**CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

Sixteenth session
2021

Nomination file No. 01706
for inscription in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity

<table>
<thead>
<tr>
<th>A. State(s) Party(ies)</th>
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<tr>
<td>Uzbekistan</td>
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**B. Name of the element**

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<th>B.1. Name of the element in English or French</th>
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<td><em>Bakhshi art</em></td>
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<th>B.2. Name of the element in the language and script of the community concerned, if applicable</th>
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<td><em>Bakhshi san'ati</em></td>
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<th>B.3. Other name(s) of the element, if any</th>
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<td><em>Bakhshichilik, Bakhshichilik San'ati, Dostonchilik San'ati</em></td>
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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

Bakhshi art has reached current days from master to apprentice, from generation to generation. Groups and individuals involved in bakhshi art are performers of folk epics-doston, storytellers - Bakhshi and Jyrau, as well as bakhshi-dastanchi. In Khorazm it is performed by one person in the accompaniment of instrumental ensemble composed of from two to five musicians and in Karakalpakstan bakhshi art is performed by two or more performers. Bakhshis (narrators, performers) of Kashkadarya, Surkhandarya, Samarkand, Djizzakh, Sirdarya regions and jyraus (narrators, performers) of Karakalpakstan perform individually. Shodiberdi Boltayev, Shomurod Tog'aev, Kora bakhshi Umirov, Chori Umirov, Khushboq Mardonakulov, Ziyodulla Islamov, Kakhkhor Rahimov, Ruzimboy (Kalandar bakshi), Normatov, Abdunazar Poyonov, Rasul Umirov, Shodmon Khujamberdiev, Bakshikul Togaev, Yetmishboy Abdullayev, Abdumurod Rakhimov, Ilhom Norov, Feruz Normatov, Mahmatmuhammad Rajabov, Ochil Chorshanbiev, Gayrat Utemuratov, Gulnara Allamberganova, Ziyada Sheripova, Gulbahor Akimbetova, Lola Mahammadzade, Salamat Ayapov are contemporary performers contributing considerably to bakhshi art with their performance.

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

Bakhshi in its artistic and musical performance covers a special place in the spiritual life of Uzbekistan, which plays a crucial role in strengthening the unity of nations of Central Asia. The art exists and popular among the population of the Republic of Karakalpakstan and the Khorazm region (northern region), in Surkhandarya and Kashkadarya regions (southern region), in Samarkand, Navoi and Jizzakh regions (central region) of the Republic of Uzbekistan. Kurgan, Bulungur, Narpai (Samarkand), Nurota (Navoi), Shahrisayabz, Chiroqchi, Kamay, Dekhgonobod, Guzar (Kashkadarya), Boysun, Sherobod, Denau, Qumqurgon, Shurchi (Surchi), Biruni, Chimbay, Tortkol (Republic of Karakalpakstan) are the centers of preservation of epic traditions of Bakhshi art.

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.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Mallakhanov</td>
</tr>
<tr>
<td>Given name:</td>
<td>Sayidafzal</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Acting Secretary-General/National Commission of the Republic of Uzbekistan for UNESCO</td>
</tr>
<tr>
<td>Address:</td>
<td>171, Olmazor str., Tashkent, 100066, Uzbekistan</td>
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<tr>
<td>Telephone number:</td>
<td>+99895 195 34 12</td>
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<tr>
<td>Email address:</td>
<td><a href="mailto:unesconatcom@umail.uz">unesconatcom@umail.uz</a></td>
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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.

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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

The art of Bakhshi is the performance of epic stories of the people with the accompaniment of musical instruments dombra (stringed instrument) or kobuz (bowed instrument).

A crucial place in the musical and poetic heritage of the Uzbek and Karakalpak people of Uzbekistan is occupied by the folk epos - doston, which is considered to be a genre of oral-professional creativity. Based on myths, legends, folk tales and legendary chants, dostons have passed a huge historical path of development. The reason for centuries-long vitality of this epic is the stability and flexibility of the socio-psychological traditions of the respective environment and moral health of people.

The repertoire of Uzbek bakhshis (storytellers and narrators) includes heroic, historical and romantic dostons, which incorporated ancient cultural traditions and historical destiny. In dostons
it is possible to find the ideas of patriotism and humanism, commitment and love, friendship and brotherhood. Bakhshis are always welcome guests in family ceremonies and festivities, folk sayils and festivals, which take place in a village or city.

The main requirements for bakhshis are: to provoke listener's interest with their own melodies; to narrate a story interestingly and attractively. Bakhshi should be able to make fruitful use of various forms of native language, word games, proverbs and phrases. Thus, bakhshi constantly improves his skills, which emerge due to his natural talent, perception of the world, creative fantasy and subjective imagination. Usually each epic consists of two to three thousand lines, bakhshi should be able to memorize and remember amazingly.

(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

Bearers and practitioners of the element are bakhshi storytellers and poets, musicians who inherit and transmit tradition, perform traditional dostons, improvise and create their individual pieces. From ancient times bearers have been mainly men. At the end of XIXth and in the beginning of XXth century, the group of female bakhshi has emerged and called “halfa-dostonchi” in Khorezm, “bakhsh’s” in Karakalpakstan, “termachi” in Surkhandarya. In Samarkand, Kashkadarya and Surkhondarya regions female Bakhshis were very famous and they performed only in women gatherings. For example: Tilla kampir, Sultan kampir, Ojiza khalfa, Xonim khalfa, Nazira khalfa and others. Nowadays, Gumara Allambergenova and Ziyoda Sharipova are continuing the tradition.

The art of bakhshi is an individual creativity, widespread in certain regions of Uzbekistan. At present there are several schools of bakhshi with bright representatives of the art in the Republic. They are Samarkand, Kashkadarya, Surkhandarya, and Khoresm-Karakalpak schools of bakhshi. Now the carriers of these schools are Shoberdi Boltaev, Abdunazar Poyonov, bola Bakhshi Umirov, Hushbek Mardonakulov, Shodmon Hujamberdiev (Surkhandarya) Shomurod Togaev, Abdulкахbar Rakhimov (Kashkadarya) Ziyadulla Islam (Samarkand), Abdullah Kurbannazar, Qalandar Bakhshi Normatov, Eltmishbay Abdullayev (Khorazm), Gairat Utemuratov, Tengelbay Kalliev, Bakbergen Sirimbetov (Republic of Karakalpakstan) and others.

Moreover researchers, scholars, historians, philologists, musicologists and academics significantly contribute to the transmission of the element by conducting research on bakhshi and through publications and scientific meetings. Particularly, teachers play a key role in transmission of the element from primary school through curriculum and promotion among young generation.

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

Not fewer than 150 or more than 250 words

The knowledge and skills associated with the art of Bakhshi is transmitted in various ways. Traditional way of transmission is nonformal, that is, teaching the apprentice directly by the master through memorization and exercises. Thanks to the tradition of master and apprentice, this type of art has preserved its viability. Bakhshis have an incredibly strong memory, they can remember for hours long people's dostons (epos). Moreover, they have extraordinary spontaneous story-telling skills. Many skilled masters also mentor young talented word masters. Such Bakhshis taught altruistically their apprentice for two to three years, in some places for five to six years. When the time came, the master organized a special test for the apprentice: apprentice was supposed to finalize and sing a whole epic in front of the selected audience. If he is able to perform according to the requirements of the master, then the apprentice received the title of bahshi and was able to conduct independent activities.

Knowledge and skills of this type of art are being currently taught to young people even in the formal way. Bakhshi art is included in the modern education system and Bakhshi classes are created in music and art schools.

It also should be mentioned that Bakhshi performances are recorded on the mp3 and video formats and broadcasted on television and radio. Numerous dostons are being compiled and
published as books for young readers. The books are also used as a source by bakhshis for teaching their apprentices.

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

Not fewer than 150 or more than 250 words

In the study of the way of life, mentality and beliefs of ethnic groups and nations, national dastans, narratives and legends become a valuable resource as historical tools. They fill not only the empty lands of history, but also the point of studying the perceptions, understanding and trust of the social spirit is extremely important and has not lost its relevance even today.

Uzbek people got acquainted with classical poetry from an early age, hearing it in the performance of bakhshi. Bakhshi art provides a constant and deep influence of oral and classical poetry on the popular consciousness.

The art of Bakhshi is immersed in Uzbek lifestyle. Rituals and traditions, family wedding ceremonies and public holidays conducted in Uzbekistan are certainly accompanied by Bakhshis. The communities believe that the art, which we can still hear today in various holidays, family and festive events and etc. give people a strong sense of patriotism, contributing to the shaping of national identities. At the same time, the element serves to unite people of different nationalities and ethnic groups in society and form a warm relationship between them.

Furthermore, the epics performed by Bakhshis serve to develop such feelings as love for the motherland, love between people, respect for parents, loyalty and commitment, especially among younger generation. And this creates the ground for friendship, solidarity and harmony between population of Uzbekistan.

(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 does not contradict existing international legal acts and principles on human rights or the requirements of mutual respect among communities, groups and individuals, friendship between communities, and the goals of sustainable development. Bakhshi art contributes to the sustainable social development of the community since it encourages goodwill and social spirit, promotes mutual respect and outstanding relations between others, fosters feelings of patriotism and devotion to the community.

During the process of performance, Bakhshis mainly perform one long epic or collection of epics, depending on the demand of the audience. During the performance, however, words or phrases that violate the demand for mutual respect between groups or individuals, or create a negative atmosphere in the audience, are not used. These procedures have been one of the main requirements of decency, which have served as the foundation in the master-apprentice method of transmission from ancient times.

Main requirements of the masters from the apprentice is not using the words that violate human honor and dignity, as well as not using of rude phrases in the process of performance. And for the masters it was customary to watchover the the apprentice how he is keeping up these rules and following the established norms of the tradition.

There is no restrictions for those people who are interested in this type of art, so, any person can be engaged in the art of Bakhshi.

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 Bakhshi art on the Representative List will be a great achievement for all performers and our people. It would increase Bakhshi art performers’ feelings of being proud of their profession and activity. Thus, it would encourage to work harder to learn and create new epics, working on his own with more enthusiasm. It would lead to increase the number of listeners. This contributes to provide greater national awareness of the importance of ICH and its safeguarding among the general public, especially among the younger generation. In addition, the performer will receive an increase in the number of apprentice as well as performance quality level. The increase in the number and quality of apprentice will not drag attention only to the master, but also to the people in the neighborhood village and territory where master Bakhshi lives. And most importantly, the art of Bakhshi will be ensured to survive.

(i.b) Please explain how this would be achieved at the national level. **Not fewer than 100 or more than 150 words**

The inscription of the element will raise awareness of ICH and its Convention at level by promoting the inscription and implementing prepared action plans to safeguard the element. Inscription is a proof of the fact that another ich has earned the attention of the world community. The attention to performers will trigger their creativity with enthusiasm and through this they will be able to participate more diligently in many events and contests. The number and quality of Republican contests will increase. Participation of Bakhshi performers in events of our republic where Bakhshi art is not developed will be accelerated and the work of raising awareness of the population on Bakhshi art will be facilitated. The Bakhshi art will be researched more deeply in all regions of Uzbekistan and the database will be enriched. The number of shows and broadcasts promoting Bakhshi art will be increased through the media and Internet networks.

(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 on the Representative List would bring it into worldwide focus. The number of International festivals like "International Festival of Bakhshi art" which was conducted under the patronage of UNESCO in 2018 will be increased. The relationship that Bakhshi art has with the people practising it can thus be propagated on a global scale. The number of International festivals like "International Festival of Bakhshi art" which was conducted under the patronage of UNESCO in 2018 will be increased. Exhibited in its original form, using the traditional performance space complete with rituals, the art’s umbilical relationship with the society can be demonstrated to the world outside. Inscription of the element is seen as a way to refurbish its intra-social relationships, and also raise public interest and encourage scientific research on element in Uzbekistan and abroad. Moreover, inscription will also enhance the visibility and importance of oral traditions that for centuries have been used by communities as a strong component in upbringing and transferring heroism, courage, mutual respect and other values.

(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**

Performing traditional epics in family, community and social gatherings leads to interaction of people, joint engagement in celebration of festive events and national holidays. During these
gatherings people of all ages, different ethnic groups and religious affiliation meet together to enjoy the performance, communication and food. Performance of Bakhshi inspires local population, youth and representatives of different ethnic groups to appreciate and understand history, traditions, culture, lifestyle and spirit of Uzbek people. It helps to create a spirit of mutual respect and friendship among communities, groups and individuals and bring them closer.

Furthermore participation of Bakhshi in music and folklore festivals such as Sharq Taronalari in Samarkand, Boysun Bahori in Boysun will facilitate the dialogue and enables partnership among Bakhshi performers and develops healthy competition. It serves to develop positive personal human feelings such as bravery, patriotism and honesty, strengthen mutual respect and get rid of negative habits.

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

Bakhshi art audience may consist of various nationalities. For instance, in Uzbekistan there are many different ethnic groups among our multinational citizens who listen to this art. The inscription of this element would increase the list of other different nationalities who would listen to it. The listeners of this art would enjoy multi-sided skills of Bakhshi performer who would dive into the time of his/her stories. Instant creativity skills of Bakhshi performers while on the stage would allow them to use their abilities by assessing his/her audience's feedback. Studying a certain country's art would give an opportunity to know more about history and national values of that country. Bakhshi art demonstrates Uzbek nations creative art, nation's intellectual thinking, verbal ability, literature, history and art potential to the humanity.

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?

Throughout centuries bakhshi practitioners have been constantly participating in major events (family occasions or festivals) in a life of a village, city and or region. These events have always allowed them to remind existing traditions and to promote people’s interest in it.

The viability of the element is ensured by bearers and practitioners (individuals and groups) through awareness-raising, popularization activities, as well as by transferring relevant knowledge and skills to younger generation.

In order to study the element scientifically and deliver it to the next generation, a lot of researches have been carried out by prominent folklore scientists, bearers of the tradition and researchers of the Republic. In particular, H.Zaripov's "Investigations on the historical basis of Uzbek folk dastans, and scientific works of M.Muradov on artistic features of the "Gürgül" doston can be examples. Besides, to ensure the survival of this type of art, the mature specialists published the book "Bakhshis of Uzbekistan" (book album), "Uzbek folk songs" collection and "Golden crust", "Chambyl Besiege" and "Hero and crowd" "Epic repertoire of people's Bakhshis" "Uzbek variants of the epic of Alpomish" were published and distributed among cultural centers and children's music and art schools.

Number of Tv programmes and documentary films such as "Bakhshili el (A nation with a bakhshi)", "Bakhshis from Surkhandarya", "Kalandar Bakhshi" and "The drum - the strings of my heart" were shot by the National Agency "Uzbekkino", the film studio of scientific-popular and documentary films of the Republic of Uzbekistan and broadcasted through republican national TV Channels.

**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

(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

The Government of Uzbekistan implement the following measures aimed at safeguarding and popularization of the element:

- Adoption of the Resolution of the President of the Republic of Uzbekistan "On holding the International Festival of Bakhshi art" (2018); Resolution of the President of the Republic of Uzbekistan "On measures for the further development of bakhshi art" (2019); Resolution of the Cabinet of Ministers of the Republic of Uzbekistan "On measures for further development and improvement of bakshi and dastan art" (2018);

- Approval of the State program "State program on protection, preservation, promotion and use of intangible cultural heritage objects in 2010-2020" by the Cabinet of Ministers on October 7, 2010, which was adopted to safeguard ICH. Preservation and further development are guaranteed by the program and laws by relevant government departments and ministries such as Republican Scientific and Methodic Centre for the Organization of Activities of Culture Institutions of the Ministry of Culture, Research Institutes of the Academy of Sciences of Uzbekistan and leading universities of the country in areas of undergraduate, graduate and doctoral studies.

- Establishment of Republican School of Bakhshis and bakhshi groups in Termez city, Surkhandarya region and opening 94 music and art schools of Uzbekistan where 1278 pupils study at the moment;

- Financing constantly scientific researches conducted to the regions of the Republic, publication of materials and research papers, conducting International festivals, contests, state awards. Moreover, after the Independence of Uzbekistan several documentary films, such as “Bakhshi” (Uzbektelefilm), “Bakhshi Surkhan”, “Bakhshi calendar” were shot.

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
- revitalization

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 following safeguarding measures are proposed to sustain the viability and enhance the transmission of Bakhshi art from generation to generation:

Transmission of the element:
- to promote the traditional methodology of teaching “ustoz-shogird”(master-apprentice) in the places of residence of leading Bakhshi masters with the creation of conditions for conducting
classes and trainings at the Departments of the Ministry of Culture
- to organize trainings and master classes for young people interested in Bakhshi art and formation of Bakhshi clubs and ensembles in cultural centers;
- to organize creative meetings of "epic" in participation of well-known Bakhshi-poets in makhallas (local communities), cultural centers, parks, educational institutions and art palaces;
- to allocate grants for young Bakhshi performers, bearers, students of art institutions and culture centers;
- to open media projects in primary and secondary schools while encouraging young girls and boys to participate in the process of listening and mastering the art of bakhshi.

Measures to raise awareness of the element:
- to ensure the participation of Bakhshis in all cultural, educational and entertainment events of the district, region and the Republic;
- to record Bakhshi samples in mp3 and mp4 formats in order to preserve the existing classical state and develop Bakhshi art as much as possible;
- to accelerate the work of organizing classes of Bakhshi in music and art schools in Bakhshi art developed regions;
- to raise awareness of preschool and school education about the art of bakhshi through adaptation to their learning curriculum;
- to create the of “Museum of Bakhshi Art” in Termez where biennially conducted the international festival of Bakhshi art.

International cooperation:
- to organize performances of popular folk Bakhshis and concerts of well-known narrators in touristic routes of the and simultaneously provide them material support from the government;
- to expand the cultural dialogue within the framework of the International Bakhshi Art Festival in Termez,
- to prepare and develop the database together with the specialists of the field, increase the number of scientific expeditions and create a database on Bakhshi art;
- to organize seminars, conferences and trainings for all age groupson the art of Bakhshi taking into consideration the relevant folk epics with participation of Bakhshi and specialists in the regions where Bakhshi art is not developed.
- to create of the brand website in order to promote Bakhshi performances and their activities, as well as news and information on contests and festivities;
- to ensure participation of Uzbek Bakhshis in international competitions and festivals of other countries in order to establish cooperation with bearers from other countries where the art is developed.
- to strengthen international cooperation, contacts with Bakhshi, Akins, Manaschis, Zhyraus, Baksys with the CIS countries and beyond.

Research and documentation of the study of the element:
- to archive, inventory and documentation of all schools of Bakhshi with respective organizations;
- to develop scientific study of the art of Bakhshi in cooperation with folklore scientists, independent researchers and specialists of the field;
- to increase the number of TV shows and broadcasts aimed at enlightening the life and creativity of Bakhshi performers and distribute recordings among schools of music and Art and cultural centers;
- to set up sales and distributing of audio and video discs on epic and results of the researches on Bakhshi art during international festivals and seminars;
- to publish "Bakhshi" magazine that covers activities of bakhshi and gives information on the history and development of Bakhshi which will form respect for national values and historical heritage in the minds of the younger generation;
- to prepare and publish audio and video recordings of famous Bakhshis (audio disc, multimedia, video disc, etc.).
Furthermore, social status and role of Bakhshi in society should be raised taking into consideration the fact that Bakhshis are crucial players, contributing widely to preservation and development of the traditional culture of the people, their national language, actively involves in the promotion and dissemination of not solely the folk epic of Uzbek nation, however modern poetry and literature, as well as traditional music and the certain corresponding style of singing as well as in provocation of patriotic feelings and national spirit of the community, its groups and individuals.

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

The Government of Uzbekistan, Scientific-Methodological Center for Organization of activities of Culture institutions of the Ministry of Culture, Ministry of Education, Ministry of Foreign Affairs, “Uzbektourism” national agency, National Commission of the Republic of Uzbekistan, Scientific Research Institute of Uzbek language, Literature and Folklore under the Academy of Sciences, State Conservatory of Uzbekistan, state art universities, state museums, Art Unions and regional khokimiyats (municipalities and city administrations) will play a central role in implementation and monitoring of the abovementioned proposed measures as follows: the Ministry of Culture will coordinate safeguarding measures at the national level, as well as allocate and ensure provision of funding and human resources. Scientific-Methodological Center for Organization of Activities of Culture Institutions of the Ministry of Culture will support activities conducted in art Institutions, schools and art centres in cooperation with the practitioners, state art and culture Institutions and the Ministry of Education.

Moreover, in cooperation with the State Conservatory of Uzbekistan, Scientific Research Institute of Uzbek language, literature and folklore and Scientific Research Institute of Fine Arts under the Academy of Sciences, a number of works such as archiving, inventory and documentation of all schools of bakhshi art, development of scientific studies of the art of Bakhshi will be carried out.

(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?

In implementation of safeguarding measures communities, groups and individuals will work together to archive, inventory and document all sources, record local bakhshi performances, create a database of local bakhshi preserving and developing the current element.

Especially, the role of self-governing communities of each region— mahallas are great in providing bakhshi performers assistance by involving them in family gatherings, celebrations, national holidays and social activities. Some members of bakhshi groups enhance the role of cultural activities in areas, assisting low-income families and prolong ustoz-shogird (master-apprentice) traditions.

It also should be noted that individual performers voluntarily contribute to transmit the knowledge to the younger generation in culture centers and art schools of the republic.

Woman bearers are also involved in these processes as much as men. From ancient times, the role and activity of men in the performance of the bakhshi art was higher than that of women. To date, there are no barriers for women to become a performer of Bakhshi art, to record the sample works and participate in scientific studies.

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: Scientific methodological center for organization of activities of culture Institutions

Name and title of the contact person: Azamat Khaydarov, Director
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 Ministry of Culture and the Academy of Sciences of the Republic of Uzbekistan proposed to include the candidate of Bakhshi art into the Representative List of UNESCO as an example of the ancient and unique art of Uzbek people.

For the preparation of the nomination, a working group was set up which consists of representatives of the scientific and methodical Center for the organization of the activities of culture institutions of the Ministry of Culture, National Commission of the Republic of Uzbekistan for UNESCO, Research Institute of Uzbek language, Literature and Folklore of the Academy of Sciences of Uzbekistan, State Institute of Art and Culture, bearers of the tradition and representatives of non governmental organizations such as "Oltin Meros" Public Charitable Fund and "Umroqiy meros"Center for development of Culture and art of the republic of Uzbekistan.

3 meetings of the working group was conducted online in the format of online conference in order to shorten the time

Several working group meetings for drafting the nomination, discussion of safeguarding measures and further efforts were conducted in the Scientific Methodological Centre for Organization of Activities of Culture Institutions of the Ministry of Culture. Furthermore, filed visits were organized in order to discuss the nomination directly with bearers, representatives of institutions, local communities and art schools from the regions of the Republic.

During the field visits meeting for discussion of the nomination file was organized in several regions. Local communities, groups, and individuals participated in these meetings and discussions, expressed their approval of the nomination of bakhshi art in the Representative List of Intangible Cultural Heritage. Participating bodies also included residents of mahallas (local community) in Kanimekh district, Navoi, students and tutors from Karshi University, Institute of Uzbek language, scholars, well-known bakhshis to discuss measures to preserve the intangible cultural heritage. The numerous recommendations and adaptations were proposed to ameliorate the protection of bakhshi art and the Ministry of Culture of the Republic of Uzbekistan and the Republican Scientific and Methodological Center together with the National Commission of the Republic of Uzbekistan for UNESCO approved the final application form of the working group. Besides, letters of consent were received from local communities, groups and personally from bakhshis (Furkat Tashmuratov, Talgat Alpisbaev, Sungat Dzhamakanov, Abdukakhar Rakhimov, Abdumurad Rakhimov, Ochil Chorschanbiev, Mahmogmudomurad Radzhov) agreed to support the submission of the nomination.
10 minutes video was prepared by the specialists of the State Institute of Art and Culture of the Ministry of Culture in close cooperation with the National Commission of the Republic of Uzbekistan.

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 working group of the Republic of Uzbekistan prepared a national nomination and the submission of the nomination was approved by following Governmental and non-governmental organizations, individual bearers, groups and communities (letters of consents):

Sh. Yakshanbiev - Head of Department ,Culture Department of Khorazm Brunch of the Ministry of Culture;
Amirqul Karimov - Director, “Oltin Meros” Public Charity Fund;
Dilshod Ibrokhimov - executive director “Muloqot”(Communication) non-governmental organization;
Shoberdi Boltaev - Director 22nd children’s Music, Art and Bakhshi school in Termiz;
S.Sayimov - Head of the Department, Culture Department of the Ministry of Culture of Kashkadarya region;
Ochil Chorshanbiev - Bearer, People's Bakhshi of the Republic of Uzbekistan;
Makhmatmurod Radjabov - Bearer, People's Bakhshi of the Republic of Uzbekistan;
Abdumurod Rakhimov - Bearer, People's Bakhshi of the Republic of Uzbekistan;
Qakhkhor Rakhimov - Bearer, People's Bakhshi of the Republic of Uzbekistan;
Chori Bakhshi Umirov - Bearer, People's Bakhshi of the Republic of Uzbekistan.

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

No restrictions on access to item information have been detected. The originality and uniqueness of the art of bakhshi are inherent in its specific nature of creativity and performance:
- it is characterized by high erudition, expressiveness and diversity of the musical language, poetic colorfulness of the narrative, high emotionality of the verses, the logical completeness of each episode, the perfection of the drama, improvisation, the original manner of singing (boogie ovoz and ichki ovoz), acting and robust memory;
- bakhshi is to popularize traditional and modern epics, preserves, updates, improves, creates traditions; contributes to the preservation and development of the traditional culture of the people and national language, taking into consideration its local characteristics.

The inclusion of this element in the Representative List of the ICH in the nomination of performing arts will further enable reproduction of the traditional-typical and individually-creative principle in conditions of a still vibrant and rich epic art.

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.:

- Name of the entity;
- Name and title of the contact person;
- Address;
- Telephone number;
- Email address;
- Other relevant information.

1. Culture Department of Khorazm Branch of the Ministry of Culture;
   a. Culture Department of Khorazm Branch of the Ministry of Culture;
   b. Sh. Yakshanbiev, Head of Department
   c. 27, Al-Khorazmiy str., Urganch, 220100, Uzbekistan
   d. (62)223-20-16
   e. unesconatcom@umail.uz

2. "Oltin Meros" Public Charity Fund
   a. "Oltin Meros" Public Charity Fund
   b. Amirqul Karimov, Director
   c. 21, Qatortol str., Tashkent, 100113, Uzbekistan
   d. (+998 71) 273-36-35, (+998-97)703-29-44
   e. amir-karim@mail.ru

3. "Muloqot"(Communication) non-governmental organization
   a. "Muloqot"(Communication) non-governmental organization
   b. Dilshod Ibrokhimov, executive director
   c. 171, Olmazor street, Tashkent, 100066, Uzbekistan
   d. (+998 97)720-51-97
   e. idilshody@gmail.com

4. 22nd Children’s Music, Art and Bakhshi school in Termiz
   a. 22nd Children’s Music, Art and Bakhshi school in Termiz
   b. Shoberdi Boltaev, Director
   c. 47, Fidokor str., Termiz, Uzbekistan
   d. (+998-7622) 227-35-12
   e. unesconatcom@umail.uz

5. Culture Department of of the Ministry of Culture of Kashkadarya region,
   a. Culture Department of of the Ministry of Culture of Kashkadarya region,
   b. S. Sayimov, Head of the Department
   c. 2, Mustaqillik str., 180100, Qarshi, Uzbekistan
   d. 0(375) 221-11-24, 0(315) 221-1143; 0(3’15) 221-06-28; 22145-71;
   e. qashqadoryorvb@mcs.uz, vil.mad@exat.uz,. Devonxona_msib@umail.uz
   f. www.qashqailarvo.mcs.uz,

6. Bearer, People’s Bakhshi of the Republic of Uzbekistan
   a. Bearer, People’s Bakhshi of the Republic of Uzbekistan
   b. Ochil Chorshanbiev
   c. 2, Mustaqillik str., 180100, Qarshi, Uzbekistan
   d. 0(375) 221-11-24, 0(315) 221-1143; 0(3’15) 221-06-28; 22145-71;
   e. qashqadoryorvb@mcs.uz, vil.mad@exat.uz,. Devonxona_msib@umail.uz
   f. www.qashqailarvo.mcs.uz,

7. Bearer, People’s Bakhshi of the Republic of Uzbekistan
   a. Bearer, People’s Bakhshi of the Republic of Uzbekistan
   b. Makhmatmurod Radjabov
   c. Mustaqillik str., 180100, Qarshi, Uzbekistan
| 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:

| Local lists of objects of intangible cultural heritage of the Republic of Karakalpakstan, Samarkand, Sirdaryo, Surkhandaryo and Khorazm regions |
| National List of Intangible Cultural Heritage of Uzbekistan |

(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:

In English:
Republican scientific methodological center for organization of activities of culture institutions under the Ministry of Culture of the republic of Uzbekistan

In Uzbek:
Ўзбекистон Республикаси Маданият вазирлигининг Республика маданият муассасалари фаолиятини ташкил этиш илмий-методик маркази

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

| The name of Intangible Cultural Heritage: Bakhsh art |
| The reference number of Intangible Cultural Heritage: 02.05. |

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

The element was inscribed in the national and local lists of the Republic of Uzbekistan in 2008 with the approval of the regional departments of the Ministry of culture.

(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).

The art of bakhshi, as a unique phenomenon with an ancient history of formation and development was included in the National List of ICH of Uzbekistan, as well as in the local List in 2008, which is regulated by the local administration and 13 regional departments of the Ministry of Culture. Regional departments of the Ministry of culture and local community (makhallas) play vital role in identification, defining and collecting data on all elements of ICH of Uzbekistan.

They are replenished annually and regularly updated, which is coordinated by the scientific-methodic council of the Ministry of Culture. This Council was one of the first initiators of the inclusion of the “Bakhshi Art” in the Representative List of the ICH of UNESCO. Members of the council cooperate with the local community and bearers of bakhshi art by participating in the process of collecting more information on the element that became possible after 2010. Database of the council was also enriched after the First International Bakhshi Art Festival and the International Bakhshi Art Competition in 2019, April.

The international festival of Bakhshi art will be held every two years in Termez, where a new monument of national hero Alpomish was erected by the initiative of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev.

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

In Uzbekistan the national inventory was created with 58 elements in 2008 year; after 4 years in 2012 year there were eliminated some repeating elements, new elements were identified and included and the list increased upto 60: The recent update was done in 2019 year and there are 66 elements in National list. The inventories are updated annually at least once a year.
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).

Scientific-Methodical Council on the issues of intangible cultural heritage under the Republican scientific-methodological Center for organization of activities of cultural institutions is in charge of monitoring the inventories. in this case, if an application or recommendation is received for an object to be inscribed in the national list or Representative List of Intangible Cultural Heritage List of Humanity of UNESCO, a meeting is called and the issue is discussed by the Council. If it would be needed field studies will be conducted to the regions of the republic to learn the situation After conducting acts of examination and collection of data (relevant documents, audiovisual materials) approved by a resolution of the Council decision of the council on inclusion of the element is announced during the joint meetings.

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.

The exact copy of complete inventory form of the submitted element is annexed in 8 pages in Uzbek and its translation in English.

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.
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: Sayidafzal Mallakhanov
Title: Acting Secretary-General, National Commission of the Republic of Uzbekistan for UNESCO
Date: 26 March 2020
Signature: <signed>