

Project significance:

Expected project outcomes will be significant, practically and theoretically, for the state to administer preservation and develop the values of ICH in Hanoi.

Project activities and approaches stress community participation. With support and recommendations by UNESCO, as proposed in this project, the activities will contribute to creating best practices and the basis for policymaking for ICH safeguarding in Hanoi and at the national level.

Protection of Ustod-Shogird as an Essential Heritage Safeguarding Task

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First of all, I would like to express my gratitude to ICHCAP, which has brought us together to implement our duties to our ancestors and future generations. ICHCAP calls us on to protect our intangible cultural heritage, but what does intangible cultural heritage mean, and what are the tasks involved with safeguarding it?

Intangible cultural heritage safeguarding includes preserving our cultural memory for our future generations; preserving our essence and dignity to live a proper life; protecting our unique cultural heritage by which we live every day; developing traditions for our young generations; and enriching our lives by studying about the rich experiences of the past.

The social condition of contemporary Tajik society can be defined as transitional. There is the formation of a civil society with a specific pluralism in spiritual life. Political and legal systems are being established according to international democratic standards. This transitioning society demands higher education levels, better economic and political cultures for the people, and greater independence in their pursuits of various ideological and spiritual traditions and trends. To meet these demands, it is necessary to facilitate

fellow citizens in getting better access to use the cultural achievements of humanity.

Tajik history and culture underwent an enormous change during the twentieth century. This has affected not only material and spiritual culture but also relations between generations, the way of life, and common moral norms.

Today, post-industrial civilization has realized the potential of cultural heritage, the need for safeguarding it, and the effective use of it as an important resource for the world economy.

The loss of cultural values is irreplaceable and irreversible. Any loss of this heritage will inevitably be reflected in all areas of life—present and future—and will lead to spiritual impoverishment and ruptures of historical memory and social impoverishment as a whole.

This heritage cannot be compensated for by developing modern culture or by creating new works. Accumulation and preservation of cultural values are the basis of developing civilization.

The current trend of reconsidering the role and values of cultural heritage aspires not to keep this heritage in original state but to include it in modern life. History and culture act here not as the process of preserving the past and accumulating cultural values, but as the process of unfolding something new from the old. Prof. Y.M. Lotman reiterates this point when he writes:

The culture is memory. Therefore, it is always connected with history, always means a continuity of moral, intellectual, spiritual human life, society and mankind. And therefore when we speak about our modern culture, we speak and about a huge way which this culture passed. This way totals the millennia, steps over borders of historical eras, national cultures and immerses us in one culture—culture of mankind.

The wealth and abundance of intangible cultural heritage gives modern societies great opportunities to revive their spiritual essence, but at the same time, it also imposes a responsibility to preserve it.

Protecting the national cultural heritage of Tajikistan is carried out not only by national cultural policy but also within programs of the international community in the field of heritage safeguarding.

In Tajik culture one of the significant intangible cultural heritage elements is the institution and system called *ustod-shogird*. It is an educational institution based on the teacher-apprentice relationship. It has, for centuries, been carrying out the mission of protecting intangible cultural heritage by transmitting valuable heritage skills from one generation to the next.

This institute is important today for the revival of many types of art crafts in a number of countries in the East. A comprehensive study of *ustod-shogird* will give us the chance to apply modern technologies for educational purposes in art crafts. Its self-sufficiency and viability are the characteristic features of *ustod-shogird*. It has always formed the basis of professional arts. In the middle ages, through this social institute, the art of writing treatises arose. These treatises included rules or technology for the foundation of arts. To memorize those rules, students had to repeatedly sing them as a song.

Ustod-shogird is a large-scale technology and is realized at both the national and regional levels of the country. *Ustod-shogird* is an educational technology. This means that its basis contains a set of methods for achieving specific goals in a certain sphere of culture. Thus, *ustod-shogird* is a substantial instrument in implementing theory practically.

The analysis of centuries-old experience of *ustod-shogird* allows the following as a generalized definition of its technology:

The technology of training through *ustod-shogird* is based on such laws and rules of pedagogical activity that is realized on scientifically reasonable projects of didactic process that possess a higher degree of efficiency, reliability, and security of results than take place in traditional models of training.

Through *ustod-shogird*, the technology of training operates as logically structured didactic processes defined by tasks adequately proceeding under the influence of certain pedagogical conditions and providing predicted results.

Appliance of *ustod-shogird*'s principles in modern Tajikistan proves its effectiveness as a modern element of pedagogic in culture and art.

As the technology of training through *ustod-shogird* is conceptually a complete system and a significant idea. The principles, methods, the tutorials guarantee a rather high level of efficiency and quality in training.

The principles of the teacher-apprentice system are universal in traditional cultures. Such systems appear as ustod-shogird in Tajikistan and Uzbekistan, ustat-shakirt in Kyrgyzstan and Kazakhstan, iyemoto-seydo in Japan, and guru-shishya in India. Similar principles of orally transferring tradition appear in many other non-European cultures.

It is necessary to emphasize that this cultural phenomenon covers music and all other types of art creativity and crafts. As with similar systems of knowledge acquisition and skills in these areas related to creativity arts, training does not stop at the first stage of training, but goes through subsequent processes to improve professional skills. In each historical period, irrespective of ideology and priorities, the ustod-shogird system has found itself a worthy place in society.

The beginning of ustod-shogird was related to ancient Iranian civilization. It is noted that “ancient Iranians, successors of an Aryan civilization, were already at such level of intellectual development when they understood the importance of spiritual culture and its transmission to future generations”.

Ustod-shogird was originally created to transfer religious information in the context of ancient Iranian art. Religious texts made up only part of the transmitted data. Over time, besides the words and music, it captured other types of art creativity.

Its initial mission is to pass on the accumulated experience of ancestors to future generations, maintaining the ability to creatively reinterpret and transform information that had been preserved in the memories of ancestors.

The history of developing ustod-shogird even generated the treatise of writing tradition. In Tajik musical culture, these treatises are known as “performance rules” from the ninth to fifteenth centuries and from the sixteenth to twentieth centuries.

Thus, studying the features of ustod-shogird allows us to conclude that this educational institute:

- is directed on preservation and continuous development of art traditions
- is based on the functions of schools
- originated from an Aryan civilization and spread to subsequent areas irrespective of political, religious, and ideological institutions
- represents training systems

- is guided by the practical nature of training, having the purpose of introducing theoretical practices
- promoted traditions in writing treatises and approved them as part of the training program
- trains mainly in arts and crafts
- adheres to forms of oral transmission
- sets a new approach to teaching by means of “dialogs” between the teacher and the pupil
- defines the honorable status of the teacher

In the history of Eastern culture, ustod-shogird became the keeper and the carrier of professional art. Ustod-shogird historically executed the noble mission of preserving and transmitting a wealth of ancestral experience. Today, at the beginning of the twenty-first century, undoubtedly, this institution will continue to promote the development of traditional art of the East.

On the eve of the tenth anniversary of the UNESCO 2003 Convention, time has shown the usefulness and prospects of safeguarding ICH.