Intangible Cultural Heritage Safeguarding Efforts in Kyrgyzstan

In collaboration with the National Academy of Sciences and the American University of Central Asia
Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
2011

International Information and Networking Centre for
Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO
In collaboration with National Academy of Sciences of Kyrgyzstan &
American University of Central Asia, Kyrgyzstan
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region proposed by the Korean government was finally approved as a category 2 centre under the auspices of UNESCO at the 35th session of the UNESCO General Conference last October. Over the course of the next year, the Centre and the Korean government prepared for the establishment of the UNESCO category 2 centre which is intended to become a hub for the safeguarding of intangible cultural heritage in Asia and the Pacific region.

As a well intentioned objective for the future activities of this centre, ICHCAP initiated the 2009 Field Survey Project of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region.

In 2011 ICHCAP worked in collaboration with institutions from seven countries which include: Cook Islands, Kyrgyzstan, Lao People’s Democratic Republic, Marshall Islands, Pakistan, Sri Lanka, and Tonga to carry out the field surveys. The purpose of the field survey project was to obtain a grasp on the current situation of ICH safeguarding, along with specific details on each country's efforts in inventory making and relevant policies, laws, organisations, etc. The centre will continue this project over the next several years to cover all of the countries within the Asia-Pacific region.

The centre will serve Asia-Pacific Member States as an information and networking centre for the safeguarding of ICH. The final report from the project will serve as a resource that will help determine particular needs and provide direction for new cooperative projects for the safeguarding of intangible cultural heritage. It will also be used as a resource for states within the region to strengthen their understanding of intangible cultural heritage of other countries in the region.

Lastly, I would like to express my sincere gratitude to the institutions and researchers who actively cooperated with ICHCAP on the field survey project.

Seong-Yong Park, Ph.D
Acting Director
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
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Intangible Cultural Heritage Safeguarding Efforts in Kyrgyzstan

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Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2010 is the second year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
I. Safeguarding system & policy

1. National Law

Full title: Law on Intangible Cultural Heritage of Kyrgyz Republic

Section/Division in charge: Ministry of Culture

Year of Establishment: January 1, 1982

Particular articles related to ICH:

Article 1. The scope of this Act
The present Law regulates relations arising in sphere of identification, preservation and use of intangible cultural heritage of Kyrgyz Republic (hereinafter - the intangible cultural heritage), sets out the empowerment of state authorities of Kyrgyz Republic in the development of the intangible cultural heritage.

Article 2. The basic concepts used in this Act
Definitions used in this Law have the following meanings.
1. Object of the intangible cultural heritage - is the customs, representations, expressions, knowledge and skills, as well as related tools, objects, artifacts and cultural spaces with and without individual authorship recognized as cultural heritage, transmitted from generation to generation constantly reconstituted by communities and groups, showing the cultural diversity of the nation of Kyrgyz Republic, which represents the historical and cultural significance, and included in the National List of Intangible cultural Heritage.
2. National List of Intangible Cultural Heritage of Kyrgyz Republic (here in after -the National List) - approved by the Government of the Kyrgyz Republic, which includes the collection of objects of intangible cultural heritage, unity and consistency, which are ensured by the formation of general principles, methods and forms of the list.

"Epic" is the kind of literature, the narrative of the event salleged in the past (as it happened, and remember by the narrator). The epic consists of plots and genres of play in action in the space-time-event-length and saturation. Epic genres: large - an epic novel, epic (epic poem), medium - a novel, small - the story, short story, essay. "Art of Narrative" - the art of storytelling - manaschy;

"Oral Tradition" - folklore, represented by the epic works, folklore (proverbs, sanata, fairy tales, mysteries, myths and legends), the art of storytelling - manaschy and performing arts of akyns (authors);
- "The Cultural Space" - an area of social and geographical environment, represents a unique area of the most kept the tangible and intangible cultural heritage of the nation;
- "The forms of representation" - examples of folk art (wares of felt, chii, wood, leather, etc.) as the basic values of culture;
- "The forms of expression" – fist of all, language, folk songs and melodies (kyuu), characterizing the elements of the intangible cultural heritage of the Kyrgyz nation;
- "Customs" - rich in the content of the ethno-cultural complexity, a form of collective human experience, which is the continuous and reproductive on the basis of the space-time transmission. Customs, to a certain extent, have a dominant role because they are related to the milestones of life: from birth to funeral and memorial cycle;
- "Rites" - part of spirituality and way of life of people, regulated by the religious and everyday concepts, having ritual mainings.

3. The empowered government body - the body of state power of Kyrgyz Republic (hereinafter - authorized state agency), which in accordance with the legislation of the Kyrgyz Republic has the authority to regulate matters of identification, preservation and use of cultural heritage of the Kyrgyz Republic.

Article 3. Main types and protection of intangible cultural heritage objects

1. Types of intangible cultural heritage objects in the Kyrgyz Republic are epics, oral traditions and expressions including language as a vehicle of intangible cultural heritage; narrative art, customs, rituals, folk holidays,
knowledge and skills associated with traditional crafts, which are the cultural values of the nation of Kyrgyzstan.

2. The objects of intangible cultural heritage are used for spiritual and cultural development of the nation of Kyrgyz Republic, as well as in scientific, academic, educational, tourist and excursion purposes.

3. Protection of the Intangible heritage is provided by means of modern information and communication technologies, popularization and transmission of spiritual heritage to younger generations, conducting research, inventing databases of various forms of intangible cultural heritage of the nation of Kyrgyz Republic.

4. Protection of intangible cultural heritage objects, which are included into the National List, is carried out within the financial resources of relevant ministries and departments and approved annually in the state budget, donations and other sources not prohibited by the legislation of the Kyrgyz Republic.

Article 4. The National List of Intangible Cultural Heritage Objects of the Kyrgyz Republic

1. The Government of the Kyrgyz Republic approves the National List of Intangible Cultural Heritage Objects of the Kyrgyz Republic, takes measures for their conservation, use and further development.

2. The inclusion decision of the intangible cultural heritage in the National List (or exclusion) made by the authorized state body of the Kyrgyz Republic on the advice of the interagency commission.

3. Interdepartmental Commission carries out its activities on the constant basis in accordance with current tasks, and annually adopts a work plan. It also defines the procedure for monitoring, maintaining and inclusion of the object in the National List.

4. The objects of intangible cultural heritage from the moment of the inclusion in the National List are the property of the Kyrgyz Republic and are subject to mandatory protection and conservation in the manner provided in accordance with the legislation of the Kyrgyz Republic.

Article 5. Competence of the authorized state body for protection and use of intangible cultural heritage

- Monitoring the condition of the intangible cultural heritage;
- Creation of conditions and taking measures for conservation and development of intangible cultural heritage objects;
- Implementation and notation of the target programs for approval by the government of the Kyrgyz Republic, which are aimed at the revival, preservation, use and popularization of intangible cultural heritage;
- Development of International cooperation in the field of conservation and use of intangible cultural heritage objects;
- Implementation of activities to raise public awareness about intangible cultural heritage objects.

**Information source:**

1. **Name**: Nazgul Mekeshova senior specialist on the culture management in the regions
2. **Telephone**: +99612 621331
3. **Affiliation**: Ministry of Culture and Information

### 2. Developing Safeguarding policies and systems

A united consortium of various organizations and public institutions (in the format of associations, NGOs, University chair, and research groups) could influence considerably state bodies as well civic society in fostering safeguarding policies towards more efficient system.

One of the problems that a whole state system of cultural politics in Kyrgyzstan is very much connected or at least positioned as something which is related to the state budget and economic development. This attitude should be changed considering current challenges both in the surrounding regional process and cultural management practices such as fundraising.

A sort of reunion of all cultural associations and organizations should be gathered annually, led (but not dominated) by the Ministry of Culture and Tourism. An external partner (e.g. ICHCAP), together with National Committee for UNESCO is very much welcome in providing consultations during such Annual Reunion (Association for Cultural Heritage, forum).

This would raise better “voice” of cultural institutions at the highest level, where Kyrgyz parliament seeks to strengthen the cultural politics, on the other had, it rejects or postpone decision making process which is also related to complicated mechanism if budgetary control. However, we can not say that law making process in the field of cultural heritage is weak.

This association would foster adopting new legislation as well as create new social images of the cultural heritage including intangible one. Due to financial deficits, it is not desirable to empower local authorities with cultural politics. It would be beneficial to involve them as one of the informative partners but not as the main actors.
Considering current reforms at the administrative-structural level, it is crucial to analyze the relationship between international organizations (including local UNESCO), NGOs, State bodies and the role of Ministry of Culture and Tourism. Another source of funding is privatization, which is in the field of culture should have its own specifics. It is important to identify in which field the priority will be given to the regional authorities (ail okmotu). Would it be the only commercial or non-profit organizations will also have the chance in the safeguarding policies? This would broad the base of civil society.

In the present situation of uncontrolled liberalism, it is important to take into consideration the emerging philosophy of "every man for himself" and develop more philosophy of cooperation and consolidation in this field, especially after soviet experience, where a certain practice of paternalism is still present.

3. Legal instruments related the ICH adopted in the Kyrgyz Republic

The Law on protection of historical and cultural heritage. The law of the Kyrgyz Republic “On Protection of Historical and Cultural Heritage” was passed on June 29, 1999 and it is the key law that provides legal norms in the field of protection and use of objects of historical and cultural heritage (the law as amended on February 13, 2006, #38);

The Law of the Kyrgyz Republic “On Culture” was passed on April 7, 2009, #119. It determines legal, economical, social, and organizational base of development of activities in cultural field;

The Law of the KR on “Museums and museums funds”, February 5, 2000, #37;

The Law of the KR on “Establishing Nooruz as a national celebration day”, February 5, 1991;

At present, the law on safeguarding of intangible cultural heritage and the state programme of the safeguarding of the ICH are being elaborated.
4. Key activities of the plan on safeguarding of the ICH

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<th>№</th>
<th>Kind of activity</th>
<th>Responsible body</th>
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<tr>
<td>1.</td>
<td>Approval of the national plan on inventorying process of the ICH elements in regions of the country</td>
<td>Ministry of Culture and Information of the KR and National Academy of science of the KR</td>
</tr>
<tr>
<td>5.</td>
<td>Organization national training-workshops &quot;Strengthening national capacities for safeguarding ICH&quot; and expert meetings on the safeguarding, management, selection and documentation of ICH</td>
<td>Kyrgyz National commission for UNESCO and UNESCO Almaty Cluster office</td>
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<tr>
<td>6.</td>
<td><strong>Promotion.</strong> Creation of a series of telecasts devoted to the ICH of Kyrgyz Republic. Organization the International Festival Crafts Fair &quot;Oimo&quot;.</td>
<td>Kyrgyz public TV, CACSARC-kg</td>
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</table>
II. Intangible Cultural Heritage Inventory

1. National inventory

The national inventory is under the process of recognition at different levels. The draft of inventory is being discussed by various states and international bodies. The process is in very slow format.

1. Item: Manas

"Manas. Semeti. Seitek " is an example of epic oral works of Kyrgyz, which affected more than three thousand years of history and experience of the spiritual life of Kyrgyz nation. The epic transmitted from generation to generation only orally, being in the memory of the people. The first written records were made only in the late 19th century.

Only the Kyrgyz have "Manas. Semeti. Seitek ". "Manas, Semeti, Seitek" circulated to all Kyrgyz people, in the whole territory of Kyrgyz Republic," and is a direct and unique product of spiritual activity of Kyrgyz nation. Functioning on the territory of the Kyrgyz Republic, the epic is a classic, canonical version of the narration, unlike the Chinese variant Zhusup Mamai which is a written version of the epic, and is far from traditional oral epic play.

Epic - a truly epic work, which in broad terms, displayed not only history, but also all aspects of the Kyrgyz nation: its ethnic composition, household, life, customs, mores, aesthetic taste, ethical and moral norms, ideas about the natural environment, religious concepts, medical, geographical, and others, the poetics of language and nation.

The epic has 500,000 lines of poetry, exceeding the volume of world epics such as "Odyssey", "Shahnama", "Mahabharata".

"Manas. Semeti. Seitek " represent a trilogy, built on the principle of genealogical cyclization. Its foundation is the story of the heroic deeds of heroes - Manas, his son Semeti and grandson Seitek. This is a complete holistic narrative, formed into a single epic. The central pivot of the plot, passing through the red line of the entire multi-dimensional story is an
epic biography of Manas. Around it are being built all the storylines, which absorbed the artistic experience of various historical periods, from ancient myth-making stage and ending with the historical traditions of the period of XVIII - XIX centuries.

Who are a carrier and a practitioner of the trilogy?

The carrier of the epic legend is Manaschy (zhomokchu) Semeteychy, notably bards of the epic "Manas. Semetei. Seitek." People retained in their memory the names of the greatest storytellers, such as the narrator Toktogul (XV century), Nooruz (XVIII century) narrators of XIX century - Akylbek, Keldibekov, Balyk, Chonbash, as well as other storytellers such as Tynymbekov and Choyuke. The biggest storytellers of XX century were Sagymbaya Orozbakov and Sayakbai Karalaev from whom have survived the full text of the epic, as well as Shapaka Yrysmandeeva, Togolok Moldo Bagysh Sazanova, Moldobasana Musulmankulova, Akmatov Yrysmendeeva, Ibrahima Abydjakhrmanova, Mambetov Chokmorov, Shaab Azizov.

"Manas Semetei Seitek" - being as the product of an oral verbal art, has many versions. Nowadays science knows 35 recorded versions of the epic "Manas", they all differ in the degree of its completeness and relevance. The presence of multiple variants is from the fact that in the art performers, combining tradition and improvisation are become of individual creators of the text, each time re-creating the story, but retaining the central plot and story line. A variety of options are an indivisible whole, which has the common name "Manas Semetei Seitek."

The practice of performance of the epic "Manas Semetei Seitek " and the transmission it to the next generation is the sacred duty of every manaschi-semeteichi. Transfer of knowledge by the traditional method of word of mouth is surrounded by audiences as an integral component of the epic functioning in society, as story exists only in the dialogic paradigm: storyteller - the listener.

How knowledge and skills relating to the trilogy are transmitted today?

"Manas Semetei Seitek " is a living epic today, which passed the traditional oral method and has the real carrier. Among them are the major narrators such as Urkash Mambetaliev (died 2011), Kubanychbek Almabek, Talantaaly Bakchiev, Deeletbek Sydykov, Ryspai Isakov, Zamir Bayaliev.

In the new globalized world is paramount important to keep the Kyrgyz epic, as well as to create conditions for further operation and transmission. Therefore for the transmission of knowledge and skills, besides the traditional oral method of translation, using modern technology is also important. Schools for training young Manaschi have
been established in Chui, Issyk-Kul, Talas, Osh, Jalal-Abad oblasts and in Bishkek within "Kyrgyz akyns' (narartors) art conservation -epic storytelling" project (UNESCO project). Storytelling festivals are organized in various region of Kyrgyz Republic, on concert stages, in theaters of the country.

What social and cultural functions are performed by the trilogy and what is its value to society today?

"Manas.Semetei. Seitek "circulated to all the people," Kyrgyz" throughout the whole territory of Kyrgyz Republic and is a direct and unique product of spiritual activity Kyrgyz people.

The epic is an example of epic oral work of Kyrgyz, which affected more than three thousand years of history and experience of the spiritual life of Kyrgyz people.

The epic is a reliable source for the research in history, language, ethnography, and philosophical views, psychology and other aspects of the spiritual and social life of the people.

"Manas.Semetei. Seitek "represents a sample of all verbal literature of Kyrgyz or the whole artistic direction of popular culture. The epic "Manas" synthesized many of the folk genre, which formed a kind of artistic fusion, integrated by the framework of epic narrative.

In modern conditions the epic has become increasingly important, as an ideological rallying Kyrgyz identity and independence in the Post Soviet region and in an increasingly globalized world. Opening of the monument of Manas in the central square "Ala-Too" as a symbol of the unity of the people, its future development and prosperity is evidence of this.

What measures (activities) are taken to preserve the epic trilogy, past and present?

The celebration of the 1000th anniversary of the epic "Manas" was under the UN auspices in 1995. The event was accepted by the world community as a cultural event of international significance. Supporting by the UN resolution on the recognition of 1995 year celebration of the 1000th anniversary of the epic "Manas", representatives of more than 60 countries participated in this event. Exhibitions, festivals and conferences on the epic "Manas" held in Turkey, China, USA, Russia, Kazakhstan, Uzbekistan, Belarus and many other countries. The documentary "Manaschy", was filmed in 19..., which was directed by B. Shamshieva.
The documentary "The Universe of Manas," was filmed in 1995, which was directed by M. Ubukeevym. Sagymbaya Orozbakov's and Sayakbai Karalaev's Epic "Manas" versions were published in 1999.

It 2003, It also was included in the list of UNESCO as a masterpiece of intangible heritage of humanity "Art of akyns improvisers and manaschi." In 2006, institutions of higher education in general education programs introduced discipline, "Introduction to Manas."
The international conference was held in 2007 "The epic legacy: the path of revival and preservation."

The first World Festival of the epics of the peoples of the world was held in 2008, which was sponsored by the government of Kyrgyz Republic, the Ministry of Culture and Information of Kyrgyz Republic. The second World Festival of the epics of the peoples of the world was held in 2011 in support of the Interstate Humanitarian Cooperation Fund - CIS (IFESCCO), the Ministry of Culture and Information of Kyrgyz Republic.

A complete edition of the epic "Manas" was published In 2010 in Sagymbaya Orozbakov's version. Facsimile editions of «Manas» were published in 2010 in Sayakbai Karalaev's version (from 40s). The second part of the trilogy "Semetei" was published in U. Mambetalieva's version. The documentary "The Birth of Manas as a premonition," was released in 2010, which was directed by Nurbek Egen.

In 2010, with the support of the Public Movement "Manas" was opened on the site manasel.kg; manasel.ru. "Warriors, women, horses," was released on a CD in 2011. "Anthology of Epic Heritage of Kyrgyz nation," was released in 2011 which included scenes of the epic "Manas Semetei Seitek " by bards. Kyrgyz Public Television channel is broadcasting TV show "The Universe of Manas," since 2010, for high school students - TV program "Exam on Manas." Kyrgyz radio broadcast is broadcasting "Time to listen to Manas" since 2000.

What measures are proposed to ensure the viability of the trilogy?

In the next 5 years (2012-2017) will take the following steps to strengthen the results achieved, with a total budget of 50 million KGS.

2012: National Academy of Sciences in Kyrgyz Republic, Institute of Language and Literature will recover Manas Center. The total budget of this project is approximately 1 million KGS.

2012-2017 years: The Government will continue to support the operation of school-studio of young manaschi in regions Kyrgyz Republic. The budget for the next 5 years will be approximately 15 million KGS.
2012-2014: National Academy of Sciences in Kyrgyz Republic together with Research Institute of the Spiritual heritage, which is named after K. Asanalieva, will modernize the Manuscript Fund. The budget for approximately two years would be 20 million KGS.

2012-2017 years: National Academy of Sciences in Kyrgyz Republic and the Kyrgyz National University, which is named after Zh. Balasagun, on a regular basis, will conduct outreach sessions for the collection of folklore material in all regions of the country. The project budget is 7 million KGS.

2012-2017 years: The Government will provide financial assistance to artists of the epic Manas, Semetei, Seitak to encourage them continuously practice and maintain mastery of performance. The project budget is 10 million KGS.

2012-2017 years: Institute of Language and Literature of the National Academy of Sciences in Kyrgyz Republic continue to work on the collection and recording of the texts of the epic Manas, Semetei, Seitek, and implementation of scientific publications of the texts from the epic, the study of the poetics of the epic, its variants, and narrative skill of manaschi. The project implementation will be 20 million KGS.

2012-2017 years: Academic community of the country will endeavor to implement the new translation (poetic as well as science, folklore) of the epic Manas, Semetei, Seitak in Russian and English languages. The project budget is 10 million KGS.

2013. Foundation "AITYSH" together with community government agencies prepare to show the animated film based on the story of the epic Manas Semetei Seitek. The project budget is 10 million KGS.

2013: Institute for the Study of the spiritual heritage K. Asanalieva will organize international conference "Ways of preservation and revival of the epic Manas". The project budget will be approximately 150,000 KGS.
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<td><strong>Oral and folk art</strong></td>
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<td><strong>1.</strong> 'Manas' epos</td>
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<td>- 'Seitek'</td>
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<td>'Manas', 'Semetei', and 'Seitek' trilogy is an encyclopedia, recitative melody of kyrgyz folk songs, synthesizing work which includes songs, words, melodies, gestures, facial expressions, and artistic skills.</td>
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<td>Saparbek Kasmambetov, Almabekov Doolotheb, Tilek Asanov, Ulan Ismailov, Etc.</td>
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<td>Small Eposes</td>
<td>'Zhanyl Myrza', 'Er Tyoshtuk', 'Er Tabaldy', 'Kurmanbek', 'Kedeikan', 'Olzhoboy menen Kishimzhan', etc.</td>
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<td>T. Satylganov, Togolok Moldo (Bayimbek Abdrahmanov)*, K.Akiev, A.</td>
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2. Folklore

- Proverbs, sayings, and tongue twisters
- Tales
- Laborsongs
- Ritual songs
- Lyrical Songs
- Songs associated with the child rearing

National/Folk songs reflect the historical path which was held by Kyrgyz people, customs and traditions, covenants, lessons, warnings, greeting, losses, koshok (lamentation songs), aitysh, children, labor, and lyrical songs, etc. Melodies of these songs were usually performed in a recitative form.

All regions of the country

3. Folk tales narration

- Performances of tokmo-akins (improvers) embody the art of improvisation and performance skills of playing komuz. AITYSH - verbal contests; depending on the content, rhythm, text, structure,metrical size, and theme melody can be an instructive songs.

All regions of the country

T. Abdiev, Zamirbek Usenbaev, Kalyk Akiev

1883-1953

- Performances of akyns-writers played a huge role in the development of oral and written

All regions of the country

Ysak

1880-1957
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<th>II.</th>
<th>TRADITIONAL HANDICRAFT AND TRADE</th>
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<td>• Manufacture of felt items</td>
<td>Kiyiz, ala-kiyiz, shirdak</td>
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<tr>
<td>Dunganova</td>
<td>Weaving (Pile) Carpet weaving</td>
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<tr>
<td>Guljamal</td>
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<tr>
<td>Abakirova</td>
<td>All regions of the country</td>
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<tr>
<td>Rabiya</td>
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<tr>
<td>Aizhygytova</td>
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<tr>
<td>Tazhy</td>
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<tr>
<td>Region</td>
<td>Name</td>
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</tr>
<tr>
<td>Abdrashitov Temirkan</td>
<td>Asanbaev Abdykadyr</td>
</tr>
<tr>
<td>Harness/horse equipment production of saddles, harness,</td>
<td></td>
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<tr>
<td>All regions of the country</td>
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</tr>
<tr>
<td>Abdrashitov Temirkan</td>
<td>Asanbaev Abdykadyr</td>
</tr>
<tr>
<td>Name</td>
<td>Birth Year</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>Aydaralievoğ ı Sagynbek</td>
<td>1946</td>
</tr>
<tr>
<td>Toktobolot uulu Toktobai</td>
<td>1904-1986</td>
</tr>
<tr>
<td>Zhamankulov Abdymomun</td>
<td>1910 – 2006</td>
</tr>
</tbody>
</table>

- **jeweller's art**
- Men’s and women's silver jewellery
- All regions of the country
- Tege ne village
<table>
<thead>
<tr>
<th>Artisan</th>
<th>Skill</th>
<th>Region</th>
<th>Village</th>
<th>Year 1</th>
<th>Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asanaliev 1947</td>
<td>Woodworking</td>
<td>All regions of the country</td>
<td>Orto village, Kochkor region, Naryn oblast</td>
<td>1914-1978</td>
<td></td>
</tr>
<tr>
<td>Akmat uulu Zhumagazy 1914-1978</td>
<td>Saddles, wooden parts of the yurt, tableware</td>
<td>All regions of the country</td>
<td>Eki-Naryn village, Naryn oblast</td>
<td>1900-1982</td>
<td></td>
</tr>
<tr>
<td>Taychik uulu Kopos 1900-1982</td>
<td>All regions of the country</td>
<td>All regions of the country</td>
<td>Eki-Naryn village, Naryn oblast</td>
<td>1900-1982</td>
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<tr>
<td>e, Aksiy region, Osh oblast</td>
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<tr>
<td>Name</td>
<td>Description</td>
<td>Region</td>
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<tr>
<td>Almaz</td>
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<td>a village, Sokuluk region, Chui oblast</td>
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<tr>
<td>Kulmatov Kanai</td>
<td></td>
<td>Zhylamsh village, Sokuluk region, Chui oblast</td>
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<tr>
<td><strong>Kurak</strong></td>
<td>Patchwork quilts</td>
<td>All regions of the country</td>
<td></td>
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<td></td>
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<td>Zhanybaeva Kulbubu</td>
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<td></td>
<td></td>
<td>Kok-Jar village, Kochkor region</td>
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<tr>
<td>Embroidery</td>
<td>Tush-kiyiz</td>
<td>All regions of the country</td>
<td>Akmatova Nuruisa</td>
<td>1942</td>
<td>Chon-Dobo village, Dzhuymgal region, Naryn oblast</td>
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<tr>
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</tr>
<tr>
<td>Naryn oblast</td>
<td>Dunganov Burul</td>
<td>Kyrgyz-Chek village, Tonsk region, Issyk-Kul oblast</td>
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</tr>
<tr>
<td>II</td>
<td>I</td>
<td>Holidays</td>
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<td></td>
<td></td>
<td>Mamadalieva Anara</td>
<td>1952</td>
<td>Zhar-Korg on village, Nauk at region, Osh oblast</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nooruz</td>
<td>Nooruz holiday, its rites and rituals are preserved. They symbolize the coming of everything new into people's lives, their hopes for a happy and successful year. People celebrate the beginning of a spring, the awakening of nature.</td>
<td>All regions of the country</td>
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</tr>
<tr>
<td></td>
<td>Chechkor holiday</td>
<td>Zher suu Taiu holiday</td>
<td>Harvest festival is associated with the threshing of the yield and was devoted to the mythical characters - Holy Babadyikan (the founder and the patron saint of farmers) and Kydyr-ake - the granter of profusion and good luck, the well-wisher and the protector of good people, toilers and travelers. These all affected the performed rituals which were sanctified by magical practice.</td>
<td>All regions of the country</td>
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<tr>
<td></td>
<td>Kurman ait</td>
<td>The holiday starts at the 10th day of Ramadan month by the Muslim lunar calendar. At Kurman Ait every Muslim must try a dish cooked with the meat of sacrificial animal</td>
<td>All regions of the country</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
which symbolizes the commitment to the doctrines of Mohammed. On the day of celebration and following 3-4 days Kyrgyz cook traditional meals to treat guests and also visit relatives and present the gifts.

- **Orozo Ait**
  Day of remembrance of dead ancestors.
  All regions of the country

### FOLKGAMES AND ENTERTAINMENT

#### 1. Children's games

- **Ak terek – kyok terek**
  There is more ancient name of this game – ‘El Chabar’. From the earliest times there was a warning system among Kyrgyz when a chabarman (messenger) was galloping from ail to ail to notify people. This is a team game for children of 10 or more. At a distance of 20-30 meters the players while holding hands line up in a row and shout altogether: ‘Ak-Terek - kyok Terek - bizden sizge Kim kerek’. The selected player then run to the certain spot on the opposite side and tries to break the chain of holding hands.

- **Chatyrash**
  Board mind game: something like a chequerboard is drawn; 8 balls painted in two different colors, 9 at a time. The goal is to capture the square in the center of a circle which is called *daban*.

- **Kachmai top**
  The players are divided into two teams. At both endsof the ground with the size of 50x100 meters *maru* (line) is indicated. The hitting team is settled by lot and takes place at the ground. The server (pitcher) is chosen. The ball is rolled out of animal wool. After that the order of strikers is
determined. The striker enters the maru, takes a stick of one meter long and hits the upcast ball as hard as he can. After the hit, the striker has to run to the opposite maru. Then the players change over.

- **Tak teke**
  This entertainment was organized during the festivities or just in spare time. Not a very big table was placed where on a vertical stick on hinges were fastened small carved out of wood figure of goat, its legs and head.

2. Games with alchiks

- **Chuko atmay**
  Players draw a circle with a diameter of 3-5 cm and alchiks are brought to the center. After throwing 'saka' the order of players is defined. At 1 m from both sides of the circle the hit line is drawn. After the first successful strike, if alchiks are knocked off the line, other hits are made from the circle line. In case of unsuccessful strike, the lead is passed to another player. The one who knocked them most alchiks wins.

- **Ordo**
  The ancient game with alchiks. It was played at large toy, asah; contests were arranged even between ails and kin groups. It was always decided on holding the game beforehand: place, the number of participants, the prize. The number of players reached 50 people, 25 in each team. There were 2 judges (one from each team) and 3 men from each team who collected alchiks. The game could last for 3 or more days. On flat ground was drawn a circle; the distance from the center to each side was 35 taman (footsteps). In the center of that circle, ordo, a small hole was dug for khana - silver, copper, or bone coin. Each player got 5 alchiks and was placing them sideways, bogu, in a row around the circle till 249 alchiks were placed.
Whose alchik was the first to reach the *aykor*, had the right to hit the first. If the player's hit was successful and alchik made it over the circle, he continued to play. Judges measured the distance the alchik moved. A skilled player could win up to 20-30 alchiks. There are different types of players in ordo: *kadamakchy* – makes a hit while bending down and with a heel on the line; *torukmachy* - puts his left foot on the line and hits the left side; *atmakchy - ordo buzuchu* – hits from the standing position and *chertmekchi* who hits on bended knees. Up to 5 meetings could take place per day. Nowadays, *ordo* is a national sport. From 1952 it is included into the program of national sports and is in the Integrated Register of the Republican. The championships of the country are held regularly.

- **Kan Talamay**
  The game with sheep alchiks. The essence of the game is that each of two teams can crash *ordo* (stake) and capture the 'khana' with generals.

3. **Equestrian sports and entertainment**

- **At Chabysh**
  Long-distance horse racing - the most favorite and the main type of Kyrgyz national sport.

- **Kyz kuumay**
  Catch a girl - popular youth game which was a wedding custom before. This is the race which is attended by the bride, groom, and their friends where the main aim is to catch the bride and to kiss her.

- **Ulak tartysy or kok**
  Horsemen fight for the goat's carcass. 'Kok boru' means the...
<table>
<thead>
<tr>
<th>boru</th>
<th>‘gray wolf’. This game originated back in the days when animals’ herds were pastured under the open sky during the winter and summer time so the wolves often attacked the cattle and were bringing a lot of distress.</th>
<th>regions of the country</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Martial Arts and Competitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Zhorgp Salysh</td>
<td>Sport races of amblers at great distance.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>• Burkut (kush) salu</td>
<td>The hunting with golden eagles or falcons on wolves, foxes, hares, and pheasants - traditional national sport.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>• Oodarysh</td>
<td>A game in which two horsemen are trying to bring each other down from the horse.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>• Dzhamby atmay</td>
<td>Archery at full tilt. Today the participants fire a gun at stretched thread and an ingot of any metal hanging on it.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>• Kuresh</td>
<td>Wrestling of strongmen. The peculiarity of Kyrgyz wrestling competitions is that all fightings are accompanied by the komuzchi who comment on what is going on, praise the strength and courage of competitors.</td>
<td></td>
</tr>
<tr>
<td>• Er salysh</td>
<td>Fight of strongmen with lances. The essence of the game is that the horsemen ride out into the field at a full gallop and</td>
<td>All regions of the country</td>
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<td></td>
<td>with the blunt end of the peak knock the opponent out of the saddle.</td>
<td>of the country</td>
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<tr>
<td></td>
<td>Tiyin enmei</td>
<td>Getting the coin from the ground- the meaning of this game is to pick up the coin from the ground while at a full gallop.</td>
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<tr>
<td>Youth games</td>
<td></td>
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<tr>
<td></td>
<td>Ak Cholmok</td>
<td>One of the so-called night games. The essence of this game is to find the white handkerchief for the white stick thrown by the leader of the game in unknown direction at bright and moonlit night.</td>
</tr>
</tbody>
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V. CUSTOMS AND TRADITIONS

1. Customs and traditions of the life cycle

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</thead>
<tbody>
<tr>
<td></td>
<td>The birth</td>
<td>The birth of a child, the choice of the name, suyunchuloo, zhentek, beshikkesalo, kyrkynchygaruu, Tushookesu, mucheljashhzhyldar</td>
</tr>
<tr>
<td></td>
<td>Wedding</td>
<td>Matchmaking, soikoo saluu, sut aky, nike kyi uu, ot ko kirgizuu</td>
</tr>
<tr>
<td></td>
<td>Funerals and funerals repast</td>
<td>This cycle consisted of several stages: the burial rites - notification of death - the &quot;Kabar aitu&quot;, &quot;Kara kiiu&quot; - dressing in mourning clothes, crying - 'ekuru', reception and arrangement of guests - 'konok aluu', washing of the deceased - 'seekzhuu', wrapping the deceased in a shroud - 'kepindee', send-off - 'uzatuu', &quot;zhanaza oku&quot; - requiem</td>
</tr>
<tr>
<td>Event</td>
<td>Description</td>
<td>Location</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td>House-warming</td>
<td>At the housewarming come close relatives, friends, and acquaintances, who give the most necessary things, and domestic animals (most often the horse).</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>Tabak Tartu</td>
<td>Visitors’ treatment. The right serving of tabak (meet dish) is the art, an indicator of knowledge of customs, adherence to rules of decorum and hospitality. The dish should correspond with the guest’s age and status.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>Ooz tiyyu</td>
<td>Old tradition of hospitality. If a person came into the house, he had to drink a cup of tea or share the lunch with the host.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>Korunduk</td>
<td>From the word &quot;koruu&quot; – to watch, to see. A gift which</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>Postfuneral rituals</td>
<td>The general cry of those returning from the people’s graves - &quot;ekuruu&quot;, the distribution of clothes and personal stuff of the deceased - &quot;mucho&quot; (if the deceased person is a woman, pieces of her cloth are handing out - &quot;zhyrtyshe&quot;), and funeral common repast - &quot;karaash.&quot;</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>Commemoration cycle</td>
<td>Consisted of a three-day &quot;uchulugu&quot;, seven-day &quot;zhetiligi&quot;, forty-day &quot;Kirki&quot; and the anniversary - &quot;ash&quot;, which was finishing the mourning for the dead.</td>
<td>All regions of the country</td>
</tr>
<tr>
<td>At the last day of commemoration, &quot;ash&quot;</td>
<td>The ritual of removal from the mourning was taking place, &quot;aza kiyimkotoruu.&quot; Close relatives of the deceased, his wife and daughter were taking off black funeral clothes.</td>
<td>All regions of the country</td>
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</tbody>
</table>
should be presented for seeing a forty-day old baby, bride or groom for the first time to express good intentions.

<table>
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<tr>
<th></th>
<th>regions of the country</th>
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**National/Folk music**

- **Kyuu**
  - Kyuu performance on komuz, kyuuonkylkiiyak, onchoor, temirkomuz, zhygachoookomuz, surnay melodies. The most popular performance is the playing of programmemusic – narration of the story intraditional way with different choruses. Melody starts with the prelude and then gains a gradual progress. Kyuu is performed without any words, there is just a melody.

<table>
<thead>
<tr>
<th>Instrumental Art</th>
<th>regions of the country</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical instruments:</strong> wind instruments - chogoyno, choor, yshkirykchoor, chopochoor, tulgachoor, kol choor, surnay, sybyzgy, kerney, (its variant-muiuzkerney, zheznay, odrumsandtambourines-dobulbas(dobulbash), dool, dap, dobul, nagyra, childirman, kabak, kylduuchertmekomuz; bow instruments - kylkiiyaak(kiyak, naama), reed instruments - temirkomuz (ooz komuz) and its variant-zhygachoookomuz, also dirildek, asa-musa, shyldyrak, astatayak, konguroo, zhylazhyn, zhekesan, zuulda, zhalyrak, bppyldak, yshkiryk, chymyldak, etc.</td>
<td>All regions of the country</td>
<td>Ybrai Tumanov, K. Orozov, Sh. Sherkulov, Dzh. Sheraliev, etc</td>
</tr>
<tr>
<td>Pre-Islamic religious beliefs</td>
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<td>------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The worship of ancestors</td>
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<tr>
<td>• Worship of Holy Places (mazar basuu)</td>
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<tr>
<td>Ancestral spirits, according to Kyrgyz representations, protected the survived relatives from all kinds of misfortunes.</td>
<td></td>
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<tr>
<td>All regions of the country</td>
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<tr>
<td>• Nature worship</td>
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</tr>
<tr>
<td>The worship of natural phenomena: the fire, spring, trees, rocks, animals</td>
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<td></td>
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<tr>
<td>All regions of the country</td>
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</tbody>
</table>
Ⅲ. Relevant Organisations

1. Governmental organisations

1) Ministry/department, Ministry of culture and tourism of Kyrgyzstan
2) Location, Kyrgyzstan, Bishkek, 78 Pushkin str., +996312 620482, email: mincultkr@mail.ru, http://www.minculture.gov.kg/ru/contacts/

SCHEME

Ministry of Culture and Tourism of KyrgyzRepublic

Central apparatus

Board

Theatres, philarmony, libraries, culture houses, clubs, parks of rest and culture, historical and cultural monuments, Kyrgyz State Circus, Republic inspection of monuments protection, scientific and research project bureau “Kyrgyzrestavration”, State Book Chamber, National Cultural Center, National Complex “Manas”, National Historic-archaeological museum complex “Sulaiman-Too”, “Baichechekei” and “Kirchin” magazines, Historicko-cultural reserve “Shah-Fazil”

Learning centers and higher education systems.
1) National Commission of the Kyrgyz Republic for UNESCO
2) Affiliation: Under the President of the Kyrgyz Republic
3) Responsibility: Business in relations with UNESCO
4) Chairperson: Natcom-Sultan Raev, advisor to the President,
5) Secretary-General: Elnura Korchueva
6) Contact details: natcomunesco@totel.kg,
   Address: 720040, Erkindik Ave. 54, Bishkek, Kyrgyzstan, Tel.
   66 4772, 626761

<table>
<thead>
<tr>
<th>Governmental organization</th>
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</thead>
<tbody>
<tr>
<td>Ministry of culture and information</td>
</tr>
<tr>
<td>Academy of Science</td>
</tr>
<tr>
<td>Kyrgyz National commission for UNESCO</td>
</tr>
</tbody>
</table>
### Non Governmental Organizations

<table>
<thead>
<tr>
<th>The NGO in the field of ICH</th>
<th>Domain</th>
<th>Head of organization</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Public Foundation &quot;Central Asian Crafts Support Association's Resource Center&quot; (CACSARC-kg)</td>
<td>Traditional craftsmanship</td>
<td>Ms. Chochunbaeva Dinara</td>
<td>Creation and implementation of social-economic, cultural and educational projects and programs supporting artisans and developing traditional crafts; Creation of informational net and data base in the field of crafts development; Organization of craft exhibitions, festivals, fairs, auctions and other mass events; Development of educational programs and methodical recommendations; Publication of printed and audio-video products, dissemination of information on other media.</td>
</tr>
<tr>
<td><strong>2.</strong> Public Foundation &quot;Aitysh&quot;</td>
<td>Performing arts</td>
<td>Mr. Sadyk Sher-Niyz</td>
<td>Safeguarding and promotion of the arts of akyns.</td>
</tr>
<tr>
<td><strong>3.</strong> NGO &quot;Aigine&quot;</td>
<td>Knowledge and rituals concerning the pre-islamic beliefs</td>
<td>Ms. Gulnara Aytpaeva</td>
<td>Research and documentation.</td>
</tr>
<tr>
<td><strong>4.</strong> NGO &quot;Kyrgyz heritage&quot;</td>
<td>Traditional craftsmanship</td>
<td>Ms. Almajan Mambetova</td>
<td>Research and collection information about the Kyrgyz traditional ornaments.</td>
</tr>
<tr>
<td><strong>5.</strong> NGO &quot;Kokbory&quot;</td>
<td>National games</td>
<td>Mr. Askar Salymbekov</td>
<td>Safeguarding and promotion of the traditional national games.</td>
</tr>
</tbody>
</table>
**Art Studio Bukon**

1) Department → workshop

2) Location→ Bishkek, Ak Orgo, St. Tattububu 92

3) Field of concentration→ Felt Work: scarves, accessories, handbags, clothes, household items and interior
   - Title “Muundan Muunga” (“Муунданмууңга”)
   - Purpose The aim of this project to promote national top hat Kalpak (Калпак)
   - Duration October, November 2011
   - Result Exhibition

- Purpose: The aim of this project to help children from rural places
  - Duration: May ( each year)

4) Person in charge Aidai Asankulova
   - Name Aidai Asankulova
   - job description Felt work
   - telephone (996) 0312555718, (996)312934118, mob( 996) 0543143864 (996)0555326264
   - email bukon@mail.ru,artbukon@gmail.com

**Art Studio Seyde (“Сейде”)**

1) Department: Workshop (3-5 workers)

2) Location Bishkek.st Chuy ......

3) Field of concentration “Панно” with the elements of kyrgyz ornaments

4) Advisory body Personally, Inspiration from the nature
   - There is no ICH expert committee or advisory committee

---

1 Each year Aidai Asankulova with her assistants go to Issyk – Kul region in order to make a concurs among pupils of 1 – 4 th grade. As she said each year many pupils wait for her, because they organized many interesting competitions. At the of competition they give different kind of gifts, presents such as : books, papers, pen, pencils and etc.
5) Project details
- Exhibition of young artists “Chyiyr” 2003
- Exhibition of young artists “Kochmon” 2006
- Exhibition of young artists “Rabat” 2007
- International exhibition of decorative and applied arts of SCO, Kazan’ 2009
- International exhibition “When mountains fall” dedicated to the memory of Chyngyz Aitmatov, Paris 2009

6) Person in charge Gulmira Satarova

Name Gulmira Satarova
- job description "Панно", modern Kyrgyz dresses with the elements of Kyrgyz ornaments
- telephone 996 (312) 536247, 0558617161
- email gulmira_s@list.ru

7) Reference materials
- Project report, explanation note, photos

“Art Studio Kenesh”

1) Department Workshop

2) Location Bishkek. Novostroyka, Ala Too st Uluk Too 24

3) Field of concentration Felt handcraft

4) Advisory body Personally
- ICH expert, advisory committee

5) Project details

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3 - International Festival "Dialogue of the Cultures of Central Asia in Paris"
- Exhibition: "The people of Central Asia in Belgium"
- International Festival the Swiss Office in Tajikistan
- Exhibition at the Embassy of Kyrgyzstan in Uzbekistan
- International festival "Silk and spices" in Uzbekistan (2005)
- Project Kirghiz - Japan Center for Human Development, International Development Centre of Japan, "Development of new products demanded by the market"
- The project "Quality Mark" crafts, UNESCO-CACSA (2007)
- The project "Documentation of knowledge at the local level: access and exchange of knowledge in order to improve living standards in Central Asia (2006)
- The project "Quality Mark" crafts, UNESCO - CACSA (2004)

6) Person in charge Kutuyeva Gulmira
- Job description: Needle Felt Work, accessories, hats, etc.
- Telephone: 0778705950
- Email: kenesh-60@mail.ru

7) Reference materials
- Project report, explanation, note photos

Jyrgalbek kyzy Alina:
1998 olo exhibition "World of Colours" Karakol
2005 participant of the seminar "Souvenirs", Bishkek
2006 participant of the seminar «The modern felt art of America and Canada» Bishkek
2007 participant of the seminar «Contemporary Traditions» Bishkek
2011 Participant of festival " Oymo" Cholpon –Ata, Issyk – Kul region
Master-class by souvenirs made of felt.
Master-class by souvenirs made of felt in the gallery "Koldoo."

"Kyrgyz Heritage"

1) Department Workshop

1999-2001 Head of the Department of Fine Arts, PDI (RUMTSEV)
1995-1999 Head of the Department of Fine Arts, PDI (Assoc)
1991-1995 head of the studio "Saimaa" (OUMTSEV)
- International Festival "Crafts" in Hungary
- Festival dedicated to the "200th anniversary of Makhambet" in Kazakhstan
- 1st International Forum of Businesswomen in Kyrgyzstan
- Exhibition "The Art of Silk Road" in Kyrgyzstan (2003)
- Exhibition "Golden Heritage of Central Asia" in Kazakhstan
- Exhibition: "Renaissance Kirghiz" in Kyrgyzstan
- Exhibition: "Kurak", Soros Foundation-Kyrgyzstan
- An exhibition dedicated to the 1000th anniversary of the epic "Manas" (1995-2001)
2) Location Bishkek, St. Orozbekova 21,1

3) Field of concentration "Kurak" Kurak⁵- the name, type of applied art and various products made in the technique kurak. Kurama is derived from the Turkic word means stitching-assembly of different pieces of fabric, quilting⁶.

4) Advisory body Personally

   - There is no ICH expert committee or advisory committee

5) Project details

   - Title: "publication of catalog"

   - Purpose: They hope that their catalog will appeal to the enthusiasts of folk crafts and admirers of Kurak – patchwork. The catalog includes samples of contemporary decorative and functional crafts ornamented in traditional style of the Kurak design of patchwork and embroidery. Kurak manufacturers, homemakers and others interested in producing exciting and original folk art pieces. Each will be able to contribute their talent and initiative to the cause of restoring to life and developing further the ancient craft of Kurak – making.⁷

   - Result: Thanks for talents and efforts of the seamstresses and embroiderers of the NGO Kyrgyz Heritage and the craftswomen in many regions of Kyrgyzstan the catalog was published successfully.

6) Person in charge : Almajan Mambetova

   job description, "Курак"
   telephone 996 (312)318807, 0312300661, mob 0771576803
   fax (996) 0312664471
   Email kirheritage@jet.kg, kyrheritage@saimanet.kg

   "Altyn Kol"

1) Department Workshop

2) Location Naryn region, village Kochkor st Pionerskaya 22 A

3) Field of concentration Shirdak, Ala-Kiyiz

4) Person in charge Jakipova Burul

⁵ "Patchwork" is an age – old tradition which has been practiced throughout the centuries by craftswomen from all over the world. Kurak is the Kyrgyz name given to the art of and the various articles made from patchwork.

⁶ Общественное объединение женщин "Кыргызское наследие". Bishkek 2005

⁷ Almajan Mambetova director, NGO The Kyrgyz Heritage
“Manas Murasi”

1) Department "Social fund"

2) Location Adrahmanova 144

3) Field of concentration Performance of “Manas”

4) Person in charge Isakov Rispay
   - Name Isakov Rispay
   - job description Manaschi (performer of Manas)
   - telephone 0312303614, mobile phone 0772446617
   - Email ryspai@mail.ru

Aigine Cultural Research Center

1) Location Bishkek, st Toktogula 93

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8The Manas Epic is Kyrgyzstan’s most important cultural treasure and one of the world’s greatest oral poems. With half a million lines of verse, it is 20 times longer than Homer’s Odyssey and The Iliad combined. To the Kyrgyz, who regard it as their sacred ancient history, it goes to the heart of their spiritual identity and is a symbol of their nationalism and culture.

"Manas" largest Kirghiz epic. people, which tells of the exploits of the hero Manas and his son and grandson Semetey Seitek. "M." - The first part of the trilogy (the other two - "Semetel" and "Seitek")

9Manaschi storyteller, singer of the epic ""Manas"," among the Kyrgyz

10Aigine Cultural Research Center (CRC) (which means “clear”, “definite”) is a non-profit, non-governmental organization founded in May 2004 at the initiative of Gulnara Aitpaeva, Doctor of Philology, with the participation of Aida Alymbaeva and Mukaram Toktogulova, Candidate of Philology. The basic source of finances for the Aigine CRC's activities is externally funded grants. The strategic goal of the center is to use traditional knowledge for the spiritual, economic and social development of Kyrgyzstan.

Aigine’s mission:

- Study and preservation of natural and cultural legacy and diversity in Kyrgyzstan;
- Investigate unknown aspects of cultural and natural phenomena;
- Seek points of rapprochement and interconnection among esoteric knowledge and science, nature and culture, traditions and innovations, West and East, and other experiences often seen as oppositions.
- **The strategic goal** of the Aigine research centre is to use traditional knowledge for the spiritual, economic and social development of Kyrgyzstan.
2) Covered intangible cultural heritage item
- domain: rituals and oral traditions and expressions
- Item name, information, etc.

3) Information regarding tradition bearer / holders
- Name Isakov Rispay
- position field Manaschi
- contact details 0772446617

4) Financial support: Fond Christenson, Open Society Institute

5) Person in charge
- name Gulnara Aitpaeva Amanova
- job description Director of Aigine
- telephone 0312661951

11. Manaschi storyteller, singer of the epic "Manas," among the Kyrgyz people
• The textbook "Muras Taanuu" (Heritage Studies)

• The textbook is based on rich field materials gathered between 2005 and 2008 in Talas and Issyq-Kol. Aigine developed a textbook called "Muras Taanuu". It is intended for the 4th – 8th grades of Kyrgyz secondary school. The main approach to creating the textbook has been place-based, particularly using sacred sites as the basis for education. The textbook was approved by the Ministry of Education of KR and the Academy of Education after approbation in a few schools in Bishkek, Talas and Karakol towns. The first edition was again taken through approbation in two schools of Bishkek and two schools of Talas under the leadership of the Bishkek municipal education administration.

• The textbook "Kyrgyz Heritage Study" serves as an additional source to use in teaching of obligatory courses such as “Study of the Motherland” and “Traditional ethics”. The book contains completely new information on the cultural and natural heritage of the Kyrgyz and particularly Talas land. We hope that the topics, as well as the style of delivery and approaches for soliciting feedback will promote ecological awareness and critical thinking. To follow up the educational project Aigine published 1000 copies of the textbook and distributed them to the schools of Talas, Issyk-Kul, Chui oblasts and Bishkek, and sent several copies to Murghab province in the Pamir region of Tajikistan where Kyrgyz people live.
“Public Fund of T. Okeeva”

1) Location: **Kyrgyzstan, Bishkek, ul. Frunze, 513-19**
2) Covered items of intangible cultural heritage
   - Area: **scenic and visual arts, festivals, traditions** and knowledge, cultural events.
3) Information about the tradition-bearers / holders
   Name **Gulmira**
4) The Advisory Body
   - Expert in the NAC (Intangible Cultural Heritage), the advisory committee
   - If the legal form of the Fund - that I have a supervisory board
5) Person in charge: Okeeva Aziz
   - Job description: cultural studies, an expert on cultural projects,
   - Phone: 996-0772 54 25 84
   - E-mail address: aziza.ok@mail.ru; aziza.okeyeva@gmail.com
   - Website: www.okeyev.kg
6) Public Events
   - August 2011 - Organiser of the First Exhibition of the Kyrgyz Cinema Painter - Musa Abdiev, Specialist on costumes for films - "45 years in Cinema" (Bishkek, KR)
   - July 2011 - Manager-assistant for the VI International Crafts festival on Cultural Dialogue "Oimo" (Bishkek, Cholpoh Ata, KR)
   - February 2011 - Filled the proposal of Kyrgyz Candidature to the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding - "Kyrgyz Kiyiz and Shirdak" - (CACSARC-kg), to UNESCO HQ, Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage, (Paris) December 2010-
   - Organizer of the Commemoration Day of the Kyrgyz Cinema Director - Tolomoush Okeyev in Moscow Cinema House (Moscow, Russia)
   - November 2009-Organizer of the Commemoration Day of Kyrgyz well-known Cinema Artist - Suimenkul Chokmorov (Bishkek, KR)
   - October 2009 - Participant of the Central Asian Regional Experts for Culture Meeting (Dushanbe, Tajikistan)
   - September 2005 - Organizer of CA Festivity "Cinema caravan due to Commemoration of Film director Tolomush Okeyev (Bishkek - Ankara, Turkey)
   - October 2005 - Participation in 33rd General Conference of UNESCO as a Head of the Kyrgyz Delegation, UNESCO Headquarters, (Paris, France)
   - May 2005 - Organizer of the Kyrgyz part of the Central Asian Art Festival "Cultural Diversity and Dialogue in Central Asia", (Paris, France)
April 2004 - Participation in Asia-Pacific Conference on Enhancing of the significance of the Convention on Safeguard of the Intangible World heritage in the Asia / Pacific Region (Osaka, Japan)

December 2003 - UNESCO Asia Regional Meeting of Experts in Muzeology, (Colombo, Sri Lanka)

May 2003 - Regional Consultation Meeting to review the Draft Synthesis Periodic Report for World Cultural Heritage in Asia, UNESCO-Headquarters (Paris, France)

2001-2004 - Coordinator of the Kyrgyz nominations proposals to the World Tangible and Intangible Heritage Lists: "Art of Akyns - Kyrgyz epic tellers", "Suleiman Too", "Issyk-kul as a Natural and Cultural space"

November 2002 - International Congress on the occasion of the 30th anniversary of the Convention for protection of the World Heritage, (Venice, Italy)

September 2002 - International Conference on the Protection of Cultural Property (Bern, Switzerland)

September 2002 - Logistics manager for National Workshop enhancing the awareness of the World Heritage Convention and the World Heritage conservation process organized under the support of the World Heritage Center (Bishkek, Kyrgyzstan)

June 2001 - Logistics for UNESCO International Conference "Intercultural and Interreligious Dialogue as Part of Dialogue among Civilizations" (Bishkek, Kyrgyzstan)

September 1999 - Logistics for UNESCO International Forum "Culture and Religion in Central Asia" (Bishkek, Kyrgyzstan)
Rural Development Fund

102-104, Toktogul Street, Office 1, Bishkek, 720040, Kyrgyz Republic

Phone: +996 (312) 976 100

Fax: +996 (312) 976 103

E-mail: general@rdf.in.kg

1) Field of concentration

Human resources, without doubt, is the main strength and power of RDF. The RDF experts have been involved in the rural development and land reform issues since mid 90s and have strong experience in research as well as in supervision and implementation of various rural development projects. RDF researchers were involved in a number of projects commissioned by the World Bank, Asian Development Bank, Local Government Institute, Soros Foundation, Swiss Development Corporation, USAID, National Endowment for Democracy (NED), UN Women, OSCE, and other donors.

The past and currently implemented projects have included research and recommendations related to governance issues and the land reform, pasture use and management, women's rights to land, role of traditional community based institutions in conflict resolution, empowerment of community leaders, social aspects of community mobilization, introduction of an academic course on rural development.

Some of our experts are also involved in preparation, implementation, and evaluation of donor funded operations related to agriculture and rural development and have experience in conducting researches in the Kyrgyz Republic, Uzbekistan, Tajikistan, Armenia, Nepal and Bangladesh.
The Kyrgyz El Akyl Kazyna Network

The Network is aimed at preservation of the things that we still can manage to preserve taken from our fathers' popular wisdom treasury to help nowadays herders to make their lives in severe conditions of mountains more safe and pleasing similar to the lifestyle of our ancestors while learning a harmony of coexistence with nature.

History of Network Creation

An idea of creation a pastoralist network came up in the course of summer fair-exhibition delivery. The traditional knowledge projects participants supported the RDF idea on creation of this Network that could have been able to integrate all those individuals and institutions that are interested and care about preservation and transfer of traditional knowledge. Within the Network framework it is possible to integrate, summarize, and collect all accumulated knowledge, and information of various methods of farm animal grazing, treatment with the use of available natural remedies, rules and recipes on application of medicinal herbs, secrets of upbringing fast horses and amblers, yak breeding under high-mountain conditions, use of camels in everyday life and during roaming from place to place, customs and traditions of nomadic lifestyle, educational games for the youth.

A first unofficial meeting of 10 people has been conducted after the training for trainers-pastoralists that was organized by the RDF at the Ak-Tash Recreation Center. Main directions of the Network activity, and ways for collection and transfer of information have been discussed there. Also, it was agreed to use the RDF as an implementing agency for the Network as the RDF has a database on pastoralists. Members of unofficial Network have been sharing recipes, recommending people who are familiar with that or the other method to each other, and making plans for joint work at Chui Oblast level. After that, they had an opportunity to meet with the Network initiators once again while delivering a Pastoral Schools, Jaiyt Mektebi, event at four pastures. The topics covered were on upbringing fast horses and amblers, yak breeding in high-mountain conditions, rational pasture use based on the ancestors' technology, nomadic cuisine, natural dyeing, yurt installing and preservation, yurt decoration, animal treatment, customs and traditions of nomadic lifestyle, and on medicinal herbs.
Network Goals and Objectives

- Provision of support to various organizations operating in the area of livestock breeding and pasture improvement, regeneration of cultural heritage by means of exchange and provision of information within a framework of Network coverage,

- Collection and summarization of accumulated experience on the use of traditional knowledge by Network participants with the help of RDF and other institutions,

- Advisory service to teachers and trainers, who are using traditional knowledge for educational purpose,

- Arrangement of field demo master-classes (on customs, needlework, cuisine),

- Opening up a web-page on the RDF official web-site, and its update as per events delivery,

- Login to other networks on traditional knowledge through the RDF and other institutions,

- Opening new seasons of ethnic tourism with demonstration of customs and rituals of Kyrgyz nomadic activity on the base of initiative group,

- Promotion of traditional knowledge in Mass Media,

- Raising issues on preservation of traditional knowledge at a state level; protection of rights on traditional knowledge.

Network’s members: The Leader: Djanyshbaeva Altyn, Onor Bulak NGO
**Art Studio Bukon**

1) Department → Workshop  
2) Location→ Bishkek, Ak Orgo, St. Tattububu 92  
3) Field of concentration→Felt Work: scarves, accessories, handbags, clothes, household items and interior  
4) Advisory body →personally - ICH expert, advisory committee  
5) Project details - Title "Muundan Muunga" ("Муунданмуунга") - Purpose The aim of this project to promote national top hat Kalpak (Kalpak) - DurationOctober, November 2011 - Result Exhibition  
6) Person in charge Aidai Asankulova - Name Aidai Asankulova - job description Felt work - telephone (996) 0312555718,(996)312934118,mob( 996) 0543143864 (996)0555326264 - email bukon@mail.ru,artbukon@gmail.com  
7) Reference materials - Project report, explanation note, photos

**“Association Kok Boru”**

1) Location Bishkek, Adrahmonova 230A  
2) Covered intangible cultural heritage item - domain: performing arts  
3) Person in charge : Temir Duisheev  
   job description : General director of federation Kok Boru  
   telephone : 0773369935  
   email : federation@namba.kg,www.dordoi.kg

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12This is game in which Rider fighting for a goat carcass. "Kok boru" means "gray wolf". The game had arisen in the days when herds of animals in winter and summer grazing in the open air, so the wolves are often attacked by animals and brought many disasters
Center of Museum Initiatives (CMI) is a non-governmental organization founded in March 2000 with the initiative of young museum professionals of Kyrgyz State Historical Museum.

The main aim of the CMI is to make museums of Kyrgyzstan important and responsive institutions to cultural and social changes.

4 Molodaya Gvardia, apt.28, Bishkek, Kyrgyzstan

Phone: +996 (312) 433648

E-mail: turdalieva@gmail.com, alymova@mail.ru, anaraisaeva@mail.ru

CACSA
The Central Asian Craft Support Association: a membership based NGO, (non governmental organization). CACSA serves as an umbrella for over 60 members from Kazakhstan, Kyrgyzstan, Mongolia, Tajikistan, Turkmenistan and Uzbekistan. It has been providing communication links, marketing support, product development training, sales opportunities, and other needed services since 1994.

Contact details: Bishkek, 720017, Manaschi Sagynbay Street, 162a, Kyrgyz Republic
Tel: (+996 312) 620385, fax: 662445
e-mail: cacs@infotel.kg
**Altyn Kol**

Women's Handicraft Cooperative: The collective was established in 1996 with the aim of providing income to the local felt artisans by creating and marketing traditional handmade goods, and thus to carry on Kyrgyz culture and traditions for generations to come. As well offering goods for sale to the public, they also offer training and marketing support for their members and master classes in traditional skills for tourists and others.

Contact details: 22a, Pioneerskaya Street, Kochor, Naryn Oblast 722500, Kyrgyz Republic
Tel.: (996) 353-522-534
e-mail: Altynkol@gmail.com
Website: http://www.altyn-kol.com

**Kyrgyz Heritage**

The organisation founded to help preserve and promote the particular art form of Kurak, (a form of patchwork). Some of the members of the organization, (craftswomen, designers and seamstresses), work from their workshop in Bishkek but there are also many artisans working from their homes in the provinces. The organization provides seminars and workshops to help keep the traditions alive, flourishing, and adapting the ages old traditions to the modern world.

Contact details: Room 22, 196, Chui Prospect, Bishkek, Kyrgyz Republic
Tel.: +996 312 900471
e-mail: kyr-heritage@mail.ru
IV. Meetings on Intangible Cultural heritage

Annual events organized by the Ministry of Culture.

1. Annual International Festival "Oimo"
2. International festival of world epics

14) Reference material e.g.) reports

The purpose and relevance of the II International Festival of the epics of the peoples of the world is dictated by the need to preserve the cultural phenomenon of ethnic group, and in particular the need to study, knowledge and preservation of folk traditions, customs and rituals as the generators of cultural values epics in an environment of globalization. Preserving the diversity of cultures and traditions is one of the most effective ways to achieve the social integration.

The festival provides the following activities:
- A theatrical program "Parade of cultural diversity" - involving storytelling epics and epos, folklore, shamans, Sufis, the carriers of traditional culture of the peoples of the world, also in the festival can take part in folklore and theater groups.
- International Scientific Symposium "The traditional values of national culture and heritage of the epic";
- Ethnographic Costume Contest "nomad style." As part of the scientific symposium of expected:
- Scientific-creative conference "Dissemination of cultural presence of epic values";
- Roundtable-discussion;
- Epic storytelling, Bakhshi, shamans, representatives of national art;
- Presentation of the world’s first "Encyclopedia of Translation" as a universal text-book epic monuments of translation into the languages. To participate in a scientific symposium are invited researchers in such fields: philology, history, ethnography, musicology, art history. Provided a report on the content of the topic should certainly include the traditional folk knowledge, practices and customs.
UNESCO events

1) Name of the meeting Sub-regional UNESCO Training Workshop for experts of Central Asian and CIS countries

2) Theme “Community-based Standard Inventoring of Intangible Cultural Heritage”

3) Duration 3 days

4) Venue 23-25 February 2009 in Bishkek, Kyrgyzstan

5) Organisers Kyrgyz National Commission for UNESCO

- person in charge and their contact information-Culture Programme Specialist, Soltongeldieva Sabira

6) Participants 25 experts on ICH from Kyrgyzstan, Kazakhstan, Uzbekistan, Tajikistan, Azerbaijan, Russia, Belarus, Armenia, Moldova and Lithuania.

- numbers, organisational affiliation

7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations): Mr. David STEHL, Intangible Heritage Section, Division of Cultural Heritage, Ms. Vida SATKAUSKIENE, Deputy Director, Folk Culture Centre of Lithuania

8) Main context Capacity-building and rising competency of the experts on Community-based Standard Inventoring of Intangible Cultural Heritage

9) Presentation sheet

10) Points of discussion- The process of inventory making in each CIS countries. Identifying/creating structures for data collection and networking. Involving the communities and other stakeholders, including competent NGO.

11) Questions raised during the meeting-Will there be one or more than one inventory? Who will manage and control access to the data collected? Who will collect the information about ICH elements? What system of domains or categories will be used?

12) Action plan adopted
13) Follow-up activities-Consultative expert meeting and UNESCO training "Strengthening national capacities for safeguarding ICH", organising by UNESCO Moscow Office, 18-21 May, 2011, Minsk, Belarus

- Events and Meetings by Aigine (www.aigine.kg)
  In the autumn session of lectures and discussions, the CRC "Aigine" holds a roundtable on the "Reconstruction of the traditional institution of governance - kurultai: goals and models, problems and prospects."

  Date and Time: November 28, from 3 30pm to 6 pm  Venue: CRC "Aigine" Toktogulst., 93 (crossing Tynystanova) Language: Russian, Kyrgyz
**Closed Discussion: Diversity of Manas’ world.**

Venue: CRC "Aigine"
Date and time: 21 January 2011, 10am-3pm
Language: Kyrgyz

Objective: The meeting of the male narrators of "Manas" with Byubyu Maryam, a woman who regenerates a new version of the epos, to discuss this release and the possible differences. The new version called "Aykol Manas" was reborn in 1995 and in 2010, 10 volumes of this book were published.

The discussion was marked by the following "confrontations":
- Between kyrgyz and muslim concepts reflected in the epos;
- Between the ‘living’ and the ‘dead’ words as a confrontation between oral and written tradition of narrative fixation of the epos;
- Between researchers and narrators;
- Between Yraman uulu Yrchy and Zhaisana versions;
- Between male’s and female’s meanings and values of the epos

Summary: There was the first meeting of male narrators of ‘Manas’ epos with the woman regenerating a new version of it. For the first time the barriers of different narrative traditions identified the range of controversial issues. At the same time all barriers of epic knowledge agreed that they are united by a common spiritual mission and should know about each other’s activities. All participants supported the CRC ‘Aigine’ to hold regular meetings to discuss the diverse spectrum of issues related to the epos ‘Manas’.

Discussants:
- Aitpaeva Gulnura – chief manager of CRC ‘Aigine’
- Almanbekov Kuban – manaschi
- Bubu Maryam Musa kyzy – Zhaisana version of ‘Manas’ bearer
- Aytikeev Keneshbek – non-staff adviser of ‘Aigine’
- Asanov Tilek -manaschi
- Bayalinov Zamir – manaschi
- Bakchiev Talantaaly – manaschi
- Beishenov Kadyrbek – manaschi
- Zhumabekov Aibek – manaschi
- Ismailov Ulan – manaschi
- Isakov Ryspai – manaschi
- Karamoldoev Altynbek – manaschi
- Kadyrov Zhumadin – the follower of Zhaisana version of 'Manas'
- Rashov Shailobek – manaschi
- Seidakmatova Chynara – non-staff adviser of 'Aigine'
- Sydykov Doolot – manaschi
MEETING OF TRADITIONAL PRACTICES OF INDIGENOUS PEOPLES OF RUSSIA AND KYRGYZSTAN

Date: September 8, 2011
Venue: CRC ‘Aigine’
Languages: Russian, Kyrgyz, Altaic

On September 8, 2011 the Cultural and Research Center Aigine hosted a meeting of representatives of the traditional culture of Altai, Khakassia and Kyrgyzstan. The main purpose of the meeting was the establishment and strengthening of ties between the cultural practices of Kyrgyzstan and Indigenous Peoples of Russia.

The meeting was attended by the Honored Artists of Russian Federation and Altai Republic, the performer of traditional Altai deep-throat singing ‘kai’, the narrator from the Gorno-Altai Bolot Bairyshyev and Sagalakova Yefrosinya Yefimovna, hereditary Khakass shaman and the regional chairman of the ‘Khan Tigir’organization focusing on traditional religion of Khakass people.

The Kyrgyz side was represented by the People's Artist of the Kyrgyz Republic, musician, composer, and singer Nurak Abdrakhmanov, ‘Manas’ epos narrators Rysbai Isakov and Zamirbek Bayaliev, university professors, representatives of NGOs, as well as CRC ‘Aigine’ staff.

During the conversation Sagalakova Yefrosinya told how she organized a society to revive traditions and customs of Khakass people. At the present time she continues this work as a regional chairman of the Khan Tigir's branch focusing on the traditional religion of the Khakass people.

In the ceremonial attire of Khakass shaman, Yefrosinya Yefimovna carried out the ritual of Fire right in the office of ‘CRC Aigine’. Interested were invited to participate in the ritual while all presented had an opportunity to observe the stages of the ritual action: putting on the ritual clothing, preparation of the ritual food for the Fire, feeding and lighting of the Fire, and the ceremony of purification of people who joined the ritual circle.

The singer BolotBayryshevspoke about the situation of kaychisingers in the Altai and the growth of interest to the Altai deep-throat singing among the youth. He sang few epic songs to the accompaniment of national instruments topshur and Jew's harp(ooz komuz) by which had extorted the admiration of the audience. Bolotadmitted that hewas very pleased that after 10 years he met with Nurak Abdrakhmanov. In 2001 in Samark and Bolot Bayryshev and Nurak Abdrakhmanov were awarded the special prize ofthe UNESCO "For the
preservation and promotion of ethnic culture" at the International Music Festival "Voice of Asia".

Nurak Abdrakhmanov played famous Kyrgyz melodies ‘AkTamak-kok Tamak’, Toktogul melody and his own work ‘Zhibekjol’. At the end of the meeting, culture practitioners thanked the CRC'Aigine’ for organizing an informal meeting.
OPEN DISCUSSION: HOW DOES THE “NON-TRADITIONAL” VERSION OF MANAS WRITTEN BY A WOMAN CORRELATE WITH THE “TRADITIONAL” ORAL VERSION OF MALES??

This post is also available in: Russian

Date: March 5 2011
Place: Aigine CRC
Working language: Kyrgyz

The goal of the meeting was to identify main differences between the “non-traditional” version of the epic from Jaisan’s spirit written down by a woman and the traditional oral version of male narrators which takes its beginning from Yraman Yrchy uulu.

The open discussion was conducted in the framework of the seminar on Manas. Dr. Gulnara Aitpaeva and Kuban Almabekov presented a short comparative analysis of both versions. A number of significant features in meaning and value of, both male, and female versions were emphasized.

Participants of the discussion were manaschy, researchers, students of the Kyrgyz National University (KNU) and different NGO representatives

Key note speakers:
Kuban Almabekov – Manaschy of 4th generation. Master of the trilogy (Manas, Semetei, Seitek), but mostly specializes in the Semetei epic. Apart from being a reciter, K. Almanbekov is a high qualified surgeon, and works as a chief doctor at Tup regional hospital.
Bubu Mariam Musa kyzy – Has published 10 volumes of Aikol Manas, which represents Jaisan’s version of the epic and her spiritual experience. According to Bubu Mariam, she has been receiving information from Jaisan’s spirit since 1995.
In Kyrgyz culture, Jaisan is known as one of the first Manas receiters.
Dr. Gulnara Aitpaeva – Doctor of Philology and director of the AigineCulturalResearchCenter, and an author of more than 40 academic papers.
Dr. Aitpaeva has been carrying out research projects on sacred sites and related traditional knowledge since 1996
TRAINING ON PLAYING KOMUZ USING NURAK ABRAKHMANOV'S "EN BELGHI" SYSTEM

This post is also available in: Russian
Date: May, 17-22, 2011
Venue: Aigine CRC, Bishkek
Language: kyrgyz

This seminar is a practical continuation of “Transmission of traditional music” project that had been conducted in 2009-2010.
The goals of the seminar are learning about spiritual world of komuz and mastering of Nurak Abrakhmanov’s “En Belghi” authorial system with the aim of preserving and developing traditional music.
The spring session’s goal is exchange of experience in the world of komuz and introduction to Nurak Abrakhmanov’s “En Belghi” authorial system.
The spring session of the “Training on playing komuz using “En Belghi” system” seminar was conducted on May, 17-22. A prominent musician, thinker and national artist of the Kyrgyz Republic – Nurak Abdrakhmanov – was a trainer on this training. It took 35 years of professional questing, constant diligence and hard work to create this system. "En Belghi" is not only a system of learning how to play komuz but also a system which helps to immerse deeper into the spiritual realm of folk culture.

Seminar’s period is one year and it consists of spring, summer and fall sessions. By the end of the year, the participants who have completed the course will receive certificates and a right to implement Nurak Abrakhmanov’s “En Belghi” system in their teaching practice.

16 teachers of state secondary, high and musical schools from all over the country participated in the spring session. All of them went through a competitive selection process. The selection criteria were basic musical education, current teaching position at state secondary, high or musical school and willingness of the educational institution, represented by a participant, to embed the system in the teaching process. During the selection process, representation of all regions at the seminar was taken into account.

The majority of the participants confessed that they had not expected that the trainer would be Nurak Abdrakhmanov himself. They were impressed by the opportunity to get acquainted with this system under a supervision of the author. All participants without an exception approached the training with great responsibility and enthusiasm. All of them were teachers; somebody taught music while somebody taught how to play komuz. All participants had different educational backgrounds and experience. Some of them learned how to play komuz from Nurak Abrakhmanov himself when they were children while some of them could not even read the musical score and played komuz because they had natural talent to it. However, despite such big differences between the
participants, they managed to find common grounds, share experience and help each other.

Training was based on the Nurak Abdrakhmanov's book, published by Aigine CRC with financial support of Christensen Fund, USA. The session's theoretical part included explanation of arbitrary signs and rules of their reading and playing of elementary melodies. Both participants and organizers ascertained that the “En Belghi” system was easy to learn because almost all the participants managed to go through first few lessons without difficulties while it is not common in learning to play komuz using musical score (European) system. Besides melodies included into the program, N. Abdrakhmanov put into his system some additional melodies which were requested by the participants in order to allow the latter to learn new material together.

However, those of the participants who played komuz using tuneful ear only had some difficulties such as mixing up the arbitrary signs in learning more complicated melodies. Naturally, two subgroups arose during the training: the group of "seniors" which was learning the system easier and the group of "juniors" which had some difficulties in learning it. The participants came up with an initiative to help each other in learning the system, thus, the "senior" group was helping the "junior" group. This made Nurak Abdrakhmanov that with the help of this system many children and adults, having difficulties with learning to play komuz using musical score (European) system, would be able to learn playing komuz easily.

One of the spring session's goals was the exchange of spiritual experience related to komuz. Therefore, the program contained session devoted to healing capabilities of the folk music, familiarization with sacred sites and interconnection between the great “Manas” epic and the world of komuz. These sessions were filled with discussions. Another long term goal of and expectation from the seminar was teaching the new generation of komuz players using "En Belghi" system. Therefore, a separate session devoted to qualities and capabilities of a master and an apprentice was included into the program. Nurak Abdrakhmanov himself was an example of a master because he has risen several generations of apprentices. He willingly shared his experience with the participants. One of the most prominent Manas reciters of modern time, Asankan Jumanaliev, who has more than 100 apprentices, also shared his experience and along with his apprentices recited an episode from the epic.

Other the Christensen Fund grant receivers such as Central Asia-Art Management PF, Taalim Forum, Peace Keeping Center were invited to observe the seminar in order to unite TCF efforts to preserve and develop folk music. Keneshbek Almakuchukov's presentation about the creation of the anthology of kyrgyz folk music raised a great deal of interest. During the discussions the participants proposed to get involved into the expertise of the anthology on a voluntary basis.
According to the opinions of the participants and observations of the organizers, the combination of komuz playing, Manas reciting and rich spiritual information made a great impression on the participants and was like a gulp of fresh air. One of the constructive proposals made by the participants was the idea of creating a music sheet for “En Belghi” system which would become an indispensable tool for teaching students to play komuz. This proposal was taken into consideration and nowadays the project to implement this idea is being developed. Aigine CRC hopes that people learning how to play komuz using “En Belghi” will be able to use this note sheet very soon.

Upon the completion of the spring session Aigine CRC sign an agreement with each participant on provisions of participation in the summer and fall sessions and receiving a certificate. Besides learning and dissemination of “En Belghi” system, the participants were to gather information about komuz, traditional music and traditional knowledge in general in their local areas. This gathered material will be used for updating Aigine’s website on traditional knowledge.

s work easier and enhanced the “team spirit». The participants got so high on work that they sometimes would forget about break and lunch time. At the beginning of every day participants were tested on learned melodies and would get marks for it. Such practice was efficient because it made the participants to review the covered material in the evenings in order to pass the test in the next morning.

After completion of the course the participants were to teach at least two students to play komuz using “En Belghi” system. This provided additional motivation for the participants to put a lot of effort in learning the system and the new material themselves. All the participants were emphasizing

During the last session the participants made an evaluation of the spring session and agreed on putting more stress on reviewing the covered material and working in small groups.

CLOSED DISCUSSION: DIVERSITY OF THE MANAS PHENOMENON

This post is also available in: Russian

Place: Aigine CRC
Date and time: January 21 2010
Working language: Kyrgyz

The main goal of the meeting was to discuss new version of the Manas epic and bring together male narrators of the epic with Bubu Mairiam Musa Kyzy, a woman who brought to light a new version of the Manas epic. The new version of the epic under the name Aikol Manas came to life in 1995 and by the year of 2010 ten volumes of the new version were published.

During the discussion, the following were identified as confrontations between:
the concepts of kyrgyzchylyk and musulmanchylyk reflected in the epic
“aliveness” of the words, i.e. oral recitation and written form of the epic
scientists and narrators
epic versions of Yraman Yrchy uulu and Jaisan
the male and female versions and their meanings and values

Short summary: The first meeting of male narrators of Manas and the lady
reviving new version of the epic took place. For the first time bearers of different
traditional epic narrations identified a number of confrontations and disputable
issues around the versions. The bearers of the epic knowledge agreed that they
are united under one spiritual mission and should be aware of each other's deeds.
All the participants of the discussion supported the idea and initiative of the
Aigine CRC to conduct regular meetings and discuss different array of questions
related to the Manas epic on a regular basis.

Participants of the discussion:
- Dr. Gulnara Aitpaeva, director of Aigine CRC
- Kuban Almabekov, manaschy
- Bubu Mariam Musa kyz, bearer of the epic received from the spirit of
- Keneshbek Aitikeev, freelance advisor of the Aigine CRC
- Tilek Asanov, manaschy
- Zamir Bayalinov, manaschy
- Talantaaly Bakchiev, manaschy
- Kadyrbek Beishenov, manaschy
- Aibek Jumabekov, manaschy
- Ulan Ismailov, manaschy
- Ryspai Isakov, manaschy
- Altynbek Karamoldoev, manaschy
- Jumadin Kadyrov, follower of the epic from Jaisan's spirit
- Shailoobek Rashov, manaschy
- Chynara Seidakmatova, freelance advisor of the Aigine CRC
- Doolot Sydykov, manaschy
Aigine Cultural Research Center is planning to conduct a Seminar on Manas on 1-12 July 2011, aimed at preserving and developing the Manas epic. The event will be carried out with the financial support of The Christensen Fund.

The main goal of the seminar is to render methodological and spiritual assistance to novice narrators in becoming Manas epic chanters.

The event will be attended by novice narrators, experienced Manas narrators and other spiritual practitioners. The seminar is intended to alleviate "manaschy’s disease" and help novice narrators become cognizant of the narrator’s mission through indulging into the world of the epic and exchanging spiritual experiences and live stories.

In this regard, Aigine CRC is delighted to invite anthropologists, cultural studies and folklore experts, and those who are interested in Kyrgyz culture, to use this one-of-a-kind chance and take part in the seminar as a participant observer. Within the framework of the seminar, you will be able to have a glimpse at, and get a feel of, the greatest epic Manas which continues to develop by itself. You will also have a chance to experience and become familiar with certain spiritual practices, make a pilgrimage to sacred sites around Lake Yssyk-Kul, and pass an intensive Kyrgyz language course.

Programme:
Institute of Ethnology and Anthropology, Russian Academy of Sciences, Moscow (24–26 June):
- Plenary session in memory of Professor Vladimir Nikolaevich Basilov;
- Scientific symposium (1): "Traditional religious practices in the modern world" (with a regional focus on Russia and Central Asia).

The symposium will be divided into two thematic sections:
1. Central Asian Islam – a new field of study and new questions;
2. Traditional shamanism and the figure of the (neo)shaman in the contemporary world: traditions, transformations, and innovations.

Kyrgyz Republic (27 June–1 July):

- Scientific symposium (2): "The spiritual heritage of the Turkic world of Central Eurasia,”

divided into four thematic sections:
1. "Manas" and the epic heritage of peoples across the globe;
2. Living epics and contemporary epic reciters;
3. Shamanic practices and traditional healing in the contemporary world;
4. The cult of saints and religious life of the peoples of Central Eurasia.\textsuperscript{13}

- Mini-festival of ethnographic videos: “Shamans and epic narrators in past and present”.
- Excursions and practical-demonstrations (meetings with local traditional healers, bakshi, Manas-tellers, etc.)

**Conference Initiator:**

- Center for the Study of Shamanism and Other Traditional Beliefs and Practices at the Institute of Ethnology and Anthropology, RAS.

**Conference Organizers:**

- Miklukho-Maklai Institute of Ethnology and Anthropology, Russian Academy of Sciences (RAS), (Moscow);
- Aigine Cultural Research Center (Bishkek, Kyrgyz Republic);
- Central Asian Studies Institute at the American University in Central Asia (Bishkek, Kyrgyz Republic);
- The Anthropology Department at the American University in Central Asia (Bishkek, Kyrgyz Republic);
- Institute of History and Cultural Heritage of the National Academy of Sciences, Kyrgyz Republic (Bishkek)

**Further conference organization and support provided by:**

- Russian Center of science and culture (Bishkek);
- The International Society for Shamanistic Research (Budapest, Hungary);

**Events and projects by Center of Museum Initiatives**

In 2011-2012 NGO ’Center of Museum Initiatives’ implements a project titled as ‘Continuing Museum as a Class study, Preservation and Protection of Bio-cultural diversity of Naryn region in Kyrgyzstan’, sponsored by the Christensen Fund, USA and with the support of Anthropology program at American University in Central Asia.

\textsuperscript{13} The wording of the titles is subject to change.
• **Museum Strategy of operating with intangible heritage**

Museums’ work with intangible heritage should include the following stages:

- **Identification** of the real value of intangible heritage objects of museum significance (intangible objects of museum significance). These objects should have scientific, artistic, historical, memorial, and other values. It is also necessary to assess the possibility and practicability of maintaining such objects in the museum.

- **Acquisition** of tangible items associated with intangible objects of museum’s significance and fixation of the information about it. Museums collect and preserve material objects associated with certain tradition (e.g., craftsman tools, samples of finished goods, clothing and attributes of national festivals, musical instruments). However this is not an object of intangible heritage itself. Thus, the fabrication method of folk clay toys requires the availability of material from which the master will make a toy itself and required tools; but skills, techniques, methods, and aesthetic ideas passed on from master to students are referred to intangible heritage. Therefore museums collect the evidences recorded on physical data carriers (phono and video recordings, written stories of traditions’ bearers, media tradition, photofixation of the stages of technological processes, etc.) and include the recordings of original meanings and connotations of objects. These recording and transcriptions transfer an intangible cultural heritage into tangible and therefore have historical and cultural evidence.

- **Ensure the maintenance of tradition and the preservation or reconstruction of its transmission mechanisms.**

- **Actualization**

  To remain a part of cultural heritage, intangible objects should be included into the actual culture and be reproduced; should operate the mechanisms of retransmission of heritage from one generation to another - that is, the actualization of intangible heritage should be implemented. One necessary condition for the reproduction of intangible heritage in museums is the presence of a mediator who is the real ‘tradition bearer’. If the bearers of tradition are
available, the actualization can be implemented through the fixation. Museum gives an opportunity to people who keep in the memories old songs and tales, secret skills and techniques, culinary recipes, etc. to retransmit it to pupils through museum activities and also be supported financially. Operating at museums studios, folklore ensembles, and victualing-houses are organized not just to preserve techniques and traditions but to transmit the experience to contemporaries and progeny.

September 30, 2011 a lecture on 'Bio-cultural diversity and the current state of shamanic traditions of Kyrgyz' was held at Naryn Historical - Ethnographical Museum by Anara Isayeva, acting associate professor at Institute of Continuing Education, BSU named after K. Karasayev. The students of Naryn State University and museum staff attended the lecture.

May 28, 2011 A lecture by a known scientist and philosopher Abdrasulov Sovet on 'The origins of environmental consciousness in Kyrgyz culture' provoked a great interest among the audience - students of Naryn State University, Agricultural College of Naryn and Museum stuff. Questions about Kyrgyz traditions, representatives of Kyrgyz traditional ecological knowledge, specifics of nomadic consciousness, and Tengrian basis of nomadic existence were discussed during the lecture.

• Anthropology Department at American University of Central Asia within the framework of Fifth Central Asian Anthropological Conference presents a forum entitled "What we can do for protection of cultural heritage in Kyrgyz Republic now?" which will be held in April 14, 2012

The main goal of this forum is to gather all experts and specialists in the fields of archaeology, architecture, history, museum practice and law in order to solve following important objectives:
- to renew a list of cultural heritage of Kyrgyz Republic;
- on the base of analysis of current Law on Protection and Use of Historical and Cultural Heritage (1999) and the Law about Museums and Museum Funds (2000) design additions and comments to improve them;
- to discuss a guidebook about archeological sites and artifacts for custom and frontier officers for the purpose to prevent their illegal transportation out of country;
- to build partnership and collaboration with such organizations as UNESCO, ICOM, Ministry of Culture and Tourism of KR in order to effectively protect cultural heritage of country.

As a result to publish the outcomes of the discussion in the form of report represented mainly by two documents: the renewed list of archeological sites of Kyrgyz Republic and collection of comments and additions to the current Law on Protection and Use of Historical and Cultural Heritage (1999) and the Law about Museums and Museum Funds (2000). The report will be submitted to the Ministry of Culture and Tourism of Kyrgyz Republic.

The guidebook about archeological sites and artifacts for custom and frontier officers will be published separately and circulated among appropriate authorities during special trainings.

If you are interested in participation, please submit an abstract with a clearly formulated statement of your professional contribution to the consideration of these objectives and your CV to caasconference@gmail.com until March 14, 2012.

**Events conducted by Rural Development Fund**

**National level seminar on Kyrgyz traditional knowledge**

on **February 28, 2011** in the frame of **Revival and Dissemination of Kyrgyz Traditional Pastoral Knowledge and Practices** Project, funded by The Christensen Fund, USA, RDF has held a seminar at Jannat hotel, Bishkek. It was devoted to issues of traditional knowledge and practices, and methods of dissemination and support from the Government. One of objectives of the seminar was to raise awareness about the importance of preservation and dissemination of Kyrgyz traditional pastoral knowledge and practices for sustainable management of cattle-breeding life-style.

There were representatives of the Pasture Department at the Ministry of Agriculture of the Kyrgyz Republic, Ministry of Culture and Information of the Kyrgyz Republic, the Agency of vocational and technical education under the Ministry of Labour, Employment and Migration of the Kyrgyz Republic, the State Intellectual Property of the Kyrgyz Republic higher educational institutions, rural consulting services, various local and foreign non-governmental organizations, as well as custodians and keepers of traditional knowledge, farmers and pastoralists.
from different regions of the country interested in using and disseminating traditional knowledge taken part in the conference.

**National Level Seminar on Kyrgyz Traditional Pastoral Knowledge**

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This event was held in the frame of Revival and Dissemination of Kyrgyz Traditional Pastoral Knowledge and Practices Project, funded by The Christensen Fund (USA), which main objective was to capture traditional pastoral knowledge about environmentally sustainable and economically viable use of pastures and livestock breeding, as well as dissemination and exchange of knowledge and practives through summer fairs, pastoral schools and Kyrgyz El Akyl Kazyna informal network of Kyrgyz pastoralists.

RDF conducted researches throughout Kyrgyzstan and in Turkey and China among ethnic Kyrgyz, gathered traditional knowledge on breeding horses, camels and yaks, collecting and using medicinal herbs and plants in everyday life and culture, treating livestock animals, jailoo games and traditional Kyrgyz cuisine. The collected materials and data have been carefully analyzed and published in a collection of brochures on several directions, which will be distributed through a network of educational and media channels. In the results of the conference it was offered and concluded the importance of development of a comprehensive national program to support the preservation and dissemination of traditional knowledge, as well as inclusion of them into the education programs.
There were questions raised on the need of resource center for keeping and systematic updating of information, as well as the importance of the promotion and protection of the Kyrgyz cultural heritage and traditional knowledge. In the frame of the seminar there was a rewarding of pastoralists, keepers of knowledge, trainers and students taken part in summer pastoral schools and made significant contribution to the process of collecting and gathering information and project implementation. The seminar participants had the opportunity to visit the demonstrating exhibitions of project publications and materials, fairs of medicinal herbs and plants, traditional handicraft, and tasting of Kyrgyz traditional dishes.

**Fair of ideas on jailoo**

In summer 2009 Rural Development Fund prepared and conducted a big celebration of Traditional Knowledge in two summer pastures. The Northern fair was held in Kok-Oirok (Kemin rayon, Chui oblast) and the Southern - in Kok-Jangak (Suzak rayon, Jalalabad oblast). The selected pastures are widely used by many herders and livestock keepers.

**Summer fairs of Traditional Knowledge** aimed at disseminating the collected traditional knowledge skills and technologies, with cooking of traditional pastoral lost to majority dishes, demonstrating pastoral games and theatrical shows devoted to traditional livestock keeping, display of pastoral traditional breeds, technologies, practices collected from custodians and practitioners. Farmers and tourists, as well as general public were invited to attend these celebrations.

The nominated custodians of pastoral Knowledge made presentations of their technologies, skills and products. There were also awarded students invited to participate in fairs. During fairs there was a presentation of Pastoralist-to-Pastoralist Schools’ concepts and topics. It is important to notice that the participants of the schools were identified during the fairs.

The fairs aimed at raising awareness on pastoralizm, on value of traditional knowledge and on sustainable and efficient livestock practices. It should be mentioned that RDF experts processed and analyzed datas and materials on traditional knowledge collected during the field researches, and basing on gathered information developed training courses, materials and methodology. Researchers jointly with pastoralist have the final training methodology and used in conducting the pastoral schools in summer 2009.
"Best Pastoralist Whom I Know" essay contest among students

The Youth Research Program and Summer Fairs of Traditional Knowledge created awareness on importance and value of Kyrgyz pastoral traditional knowledge in country and encouraged those farmers who used environmentally safe technologies and methods in livestock grazing.

RDF prepared materials on the Project, its objectives and tasks for dissemination in Russian and Kyrgyz. RDF experts developed a comprehensive Manual on Youth Competition. This Manual included: information on objectives and purpose of the competition, scope of the program, eligibility criteria and requirements for essay, assessment principles and composition of the selection committee, awards system.

There are also a brief guidelines on the competition developed and disseminated through ARIS and Ministry of Education, as well as through mass media. Project Coordinator and Youth Awareness Program Coordinator have traveled to all seven regions to disseminate information in regional branches of the Ministry of Education, visited regional colleges and universities and made presentations about the program and competition.

High school and college students were asked to conduct a small scale research and write essays based on their specific interviews of specific custodians of pastoral traditional knowledge which had importance for livelihood of livestock keepers today.

About 19 best essays were awarded by the Project. Awarded students attended Summer Fair of the Traditional Knowledge and received small educational gifts. The best essays were presented at the Summer Fair of Traditional Knowledge.
V. Representative List of the Intangible Cultural Heritage of Humanity

1. Item: The Art of Akyns, Kyrgyz epic tellers, was proclaimed by UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003 and in 2008 incorporated in the RL.

Introduction

The art of akyns, Kyrgyz epic tellers, was proclaimed by UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003; in 2008 incorporated in the RL. Manas is one of the world's longest epic poems (some versions have about a million poetic lines) and is of immense importance to Kyrgyz cultural heritage and identity. Even though its textualization started in late 19th century, its continuity as living oral heritage has so far been uninterrupted. Manas is still performed in public (even though less and less frequently) and there are still some young people who (often after having had a visionary dream) wish to learn the complex and beautiful art of Manas-telling and become an akyn.

Traditionally, the three main types of oral poetry performed by Kyrgyz akyns are:

- the epic trilogy: "Manas", "Semetey", "Seitek" (the performers are called manaschy or semeteichy);
- shorter epic poems called "dastans" (such as Kojojash, Er Toshtuk, Kurmanbek, Sarinji-Bokoi, Er Tabyldy, Janysh-Bayish and many others; the performers are called dastanchy);
- oral folk songs.

The Kyrgyz epics are intrinsically linked with the art of akyns: each epic poem is associated with a certain akyn and his/her particular manner of performance, and vice versa, each akyn is associated with a specific repertoire. Akyns are both the bearers and the creators of the Kyrgyz oral poetry. Indeed, the best akyn-manaschies are the ones who improvise at each performance while keeping to the same plotline. Of special interest is aitysh – a traditional competition of two akyns-improvisers. Aitysh usually takes place before a big audience and is a good school for developing and perfecting the art of akyns.

Being highly endangered due to, among other reasons, loss of interest on the part of young people and lack of funding, the Kyrgyz National Commission for UNESCO and the experts from WPE ("World’s Peoples’ Eposes" NGO) developed a national Action Plan to safeguard this ancient tradition in the framework of the project on "Safeguarding the art of akyns, Kyrgyz epic tellers" supported by the Kyrgyz Government/UNESCO/JFIT.
Its main objective, and hence the core activity, is the fostering of the process of transmission of the art of akyns from the older generation to the young one. For this purpose, a network of youth study centers (henceforth referred to as “Studios”) established in various regions of Kyrgyzstan, providing an appropriate framework for the traditional “master-apprentice” way of transmission. The other activities of the project (training, akyn contests, publications, etc.) contribute to the transmission process through improved archiving, recording and promotion of the Kyrgyz oral traditions, and in particular, the Manas epic.

It is expected that, as a result of this project, a renewed interest will arise in Manas and in epic-telling among Kyrgyz public. This will eventually lead to a country-wide revival of the akyn tradition, implying also greater prestige and better prospects for those who choose epic-telling as their life’s vocation.

**Objectives of the safeguarding project**

The long-term objective of this project is the safeguarding of the art of Kyrgyz akyns. The mid-term objectives of the project are:

- To increase the awareness and knowledge by the general public of the content of the Manas epic, which is crucial to the revival of interest in the art of akyns;
- To encourage the “horizontal” (from smaller to larger audiences) transmission of knowledge and interest in the art of akyns, through publications, contests and other promotional activities;
- To support the “vertical” (inter-generational) transmission of the knowledge, experience, skills and technique of the Kyrgyz akyns through 8 Studios to be opened in various regions of Kyrgyz Republic;
- To build local and national capacities for the safeguarding and transmission of the art of akyns, through organization of relevant training workshops and scholarly conferences.

**Methods of project implementation**

Traditionally, each Kyrgyz akyn was a tutor/teacher for his students and followers, and his followers in their turn became teachers of next generations of students. Thus, the art of akyns was transmitted orally and perfected through the “mechanism” of akyns’ tutorship. This mechanism being crucial to the safeguarding and transmission of the art of akyns, the main activity of this project is the opening and running of youth study centres (Studios), where transmission of the oral tradition will take place from the older to young akyns.

In 2006, 8 Studios was opened in different regions of Kyrgyz Republic, in coordination with the Ministry of Culture, local authorities and NGOs. Special agreements had been negotiated with the municipalities of the regions concerned to use the premises of local Cultural Centers free of charge. Recognized akyns living in the area were selected by the Steering Committee to become tutors for young akyns (one tutor per Studio). According to the plan of action of the project was established the Steering Committee, which include performers (recognized akyns), scholars and government representatives. The role of the Steering Committee is to monitor project implementation and provision of assistance to school-studios in their work.
In the framework of the project were organized the training course on “Textualization, digitization and archiving of epic heritage”, the International conference on “Epic Poetry and its Safeguarding”. Concert tours in different regions of Kyrgyz Republic were organized to popularize the Manas epic and akyns tradition. In addition, in all school studios competition among students was organized. These contests serve to identify talented young akyns and to provide them with an opportunity to get accustomed to performing in public. The contests also help revitalize the tradition of akyn competitions. Throughout this activity, audio-visual recordings were made.

**Conclusion**

As a result of this project, a renewed interest has arisen in “Manas” and in epic-telling among Kyrgyz public. This eventually leads to a country-wide revival of the akyn tradition, implying also better prospects for those who choose epic-telling as their life’s vocation. Activities implemented during the project helped to increase the awareness and knowledge by the general public of the content of the “Manas” epic, which is a crucial to the revival of interest in the art of akyns. Promotional activities encouraged the “horizontal” (from smaller to larger audiences) transmission of knowledge and interest in the art of akyns. They support the “vertical” (inter-generational) transmission of the knowledge, experience, skills and technique of the Kyrgyz akyns through school-studios in various regions of Kyrgyz Republic. Local and national capacities for the safeguarding and transmission of the art of akyns have developed, through organization of trainings and scholarly conference during implementation of the project.

**Case study report by Soltongeldieva Sabira**

**National Project on Safeguarding of the Art of Akyns, Kyrgyz Epic Tellers, Kyrgyz Republic**

**1. Introduction**

The art of akyns, Kyrgyz epic tellers, was proclaimed by UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. Being highly endangered due to, among other reasons, loss of interest on the part of young people and lack of funding, the Kyrgyz National Commission for UNESCO and the experts from WPE (“World’s Peoples’ Eposes” NGO) developed a national Action Plan to safeguard this ancient tradition. Its main objective, and hence the core activity, is the fostering of the process of transmission of the art of akyns from the older generation to the young one. For this purpose, a network of youth study centers (henceforth referred to as “Studios”) established in various regions of Kyrgyzstan, providing an appropriate framework for the traditional “master-apprentice” way of transmission. The other activities of the project (training, akyn contests, publications, etc.) contribute to the transmission process through improved archiving, recording and promotion of the Kyrgyz oral traditions, and in particular, the Manas epic.

Manas is one of the world’s longest epic poems (some versions have about a million poetic lines) and is of immense importance to Kyrgyz cultural heritage.
and identity. Even though its textualization started in late 19th century, its continuity as living oral heritage has so far been uninterrupted. Manas is still performed in public (even though less and less frequently) and there are still some young people who (often after having had a visionary dream) wish to learn the complex and beautiful art of Manas-telling and become an akyn.

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It is expected that, as a result of this project, a renewed interest will arise in Manas and in epic-telling among Kyrgyz public. This will eventually lead to a country-wide revival of the akyn tradition, implying also greater prestige and better prospects for those who choose epic-telling as their life’s vocation.

2. Objectives of the project:

The long-term objective of this project is the safeguarding of the art of Kyrgyz akyns. The project also lay the basis for the development of a national policy and such programmes as the "Living Human Treasures", the national inventory of the intangible cultural heritage of Kyrgyzstan.

The mid-term objectives of the project are:
- To increase the awareness and knowledge by the general public of the content of the Manas epic, which is a crucial to the revival of interest in the art of akyns;

2. Items: Nooruz, New Year celebration / Multinational nomination

Introduction:

Novruz/ Nowrouz/ Nooruz/Navruz/ Nauroz/ Nevruz is celebrated on 21st of March, which is considered as New Year holiday and the beginning of Spring. There are various ceremonies, rituals, and cultural events held within every family and community. It enjoys traditional games, special cuisines, respect for nature, performances in music and dances, oral expressions and literature, handicrafts and painting masterpieces (in particular miniature arts). Values of
peace and solidarity, reconciliation and neighborhood, cultural diversity and
tolerance, healthy life-style and renewal of living environment are promoted and
transmitted from generation to generation during this cultural event. Women
play a major role in the cultural event, by managing the ceremonies and
disemitting the traditional knowledge to the youth.

During the Nooruz Celebration in KyrgyzRepublic, people are inviting each other.
Doors are open for everyone. There is an understanding among people that how
many houses you visited so you will gain that much prosperity, success, and
richness. This day used to be very special day. If enemies could not decide their
problems in between, they had to come to one agreement and consensus. Overall,
if this holiday is a reason of living together in one harmony, this holiday would
give peace in each house, in each soul of people. Therefore, the measurement of
fumigation with juniper (Archa) saying words "Alas, alas, coming new year, new
day, may new life, new success will come with it". Ceremony "Alas, Alas" is held
by only old woman. Older men have to gather kids and tell some stories, legends,
and interesting fragments from the Kyrgyz history. Youth are playing different
types of games such as jumping over the fire, swinging, and so on.

**Safeguarding activities:**

The main commitment of the Kyrgyz Republic to safeguard the element is
reflected in the Law of the KR on "Establishing Nooruz as a national celebration
day" signed by the President of the KR on February 5, 1991, #380-XXI. Within the
framework of this law, governmental structures in the sphere of culture prepare
and conduct activities related Nooruz celebration in order to safeguard and
transmit the element. Communities in regions of KR take the active part in
safeguarding and development of components of Nooruz since they are bearers
of cultural practices related to Nooruz celebration and its components.

**The following are a list of KyrgyzRepublic’s laws, decrees and other
activities:**

- Law on “Establishing Nooruz as a national celebration day” signed by the
President of the KR on February 5, 1991, #380-XXI;

- Annual governmental decrees “On preparation and conduction of activities
devoted to the celebration of Nooruz” (i.e. Governmental Decree of March
18, 2008, #98-P);

- Annual orders of local administers “On celebration of Nooruz”, (i.e. Order of
Bishkek Mayor’s Office of March 19, 2007, #140-P);

- Inclusion of Nooruz celebration onto National List of the ICH;

- Organization of seminars, conferences, concerts, theatrical performances
devoted to Nooruz and its history (i.e. Seminar “Nooruz celebration-
Heritage of Ancestors”, rgyz National University, March 18, 2008; Kyrgyz
Drama Theatre, “Nooruz” plye preformed on Nooruz celebration day, etc.);
– Introduction of the history of Nooruz celebration in textbooks of universities teaching history of Kyrgyzstan, (Institute of Eastern Languages and Cultures, O. Karataev, 1997);

– Preparation and TV and radio broadcasting of programs related to Nooruz celebration (i.e. TV program “Babalardyn murasy” (Heritage of ancestors), National TV and Radio Broadcasting Corporation);

– Creation of documentaries on Nooruz and its history (i.e. “Nooruz”, Kyrgyztelefilm, director B. Karagulov).
VI. Pending issues & urgent needs regarding the safeguarding of ICH

1. Is any of the intangible cultural heritages in your country in danger of disappearance or transformation?

(Please include the name of the particular heritage, location, problems encountered, etc.)

For the moment, elements of intangible cultural heritage in danger of disappearance are in process of elaboration, and it was not accepted yet at the legislation level.

2. What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.

The following factors can be indicated as crucial reasons which endanger heritage:

- urbanization and migration process: internal migration to Bishkek and Osh (in the south of Kyrgyzstan), in consequence people are in search of means of survival and have less possibility for cultural practices or less access to different communities.

- many Kyrgyz citizens, mostly from rural area are moving to Russia or Kazakhstan to work as traders or in the construction area. According various sources, 500 000 up to one million people are outside of the country. This creates many problems: such as, lost of the connection with the country, crisis of cultural identity and weakness of Kyrgyz diasporas in Russia, which can provide an appropriate inside communication and community consolidation.

- globalization process (or economic development), some rural citizens prefer buying commercial (for example) Chinese products, such as some parts of yurts or cradle.
3. What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?

- Adoption of necessary legislation such as law on Manas, on intangible heritage, as well as national inventory documents.
- Raise importance of the safeguarding ICH in the country through mass media and public debates, discussing the following questions. What is Intangible cultural heritage? Why it is important and why it should be safeguarded? Such discussion at the public level would enlarge understanding of the safeguarding ICH.
- Adoption of statute for the safeguarding ICH concerning different elements: such as akyn - tellers, manas, aitysh etc.
- Acceleration of the inventory process and make it available for the broader social levels.
- Creation of the consortium of associations, NGOs, state bodies with involvement of international organizations.

4. What kind of problems and difficulties were encountered during the safeguarding projects?

- Capacity building. Most of the non-governmental organizations do not have appropriate structures for the leading role, means sufficient stuff
- Absence of institutional consolidation in the issue of safeguarding projects. Each institution, researcher, both state and NGOs conducts their own project without having proper consultation for better project management and fundraising.
- Financial sources. Most of both state and NGO are highly dependant on external funds rather than elaborating their own politics towards potentiality of local budget.
- "Bureacratism" and rigid attitudes to the safeguarding projects from the governmental side. It is accustomed to approach cultural safeguarding projects as something time and money consuming.
- Mass media one-sided campaign, as mentioned above, there is fixed stereotype that cultural heritage is highly connected with economic growth and sustainability. This public discourse should be broken in providing alternative model of development of intangible heritage, considering both national agenda as well as specific local logics of development.
5. What future plans are there for the safeguarding of ICH (programme information)?

Adoption of statute at the legislation level (Manas epos and law on ICH).

6. What type of contributions and cooperation from the international society is needed for the safeguarding of ICH in your country?

- Expertise, cultural management expertise as well as fundraising skills
- Financial sources, subventions oriented to specific projects
- Organizational activity in terms of mediating process of institutional unification

7. What role do you expect ICHCAP to play in the safeguarding of intangible cultural heritage in the region in terms of programmes, projects, etc.?

- Leading role in the institutional cooperation, elaboration of the united conception of ICH, fostering of creation of a consortium/ national association in safeguarding intangible cultural heritage.
- Exchanging expertise and bringing it from other places where such projects in safeguarding intangible cultural heritage were more and less successful.
- Stimulating different projects in global/comparative perspectives in the field of intangible cultural heritage.
- Bringing experience from South Korea.
- Fostering applied research such field as applied cultural anthropology and other fields providing knowledge on social negotiations with local populations.

8. Please include any requests and/or suggestions you have on this matter. Advocacy is the key action in the safeguarding of the ICH.

- It would be crucial to organize series of public discussions in the TV, concerning the value of intangible cultural heritage, impact of the Soviet Union on this. The following questions should be raised:

-what is intangible cultural heritage?
-why and how it should be safeguarded?
• Organisation of the round table in one of the institutions and identify both state bodies and NGOs which specializes in the safeguarding the intangible cultural heritage.
• Mass-media including broad internet activities would increase social awareness in the safeguarding the ICH.
• Creation of the web-site on ICH.

9. What should be considered to encourage or to ensure active involvement from the community in safeguarding intangible cultural heritage?

The following factors should be considered to encourage or to ensure active involvement from the community in safeguarding intangible cultural heritage:

• Cultural and local social practices should be taken into consideration. Post-soviet logic of perception of state politics or external aid is often an obstacle. Paternalistic attitude of local people or even NGOs make this activity as not realized enough at all levels and constitute often a whole industry rather than embedded to the local reality cultural practice.
• Deficit of managerial and fundraising skills. Despite of numerous training conducted by different organization, there are still a lot of problems in managing various projects.
• Socio-economic factors. Due to migration and unemployment in rural area, many people do not pay attention to the safeguarding intangible cultural heritage project as not anything beneficial for them.
• Difficulty in establishing networks among NGOs, an appropriate way should be found. We can still see the problematic completion between different NGOs in the regions, which interferes in uniting efforts when issue concerns broader safeguarding intangible cultural heritage projects.
Ⅶ. Reference Materials

Reference material concerning Kurak

The Kyrgyz People, representing one of the ancient nomadic nations of Central Asia, started using felt for making carpets, covers for yurts, clothes, and other household items a long time ago.

The severe climate of the highlands where the Kyrgyz have always lived introduced and favoured further development of simple Kiyiz (*pressed wool carpet*) into different variations such as Ala Kiyiz and Shyrdak.

The most popular and prevalent type of felt carpet is the shyrdak, made in a mosaic technique. This type of carpet is very labor-intensive and with more a complicated design; however, shyrdaks are considered to be more durable than Ala Kiyiz. For example the average period of use of Ala Kiyiz is up to 20 years, while Shyrdaks can last twice as long – and even up to 100 years depending on the maintenance. To make one medium sized shyrdak from the very beginning will take one woman about 2 months – if she will work only on that shyrdak. Usually, however, women work in a group to make them, thus one woman can invite her female relatives to work together.

Shyrdaks have always been one of the most valuable items in the household. Every Kyrgyz woman in the village considers her duty to leave at least one shyrdak made by her for every son. As for daughters, a shyrdak is an important part of their dowry that they receive when they get married.

The process of making shyrdak is very labor-intensive. There are 2 types of felt needed for making a shyrdak; first a thin layer of felt for the upper side, which is made up from several pieces of different colors sewn together, and second – for the underside of the shyrdak, a thick felt which is usually black or brown.

The pieces of colored felt are put together, and stitched. The ornament is drawn with a piece of chalk and cut out with a sharp knife. The peculiarity of the shyrdak ornament is that background and pattern have identical areas, thus both layers come together in harmony providing wasteless manufacture.
The word "shyrdak" comes from the word "shyryk" which means quilting – one of the main processes in making shyrdak, which makes it very firm and solid. The quilting repeats the ornament design thus making a pattern inside the pattern. In order to evaluate a shyrdak, experts turn the shyrdak on the other side to see the quality of quilting work since the quilting is done throughout all layers.

The most remarkable fact about shyrdaks is the multiplicity and richness of designs and ornaments. Nowadays, we can see influence of modern progress in designs and colours, thus artisans started using geometrical shapes and chemical dyes. However, a shyrdak with traditional, classical ornament includes a border usually with two colors black and white, that represent mountains and the central part may contain different ornaments. The size of the classical shyrdak is usually about 1.5 x 3 meters, which is the perfect size to keep, use, and transport. There are 2 different contrasting colors in a traditional shyrdak; it can be, for example, blue and red, or green and red.

The design of felt carpets usually contains the figures and shapes of some animals, or a part of their bodies such as deer horns, ibex horns, eagle, raven clutch, dog tails ... and so on. There always has been an element of esoteric "knowledge passing" through the ornament that was kind of encoded message for a person for whom a carpet was made.

**Ala kiyiz.** Ala Kiyiz are felt carpets with patterns rolled into them. Patterns are very unique and vary from one part of Kyrgyzstan to another. There are some traditional patterns such as "bugu muiuz" (deer's horn), "kiyal" (dream) which are present in almost every Ala Kiyiz. Ala Kiyiz were made almost by every woman both as a decoration for their dwellings and as a gift for their relatives – mainly as a wedding gift. Women used to keep new carpets folded on their decorated wood trunks (the "sundyk") until there was a wedding, anniversary of some other appropriate event.

It is most likely that Ala Kiyiz appeared from a plain kiyiz that is used as a cover for the yurts. Plain kiyiz do not contain any pattern; and are usually white, grey or black depending on the natural color of the sheep's wool.

Ala Kiyiz are easier to make and less attractive than Shyrdaks, thus they are used as a practical item rather decoration. Ala Kiyiz are still given to a bride as a part of dowry.

Ala Kiyiz are very popular carpets in many rural houses due to the easiness and speed of manufacture. One of the disadvantages of Ala Kiyiz is their short life, compared to Shyrdaks, or other felt carpets.
## List of co-researchers

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<tr>
<th>Name</th>
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Annex 1 | Country Background
Country Background

Sabira Soltongeldieva
Kyrgyz National Commission for UNESCO
Culture Programme Specialist

Country background

Kyrgyzstan, officially called the Kyrgyz Republic, is a small, mountainous country in Central Asia with a population of around 5 million people. Kyrgyz Republic shares borders with Kazakhstan, Uzbekistan, Tajikistan, and China. Kyrgyz Republic gained its independence in 1991 after the downfall of the Soviet Union. About 80 percent of the population are ethnic Kyrgyz. The other 20 percent consists of ethnic Russians, Uzbeks, Ukrainians, Tatars, Tajiks, Kazakhs, Dungans, Koreans, and other groups. Kyrgyz overwhelmingly consider themselves Muslim.

Kyrgyz is the state language, but Russian functions as an official language. Until the 1930s, almost all Kyrgyz led a pastoral-nomadic lifestyle in the mountains of Central Asia. Traditionally, Kyrgyz pastoralists lived in portable wooden yurts and practiced seasonal migration with their livestock by moving vertically between low land and high mountains. Their livelihood was very much dependent on the domestic animals they raised, such as horses, sheep, goats, cattle, and camels. Horses and camels were the main means of transportation. Since the mountain environment of the region is best suited for livestock raising, the traditional economy was based on livestock production. In the 1930s, due to the Soviet Union's forced sedentarization and collectivization policies in Central Asia, the majority of nomadic Kyrgyz adopted a sedentary lifestyle, gave up their livestock to the state, and took up farming. This major transformation from nomadic to sedentary and urban life brought many positive and negative changes to the traditional economy, and to traditional culture. During 70 years of Soviet rule, the Kyrgyz became literate, established their own republic within the Soviet Union—the Kirghiz Soviet Socialist Republic—the Kirghiz SSR, built cities and towns, developed a national leadership and intelligentsia, created arts and culture that was national in form and socialist in content, and developed a plan-based economy based on agriculture and livestock production. One of the negative impacts of Soviet rule in Central Asia was the russification of non-Russian nationalities in the 1970s and 1980s. Due to the lack of Kyrgyz language schools and daycare centers in cities and towns, many Kyrgyz forgot their native language and had little or no interest in Kyrgyz traditional culture and history. Russian was required for all government positions and professional jobs. Upon gaining its independence in 1991, Kyrgyz Republic, like all other newly emergent independent nation states of the former Soviet Union, experienced a major national and cultural revival. In 1989, influenced by the ideas of glastnost (openness) and perestroika reforms, the Supreme Council of Kirghiz SSR adopted a new law which gave the Kyrgyz language the status of a state language. People began to develop strong sense of national identity and interest in their past history and traditional culture. Kyrgyz nomadic heritage and oral tradition served as key markers of national identity, national symbols and ideology for independent Kyrgyz Republic.
Intangible Cultural Heritage in KyrgyzRepublic

Following the ratification of the 2003 Convention in 2006, the Government of the KyrgyzRepublic through its various bodies is actively involved in safeguarding of cultural heritage in the country. At the institutional and administrative levels the Ministry of culture and information of the KR and Academy of Science are the responsible bodies for safeguarding and development of cultural heritage, including intangible heritage. It should be noted that NGO and local communities play an important role in safeguarding of the ICH.

The Government has also taken legislative measures to safeguard the cultural heritage of the country. At present, the law on safeguarding of intangible cultural heritage are being elaborated.

The Ministry of culture and information of the KR, National Academy of Science of the KR, and Kyrgyz National Commission for UNESCO in cooperation with NGO, experts, bearers and practitioners of the ICH has developed the plan of activities for safeguarding and promotion of the ICH.

List for endangered Intangible Cultural Heritage

The National urgent safeguarding list of ICH is being elaborated by experts from Academy of Science, NGO and local communities. The main threats to the ICH elements continued transmission are caused by the following reasons:

- Influence of urbanization and industrialization – young people leave rural areas for cities and lose their interest to the values of their cultural heritage. Young people captured by mass culture do not understand the importance of their cultural heritage and are not eager to keep and transmit the traditions of their ancestors. It often happens that an old master has nobody to transmit his/her knowledge and skills, and secrets of traditional techniques can be lost forever;

- Transition period, political and social upheavals in the country have a negative influence on culture and cultural heritage.

International assistance and cooperation in the field of intangible heritage

We need assistance and cooperation in the following areas:

a) in the fields of capacity-building and documentation/research;

b) in creation an electronic network to facilitate the exchange of information on methodologies for the safeguarding of the ICH among experts and other stakeholders;

c) in examples or guidelines for the design and implementation of the national plan on inventorying of the ICH that take account of the protection of the rights and interests of bearers and practitioners of the ICH.

The inventorying process of intangible cultural heritage

The KyrgyzRepublic has conducted a process of inventorying of ICH since 1930 during the Soviet period on different forms of oral folk and instrumental art, materials on epic heritage, national games, social practices by scientists and ethnographers of the Academy of Sciences. Unfortunately, in the course of the last 20 years in our country works on identifying elements of intangible heritage were not implemented. Works on inventorying mainly of episodic and parochial character were conducted by NGO. The lack of human
potential, absence of concrete programmes in the field of training and education of cadres on management of intangible heritage and of the common unified approach have negatively affected a quality of inventorying of intangible heritage.

In the state level, the Ministry of culture and Information of the KR, Academy of Science has a mandate for identifying and documentation of ICH. At the present, the group of expert, including expert from NGO and bearers and practitioners of the ICH is developing the plan of inventorying of ICH elements in seven oblasts (regions) of the country and questionnaire.

All inventories (governmental and non-governmental) are open to the public and accessible to bearers and practitioners of the ICH. Concerned communities and bearers of the ICH elements have jointly participated in all stages of the process of inventory-making. The main aims this inventories it's safeguarding of the ICH and awareness about importance of ICH.

Inventoring is an ongoing process in KyrgyzRepublic, because of the large number of ICH elements requiring indentifying in all regions of the country and our inventory list will be to regularly update.

The National List (inventory) of ICH elements

The Ministry of culture and information of the KR, Kyrgyz National Commission for UNESCO, Academy of Science and representative from NGO, communities designed the provisional National List of ICH elements in 2008. The National list of ICH of KR is organized according to the following domains:
(a) oral heritage (folktales, epic, epic songs, proverb);
(b) performing arts (arts of akyn, dance, folk music);
(c) traditions, pre-islamic beliefs, rites, festivities related to the life cycle of humanity;
(d) traditional technique (crafts, national clothes, cuisine);
(e) national games.

The Ministry of culture and information of the KR and Academy of Science are the responsible organs for this List.

Non-governmental inventories

Due to the limited financial recourses, the Government of the KR welcomes joint inventory-making projects with NGO. At this time, the following main NGOs has inventory:

The inventory of the Public Foundation "Central Asian Crafts Support Association's ResourceCenter"(CACSARC-kg)includes information concerning the traditional crafts elements. The inventory project was covered by CASARC-kg and international organizations.

The inventory of the Public Foundation "Aitysh" includes information concerning the performing arts (mainly the domain of arts of akyns). This inventory was covered by Public Foundation "Aitysh" and the Government.

The inventory of the NGO "Aigine" includes information concerning the knowledge about pre-islamic beliefs. The Christensen Fund was the main sponsor for this inventory project.
Intangible Heritage Lists

The Art of akyns, Kyrgyz epic tellers, was proclaimed by UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003 and in 2008 incorporated in the RL; in 2009 Kyrgyz Republic participated in preparation of the multinational nomination “Nooruz (New Year) celebrations” and was included in RL (please see Annex 4).

The nomination file “Ala-kiyz and Shirdak: Art of Kyrgyz traditional Felt Carpets” was submitted for the inscription onto USL in 2012.
Annex 2 | Photographs
putting the wool on chii (photo by Kyrbanova Perizat)

small wall carpet production (photo by Kurbanova Perizat)

wool cleaning process (photo by Rahimov Ruslan)

straightening wool cords with stones for preparing traditional canvas (photo by Rahimov Ruslan)
Photographs sorting the wool based on a colour (photo by Rahimov Ruslan)

Wool drying process (photo by Rahimov Ruslan)

straightening the wool (photo by Rahimov Ruslan)

decorating with white wool (photo by Rahimov Ruslan)
adding new colour of red wool (photo by Rahimov Ruslan)

designing a pattern (photo by Rahimov Ruslan)

adding blue coloured wool (photo by Rahimov Ruslan)

last step before making ala-kiiz, traditional wool carpet wool (photo by Rahimov Ruslan)
sticking wool to cane using hot water wool (photo by Rahimov Ruslan)
sticking wool to cane using hot water and rolling up for getting consistent conjunction wool (photo by Rahimov Ruslan)
sticking wool to cane using hot water and rolling up for getting consistent conjunction wool (photo by Rahimov Ruslan)
tying the final product made of cane and pieces of wool wool (photo by Rahimov Ruslan)
screwing with dry tissue (traditional wool carpet)
hitting raw carpet for sticking (traditional wool carpet)
craftswomen in carpet production process wool (photo by Rahimov Ruslan)

smooth out cords with stones wool (photo by Rahimov Ruslan)

adding new canes wool (photo by Rahimov Ruslan)

insertion the cane wool (photo by Rahimov Ruslan)
Intangible Cultural Heritage Safeguarding Efforts in Kyrgyzstan

DJEL BOO, the cord maiden from wool with horsehair additions on a special loom (bench) woollen cord used for jurt interior decoration wool (photo by Rahimov Ruslan)

DJEL BOO, woollen cord used for jurt interior decoration making process wool (photo by Rahimov Ruslan)

DJEL BOO, woollen cord used for jurt interior decoration) making process wool (photo by Rahimov Ruslan)
djel boo, woollen cord used for jurt interior decoration making process wool (photo by Rahimov Ruslan)

the hot water plays an important role in putting together various layers of coloured piece towards united piece of “ala-kiiz”-a traditional carpet wool (photo by Rahimov Rusla)
this is an improvised ala-kiiz (traditional carpet) which is usually bigger and more colourful wool (photo by Rahimov Ruslan)
fixing foundation for a cradle (photo by Nazgul Asanakunova)

forming of the cradle's sides (photo by Nazgul Asanakunova)

forming of the cradle's sides (photo by Nazgul Asanakunova)