019) and Dashoguz (on 26 January, 2019) velayats of Turkmenistan with the participation of representatives from Ministries of Culture and Education, academic sector, State Institute of Culture, National Conservatory and TV and Radio Broadcasting Company of Turkmenistan.

#### 4.b. Free, prior and informed consent to the nomination

*The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

The free, prior and informed consents to the nomination of the element for its inscription on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity have been received in written forms from individuals, groups of bearers and practitioners, communities members including Honoured bagshys as well as scholars and teachers of music and singing from the higher education sector of Turkmenistan during the Workshops organized relatively in Balkan (on 1 February, 2019), Akhal (on 17 February, 2019), Lebap (on 28 January, 2019), Mary (on 4 February, 2019) and Dashoguz (on 26 January, 2019) velayats of Turkmenistan (383 persons in total).

The following documents are attached to the nomination file:

1. Free, prior and informed consent letters of 21 individuals, representing of bearers and practitioners of the dutar making craftsmanship (in Turkmen language and translated into English).
2. Free, prior and informed consent letters of dutar's music accompanied singing performers groups members of Turkmenistan (represented with nominal lists, 111 signatures in total in Turkmen language and translated into English).
3. Free, prior and informed consent letters of dutar's music performers groups members of Turkmenistan (represented with nominal lists, 242 signatures in total in Turkmen language and translated into English).
4. Free, prior and informed consent letter from group of scholars and specialists in the formal education and training of music and singing represented with nominal list (9 signatures in total in Turkmen language and translated into English).

#### 4.c. Respect for customary practices governing access to the element

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

All attributes of the element do not contain any secret knowledge, nor is practiced in secrecy. The element fully accessible and open for all amateurs, scholars, film producers, photographers as well as tourists who interested in it and therefore there is no constraint or limitation governing the practice of and access to it. There is also no part in the element that is defined as secret or prohibited to be publically practised or visited.

However we have respected the following customary practices:

Before performance:

Dutar's music performer or bagshy should be well dressed with the traditional costumes abiding by the tradition of taking a bath to purify, drinking no alcohol, and praying to Ashik Aydin Pir (the

spirit of the Muslim saint, supporter of musicians and singers);

During Performance:

Each performer should make good wishes for the audience at the beginning and ending of the performance;

Performances of the dutar's music and singing should be performed seated down.

#### 4.d. Community organization(s) or representative(s) concerned

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

- a. Dutar makers group in Turkmenistan
- b. Khojamgulyev Nazarguly-dutar maker
- c. Ak bugday etrap, Myratberdi Sopiyeve named agricultural shareholders society, Akhal velayat, 746400, Turkmenistan
- d. (993 12) 8 65 50 62 01
- e. j\_kourbanova@mail.ru

- a. Dutar's music (solo dutar) performers group in Turkmenistan
- b. Nuryyev Yolaman - People's artist of Turkmenistan
- c. 80/81, ataturk str., Ashgabat city, 744000, Turkmenistan
- d. (993 12) 8 65 55 92 68
- e. j\_kourbanova@mail.ru

- a. Dutar's music combined with singing performers group in Turkmenistan
- b. Yowbasarov Kerwen-Distinguished bagshy of Turkmenistan
- c. 2/3, 5 Abadanchylyk pass, Abadan etrap, Ashgabat city, 744000, Turkmenistan
- d. n/a
- e. j\_kourbanova@mail.ru

## 5. Inclusion of the element in an inventory

*For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.*

*The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.*

*Provide the following information:*

(i) Name of the inventory(ies) in which the element is included:

A National Inventory of the Intangible Cultural Heritage of Turkmenistan

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

Türkmenistanyň Medeniýet ministrliginiň Maddy däl medeni miras müdirligi,  
Jamilýa Gurbanowa, müdirligiň başlygy

Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan,  
Mrs. Jamilya Gurbanova, Director

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

The present element was documented in the National Inventory with Reference number as following: (4.1.5.4)+(3.1.1.1)+(3.1.2)+(1.1.1-2)

It consists of the combined and interrelated attributes from 3 domains (divisions) of the ICH interpreted in the National Inventory such as:

4. Traditional Craftsmanship: 4.1.5.4- Dutar and other musical instruments making;
3. Traditional performing arts including: 3.1.1.1- Dutar music; 3.1.2 -Bagshy performing art
1. Oral expressions including: 1.1.1- Dessans; 1.1.2-Epics

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

The element has been included in the National Inventory of the Intangible Cultural Heritage of Turkmenistan in 2013. Its combined attributes from different domains have been amended in the updated versions of the Inventory with the documented data gathered during regular scientific folklore field expeditions in 2014-2018.

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

Since 2013 scholars and specialists in the field of studies of musicology and songs from the Ministry of Culture have initiated regular scientific folklore field expeditions to meet the bearers and practitioners of the element and members of the communities to identify attributes, related skills, traditional knowledge for the dutar making craftsmanship and traditional music performing art accompanied by singing including it in the National Inventory in 2013 updating annually.

Local communities members and bearers, practitioners of the element have actively involved in all stages of inventoring through interviews, narratives, presentations, demonstrations of the related skills, abilities, traditions and knowledge which have been collected, processed in the forms of depictions, photos, audio and audio-visual recordings.

Dutar makers craftsmen represented dominantly by men have actively involved in the gathering creative skills and abilities need for the dutar making, raw materials and their preparation methods, stages of dutar making and its tuning, transmission of skills and knowledge from past to the future generation.

Dutar's music performers and dutar's music accompanied singing performers have shared with the repertoire and different styles of performing schools, modes of transmission of creative skills

of performing and singing with vocal improvisation, its ethics and rituals.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The National Inventory of the ICH of Turkmenistan is updated annually with the information related both to the new identified and already included elements in the National Inventory gathered during regularly organized folklore filed expeditions within the country.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The information gathered during regularly organized folklore filed expeditions within the country is submitted to the National Committee of Experts involving leading experts in the fields of the ICH for further processing, expertise and properly documentation. Additional new information for included elements in the National Inventory are documented as amendments in their Registration Cards relatively. Documented information for new identified elements is included in the National Inventory with respective Registration Cards.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.**
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.**

Indicate the materials provided and – if applicable – the relevant hyperlinks:

A Registration Card of the element as an extract from the National Inventory of the ICH of Turkmenistan referring to the "Dutar making craftsmanship and traditional music performing art combined with singing" is enclosed to this file (in 7 pages of standard A4 sheets original in Turkmen and its translation into English in 6 pages of standard A4 sheets).

## 6. Documentation

### 6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.



- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

1. Gurbanguly Berdimuhamedow. Medeniýet halkyň kalbydyr (A culture is a soul of the people). Aşgabat, TDNG, 2014, (in Turkmen).
2. Gurbanguly Berdimuhamedow. Ile döwlet geler bolsa... Aşgabat, TDNG, 2015, (in Turkmen).
3. Gurbanguly Berdimuhamedow. Parahatçylyk sazý, dostluk, doganlyk sazý (A music of peace, friendship and brotherhood music). Aşgabat, Türkmen döwlet neşirýat gullugy, 2016, (in Turkmen).
4. В. Успенский, В. Беляев. Туркменская музыка, том 1. (The Turkmen music, volume 1), Москва, Государственное издательство «Музыкальный сектор», 1928, 382 стр. (in Russian).
5. Абубакирова Н. К вопросу о происхождении бахши. (About origin of a bagshy), //Вопросы методологии советской фольклористики. Москва, 1989, (in Russian).
6. Гуллыев Ш. Туркменская профессиональная музыка устной традиции и современность. (The Turkmen professional music and modernity) //Традиции музыкальных культур народов Ближнего, Среднего Востока и современность. Москва, 1984, (in Russian).
7. Жанровые и структурные особенности туркменских дутарных мукамов. (Genre and structural features of the Turkmen dutar's mugams) //Музыка народов Центральной Азии. Алматы, 2009, 259-265 стр. (in Russian).
8. The art of Turkmen bagshy. //The music of Central Asia. Indiana University Press: Bloomington and Indianapolis, USA, 2016, 109-130 pp. (in English).
9. От голоса к инструменту: феномен звука в традиционном культурном наследии тюркоязычного мира. From a voice to instrument: a sound phenomenon in traditional cultural heritage of the Turkic speaking world. – Almaty, 2016, 175-190 стр. (in Russian).
10. Kurbanova D. The singing tradition of Turkmen epic poetry. //The oral epic: performance and music. – VWB-Verlag für Wissenschaft und Bildung, 2000, 115-128 pp. (in English).

### 7. Signature(s) on behalf of the State(s) Party(ies)

*The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: Jamilya Gurbanova

Title: Director, Intangible Cultural Heritage Department, Ministry of Culture of Turkmenistan

Date: 14 March, 2019

Signature: <signed>

*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*