



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 2018  
for possible inscription in 2019**

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

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

*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, which is available on the same webpage.*

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

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

Kyrgyz Republic

### 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*

Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men's headwear

#### 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*

Ак-калпак жасоо боюнча салтуу билимдер жана ыкмалар

#### 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.*

Kalpak, Bakay-Kalpak, Han-Kalpak craftsmanship

### 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

Ak-kalpak craftsmanship community consists of women engaged in making the traditional men's headwear Ak-kalpak. They are usually called Ak-kalpak craftswomen. For the most part, they are united into craftsmen workshops or public foundations, but there are also individual craftswomen. The list of the main Ak-kalpak craftsmanship representatives is presented in 4.b and 4.d below.

In a broader sense, the community also encompasses men of all ages that wear Ak-kalpak, as well as family and clan elders – both men and women – who possess the traditional knowledge about the symbolism, meaning and rules of wearing an Ak-kalpak. For all of these people, the element is part of their cultural identity.

### 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

Throughout the entire territory of Kyrgyzstan, in all of the seven regions: Batken, Chui, Issyk-Kul, Jalalabad, Naryn, Osh and Talas.

### E. Contact person for correspondence

#### E.1. Designated contact person

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

Title (Ms/Mr, etc.): Ms  
Family name: Soltongeldieva  
Given name: Sabira  
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Other relevant information: -

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

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

-

### 1. Identification and definition of the element

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

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

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

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

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

*The Committee should receive sufficient information to determine:*

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

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

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

*Not fewer than 150 or more than 250 words*

The traditional art of Ak-kalpak craftsmanship has been passed from generation to generation first within a family from the mother to daughter(s), and then within the communities of craftswomen.

Ak-kalpak craftsmanship is a comprehensive body of knowledge and skills related to the making of the traditional tapered men's hat with upward flaps made of white felt. The traditional process of headwear-making consists of the following stages: 1) felting, cutting and sewing; and 2) embroidery of patterns. There are more than 80 kinds of Ak-kalpak, and each one requires different methods and techniques of felting, cutting and sewing. Ak-kalpak is environmentally

friendly, light and comfortable to wear.

The main bearers and practitioners of Ak-kalpak craftsmanship are Ak-kalpak craftswomen. They transmit their knowledge and skills in a traditional way: from the master to trainee via oral coaching, practical demonstration, and joint making in the workshop. For them, Ak-kalpak craftsmanship is a vocation, important activity in life, which they enrich through their skills and mastery and pass on to the next generation.

Whereas women make Ak-kalpak, only men wear it and they always say that they wear not just a hat but a headwear full of symbolism. For its shape looks like a snow peak with four sides that represent the four elements: air, water, fire and earth. The four lines of edging are a symbol of life; the tassels on the top symbolize the posterity and the memory of the ancestors; and the pattern symbolizes the family tree.

The element has an integrating nature: it unites different Kyrgyz communities, men of different ages, education and status, and women engaged in craftsmanship. Ak-kalpak makes the Kyrgyz people recognizable to other ethnic groups, but at the same time there evolves a practice of inclusivity when representatives of other ethnic groups wear Ak-kalpak during holidays or days of mourning and express their unity and sympathy.

From the ancient times, men and boys have worn and always valued the headwear Ak-kalpak. For Kyrgyz people, it is one of the means to express their national identity. That is why they take great care in safeguarding and transmitting the traditional knowledge and skills of Ak-kalpak craftsmanship and always treat their bearers – Ak-kalpak craftswomen – with deep respect.

- (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*

Ak-kalpak craftswomen are the main bearers and practitioners of the traditional knowledge and skills of Ak-kalpak craftsmanship.

One group of Ak-kalpak craftswomen is responsible for felting, cutting and sewing of headwear. Some craftswomen prepare felt for making Ak-kalpaks themselves. Others – mostly those living in urban areas – use ready-made felt. There are over 80 kinds of Ak-kalpak, and the craftswomen do the cutting and sewing based on the specific kind.

Another group of Ak-kalpak craftswomen are responsible for the embroidery. Embroidery is a highly important activity, because each of the patterns carries a special meaning and can be interpreted. Depending on the type of Ak-kalpak and its purpose, the craftswomen embroider the corresponding patterns/ornaments.

There are also Ak-kalpak craftswomen who possess all of the skills: felting, sewing and embroidery. Usually, these are experienced masters, who take individual orders, e.g., Ak-kalpaks worn at festive/ceremonial events.

Whereas it is women who make Ak-kalpak, it is only men who wear it. Because men and boys wear Ak-kalpak both every day and during holidays, they also make up a special category of persons responsible for the transmission of the element. Had there not been their demand for Ak-kalpak, the traditional knowledge and skills of making it would not have been safeguard to the present day.

Ak-kalpak requires a special treatment: one's headwear cannot be given to others as a gift — only passed from generation to generation. There is a belief that Ak-kalpak protects against the evil-eye and ill-wishes, while theft of an Ak-kalpak is equivalent to blasphemy and sacrilege. The clan elders, both men and women, are responsible for the safeguarding and transmission of all of that knowledge about the meaning and symbolism of the headwear.

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

*Not fewer than 150 or more than 250 words*

The traditional knowledge and skills of Ak-kalpak-making have been transmitted from generation to generation, from mothers to daughters, and then within the craftswomen communities, safeguarding the headwear's traditional qualities – to protect from heat in summer time and from winds and frost during winter.

The knowledge and skills of Ak-kalpak craftsmanship are transmitted from the older generation to the younger one through practical training, coaching and presentation during in-person sessions. The training happens in craftswomen's workshops – from masters to trainees. The process of knowledge and skills transmission usually involves experienced Ak-kalpak craftswomen and several trainees. In general, basic training takes about three months. Then, the trainees can choose where to specialize further: in felting, cutting and sewing or embroidery.

Within the formal education system, training of young people in Ak-kalpak craftsmanship takes place in vocational colleges specialized in craftsmanship. Specialists teach certain craftsmanship techniques needed for making of the element (for instance, cutting and sewing, embroidery) to children and young people in schools in practical craftsmanship or after-school classes, in studios of extracurricular institutions, as well as in art departments of art institutes. Also, the training curricula contain sections dedicated to the meaning, symbolism and rules of wearing an Ak-kalpak.

Also, different craftswomen workshops often conduct joint Ak-kalpak craftsmanship meetings and master classes during which they share different ways of wool processing and felting, cutting and sewing techniques, and discuss various traditional types of Ak-kalpak patterns and embroidery.

The knowledge and skills related to the rules of wearing an Ak-kalpak, its meaning and symbolism are usually transmitted to the young people by the family or clan elders.

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

*Not fewer than 150 or more than 250 words*

Ak-kalpak craftsmanship carries an important social and cultural significance for Ak-kalpak craftswomen. The joint work of women in the workshop is accompanied by well wishes, songs and stories about Ak-kalpak and its qualities, which performs the function of transmitting the cultural experience and knowledge from one generation the next and becomes a uniting factor that gives them the sense of identity and community based on their common heritage. Of no less significance is also the fact that their traditional craft becomes an important business and a vocation that generates income and creates jobs for young women.

Making an Ak-kalpak is a creative process where the precision, taste, selection of the fabric for the edging, selection of colors, and understanding of the meaning of patterns are connected with a deep knowledge of the cultural context, as well as the man for whom Ak-kalpak is being made. Hence, the invisible thread connects the craftswomen and the receiver of Ak-kalpak thereby maintaining the connection between the masters and trainees, the masters and the intended wearer of Ak-kalpak. The understanding of the man, his status and even his character solidifies the social and cultural ties between Ak-kalpak craftswomen and the wearer of Ak-kalpak.

Today Ak-kalpak is an integral part of the full dress of Kyrgyzstanis at various formal events. When a public servant is appointed or elected to a new office, he is honored with an Ak-kalpak – the tradition of giving an Ak-kalpak as a present in independent Kyrgyzstan has become part of the state etiquette. This ancient ceremony serves as a contemporary reminder to the new official to serve the people of Kyrgyzstan honestly and wisely.

*(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*

Not a single part of the element is incompatible with the existing international human rights

instruments, with mutual respect among the communities, groups and individuals, or with sustainable development.

The raw materials for Ak-kalpak craftsmanship are a natural and replenishable resource – it is the wool of local sheep, a product of the cattle-breeding industry.

Ak-kalpak is a symbol of friendship and hospitality. A new Ak-kalpak is given as a present both to guests and respected people. The headwear preserves the warmth of the skillful hands of Ak-kalpak craftswomen for many years and symbolizes sacred protection. Thereby, Ak-kalpak contributes to the development of cooperation among different peoples, because when guests receive an Ak-kalpak as a gift, they learn more about the traditions and customs of the Kyrgyz people and their cultural heritage.

Considering the growing interest in this element from representatives of other ethnic groups, it should also be noted that the element promotes cross-cultural understanding and improves the socio-cultural communication among all peoples living in Kyrgyzstan.

## **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*

For a long time, Ak-kalpak craftsmanship has been formed as a cultural element absorbing the diversity of nature and humans. The traditional techniques of making an Ak-kalpak, its shapes, colors and patterns were individual, oriented towards and tailor-made for concrete men. Therefore, there is a wide variety of them each containing information about the regional, age- and status-based characteristics of men. The individuality and diversity allow the Kyrgyz men's headwear to serve as a traditional non-verbal communication tool among individuals and communities. The inscription of the element will contribute to the safeguarding and visibility of the traditional body of knowledge related to local Ak-kalpak cultures. Important pieces in this body of knowledge include: local patterns, individual and local techniques of making the traditional headwear and costume, which are relevant today, and various local celebrations related to the element. Popularization of such body of knowledge will enrich the ICH diversity not only at the local level, but also at the national level, and it will also strengthen the individual and local approaches to ICH safeguarding and awareness raising.

*(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 contribute to the visibility of both the element and ICH in general among various ethnic groups (over 80), communities and individuals in Kyrgyzstan thereby bringing closer representatives of different cultures in the atmosphere of tolerance and neighborliness. It will also foster the desire to safeguard other ICH elements in the country reflecting the cultural identity and diversity, which, in turn, will serve the purpose of strengthening peace and accord. Interest in the inscription of the element among wider public in the country will inevitably foster the intention to not only safeguard and promote ICH, but

also deepen its knowledge and understanding of the socio-cultural meanings related to the traditional knowledge and skills, customs and traditions, and so on. Also, the inscription of element will increase interest and respect for the traditional craftsmanship of headwear of other ethnic groups in the country and become a model for developing the culture of Elechek – women’s headwear of the Kyrgyz people – as well as women’s headwear of other ethnic groups.

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

*Not fewer than 100 or more than 150 words*

Headwear is a key element of the intangible cultural heritage of many peoples. It is also an integral part of ritual practices around the world. That is why the inscription of the element is also of interest for international communities. Ak-kalpak craftsmanship is akin to an iceberg – the visible part of the huge massif of the ancient and contemporary culture of the Kyrgyz people. One can see how the traditions of sheep-raising and wool use, the world of felt and craftsmanship, and the traditions of respectful and sometimes sacred treatment of clothes underlie Ak-kalpak craftsmanship. The inscription of the element will open the door for international communities to study this invisible part of the cultural iceberg. The world drowning in consumerism, including consumerism towards clothing, will get an example of respectful, non-purely consumer-based treatment of clothes. The inscription of the element can integrate academic communities for comparative study of headwear in different cultures

*(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*

Since the element both combines the traditional motives and simultaneously gives an opportunity for individual expression, its inscription on the RL will foster a growing interest from various communities, groups and individuals uniting them in the practice of headwear-making using the traditional techniques and in learning about the symbolism of patterns, colors and fabrics. This interest will inspire creative searches and experiments that will create the space for new creative findings and conceptual re-realization of the element. The new meanings and readings will engage the ever-growing number of people interested in the traditional practices, techniques and craftsmanship. Such engagement of local communities in different regions and cities, with their diverse representation of symbols and meanings of the element will facilitate their mutual recognition, socio-cultural intimacy and enrichment. The interest per se will be expressed in various areas: scientific search, development of new techniques of making the element, spiritual conceptualization and intercultural communication.

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

*Not fewer than 100 or more than 150 words*

The contemporary society shows a growing interest in the traditional, environmentally friendly techniques, use of natural materials in clothes-making, and in the making of headwear in particular. Considering this global trend, the inscription of the element will contribute to raising the awareness about the traditional knowledge and skills of making the universal, all-season headwear thereby safeguarding and promoting the cultural diversity and enriching human creativity.

The inscription of the element can inspire designers, artists and craftsmen to develop and make new concepts of the headwear that unites the ideas of environmental sustainability, practicality, and at the same time the inseparable connection with the culture tradition and nature.

Promotion of this element will facilitate the containment of commercialization and unification of

creative products thereby creating the space for safeguarding the unique traditional craftsmanship techniques tightly connected with the core symbolic meanings that are important for preserving the identity of people.

Besides, the study and understanding of the element by various members of society will inspire creativity, new ideas and motives in the traditional headwear-making.

### 3. Safeguarding measures

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

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

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

*Not fewer than 150 or more than 250 words*

The Ak-kalpak craftswomen community is one of the country's active craftsmanship communities. With the goal of safeguarding its heritage, it carries out the following activities on a regular basis and jointly with all interested stakeholders:

Transmission of knowledge and skills to the younger generation happens as part of non-formal education on the premises of craftswomen's workshops that are functioning in all regions of the country. For instance, representatives of Ak-kalpak craftswomen in Naryn oblast taught their craft to 24 girls in 2017.

Representatives of Ak-kalpak craftswomen take active part in the research, data collection and inventorying related to knowledge and different skills of Ak-kalpak-making carried out by the National Academy of Sciences. Also, they initiate various research projects themselves. For example, during 2010-2013, they implemented a project "From Generation to Generation" under which they researched the ancient traditional techniques of Ak-kalpak-making in all regions of the country and interviewed older craftswomen, whose stories were included in the national ICH database. In addition, as part of this project they also published a book and organized an exhibition of ancient Ak-kalpaks collected throughout the country.

With the goal of popularizing and promoting the art of Ak-kalpak-making, the community regularly carries out multiple activities, some of which include the following:

- in 2016, the PF "Min Kyyl" conducted 14 master classes and workshops on Ak-kalpak-making in museums and universities in all regions;
- preparation of video-lessons on the history, customs and traditions related to the element;
- creation of documentaries, TV and radio programs about the element and its bearers;
- publication of books, booklets about the element;
- participation in international and regional exhibitions.

*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 States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

*Not fewer than 150 or more than 250 words*



The Government provides substantial support to the safeguarding of ICH and the element as an integral part of the heritage. There are the Law on ICH and the National ICH Program, and there is the Craftsmanship Council.

In the education sector, the government provides support in conducting educational activities related to the transmission of the element. In particular, the formal education curricula in secondary vocational institutions now include special courses on Ak-kalpak craftsmanship.

Taking into account the high cultural and social significance of the element, since 2011 Kyrgyzstan has annually celebrated the Day of the National Headwear Ak-kalpak on March 5. Every year on that day, schools and lyceums organize special lessons dedicated to Ak-kalpak craftsmanship and Ak-kalpak; museums, cultural centers and universities organize presentations and lectures dedicated to the craftsmanship, meaning, symbolism and rules of wearing an Ak-kalpak. A huge, specially made for this event three-meter tall Ak-kalpak is traditionally carried through downtown Bishkek and past the Mayor's office. This world's biggest Ak-kalpak is an exact giant copy of the traditional headwear made in accordance with all traditional techniques from natural materials.

The state actively supports and encourages public organizations that safeguard and popularize the traditional crafts. Workshops related to the creation of the element are actively developing in the country. In accordance with the state protocol, Ak-kalpak is worn at formal events and presented as a gift to foreign guests.

With state support, TV programs, video films, photo albums, books, calendars and booklets are developed and published with the goal of raising visibility of the element.

*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 Ak-kalpak craftswomen community, relevant state agencies and non-governmental organizations are all interested in safeguarding the element and they intend to further continue their collaboration. In this regard, the Work Group discussed and approved a detailed plan on safeguarding the element. Below are the main objectives and activities contained in that plan:

On defending and promoting the sustainable development of the element:

- constant support and strengthening of the material base of the existing craftswomen's workshops that make Ak-kalpak;
- encourage and award the best masters of Ak-kalpak-making, teachers who teach courses on the traditional headwear, and stipends for outstanding trainees in the craftswomen's workshops.

On transmission of the element to the younger generation, whose main goal is to ensure continuity of the element:

- opening of new craftswomen's workshops;
- opening of cultural centers that popularize the study of traditional culture;
- strengthening of the existing general education training programs and curricula with a more in-depth study of the history of the traditional costume, meaning of diversity and semantics of the national headwear, techniques of headwear-making, symbolism, and traditional knowledge and skills of Ak-kalpak craftsmanship. Such training program is taught as part of the history subject and in extracurricular classes on craftsmanship;
- further work on including courses on craftsmanship in the curricula of vocational and technical schools, specialized colleges and higher education institutions;
- quality improvement of the professional training of teachers and faculty in vocational and technical schools, specialized colleges and higher education institutions, where the main emphasis would be made on the traditional practices, including Ak-kalpak-making;
- creation of video lessons dedicated to the traditional techniques of Ak-kalpak craftsmanship;
- organization of visits to sites in the regions for shared learning and exchange, and master classes by practitioners;
- organization of tours for schoolchildren and students to the craftswomen's workshops where they can watch and learn about the process of Ak-kalpak craftsmanship in real time and meet the element bearers and practitioners in person.

Documentation and research that facilitate a better understanding of the element, study and documentation of different methods and skills of its making in the regions, registration of the element bearers and practitioners, enrichment of the national list and database with new information on the element:

- conduct of field work, data collection and analysis of the materials;
- further enrichment of the database on the bearers and practitioners of the element;
- publication of materials related to the element.

Raising awareness about the element:

- conduct of research and socio-cultural activities related to the national headwear with the goal of raising its visibility at the national, regional and international levels;
- over 70 master classes, lectures and seminars have been planned for 2018-2019;
- organization of and participation in national, regional and international exhibitions;
- publication of photo albums, books and magazines, and creation of TV programs and documentaries about the element.

The measures to promote and popularize the element are aimed at raising awareness about it not only at the national level, but also at the regional and international levels. In this context, special emphasis will be made on attracting attention not just to its aesthetic appeal, but rather to its value as an element of the intangible cultural heritage of the Kyrgyz people.

In the opinion of Ak-kalpak craftswomen representatives and all stakeholders, all measures presented in the plan are sufficient for ensuring continued viability of the element and non-jeopardizing its future.

In order to support this plan, all interested national and local governments, Ak-kalpak craftswomen community and NGOs are planning to allocate funds for its implementation. Also, an inter-agency coordination group will be set up to monitor these activities. It will be tracking the performance and effectiveness of these measures and assess possible consequences of the increased visibility of and public attention to the element in case of its inscription on the RL.

*(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 the Kyrgyz Republic, in particular the Ministry of Culture that is responsible for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage of 2003, will perform the function of the main coordinator for the implementation of all safeguarding measures to safeguard the element at local, national and international levels as described in 3.b.(i). The Government has stipulated for allocating necessary funds for these measures. Activities planned for implementation in the regions will be funded through the regional offices of the Ministries and local governments.

The Government is planning to further provide comprehensive support and encouragement to the bearers of knowledge about the traditional crafts, rituals and customs related to the national costume. Awards to the best representatives of Ak-kalpak craftswomen community, winners of competitions, and stipends for the best students will become one of the main priorities of state policy.

The state takes responsibility for the process of collecting, studying and safeguarding of the element; developing publications and documentaries that promote the traditional headwear as an integral part of the national dress and cultural heritage; and presenting the element at celebrations and festivals at the regional and international levels. All of these activities will be implemented with participation and collaboration of Ak-kalpak craftswomen community and all interested stakeholders.

(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*

All of the above-mentioned safeguarding measures have been developed with participation of Ak-kalpak craftswomen community and Craftsmanship Council representatives. Virtually all activities will be carried out with participation of Ak-kalpak craftswomen community.

For instance, PF "Min Kyyal" is responsible for the development of video lessons on the element. Representatives of the community in Chui and Osh regions, jointly with the Education Administrations of Bishkek and Osh cities, are planning to organize a visit of schoolchildren and students to the craftswomen's workshops for practical and in-depth learning about the process of Ak-kalpak craftsmanship. Jointly with the representatives of communities from Issyk-Kul region and Bishkek, the Youth Movement "Ak Shumkar", which is mostly comprised of young men and elders-connoisseurs of traditional knowledge, is planning to organize lectures on the traditional headwear Ak-kalpak and Elechek, women's headwear, in universities and lyceums. During the lectures, there will be presentations covering the symbolism, traditions and customs related to headwear.

Also, the community organizes master classes and exhibitions during various national, regional and international events, such as the World Nomad Games, Expo in Santa Fe, and so on.

### **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: Ministry of Culture, Information and Tourism of the Kyrgyz Republic

Name and title of the contact person: Sultanbaeva Ainura, Deputy of the Ministry of Culture, Information and Tourism of the Kyrgyz Republic

Address: Bishkek, 78 Pushkin str.

Telephone number: +996 312 62 26 79

Email address: goldainura@mail.ru

Other relevant information:

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

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

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

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

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

The initiative to prepare and develop a nomination belonged to the Ak-kalpak craftswomen community and Craftsmanship Council, which actively participated in all stages of work. For the first time, representatives of Ak-kalpak craftswomen proposed to inscribe the element on the RL in 2014 when they turned to the Ministry of Culture and National Commission of the Kyrgyz Republic for UNESCO with the initiative to prepare and present the nomination.

In 2015, a Work Group was set up in order to prepare a nomination file. It included as its members the representatives of Ak-kalpak craftswomen community, Craftsmanship Council, Ministry of Culture, National Academy of Sciences, experts and NGOs.

The nomination file was discussed during a series of meetings and round tables over the course of three years in different regions with participation from the Work Group members, local representatives of Ak-kalpak craftswomen community, local governments, cultural and educational non-governmental organizations, and local members of the Craftsmanship Council. The subject of discussions was the description of the element; ways of the element transmission; the past, present and proposed safeguarding and popularization measures. Photographs, video materials and consent letters from the communities and practitioners of the element were collected. All local meetings were organized by the communities themselves on a voluntary and self-funding basis.

The Work Group also received huge organizational and logistical support from the local self-governance bodies, which disseminated information about upcoming meetings, provided venues for holding discussions and engaged in outreach activities to attract interested participants.

It should be noted that a large number of representatives of Ak-kalpak craftswomen community and bearers of the traditional knowledge about the meaning, symbolism and rules of wearing an Ak-kalpak – mostly men – participated in preparing the nomination, provided photographs from their private archives and willingly shared information about the unique features of the traditional knowledge of Ak-kalpak-making in their region. All of them fully shared the opinion that Ak-kalpak craftsmanship should be put forward for the inscription on the RL. They emphasized that through the RL they wanted the wider public to see how the traditional knowledge can be safeguarded and adapted in the contemporary world, and they wanted to share the knowledge of making the universal headwear.

It is also important to highlight the active participation of young people in the process of preparation. They have helped at all stages of preparing the nomination, e.g., preparation of video and photo materials, collection of consent letters, and so on.

A draft nomination file was placed on the web-site of the Ministry of Culture in order to provide a wide access to the file and include the public in discussing the nomination. Official minutes of the discussions of the nomination file are kept at the Ministry of Culture and National Commission of the Kyrgyz Republic for UNESCO. Throughout the entire development process of the nomination, the state agencies have provided the necessary institutional, technical,

information and financial support.

As a result, the Work Group met on March 19, 2018 in Bishkek and reviewed the final version of the nomination file, video film and photographs.

#### **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 Work Group has visited all the 7 regions during the process of the preparation of the materials for the nomination. The Work Group has informed the communities about the nomination as well as has shared the information on the development and preparation for the nomination during the regional visits. During this visits we were collected 2792 signatures from Ak kalpak craftswoman and individuals, groups concerned. We can not send all letter of consent with signatures, but if you need, we are ready to send them all.

Moreover, wider support for the nomination was expressed and supported by the general public in social networks such as Facebook, Twitter, Telegram, etc.

The nomination file includes the following documents, demonstrating free, prior and informed consents to the nomination of the element from Ak-kalpak craftswoman community, NGOs, experts, and men who wear Ak Kalpak.

- The Public Foundation "Jashyl Ooron" consent from men, who wear Ak Kalpak (kg and eng);
- The Public Foundation "Min Kiyal" consent from Ak-kalpak craftswoman community (kg and eng);
- Youth Public Association "Ak Shumkar Kut" consent from youth-boys and girls, young practitioners of the element (kg and eng);
- The video that reflects the consents of men who wear Ak Kalpak (kg and eng);
- As well as the consent letters from individual practitioners and from general public concerned (kg and eng)

#### **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*

There are no practices that limit access to the element or maintain the secrecy of certain knowledge or skills related to the element.

Ak-kalpak craftsmanship, the traditional knowledge and skills of making the Kyrgyz national headwear Ak-kalpak are a common and developed kind of traditional craftsmanship in all regions

of Kyrgyzstan that are accessible to everybody.

All representatives of Ak-kalpak craftswomen community, including individual craftswomen, willingly share their knowledge and skills on the making of the element. This aspect was also discussed with them during the preparation of the nomination file, as well as during the work on inventorying the element.

There is nothing in the creation and practice of the element that is concealed or prohibited for any part of the local communities or foreigners. Both the element itself and all available information about it are open and accessible to everybody. The methods and skills of element are accessible in the books and published by the bearers on web-sites and in other sources.

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

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

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

1. Public Foundation "Min Kiyal", Asangulova Aidai, Issyk-Kul region, Ton rayon, 1 Kapchigai str., +996 708 32 62 64
2. National Crafts Union "Kiyal", Makashov Sultanbek, Bishkek, 202 Chui str., +996 312 64 62 40, e-mail: handicraft.kg@gmail.com
3. "Kyrgyz Craft Council", Karybekova Jamby, Bishkek, 162 a, Manaschy Sagynbai str., +996 709 899 384
4. "Tumar Art Group", Chui region, Sokuluk rayon, 9 Shopokov str., +996 312 646252
5. Youth public association "Ak-Shumkar Kut", Mirrahim Oposh, Bishkek, 4a Shabdan Baatyr str.
6. Craft Union "Issyk-Kol", Mukashova Begimai, Issyk-Kol region, Bokonbaeva village, +996 772 673307
7. Orozalieva Bukadicha, Craftswoman, Bishkek, 1-st May rayon, 421 Jenish, +996 779 180 992
8. Japarova Rita, Craftswoman, Chui region, Selection village, 34 Issyk-Kul str., +996 770 328070
9. Gulmira Akmatova, Bishkek, 5 mkr 66, +996 706 180763

#### **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:*

The National Inventory of the Intangible Cultural Heritage Elements of the Kyrgyz Republic.

*(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:*

Маданият, Маалымат жана Туризм Министрлиги - The Ministry of Culture, Information and Tourism of the Kyrgyz Republic,

Кыргыз Улуттук Илимдер Академиясы - The National Academy of Sciences of the Kyrgyz Republic,

Маданий Мурас сактоо боюнча Улуттук Комитет - The National Committee for Intangible Cultural Heritage

*(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. 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. 100 words).*

The National List was created in 2008. The List was updated in 2011, 2012 and 2015 – on average, once in three years.

The elements on the List are determined and updated based on proposals coming from relevant communities, NGOs and practitioners. The ICH National Committee under the Ministry of Culture, which is comprised of representatives from the Ministry, Academy of Sciences, ICH bearers and practitioners, NGOs and various experts, performs regular monitoring on sites, reviews requests for the inscription of new elements on the List, updates and revises the existing documentation in support of each element on the List: information about possible changing characteristics of the elements, communities of practitioners, geography of the communities, methods, corresponding bodies of knowledge and skills, and transmission process.

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

#6, Ak-kalpak craftsmanship

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

On May 12, 2008 was inscribed, and supplemented on 5 August 2015.

*(vi) 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 process of identifying and inventorying of the elements of the intangible cultural heritage began in 2007. The Ak-kalpak craftswomen community have also taken part in this process. They filled out the corresponding inventorying application and submitted it to the Ministry of Culture. In 2008, the element was inscribed on the National List of ICH Elements and supplemented in 2015.

Between 2010 and 2013, the Ak-kalpak craftswomen community implemented the project "From Generation to Generation" under which they carried out a study on the traditional techniques of Ak-kalpak craftsmanship in all regions of the country, prepared and recorded interviews with mature master craftswomen. During the inventorying of the element, the craftswomen shared information about their skills in Ak-kalpak craftsmanship, while the elders-connoisseurs, mostly men, shared information about the meaning, symbolism and rules of wearing an Ak-kalpak. Also, as part of this project they built a database of Ak-kalpak craftswomen in all regions. Based on the results of this project, they filed an application to supplement the element on the National List.

During its planned session on July 23, 2015, the ICH National Committee reviewed and approved this application.

(vii) *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 translated if the language used is not English or French.*
- 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 translated if the language used is not English or French.*

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

1. The extract from the National List of the ICH of the Kyrgyz Republic, signed by Deputy Minister of Culture;

2. National form for identifying ICH element

The website of the Ministry of Culture, Information and Tourism of the Kyrgyz Republic is under reconstruction at the moment and will be available on May 2018.

## 6. Documentation

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

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

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

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

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

*Not to exceed one standard page.*

1. Aitmambetov D., Ak-Kalpak embroidery. "Ilim", 2000.
2. Akmoldoyeva Sh.B., Felt making skills and techniques. (Ak-Kalpak manufacturing). - Bishkek: "Ilim", 2003.-p. 268.



3. Antipina K. I., Kochkunov A. Kyrgyz traditional clothes. Ankara. 2004.-p.242
4. Akmataliev A., Kyrgyz craftsmanship. Ak-Kalpak manufacturing. Kyrgyzstan 2003-p.328
5. Zhaparov A.Z., Ak-Kalpak craftsmanship. -B., 2005.
6. Capus, Guillaume. Voyage dans la Sibirie occidentale, le Turkestan, la Boukharie, aux bords de L'Oust-Ourt. Paris: 1892, 434p.
7. Mannerheim C.G. Les memoires du Marechal Mannerheim.-Paris., 1952. p 432
8. V.Maksimov, E.Sorokin., The techniques of Ak-Kalpak manufacturing. Kyrgyzstan, 2006.
9. Momunbaeva N.S., The types of Kyrgyz headwears., I. Arabaev named after KMU., Social science, edition 6, 2006, p. 221-223
10. Mukminova R.G., Traditional knowledge and skills in making Ak-Kalpak. - "Science". - M., 1989.
11. Ryndin M. Kyrgyz national patterns on clothes., Entry. Article A.N. Bernshtama. -L., Bishkek, 1998.-p. 39
12. Ryndin M.V. Kyrgyz patterns: (the provenances of the Kyrgyz patterns on Ak-Kalpak) // Proceedings of Kyrgyz. 1986.-T.1.-p.145
13. Smeshko T.N. Embroidery of Ak-Kalpak patterns: Science, M., 1988. -p.238
14. Sukhareva O.A., The types of Kyrgyz headwears (Ak-Kalpak) // -Issue-I-M., 2003.-p. 286
15. Tomina T.N., Traditional clothes of Central Asian and Kazakh people (Ak-Kalpak craftsmanship): Science. M., 2001.-p.254

## 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: Soltongeldieva Sabira

Title: Secretary General, National Commission of the Kyrgyz Republic for UNESCO

Date: 02.04.2018

Signature:



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

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