



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Reçu CLT / CIH / ITH

Le - 3 AVR. 2018

N° 0180

Representative List 0149700009

ICH-02 – Form

## 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.*

Republic of Kazakhstan

### 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*

Orteke - Kazakh traditional puppet-musical performing art (eng.);

L'Ortéké – un art traditionnel kazaque de performance musicale avec de marionnettes (fr.)

#### 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*

Ортеке – дәстүрлі қазақ музыкалық қуыршақ өнері (қаз.)

Orteke - дәстүрлі қазақ музыкалық қуыршақ өнері (қаз.)

Ортеке – казахское традиционное кукольно-музыкальное искусство (рус.)

### 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.*

N/A

### 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*

"Kokil" Music College in Almaty;

Educational Crafts Workshop Center at Kazakh National Pedagogical University named after Abai;

Mr.Basykara Ersayyn Bakytuly - Associate Professor of Kazakh National Conservatory named after Kurmangazy, laureate of Kazakhstani Youth Award;

Mr.Evfrat Mambekov - Associate Professor at Kazakh National Academy of Arts named after T.Zhurgenov;

"Turan" Kazakhstan music band performing traditional and folk music.

### 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*

Orteke is practiced in performances by a number of professional and non-professional artists in western, eastern, southern regions of Kazakhstan and is widely represented in big cities like Astana, Almaty, Aktobe and Atyrau.

A cult of a dancing goat and rituals associated with it can also be found in other countries and regions with rich nomadic traditions like Kyrgyzstan, Russian Federation (Caucasus - Karachay Cherkessiya, Siberia) and other.

### 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.): Mr.

Family name: Mambekov

Given name: Evfrat

Institution/position: Associate Professor at Kazakhstan National Academy of Arts named after T.Zhurgenov, member of Kazakhstan National Committee for the safeguarding of ICH under the National Commission for UNESCO and ISESCO; profound expert of the UNESCO Observatory on Arts Education for Central Asia

Address: 13, Samal-1, app.25, Almaty, Kazakhstan

Telephone number: +7.777.262-09-57

Email address: evfrat.imambek@mail.ru, evfrat.imambek@gmail.com

Other relevant information: N/A

## 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.

N/A

## 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*

Orteke represents a simultaneous ensemble of music performance on Kazakh traditional two-stringed instrument dombyra and a hopping dance of a wooden puppet. Fixed on a surface of a traditional drum (daulpaz) by a metal rod a flexible wooden figure of a mountain goat "teke" is connected to the fingers of a musician by one or several threads (depending on a number of figures). Flexible head and joints of a puppet are connected to the pulling string. As the musician strikes his/her fingers playing dombyra, the puppet starts hopping in sync with the beat set by an artist. The figure turns alive making amusing dancing movements and tapping a rhythmic beat on a firm skin surface of a drum. Music accompanying the performance may vary from region to region and from artist to artist (style of performance and specific rhythms).

Authentic nature of Orteke lies in the combination of traditional craftsmanship, music performance, puppet dance and strides of percussion. Some masters of genre can play with 3 and more puppets at the same time. Original Orteke art was not just represented by the embodiment of a dancing goat, but also involved other personages. According to Kazakh researchers A.Zhubanov and Zh.Abilpeissova traditional puppetry performances displayed in 1950-1960's included wooden figures of people and horses. Moreover, according to certain records, it used to be manipulation of 8-10 puppets by a single artist simultaneously. Unfortunately, such mastery skills have not been preserved till present time. [241]

- (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*

Practicing communities and bearers of Orteke music puppetry performing art include: professional and amateur musicians; craftsmen creating wood figures and music instruments; researchers, folklorists and professors specializing in ethno music performances and crafts. Unfortunately due to industrialization and urbanization in the 20th century this unique genre of traditional art did not receive proper promotion and development. In regards to a group of enthusiasts (artists, journalists, professors and craftsmen) this valuable cultural heritage has been preserved safeguarding the secrets of performing techniques and passing them on to the next generations. For instance, in 2010 the Director of Almaty State Theatre of Puppetry Mr. Madeniyet Yussupov initiated and organized a first national competition called "Orteke – 2010" involving 15 masters from five regions of the country. The event was widely covered by media and received positive feedback and support from the public.

Today the list of the most eminent Orteke performing masters includes:

- Mr. Raiymbergenov Abdulkhamit Yskakuly - Art Worker Emeritus, Director of Kokil Musical College in Almaty City;
- Mr. Basykara Ersayyn Bakytuly - Associate Professor of Kazakh National Conservatory named after Kurmangazy; laureate of the Kazakhstani Youth award;
- Mr. Turdygulov Zholaushy Abylgazyuly - master of performance on national music instruments, laureate of Altyn Kobyz National Award;
- Mr. Telgozhayev Zhakanger Bekbosynuly - master of performance on the national instruments;
- Mr. Donbayev Muratkhan - master of performance on the national instruments;
- Mr. Mussa Adilet Toleuly - artist of the Ensemble of the Ministry of Defense of the Republic of Kazakhstan. [245]

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

*Not fewer than 150 or more than 250 words*



The history of Orteke survival in the 20th century is characterized by Soviet policies of shifting Kazakh population from nomadic lifestyle towards rapid industrialization and urbanization. Orteke was close to being completely forgotten up until 2010. For many years Orteke was hidden from wide attention of scholars, government officials and general public. Only in regards to newspaper articles published by Akhmet Zhubanov in 1928 on traditional puppet theaters and the works of other profound musicologists and researchers who studied the history of traditional Kazakh music, Orteke genre stayed alive and was perceived by Kazakh society as one of the symbols of cultural identity.

Conducted by a group of enthusiasts in 2010, 2012, 2014 state competitions on Orteke proved how warmly people in Kazakhstan resonated with this traditional art. Orteke concerts and performances have gained a wide audience both in Kazakhstan and abroad.

Nowadays transmission of knowledge and skills related to the element is limited to certain interest groups and maintained via Ustaz-Shakirt (master-apprentice) traditional system of teaching arts. Orteke performing masters who often work as music teachers and professors organize a limited number of student groups on studying Orteke. Kokil Musical College in Almaty established a study group on learning and practicing the art of performing Orteke. Craftsmen creating music instruments and Orteke puppets transmit skills and knowledges to their students in workshops via the same "Ustaz-shakirt" traditional system. Both Orteke music performance and puppet craftsmanship have not yet been incorporated into official study programs and curricula of Kazakhstan. [249]

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

*Not fewer than 150 or more than 250 words*

Since the ancient time the unique phenomenon of puppet performance symbolizes and constitutes one of the main pillars of traditional folk art. Over the time, some puppets have become internationally recognized trademarks and national symbols like: Pierrot and Buratino in Italy, Karagoz in Turkey, Petrushka buffoonery in Russia, Maskharabos in Uzbekistan.

Popularization of Kazakh traditional art of puppetry Orteke plays an important social and cultural role. First of all, it fills in the gaps existing in public perception and understanding of how traditional cultural life of ancient nomads used to be like, and therefore, contributes to the formation of a particular cultural identity within the younger generation of Kazakhstan. Close acquaintance with Orteke performance is a vivid reminiscence of deep and spiritual connection of nomadic civilization with nature. Crafting and reflecting animals' gracious movements that turn alive in tact with the sounds of nature reflected by dombyra music reveal wise philosophic synergy and harmony that nomadic people treated the surrounding nature with. On the contrary to widespread myths of barbarian nature of nomadic civilization Orteke is an example of how valued and respected animals and nature were in steppes. Orteke is a tribute to mother nature, perfection of movements n'sync with nature.

Besides, Orteke represents valuable intangible heritage element not only for Kazakhstan, countries and people of nomadic ancestry, but the world in general. It's philosophic nature enriches Kazakh and world craftsmanship and music performance traditions and plays the role of a national symbol and trademark of modern Kazakhstan. [248]

*(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*

Traditions of Orteke music and puppetry performance and craftsmanship go beyond artistic expressions and carry deep social and philosophic meaning. The process of crafting mobile figures of animals from wood represents creative urge of people to mimic the nature in creating a custom made single work of art that embodied interrelatedness of flora and fauna (wood, animal life and people).

There are many legends and tails related to the art of Orteke (legends “about Kulamerger hunter”, “How Kozhanasyr/ Hodja Nassreddin taught his donkey” and other). In such stories the plot has an educational character calling people to respect the wisdom of nature and its creatures. Sacral meaning of Orteke implies bowing one’s head to the power and divinity of nature.

Entertaining and social aspect of Orteke performance is manifested in public gatherings, festive events and social interaction between children and older generation. In ancient times children and people would gather in front of musicians to watch, listen and feel a particular story animated by a wooden puppet joyfully hopping in mountains or being hunted to sacrifice its life. Wide spectre of emotions and philosophic meaning always accompanied such performances. Submerging oneself into Orteke theatric experience taught people such universal values as kindness, honesty, mutual assistance and love. Therefore, the element represents a social and educational instrument awakening people’s natural code of ethics and moral values.

Therefore, Orteke fully respects existing human rights instruments, promotes intercultural and social dialogue and serves as a good example of sustainable development and harmonious lifestyle.

## **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*

Inscription of Orteke to UNESCO Representative List of the ICH of Humanity would in great sense raise self-esteem of practicing communities creating more opportunities for the bearers and practitioners to promote and share their skills and knowledges both in Kazakhstan and abroad.

Presence of at least one ICH bearer in the community raises self-esteem of the whole community, creating strong social bond. Therefore, inscription of the element will lead to strengthening of family institution and community ties. Deep sacral meaning of Orteke puppetry and its openness for every person regardless of age, social status, ethnic or religious background provide a good platform for intercultural dialogue, scientific research and mutual understanding.

Moreover, since Orteke is mainly intended for children, its vivid character and perceptive nature shall foster within younger generation harmonious sense of connection with the wisdom of their ancestors and intangible cultural heritage of their motherland.[146]

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

*Not fewer than 100 or more than 150 words*

Today the Government of Kazakhstan implements state program on cultural and spiritual revival “Rukhani Jangiru” aimed to draw attention of Kazakhstani people to traditional values and wisdom of our ancestors. Therefore, wider recognition and popularity of Orteke both in Kazakhstan and abroad will fill many gaps in public understanding and perception of nomadic

lifestyle and philosophy.

Popularization of Orteke on national level can lead to its broader practice and inclusion in study curricula of state colleges and universities, wider media coverage and scientific interest on domestic and international levels. Public interest in Orteke may contribute to new studies in ethnography, philosophy and social anthropology. Artistic, social and sacral features of Orteke performance can turn it into an international brand like Petrushka and Pinocchio.[123]

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

*Not fewer than 100 or more than 150 words*

Artistic expression and semantic value of Orteke makes it a unique element of the intangible cultural heritage not only for Kazakhstan but the world in general. Inscription of Orteke can pave a way to understanding the philosophy and lifestyle of nomadic civilizations. Deeper perception and research of the element on international level may raise the dignity of nomadic civilizations, reconstitute its code of ethics and intrinsic morality. Representing a folk element of performing arts Orteke can reveal many interesting findings about relationship between men and nature, interaction of different cultures and religions that always coexisted in Central Asian region. Orteke has a big potential to unite and include cultures and countries for common understanding and equal sharing of universal cultural heritage. [121]

*(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*

.Inscription of the Orteke on the Representative List will draw the attention of the large public to this genre of traditional art. The number of publications in the press, appearances in the media space will grow noticeably. Orteke's performance will be significantly more often included in various concert programs, festive events, introducing representatives of various communities and social groups to traditional culture, causing positive emotions, facilitating mutual understanding between people.

Increasing the status of Orteke will be a particularly important factor in holding various festivals both at the regional and national and international levels. This will also cause additional interest of scientists engaged in cross-cultural research and comparative anthropological and folklore studies. [112]

*(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*

.Orteke combines several forms of art, such as folklore and musical instruments, dancing and game, theatre and mass performance, as well as the decorative and applied art. It is easy to feel this syncretism by listening and contemplating the performance.

The audience enjoys Orteke not merely for its unique musical accompaniment and fascinating narration, nor for its convincing puppets' show displayed on a surface of a drum, but the artist's three-dimensional technique of playing the instrument, manipulating the puppet in tact to the rhythm and complex construction of a figure itself.

Not each puppet can follow the slightest movements of the musician's fingertips; therefore the engineering skills and details in designing and construction of Orteke puppets shall not be underestimated. [120]

### **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*

Active work of the enthusiasts - performers, teachers, cultural scientists, experts and journalists contributes to the preservation and revival of this kind of intangible heritage of Kazakhstan.

In particular, the Director of the State Puppet Theater of Almaty, honorary musician and artist of the Republic of Kazakhstan, Madeniet Yusupov, initiated the first National Competition "Orteke-2010". Although only 15 performers from five regions of Kazakhstan were able to gather, the event received a wide media coverage in regards to informational support from the Union of Journalists of the Republic of Kazakhstan and the editorial board of the music programs of GTRK "Kazakhstan-1" (Zharkyn Shakarim). Interest in the genre Orteka returned and was perceived by the Kazakh society as one of the symbols of the national cultural identity. This is evidenced by the conducted in 2012 and 2014. group of enthusiasts festivals and national competitions Orteke.

The preservation of the element is largely promoted by scientists who address in their articles both separately to this topic, and include its subject in broader studies

*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*

Measures on state support of the genre from the second half of the XX century. were not undertaken because of ideological and political reasons - Orteke was regarded as a relict survivor of the feudal past, an example of the backwardness of Kazakh culture, an element of shamanism.

In the 1960s, when the regime gave some indulgences in the field of culture, the society immediately broke out of interest in Orteke - several numbers were allowed on the Kazakh television, which were forgotten, but perhaps preserved in the archives, they must be found, restored, digitize and re-launch into a wide cultural turnover. This is all the more important because the performers, whose names are also forgotten and require the return of the cultural memory of the people, probably still demonstrated the skills of the traditional school, although not in its original form. However, this outbreak was short-lived - as early as the turn of the 1960s and 1970s. the ideological pressure is renewed and under the guise of the "socialist internationalization" of culture, national art forms are actively replaced by alien borrowed forms.

By the time of Independence, the element was practically forgotten in the urban culture and dropped out of the field of view of government agencies.

Only in 2010, some state support for the genre began at the level of local authorities, and since 2012 and by the National Commission for UNESCO. The element is included in the National List of ICH.

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 plan of measures for safeguarding of the element of the intangible cultural heritage of Orteke envisages four main directions:

1. Research;
2. Organizational and technical;
3. Educational;
4. Information.

The research direction assumes:

- search, identification of the carriers of the element in all regions of Kazakhstan and the creation of a national database of Orteke performers;
- carrying out ethnographic expeditions, primarily to the regions of Aktobe, Mangystau, Taldykorgan, in order to identify and record the memories of the descendants of the famous virtuosi masters Orteke, which will allow them to record their experience for further reconstruction;
- work in the State Archives of film and photo documents and in the archives of Kazakh television in order to identify, restore and digitize programs with performances by Orteke performers of the 1960s. with further inclusion in the scientific and general cultural turnover of the country.

The organizational and technical direction is aimed at creating a workshop for the manufacture of an traditional instrument of Orteke in the most authentic forms, but with the use of modern technologies.

Creation of regional centers in various organizational forms aimed at attracting and uniting around the workshops of Orteke musicians. Such centers will greatly facilitate the attraction of financial support from regional budgets, as well as sponsors and grantors, interaction with the media and researchers.

The educational direction will be realized as a special curriculum on the art of Orteke on the basis of the Kokil College, developed on the basis of collected materials on the research program. The results of the three-year teaching experience will be summarized in the educational and methodological manual for musical educational institutions in Kazakhstan.

Simultaneously, on the basis of the created workshop, there will be training on a special curriculum on the technologies of manufacturing the instrument of ortheke. The results of the three-year teaching experience will also be summarized in the teaching and methodological manual for the specialty "Decorative and Applied Arts", specializing in "Artistic processing of



wood".

The information direction is a form of realization of the three previous directions and provides:

- the publication of the CD "Orteke. Ancient and eternally young art";
- publication of the educational and methodical manual "Kazakh traditional genre Orteke" for musical and theatrical specialties;
- the publication of the educational and methodical manual "Orteke Manufacturing Technology" for the specialty "Decorative and Applied Art", specializing in "Artistic processing of wood";
- holding a competition of Orteke performers;
- a cycle of programs and publications about Orteke in the mass-medias.

The inclusion of Orteke on the Representative List will attract to this genre the attention of the medias, especially electronic ones.

This will contribute to the larger inclusion of its performance on various stage venues: in concert programs, in theatrical performances at the local, national and international levels. Modern audio-visual technologies make it possible to provide its entertainment for mass audiences. (See photo and video applications).

Orteke as a genre of puppet art is primarily intended for a children's audience, its lively and accessible for perception will lead to an organic formation among the younger generations of a stable sense of belonging to the national intangible cultural heritage.

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

*Not fewer than 150 or more than 250 words*

State support for this element of ICH included in the Representative List will be supported at the national, regional and local levels in these areas.

At the national level:

- funding research programs to identify and inventory the carriers of the element in the field;
- organizational support of searches in archives of film and photo documents and television of materials and programs devoted to Orteke, their further digitization and provision of broadcasting in the national audience.

At the regional level:

- Assistance in conducting national research programs;
- organizational support in the establishment of regional workshops-centers Orteke;
- inclusion in educational programs of educational institutions of the Orteke genre as a regional component;
- organization and holding of regional competitions, festivals and other events to popularize ICH, including Orteke.

At the local level:

- direct participation in the identification, preservation and development of the creativity of Orteke carriers, collecting information about the traditions of the genre and their reconstruction.

(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*

Communities, groups and individuals shall be involved in planning and elaborating safeguarding measures via UNESCO Observatory on Art Education for Central Asia with the support of the National Commission of the Republic of Kazakhstan for UNESCO and ISESCO. The initiative

group under the Almaty State Theatre of Puppetry has drafted the indicative work plan for the implementation of measures safeguarding Orteke as an element of the intangible cultural heritage of Kazakhstan, following the submission of the nomination file to the UNESCO Secretariat.

During 2015-2016, the element bearers expressed their views and suggestions during working meetings with a contact person on the ground and through active communication. All these proposals were summarized and voiced by Evfrat Mambekov during a meeting of community representatives with members of the National Committee on ICH in the autumn of 2016 at the A. Kasteyev State Art Museum.

Additions and changes were made to the final version during the discussion on measures for further development of the Orteke genre in September 2017 at the music college Kokil with a wide participation of performers and masters.

### 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: National ICH Committee under the National Commission of the Republic of Kazakhstan for UNESCO and ISESCO

Name and title of the contact person: Yessenova Khanzada Azimkhanovna, Chairperson

Address: 89, Kablukov str. Almaty, 050057, Kazakhstan

Telephone number: +7 727 3765487

Email address: khanzada.almoca@gmail.com

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 history of survival of the genre Orteke in the twentieth century is characterized by a peculiar, pulsating character. Therefore, certain categories of people directly responsible for the practice and transfer of the element, today does not exist on an official level.

The contemporary bearers of the Orteke tradition came to this art in different ways. Many, such as the master-manufacturer and performer Zholaushy Turdygulov, still heard from their parents about the art of Orteky in their childhood memories during the post-war years. Later, when the opportunity appeared, they began to revive this forgotten tradition

For others, like Ersayin Basykara or Abdulhamit Rayymbergenov, Orteke is their family tradition, passed from fathers to sons for several generations.

Representatives of the modern generation of native speakers are attached to Orteke already as pupils of mature masters, usually in music schools or studios and take part in festivals and competitions on their behalf.

Among the carriers of Orteky there are female performers, since this genre does not imply any gender restrictions.

Communities, groups and individuals shall be involved in planning and elaborating safeguarding measures via UNESCO Observatory on Art Education for Central Asia with the support of the National Commission of the Republic of Kazakhstan for UNESCO and ISESCO. The initiative group under the Almaty State Theatre of Puppetry has drafted the indicative work plan for the implementation of measures safeguarding Orteke as an element of the intangible cultural heritage of Kazakhstan, following the submission of the nomination file to the UNESCO Secretariat.

During 2015-2016, the element bearers expressed their views and suggestions during working meetings with a contact person on the ground and through active communication. All these proposals were summarized and voiced by Evfrat Mambekov during a meeting of community representatives with members of the National Committee on ICH in the autumn of 2016 at the A. Kasteyev State Art Museum.

Additions and changes were made to the final version during the discussion on measures for further development of the Orteke genre in September 2017 at the music college Kokil with a wide participation of performers and masters

#### **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*

In 2010, the Almaty State Theater of Puppetry conducted, at the initiative of Evfrat Mambekov, a series of meetings and discussions with the academic researches, artists and art experts. The meetings reviewed the draft nomination form and submitted it to the newly established National Committee on the Safeguarding of the Intangible Heritage functioning under the National Commission of the Republic of Kazakhstan for UNESCO and ISESCO.

As it was mentioned in section 4.a. of the dossier coordinators of the file supervised by Evfrat Mambekov organized a series of meetings in 2012 with the members of the National Committee on Safeguarding ICH.

During these meetings participants discussed inclusion of the element to the National Register of ICH, nomination of the element to UNESCO Representative List, elaboration of safeguarding measures to be included in draft Program of ICH Activities 2014-2017 and a series of other issues related to the element.

As a result of the meetings held the following letters of free, prior and informed consent have been provided by:

1. Abdulhamit. Raiymbergenov;
2. Ersaiyn Basyqara;
3. Jolaushy Turdugulov;
4. Almas Mustafaev;
5. Abzal Artyqbaev;
6. Evfrat Mambekov (Imambek)

#### **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*

The kazakh traditional puppet-musical performing art Orteke constitutes ICH element that has existed in society without any limitations or secret practices. The element is shared and enjoyed by most of all viewers despite of their age, gender, ethnic origin, religion and other factors. Therefore, there are no constraints governing the practice, transmission of knowledge and access to information on Orteke tradition. It is open for the public, researchers, tourists, film producers, photographers and other interested individuals.

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

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

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

a. School-college Kokil;

b. Abdulhamit Raiymbergenov, director;  
c. 25, Kaldaikov str., Almaty, Kazakhstan;  
d. +7 727 382 4243; + 7 701 210 2120;  
e. kokil.kz@mail.ru

## 5. Inclusion of the element in an inventory

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

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

*Provide the following information:*

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

National Register of the ICH of Kazakhstan

*(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:*

Қазақстан Республикасының ЮНЕСКО және ИСЕСКО істері жөніндегі Ұлттық комиссияның  
Қазақстан Республикасының рухани мәдени мұраны қорғау жөніндегі Ұлттық комитеті

The National Committee on Safeguarding ICH under National Commission for UNESCO and ISESCO of the Republic of Kazakhstan.

*(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 element was identified and included in the National Register of the ICH of Kazakhstan with wide participation of the communities, groups and individuals concerned. The Register shall be maintained and regularly updated every 2-3 years by the Ministry of Culture, Tourism and Sports of the Republic of Kazakhstan in collaboration with the National Committee on Safeguarding ICH and National Commission for UNESCO and ISESCO. Representatives of ICH communities and experts, institutions and NGOs have open access to participate in the process of updating and managing the National ICH Register (including via online discussions).

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

№ 21, Ортеке – дәстүрлі қазақ музыкалық қуыршақ өнері  
The Orteke – kazakh traditional puppet-musical performing art

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

1<sup>st</sup>. March 2013.

*(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).*

Since 2010, when the International Scientific and Practical Conference on the Problems of Dolls as a Cultural phenomenon was held, the Orteke phenomenon became widely discussed in the circle of researchers of culturologists and musicologists. more often began to appear as art criticism, and scientific publications in the press and Web publications. all this certainly enriched both the representations of members of the community, as well as professionals and ordinary spectators. About the performers and manufacturers of Orteka is becoming known to an ever wider audience.

his in many respects contributed to the fact that the genre finally received recognition from the state authorities, as evidenced by the fact of adoption by the Decree of the Ministry of Culture and Information of the Republic of Kazakhstan (Ref. 50 dated 1 March 2013).

*(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:*

## 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.*

Малахова О. Те, кто дергает за ниточки. Экспресс-К.от 07.12.2004. (Malakhova O. Those who pulls threads. Express K.от 07.12.2004)

Кузбакова Г. Наш горный козел. Экспресс-К. от 15.07.2004. (Kuzbakova G. Our mountain goat. Express-K. from 15.07.2004.)

Куттыбекулы К. Ортекенің 3000 жылдық тарихы бар. – Айкын от 12.04. 2008. (Kuttybekuly K. Three-thousand-year history of Orteke– Aykyn from 12.04. 2008.)

Жубанов А. Ортеке – начало казахского кукольного театра. – Казахстанская правда от 1935.25.02. (Zhubanov A. tOrteke – the beginning of the Kazakh puppet theater. - The Kazakhstanskaia Pravda from 1935.25.02.)

Всеволодская-Голушкевич О.В. Школа казахского танца. – А, «Өнер» 1994 – 79 с. (Vsevolodskaya-Golushkevich O. V. School of the Kazakh dance. – Almaty, "Oner" of 1994.-79 pages.)

<http://kk.wikipedia.org/wiki/%D0%9E%D1%80%D1%82%D0%B5%D0%BA%D0%B5>

## 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 Dinara Izanova

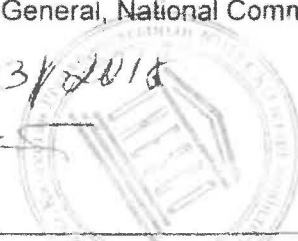
Title Secretary - General, National Commission for UNESCO and ISESCO

Date

29/03/2018

Signature





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