



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2016
FOR A POSSIBLE INSCRIPTION IN 2017**

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

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

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

For multi-national 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

Kushtdepdi rite of singing and dancing

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

Küştdepdi aýdym we tans dessury

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.

Küştdepdi; Küştdepme; Türkmen zykyry; Gazal aýtmak; Hüw çekmek

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

Groups and individuals concerned with the element consist of representatives from various strata of the Turkmen society without gender, age or professional restrictions including schoolchildren, farmers, fishermen, industrial workers, researchers, scholars, artistic instructors as well as craftpersons who makes traditional dresses comprising of the Kushtdepdi rite's tutors and amateurs, members of folklore ensembles. The community concerned with the element mainly represented by folklore ensembles gathering more than 350 practitioners of the element in Turkmenistan. Some representative groups are "Esenguly owazlary", "Akjary", "Durmush yollary", "Dagdan", "Sumbar", "Bereket yaylasy", "Etrek nagmalary" folklore ensembles and "Hazar nagmalary" children's folklore group.

At present time bearers and tutors of the element are female performers Araztach Ylyasova, Orazbibi Durdiyeva, Amanbibi Garovowa, Azatgul Hojaberdiyeva, Bibinagyma Mammedova, Merjen Gurbanova, Amanbibi Mammedova, Sariya Karahanova as well as male performers Soyun Khudayberdiyev, Dowran Meredov, Khanguly Kutiyev, Myrat Meredov and Serdar Mammeterazov.

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, and 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

At present time the element mainly centred in the villages of 7 districts namely Esenguly, Hazar, Etrek, Turkmenbashy, Bereket, Serdar and Magtymguly districts and major cities of Turkmenbashy, Bereket, Serdar, Balkanabat of the Balkan province located at the Caspian seashore of Turkmenistan (Western Turkmenistan). The element is also available in some districts and cities of Akhal, Dashoguz, Lebap and Mary provinces of the country.

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 multi-national 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.): Ms

Family name: Djamilya

Given name: Gurbanova

Institution/position: Department of the Intangible Cultural Heritage, Director

Address: 461, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan

Telephone number: (99312) 44 00 37

E-mail address: j_kourbanova@mail.ru

Other relevant information: Additional contact point:
Mr., Dr. Poladov K.

Secretary-General, Turkmenistan National Commission for UNESCO

15, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan

e-mail: poladov@mail.ru

E.2. Other contact persons (for multi-national 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, the 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 the 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 or categories of persons with special responsibilities towards the element,*
- 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 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 summary 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 element is a performing art combining the genres of creative poetizing focused on good feelings and wishes, its singing with vocal improvisation and dancing with movements of hands, gesture and footsteps in accordance with the tune of the song. The element serves as a tool and media for conveying of good wishes for happiness, mutual respect, solidarity, social cohesion to the wide public and youth. The element is considered as an inseparable part of marking the birth of a child ceremonies, wedding ceremonies and national celebrations.

Its introductory part starts from a melodious singing of poetized expressions of best wishes for well-being, happiness, sermon for youth to keep close ties with elders being performed by a seated group of respected women dressed on traditional costumes.

Its next stage continues by inviting performers to start the rite and then the performance is led by

singing of a couple of singers (traditionally a woman and man) of the poetry and simultaneously beginning of a dancing to the accompaniment of songs in a semi-closed or closed circles. Dancing movements start from the right leg making three steps and then simultaneously tramping and clapping which imitate a banishment of maleficence and misfortune from the future life.

Singer's (usually man) voices as "ha-uhha-ha", "oyha-oy" and audience's support by clapping create rhythms for dancers emotionally movements.

The element is performed at the end of events concluding in a positive note with the praying to the nature for fertility, procreation, solidarity and peace.

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

Not fewer than 150 or more than 250 words

Its bearers and practitioners are master singers and dancers (both women and men) who has experienced in the creative poetizing and can perform and teach the distinctive vocal techniques and skills of the dancing. They are recognized and respected persons to the community which should have own followers.

Functioning children's and adult's folklore ensembles leading by master performers (both singers and dancers) are main practitioners of the element within country.

Traditionally, a practicing of the element is as a vocation and master singer (or dancer) is responsible for teaching of interested and elected youngest amateur as a prospective learner through practice and transmission of the element accordingly to its traditional norms.

Master singers (man and woman) are responsible to identify and elect among the interested amateurs a prospective singer(s) with a poetizing gift, pleasant voice and vocal abilities and teach them to exercises in the vocalization and full repertoire of the element.

Master dancers are responsible for teaching of interested amateurs to the content, concepts, sequence of movements, skills and techniques, ethical norms related to the dancing according to the singing tune and traditional norms.

Secondary schools, National Conservatory and Institute of Culture play an important role in the transmission of primary knowledge and skills related to the element to the younger generation within the formal education system.

Local scholars and specialists in the fields of oral folklore and traditions also contribute to the transmission of the practice and knowledge of 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

Knowledge, techniques and skills related to singing, dancing and their combined performance are traditionally transmitted from master singer (or dancer) to amateurs through individual informal oral and practical training. Some additional information related to the element is available in the published scientific sources and audio and video recordings of performances of recognized folklore groups.

Teaching and training of a prospective singer are combined by master's oral explanations and step by step performances of the full repertoire of songs, ethical norms of their performance and vocalics of the element. The apprentice listens and imitates the master disclosing of own abilities and polishing of vocal improvisation.

The master dancer trains a prospective amateur by orally explaining of the content, concepts, moral and ethical norms of the dance and demonstrating practically movement skills, techniques and their strict sequence. Then the amateur reiterates dancing movements under his (her) supervision according to the tunes of songs accompanied.

Traditionally, an individual informal teaching, training and transmission of the knowledge, techniques and skills related to the element from master to amateur are finally combined during public performances (wedding ceremonies, festivities, celebrations etc.) of recognized group(s) of practitioners through his (her) direct or indirect involving in all components of the element which are also open for interested everyone.

The State Institute of Culture, National Conservatory, specialized music schools and Culture Centres in each province of Turkmenistan facilitate singing abilities and dancing skills of interested amateurs through formal training before their initiation in practical training of the element.

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

Not fewer than 150 or more than 250 words

The element serves as a media for conveying of well-wishes each other and wide public for happiness, fertility, procreation, tolerance which promote peace and solidarity, social cohesion and unity among the community members. The element also serves as a bridge between elders and younger generation based on its common spiritual and cultural values. Therefore the element is the shared heritage of all members of the community giving them a sense of social identity and continuity bringing them close together and strengthening community's ties that transcend differences of age, gender, ethnicity, class or locality.

It is an inseparable cultural attribute of the community and consists of well-wishing tradition transmitted from generation to generation through combining of a creative poetizing, singing and dancing skills which develop friendly mutual contacts and relationships, cooperation between families and community members. Thus the element has a combined cultural attributes such as traditions and customs and traditional performing arts as well as traditional craftsmanship providing youngsters with a tool of enhancing their creative and artistic skills and abilities along with kinesthetic abilities. It allows to upbringing of younger generation in the spirit of benevolence, mutual respect, tolerance and friendliness ensuring them with a sense of cultural identity and respect of other cultures.

Bearers and practitioners of the element are welcome visitors of all social gatherings, national celebrations and cultural festivals where the element is being performed as their integral part by recognized folklore groups which promotes mutual respect, understanding and social solidarity among performers and related communities.

(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 hold any non-compatible part 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 social and cultural values transmitting by the element such as expression of good feelings and best wishes for the well-being and happiness, sermon for respect and keep close ties with elder generations as well as its openness for interested everyone without distinction of their gender, age, social origin, occupation and faith promote equality of all people and strength cooperation, social cohesion, peace as well as respect for human rights.

Prevalent number of women (girls) among the bearers and practitioners demonstrates democratic principles of the turkmen families interrelated with their lifestyle and traditions which promotes the women's empowerment in the society. The element creates a cultural media especially for women and girls to free express their good feelings and wishes for mutual respect, happiness through their active participation in the performances by creative poetizing, its singing and dancing devoted to the peace, unity and reconciliation.

It also promotes mutual respect and harmony between and among community members, groups and individuals stimulating mutual dialogue, social cohesion and consequently support sustainable development. Therefore the element does not incur any damage to sustainable development.

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 will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

Not fewer than 100 or more than 150 words

Inscription of the element on the Representative List will be accompanied by promotional events encouraging its performance for a more broad practice ensuring safeguarding and proper transmission to the next generation. These activities will wake up interest in the promotion of similar domains of performing arts in the country contributing to the visibility of the intangible cultural heritage in general.

Inscription of the element on the Representative List will also contribute to the raising awareness of its importance among the community members and general public through stimulating of more increased attention to the identification, documentation, practice, safeguarding of elements from similar domains of the intangible cultural heritage.

It will also promote scientific studies of the element by enhancing of international cultural cooperation and exchange of experiences which will contribute to raising awareness of its importance at the local, national and international levels.

- (ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not fewer than 100 or more than 150 words

The inscription of the element on the Representative List will ensure more active exchange of teaching, training and practice experiences as well as participation of its practitioners and related folklore ensembles in the implementation of the planned safeguarding measures opening more favourable opportunities for bearers to teach and train younger amateurs encouraging dialogue among individuals, groups, communities and generations.

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 proper transmission to the next generation.

It will give an amplified impetus to the dialogue among community members related to the element to facilitate their close relationships in its detailed study, documentation, safeguarding

and properly transmission with bearers and practitioners, different communities, local entities and scholars from similar domains of the ICH such as oral traditions, customs and performing arts of the ICH in the country.

(iii) *How can inscription promote respect for cultural diversity and human creativity?*

Not fewer than 100 or more than 150 words

The inscription of the element consisting of the combined genres of traditional creative abilities, knowledge and performing skills including traditions associated with it will promote better understanding of the performing art as well as respect for and appreciation of cultural diversity and human creativity of various communities.

The inscription also will enhance international cooperation in the study, safeguarding and transmission of elements from similar domains of the ICH encouraging mutual understanding through cultures and respect for cultural diversity and human creativity. Performances of the element at the international cultural festivals will promote the recognition of its cultural values as a contribution to the cultural diversity and human creativity.

Thus the inscription of the element on the Representative List will contribute to the cultural diversity of humanity as a tool for tolerance, peace, social cohesion and sustainable development at the same time fostering intercultural dialogue.

3. Safeguarding measures

For Criterion R.3, the 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 concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

Transmission: The viability of the element has been ensured in the past by community members as their inseparable cultural heritage through performances at wedding ceremonies, social gatherings for creation of happy family units, social cohesion and mutual understanding in the turkmen society.

Nowadays representative folklore ensembles practicing in the Kushtdepdi rite of singing and dancing ensure the viability of the element by their participation with performances at wedding ceremonies, social events and national celebrations.

Community members, bearers and practitioners have taken part in compiling of the introductory teaching resources for the formal education sector to learn basics of the element including secondary schools, children's art schools, higher educational institutions and National Conservatory, State Institute of Culture in 2009.

Identification and Documentation: Bearers and practitioners have taken active part at the regular folklore field expeditions organized since 75s of the 20th century by the Institute of Literature and Languages and National Conservatory, Institute of Arts to gather information concerned to the songs and dancing skills of the element. Collected texts of songs have been published in 1998.

Practitioners and community members have taken active participation in the gathering and documentation of related information (photographs, high quality audio and video recordings) for preparation of nomination dossier of the element.

Awareness raising and Promotion: Since after gaining an independence of Turkmenistan in 1991 the element is additionally performed at various national celebrations, international cultural festivals as their inseparable component and its broadcasting through mass-media facilitates to ensure its viability.

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) *How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?*

Not fewer than 150 or more than 250 words

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 art schools, National Conservatory and Turkmen State Institute of Culture in 2009. All existing representative ensembles practicing, safeguarding and transmission of the element are supported by the Ministry of Culture of Turkmenistan.

A National Department as a responsible body for the establishment and administration of a National Inventory and for the safeguarding of the national ICH has been created at the Ministry of Culture of Turkmenistan in 2014. The element has been inscribed in the National Inventory in 2013. Bearers, practitioners, researchers and scholars related to the element have taken part at a "National Training Workshop on Community-Based Inventoring of ICH Elements in Turkmenistan" (15-20 June 2015, Ashgabat) supported by UNESCO Tehran Cluster Office.

The Parliament of Turkmenistan has approved the "Law of Turkmenistan on the Safeguarding of the National Intangible Cultural Heritage" and both a State Programme and its Action Plan for the identification and safeguarding of the ICH have been adopted by the Government in 2015. Moreover the 2016 has been declared as "A Year of honouring of the cultural heritage" in Turkmenistan. It includes activities for stimulating of bearers, practitioners from all domains of the national ICH to close cooperation with researchers, scholars and local entities for their identification, documentation, promotion and safeguarding. All expenses for the implementation of the planned safeguarding measures are financed from the State Budget of Turkmenistan.

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 to ensure that the element's viability 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

Bearers, practitioners and community members jointly with specialists from the Ministries of Culture and Education of Turkmenistan, Institute of Archeology and Ethnography of the Turkmenistan Academy of Sciences, local specialists and scholars in the fields of the ICH, administrative bodies responsible for culture of the Akhal, Balkan, Dashoguz, Lebap and Mary provinces and municipalities of relevant districts have taken active part in the elaboration of the safeguarding plan of the element. All planned activities within a framework of the safeguarding plan will be financed from the State Budget of Turkmenistan.

Therefore the planned safeguarding measures include the following:

Transmission

1. Creation of an Association of Kushtdepdi rite's practitioners of Turkmenistan and development its detailed programme of activities (2016);
2. Creation and support of new training centres and performer's groups of the element in Akhal, Dashoguz, Lebap and Mary provinces of Turkmenistan (beginning from 2017);
3. Competitions of local performers groups and identification of best practitioners and performers (beginning from 2016 annually);
4. Support existing Kustdepdi rite performers ensembles to run training by demonstration sessions for the youth and schoolchildren (regularly, beginning from 2016);

Research and Documentation

1. Organizing of regular scientific folklore field expeditions to the provinces of the country to identify and further gathering of existing ethnographic information including traditional craftsmanship related to the element from elderly bearers and practitioners (regularly, beginning from 2016);
2. Creation of high quality audio and video recordings of the Kushtdepdi rite's performances (2017);
3. Research of literary, choreographic and ethnographical values of the element (beginning from 2016);
4. Gathering of existing classic repertoire of texts of songs (beginning from 2016);
5. Creation of a Digital catalogue of the element and to ensure its accessibility to the public, communities, researchers (2016-2018);

Education

1. Development of a "Training Kit" for the element including its singing and dancing attributes to facilitate teaching and learning process in formal education programmes for secondary schools and higher educational institutions (2017-2018);
2. Organizing of training courses for teachers to introduce a "Training Kit" into school curricula (2018);
3. Promote and facilitate Informal Training courses of the element for amateurs at the local level through stimulating of its bearers and practitioners (regularly, beginning from 2016);

Publications

1. Preparation and publication of booklets about the element in Turkmen, English and Russian, their dissemination (2017);
2. Preparation and publication of full classic repertoire of existing texts of songs in new (Latin) alphabet and its dissemination (2017);

Promotion and Awareness-raising

1. Organizing of a cultural festival "Traditional Performing Arts" with the participation of professional and amateur dance groups from the region and the world (2017);
2. Creation of a documentary on the Kushtdepdi rite of singing and dancing (2016-2018);
3. Dissemination of the documentary on the element among the public (2018);
4. Broadcasting of the performance of the element on the TV through local and international channels (regularly, beginning from 2016);
5. Creation of digital resources related to the element and their location on the Internet domain (2017);

Protection and Preservation

1. Development of legal regulation to ensure the viability of the element and safeguard its traditional content and attributes from a diffusion of modern styles of singing and dancing to eliminate a possibility of the transformation of its cultural values (2016-2017);

National Capacity Building

1. Organizing of 3 days National Training Workshops on the identification, documentation and digitization of the ICH at each of 5 provinces of Turkmenistan for practitioners of the element, local decision makers, researchers, specialists and scholars (2016);
2. Enhancing of joint scientific cooperation with foreign researchers in the fields of performing arts and ICH in general (beginning from 2016).

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

Not fewer than 150 or more than 250 words

The Government of Turkmenistan will support the Ministry of Culture for implementation of the proposed safeguarding measures by allocation of and supplying with sufficient funds from the State Budget. The Ministry of Culture of Turkmenistan jointly with the community members, local authorities will carry out activities aimed at the properly transmission of the element to the next generation including its documentation, promotion, awareness raising and safeguarding. It will prepare and publish information resources about the element and their further distribution in the CDROMs, DVDs and printed booklets among the public.

The Ministry of Education of Turkmenistan will develop supplementary educational resources related to the element with the participation of community members and teachers and introduce them into formal education system.

The Institute of Archeology and Ethnography of the Turkmenistan Academy of Sciences, National Conservatory and Institute of Culture of Turkmenistan in close cooperation with related communities and local authorities will carry out regular folklore field expeditions to gather updated information for the documentation of the element including research its literary, poetical, choreographical and ethnographic values.

The Turkmenistan National Commission for UNESCO will support activities related to the National Capacity Building as well as research and documentation of the element ensuring successful implementation of the UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage.

The Turkmenistan TV and Radio Broadcasting Company and State Agency of "TurkmenPress" will prepare audio and video materials and disseminate the values of the element to the wide public and the world community.

(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

Safeguarding measures were compiled and drafted by direct participation of equal represented female and male bearers, practitioners and community members with close consultations of scholars, specialists from the Ministry of Culture of Turkmenistan through regular public meetings.

A National Workshop of bearers, practitioners of element including women and men with participation of representatives from 7 districts of Balkan province has been organised in 20-22 April 2015 in Hazar city where a final version of the proposed safeguarding measures for the element was discussed and adopted.

They will be involved in their implementation as follows:

- establishing links to exchange experience through creation of an Association of Kushtdepdi rite's practitioners; support the newly established training centres and ensembles;
- gathering of updated information with participation of female bearers related to the element including the existing texts of songs to prepare of collection of their full classic repertoire; in the creation of high quality audio and video recordings of the element;
- taking part in the creation of educational and training resources for formal education; facilitate informal teaching and training courses for amateurs, especially girls;
- taking part with performances of ensembles at local events and international cultural festivals; participation in the preparation of a documentary related to the element;
- identifying of possible diffusions of modern styles of singing and dancing to the traditional

content and attributes of the element;

- participation at the National Training Workshops and training courses on the safeguarding of the ICH.

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, Djamilya Gurbanova, Director

Address: 461, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan

Telephone number: (99312) 44 00 37

E-mail address: j_kourbanova@mail.ru

Other relevant information: Name of the body: Turkmenistan National Commission for UNESCO

Name and title of the contact person: Mr, Dr, Poladov K., Secretary-General

Address: 15, Bitarap Turkmenistan ave., Ashgabat, 744000, Turkmenistan

Telephone number: (99312) 94 30 44

e-mail: poladov@mail.ru

4. Community participation and consent in the nomination process

For Criterion R.4, the 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 participated actively in preparing and elaborating the nomination at all stages, including the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, 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 elaboration 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 bearers and practitioners of the element have expressed their wishes to propose the Kushtdepdi rite of singing and dancing to be submitted on the Representative List during the International Cultural Festival devoted to the popularization of traditional performances which has been organized by the Ministry of Culture of Turkmenistan on 21 March 2014 in Ashgabat (Turkmenistan). They asked the Ministry of Culture and Turkmenistan National Commission for UNESCO to assist them in the preparation of the nomination file of the element to ensure its compliance with the requirements of the UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage.

A Working group for the preparation of the nomination file has been created on April 2014 and it involved interested female and male bearers, practitioners of the element, scholars, graduate students in the field of performing arts, decision makers as well as local authorities and managers responsible for the culture sector in the Balkan province.

Preparatory meetings and discussions of related issues to the nomination file with the community members, performers and local authorities have been organized by the Working group during 2014 explaining the requirements of the UNESCO (2003) Convention for the Safeguarding of the ICH. The Ministry of Culture and local municipalities of the Balkan province have provided institutional, logistic, organizational and financial support.

Practitioners and community members have actively involved in the registration of the currently living bearers, existing folklore ensembles, gathering of required information including photographs, audio and video recordings, identification of modes of practice and transmission, determination of cultural meanings and social functions related to the element.

Female bearers and practitioners have especially contributed to identify and gather information concerned to the traditional dressing, ethical norms of the performance, teaching of vocal improvisation techniques, training of dancing skills of the element and traditions associated with the element at preparation phase of the nomination file.

Specialists and scholars from the Ministry of Culture and Institute of Archeology and Ethnography of the Turkmenistan Academy of Sciences, State Institute of Culture of Turkmenistan have taken part in the scientific research of the components of the element and processing, documentation of the gathered information.

A draft of the Safeguarding measures for the element was developed with the wide participation of bearers, practitioners, community members, scholars and specialists in the field of the ICH and local authorities responsible for the culture accepting their inputs in the forms of proposals, amendments, corrections and comments. Its final version has been adopted at the National Workshop of bearers, practitioners of the element on 20-22 April 2015 with participation of representatives from Ministries of Culture and Education, academic sector, National Conservatory, State Institute of Culture and TV and Radio Broadcasting Company of Turkmenistan and local authorities.

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

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

The free, prior and informed consent to the nomination of the element from 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 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 consent to the nomination of the element for its inscription on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in written form have been received from 11 "Kushtdepdi performers groups" represented from 8 administrative territorial units (including Esenguly, Etrek, Magtymguly, Bereket districts and Hazar, Balkanabat, Serdar, Turkmenbashy cities) at the Meetings held at Hazar city and Esenguly district of the Balkan province on 19-22 April 2015.

The present nomination also in written forms supported by individuals-bearers, practitioners of the element and scholars, experts in the field of studying the Kushtdepdi rite of singing and dancing.

The decision of a Roundtable discussion of Experts Board of the Ministry of Culture that includes experienced local scholars and specialists in the field of the ICH also supported the nomination for inscription of the element on the Representative List.

The following documents are attached to the nomination file:

1. Free, prior and informed consent letters of 10 individuals (6 females and 4 males) including bearers and practitioners of the element (in Turkmen language and translated into English language);
2. Free, prior and informed consent letters from 5 performers groups represented with their nominal list (114 signatures in total including 66 females) and on behalf of 144 members in total of 6 performers groups (6 signatures including 5 females) and 1 expert's association (13 signatures including 6 females) related to the element (in Turkmen language and translated into English language).

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 certain knowledge. If such practices exist, demonstrate that 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

The Kushtdepdi rite of singing and dancing is a form of folk performing art that is open to all to participate in it. There no customary practices that govern or restrict the participation of interested performers.

However we have respected the following customary practices:

Performers including singers and dancers should be well dressed on traditional costumes;

Be diligent and respect each other during the performance;

Perform the dance fragments in strict sequence and movements according to the tune of the song.

It is strictly prohibited to perform the element at the following occasions:

- During the Safar month(a month of the Muslim lunar calendar);
- During of the Muslim month of Ramadan;
- In mourning days.

The element does not contain any secret knowledge, nor is practiced in secrecy.

4.d. Concerned community organization(s) or representative(s)

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is 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. *E-mail*
- f. *Other relevant information*

- a. Culture Department, Hazar city
- b. Mrs., Araztach Ylyasova, Deputy Chairman
- c. 2b/10, 35 kwartal, Hazar city, Balkan velayat, 745030, Turkmenistan
- d. (993) 8 64 17 91 32

- a. Culture Department, Hazar city
- b. Mr., Myrat Meredov, Producer of the Culture Centre
- c. 6/6, 27 kwartal, Hazar city, Balkan velayat, 745030, Turkmenistan
- d. (993) 8 65 17 22 52

5. Inclusion of the element in an inventory

For **Criterion R.5**, the States shall demonstrate that 'the 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'.

a. Indicate below:

- when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),
- its reference,
- the inventory in which the element has been included,
- the office, agency, organization or body responsible for maintaining that inventory,
- how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention), and including in terms of the role of gender
- how the inventory is regularly updated (Article 12 of the Convention).

b. Documentary evidence shall also be provided in an annex 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.** The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.

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

Not fewer than 150 or more than 250 words

The element has been included in the National Inventory of the Intangible Cultural Heritage of Turkmenistan in 2013 and its associated attributes from different domains have been amended in the updated version of the Inventory in 2014.

The present element was documented in the National Inventory with Reference number: (3.3.1)+(2.2.1-2+(4.1.4)). It consists of the combined attributes from 3 domains of the ICH as: 2. Traditions, customs and folk beliefs (2.2.1-National ceremonies and 2.2.2-Celebrations); 3. Traditional Performing arts (3.3.1-Kushtdepdi); 4. Traditional Craftsmanship (4.1.4-Embroidery).

The Department of the Intangible Cultural Heritage at the Ministry of Culture of Turkmenistan is responsible body (since August 2014) for the administration and maintaining of a National Inventory.

The Inventory was drawn up based on information resources gathered by bearers, practitioners, community members and members of folklore performers groups in close cooperation with participants of organized folklore field expeditions consisting of scholars and specialists from Ministries of Culture and Education and academic sector.

Female bearers and practitioners of the element have contributed to the identification and gathering of information related to the dress code, modes of training of singer girls, ethical norms and customary practices governing access to the element.

A National Inventory is updated annually.

A Registration Card of the element from the National Inventory of the ICH of Turkmenistan referring to the Kushtdepdi rite of singing and dancing is enclosed to this file.

An updated version (up to October 2015) of the National Inventory is accessible through the hyperlink: <http://www.cultureofturkmenistan.gov.tm>

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 visibility activities if the element is inscribed. Tick the following boxes to confirm that 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 concerned community 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
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession(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, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

1. Gurbanova J., Yakubova B. Turkmen music folklore (Türkmen saz döredijiligi). TDNG, Ashgabat, 2012, 184 pp. (in Turkmen)
2. Akhmedov A., Ashyrov A., Gurbanova J. Turkmen music literature (Türkmen saz edebiyaty). Turkmen songs and music folklore (Türkmen aýdym-saz döredijiligi). TDNG, 2009, 99 pp. (in Turkmen)
3. Abdullayev R. Rite and music in the context of culture of Uzbekistan and Central Asia (Обряд и музыка в контексте культуры Узбекистана и Центральной Азии). Tashkent, 2006, 335 pp. (in Russian)
4. Gullyyev Sh. Turkmen music (heritage) (Туркменская музыка (наследие). Abstract of thesis submitted for a doctor's degree in the art studies. Tashkent, 1998. 37 pp. (in Russian)
5. Kushtdepmeler (Куштдепмелер). Compiled by Garayev R. and Oraztaganov A. Ashgabat, Ruh, 2000, 127 pp. (in Turkmen)
6. Esenov Ch.D. Turkmen folklore dance (origins and evolution) (Туркменский фольклорный танец (истоки и эволюция). Abstract of thesis submitted for a PhD degree in the art studies, Tashkent, 1994, 16 pp. (in Russian)
7. Dijikiyev A. Traditional turkmen holidays, entertainments and games (Традиционные туркменские праздники, развлечения и игры). Ashgabat, 1983. 352 pp. (in Russian)
8. Abubakirova N.N. Traditional songs of the Western Turkmenistan (Народные песни Западного Туркменистана). Abstract of thesis submitted for a PhD degree in the art studies, Leningrad, 1982. 24 pp. (in Russian)
9. Kushtdepme (Куштдепме) (compiled by Oraztaganov A., Karayev R.), Ashgabat, 1972. 121 pp. (in Turkmen)

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

The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Djamilya Gurbanova (Mrs)

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

Date: 29 February 2016

Signature:



Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)