



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2021
for possible inscription in 2022**

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.

A. State(s) Party(ies)

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

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 Performing Art: Dance, Puppet and Music

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 - қазақтың дәстүрлі орындаушылық өнері: би, қуыршақ және музыка

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.

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

Artists, craftsmen, folk music groups have long been associated with Orteke performance and have been practicing the element in the villages of Kazakhstan. In second part of the 20th century the professional puppet theaters included Orteke in their regular playlist.

The names of concerned communities and individuals are:

TURAN Kazakhstan Traditional and Folk Music Band;

KOKIL Musical College, Amaty City

Educational Center on Handicrafts at Kazakh National Pedagogical University named after Abai, Almaty City;

State Puppet Theater, Almaty City

Ass. Prof. Basykara Ersayyn Bakytuly, Kazakh National Conservatory named after Kurmangazy;

Ass. Prof. Evfrat Mambekov, Kazakh National Academy of Arts named after T.Zhurgenov;

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 performance is practiced by a number of professional and non-professional artists in almost all Kazakhstan regions and is well represented at theaters and concert-halls of Nur-Sultan, Almaty, Aktobe and Atyrau.

The origin of the performace is linked to the traditional nomadic beliefs in teke (Siberian or Altay Ibex/Capra sibirica). A cult of a dancing goat and associated rituals exist in close to Kazakhstan nomadic areas - Kyrgyzstan, Russian Altai, Siberia and some 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.): Dr.
Family name: Muzafarov
Given name: Rustam
Institution/position: Kazakhstan ICH National Committee
Address: P.O.Box 27 Almaty 050000 Kazakhstan
Telephone number: +7.701.717.02.05

Email address: rust.muzaf@gmail.com

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

It is an indigenous Kazakh performing art that combines theater, music, and puppetry. Some people say orteke is a street theatre, others might claim it is a musical instrument, some would see it as a decorative art, and children perceive it as a toy and use for entertainment.

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 teke (a mountain goat) is connected to the fingers of a musician by one or several threads. 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. Some masters of genre can play with 3 and more puppets at the same time.

Sound of dombra, audience public in anticipation, leather surface as flat as the steppe itself, and a small wooden figure of a mountain goat, tied to the puppeteer musician by a single thread, began to beat out the rhythm with its tiny hooves. This action, fascinating with its magical simplicity, is known among the Kazakh people as "Orteke", which is fancied by both children and adults.

- (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

Orteke practicing communities' members are the bearers, according to specific roles and tasks, such as the following: professional and amateur musicians; traditional music and folk ensembles/bands; craftsmen who design wood figures and music instruments; researchers, folklorists and academicians in the field of ethnomusicology. Artists, as bearers of the element, ensure its sustainability and significance. There are both, individual musicians and bigger ensembles which deliver Orteke performances. One can notice that whenever there is an individual player, he mostly uses dombra, whereas ensembles deliver the harmony of wide range of instruments and they may choose different types of animals suitable for their instruments.

Not all traditional music kuys are applicable for Orteke. Musicians choose dynamic kuy, and should have sharp hand movements to give the necessary impulse to the wooden puppet through the tied thread. Melodies should offer a room for a dance, sometimes Orteke performances are accompanied by traditional dancers.

Realism of Orteke's movements depends not only on the musician's hand striking and overall performing skills, but also on the wood carving skills. Orteke's joints should be mobile to allow it walk, tap his hooves and jump almost like a real teke. The craftsmen's role is very important in choosing the material both for the puppet and the musical instruments. Craftsmen use different types of tree, but mostly prefer birch. This tree is widely used in everyday life, and it has special meaning for nomads. There are many poems and folk sayings dedicated to the birch tree.

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

Not fewer than 150 or more than 250 words

The Orteke survival started in the first half of 20th century. However, for many years Orteke was beyond the vision of scholars, government officials and general public.

Nowadays transmission of its knowledge and skills is conducted in the element-related communities and bearers and it is maintained by Ustaz-Shakird (master-apprentice) traditional system of teaching arts. Orteke performing masters organize target student groups on Orteke skills training. Kokil Musical College in Almaty established a research team on learning and practicing the art of performing Orteke. Craftsmen transmit skills and knowledges to their students in workshops using the same Ustaz-Shakird traditional system. Both Orteke music performance and puppet craftsmanship were proposed for incorporation to study programs and curricula of Kazakhstan art education system.

The biennial Orteke international festivals (in 2007-2018) and puppet art regional competitions provided a good platform for learning and sharing of skills and experience between puppet

artists from Kazakhstan, Bashkortostan, Kyrgyzstan, Turkey, Tajikistan, Azerbaijan and Belarus.

(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 phenomenon of puppet performance symbolizes and constitutes one of the main pillars of traditional folk art. 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.

Orteke is an important part of the region's folk heritage and national identity. It fills in the gaps in public perception and understanding of traditional culture of ancient nomads and contributes to the formation of the cultural identity of the younger generation.

Orteke does not necessarily represent the hunting process or wounded animals. In fact, in the traditional Turkic culture, hunting for such animals was strictly limited and even prohibited. There was a ritual of asking for the forgiveness before killing them. Orteke still remains as mysterious art, and it needs revitalization and further promotion since it represents a wide platform for traditional Kazakh culture, where one can understand the spirit of Kazakh people and syncretic nomadic art of Central Asia. Its philosophic nature enriches Kazakh and world craftsmanship and music performance traditions and plays the role of national symbol and trademark of modern Kazakhstan.

Finally, it serves as a communication tool between parents and children. Hence, Orteke also reveals intergenerational communications. Moreover, it has an educational meaning where adults teach the youth basic techniques of playing or constructing Orteke. Therefore, it is not solely a musical performance, but a theatrical art and an educational exercise.

(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 art work that embodied interrelatedness of environment (wood, animal life and people).

The heritage value of Orteke and its unique combination of traditional knowledge, puppet show, music performance allows communities to participate in accordance with the principle of continuous change of ICH elements in their social, economic and environmental surroundings.

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. Orteke performance teaches 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.

Hence, 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

It is anticipated that the inscription of Orteke will revitalise associated cultural and social practices. The importance of cultural diversification and the role of local environment in enriching intangible heritage will be enhanced, and it will raise the interest of local communities in their traditional practices through highlighting those elements. This will contribute to the exchange of information and dialogue between Orteke practitioners and those of other elements, such as the folk arts and traditional crafts. Therefore, the inscription will highlight the importance of ICH in general at the local level and its role in consolidating knowledge, skills and local lifestyles.

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

Not fewer than 100 or more than 150 words

Nowadays the Government of Kazakhstan implements the national Rukhani Zhangiru program on cultural and spiritual revival which is aimed to revitalise traditional values and culture of Kazakhstan people. The activities planned to promote, enhance and transfer the element will involve many people. This will help in raising awareness of ICH and its importance in the community life. Therefore, an Orteke inscription will facilitate public understanding and perception of nomadic lifestyle and philosophy, and its studying and dissemination.

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.

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

Not fewer than 100 or more than 150 words

The inscription of Orteke will contribute to ensuring visibility and importance of the ICH as a part of cultural heritage recognized by different communities in Kazakhstan and may become an indispensable part of the world culture.

Being an example of the unique performance combining different styles, it helps to strengthen the self-identity of its bearers in a multicultural world, and thus, raises its significance. Moreover, the components of the element are reflected in literature, films, art works, and in folk art works as well, thus, serving as a mean for intercultural dialogue and exchange. The element is practiced in several countries in Central Asia which share experience at regular art festivals.

The inscription will ensure visibility of the element at international level and as it embodies a strong spiritual component, expressed in connection between communities, cultures, and animals as well, thus, contributing to the sustainable development.

- (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

Orteke festival are the recurrent events and involve many representatives of communities and groups who belong to all regions of the Kazakhstan and bordering countries: artists, craftsmen, researchers, academicians and general public. These events provide an opportunity to exchange ideas and thoughts, and to promote dialogue with regard to Orteke heritage, and related knowledge. Regional competitions are also aimed at renewing relations between the heritage bearers, encouraging dialogue among the various community groups and fostering social cohesion. They will contribute to enhance the awareness of the importance of safeguarding ICH by practitioners. Also, they will contribute to the exchange of visions and information on the methods of transmitting the knowledge and experience between practitioners and those interested in Orteke art.

(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 inscription of the element can help display both the distinctive way in which the Kazakhs have known the natural environment and the richness of their cultural art practices.

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, rhythmically manipulating the puppet and complex construction of a figure itself. This will promote respect for the creativity of practitioners of this element, help the bearer communities to produce cultural products and familiarize more people with this art element.

Hence, the inscription would promote respect and appreciation for the wisdom and creativity behind the ideals of conforming to nature and living harmoniously with nature which are reflected in this element.

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 efforts of the Orteke bearers' communities to ensure the viability of the element are implemented through transmission of traditional knowledge and skills by the artists and craftsmen bearers and participation of the bearers in documentary work through inventorying.

While Kazakhstan is conducting the biennial international Orteke festivals since 2007, also the Public Puppet Theater in Almaty had organized the first national competition Orteke-2010, where 15 distinguished artists from various Kazakhstan regions had demonstrated their art. Since that time the competitions became regular in each 1-2 years from 2010 to 2017.

Kokil Arts College has included Orteke in its specific curriculum for a target group.

The National ICH Committee assisted in inventorying and documenting of Orteke element in 2016-2017.

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) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

Measures on state support of the genre from were not undertaken in Soviet time 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 – some of art performances appeared at the Kazakh television. However, this outbreak was short-lived. 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 since 2010, some state support for Orteke revitalization appeared from the local authorities. The Ministry of Culture provided support and funding for the Orteke festivals and art competitions in 2012-2018. The National Commission for UNESCO and ICESCO assisted in documenting of the element. The element is included in the National List of ICH since 2013.

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 activities; (2) organizational and technical activities; (3) educational activities; and (4) information activities.

The research direction assumes:

- search, identification of the element bearers in all regions of Kazakhstan and design 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 Kazakh television archives in order to identify, restore and digitize programs about Orteke performers of the 1960s. with further inclusion in the scientific and general cultural turnover of the country.

The organizational and technical activities 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 various regional centers to conduct and promote 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 activities will include design of a special curriculum on the art of Orteke at 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 Orteke. 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 activities include design of the digital version of material on "Orteke. Ancient and eternally young art "; publication of the educational and methodical manual "Kazakh traditional genre Orteke" for musical and theatrical specialties; 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; and a cycle of programs and publications about Orteke in the mass-medias.

This will contribute to the larger use of Orteke 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.

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 conducted at the national, regional and local levels.

At the national level:

- funding of research programs to identify and inventory the carriers of the element in the field;
- support of researches in archives of film and photo documents and television of materials and programs devoted to Orteke, its digitization and broadcasting for the public at common channels.

At the regional level:

- assistance to research programs;
- facilitate establishment of regional Orteke workshops/centers;
- inclusion Orteke genre in curricula of art educational institutions;
- conducting of regional competitions, festivals and other events to popularize ICH and Orteke.

At the local level:

- promote 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 were 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 ICESCO. 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.

In 2015-2016, the element bearers expressed their views and suggestions during working meetings with ICH National Committee Expert and through active communication. All these proposals were summarized and voiced by the ICH expert at the meeting of community representatives with members of the National Committee on ICH in the autumn of 2016 at the A. Kastejev State Art Museum.

Kokil Music College hosted in September 2017 the meeting of bearers, performers, craftsmen and masters and researchers to revise the draft nomination and provide amendments.

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 and Sports - Department of Culture Affairs and Arts

Name and title of the contact person: Ms Kumis SEITOVA, Director of the Department

Address: Mangilik El avenue, 8. Entrance 15, 5th floor, office 523, Nur-Sultan, Kazakhstan

Telephone number: +7 (7172) 74 01 52

Email address: www.mks.gov.kz

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

Communities, groups and individuals were involved in design and preparation of the nomination since 2012 with the assistance of the UNESCO Observatory on Art Education for Central Asia and support of the National Commission of the Republic of Kazakhstan for UNESCO and ICESCO. 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.

In 2015-2016, the element bearers expressed their views and suggestions during working meetings with ICH National Committee Expert and through active communication. All these proposals were summarized and voiced by the ICH expert at the meeting of community representatives with members of the National Committee on ICH in the autumn of 2016 at the A. Kasteyev State Art Museum. There was an increasing involvement of youth and women to the Orteke performances (which can be seen from video/photos attached to the nomination).

Kokil Music College hosted in September 2017 the meeting of bearers, performers, craftsmen and masters and researchers to revise the draft nomination and provide amendments. The nomination was submitted to the UNESCO Secretariat in 2017 and in 2020 it got the comments from the Evaluation Body which doubted the success of the inscription.

The necessary reconsideration has been provided with involvement of the selected bearers and experts in order to revise the information and its re-submission to Secretariat.

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 preparation for the Orteke nomination started with the participation of communities, groups and individuals who proved their involvement in meeting the requirements for nomination, in particular by submitting written and signed declarations expressing their free, prior and informed consent to all the details of the nomination and their support for the Orteke inscription on the Representative List of Intangible Cultural Heritage of UNESCO. The participants expressed their appreciation for the efforts of the concerned authorities in both countries in institutions, government bodies, centres and universities, in close and constant cooperation with the bearers of this heritage, for the safeguarding of intangible cultural heritage and the leading role of UNESCO in this area, the significance of Orteke element for the society, its relevance to nomadic heritage and culture, and the importance of inscribing this element. This will enhance the awareness of today's youth of the heritage, cultural and social value of nomadic heritage in particular. The letters were submitted in Kazakh and translated into English.

These consent letters were collected, sent and presented to the Kazakhstan National ICH Committee:

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

Orteke is a cultural and heritage performance associated with music, dance and puppet show, in relation to community traditions and practices. Individuals, groups and communities can participate in all activities without restrictions or conditions. It reflects general values that prevail in community such as traditional knowledge, crafts and applied art, environment, exchange of experiences and preservation of heritage in all its components. The practice of the element attracts all segments of society, men, women, children, without restrictions or requirements. On this basis and considering all these characteristics, this element does not involve customary practices that are not available to society, all members of the community and their groups can access information and practices associated with it and are accessible to the media, researchers

and scholars.

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. Kokil Musical College;
- b. Mr. Abdulhamit Raiymbergenov, Director;
- c. Kaldaiakov str. 25, 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 List of the ICH National of the Republic 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 Республикасы Мәдениет және спорт министрлігі / Qazaqstan Respublikasy Madeniet jane Sport Ministrliğı / Ministry of Culture and Sports of the Republic of Kazakhstan

- (iii) 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

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

1 March 2013

- (v) Explain how the element was identified and defined, including how information was collected and processed 'with

the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified and included in the National Register of the ICH of Kazakhstan with wide participation of the communities, group and individuals concerned under No 21, dated 1 March 2013. The inscription process was carried out through the information and data provided in interviews by the practitioners of the element, artists, academic researchers, as well as the bearers of the other elements associated with Orteke, such as practitioners of traditional arts and crafts.

Following the decision of the Intergovernmental Committee (15.COM) to re-edit the nomination form, its sections were discussed with selected practitioners and researchers to confirm the data and provide their consent. The women are a key partner in Orteke performance and youth involvement, as children are the target group of the Orteke element.

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

The procedure of the National ICH Inventory updating includes two options: (1) revision of the National Inventory as a whole document (this is planned to do in September 2021; and (2) adding the new elements proposed by the National Commission for UNESCO and ICESCO after its consideration of the relevant proposals from bearers and its communities. Such a procedure happened annually between 2015 and 2021.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The provisional procedure for updating the National Inventory had been proposed in 2020 by the Ministry of Culture and Sports and include peer review of the newly proposed elements for the period of six months. However, the procedure still needs description of the evaluation criteria and procedure for selection of the Evaluation Commission. It is expected that the revised procedure would be adopted by the end of 2021.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.***

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

A copy of the inventory and its translation into English are attached to this nomination form.

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. Orteke – 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" 1994.-79 pages.)

Жанибеков У. Эхо...По следам легенды о золотой домбре – А, «Өнер» 1991 – 304 с. (Zhanibekov U. Echoe... Following the path of the legend about the golden dombra . – Almaty, "Oner" 1991.-304 pages.)

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: Mrs. Anar DUTBAYEVA

Title: Secretary General, National Commission of the Republic of Kazakhstan for UNESCO and ICESCO

Date: 29 March 2021

Signature:



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