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The Role of the UNESCO Convention in Protecting Kazakhstan's Intangible Cultural Heritage

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Abstract. In 1993, the United Nations Educational, Social and Cultural Organization (UNESCO) initiated the "International Decade of the World's Indigenous Peoples" (1994-2003). This program aimed to raise awareness of the issues faced by indigenous peoples and to protect their rights and cultural heritage. Five years later, in 1998, UNESCO initiated the "International Year of Oral and Intangible Heritage," aimed at preserving and promoting oral traditions and other forms of intangible cultural heritage, such as customs, knowledge, and arts passed down through generations. As a result of these programs, under the auspices of UNESCO, the Convention for the Safeguarding of Intangible Cultural Heritage (ICH) was developed. Adopted by UNESCO member states in 2003, this convention defines ICH as vital cultural elements at risk of disappearing, destruction, and loss, and therefore in need of protection. This study focuses on preservation measures for 14 elements of Kazakhstan's intangible cultural heritage, including their historical development. These elements are part of the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Kazakhstan's commitment to preserving its national culture was demonstrated by its accession to the UNESCO Convention in 2011.

This is particularly crucial, as intangible cultural elements are more challenging to preserve and pass down through generations compared to tangible objects. The article explores the processes of protecting and listing Kazakhstan's intangible cultural heritage. This study provides an analysis of Kazakhstan's intangible cultural heritage, drawing on various sources.

Keywords: Kazakhstan, UNESCO, ICH, Culture, Cultural heritage, Convention, Cultural elements, Representative list

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Introduction

The significance of Kazakhstan's participation in the international mechanisms of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH) lies in a number of strategic, cultural, and social aspects that contribute to the protection and promotion of unique intangible heritage. This involvement also facilitates the establishment of an effective platform for international cooperation. It is an investment in the global cultural dialogue, where Kazakhstan can play an active and significant role.

Participation in international mechanisms contributes not only to Kazakhstan's prestige in the global community as a country with a rich heritage, but also creates favorable conditions for participation in UNESCO projects. This provides opportunities to exchange experiences with other countries and communities, strengthen ties with neighboring nations sharing common nomadic traditions, through the inclusion of transnational nominations in UNESCO lists. The inclusion of national elements in UNESCO's lists raises the status of traditions, making them a source of pride for the nation.

The Convention provides for two lists and a register of intangible cultural heritage: the *List of Intangible Cultural Heritage in Need of Urgent Safeguarding* (Urgent Safeguarding List), the *Representative List of the Intangible Cultural Heritage of Humanity* (Representative List), and the *Register of Good Safeguarding Practices* (Convention 2003, 2024).

Member states nominate ICH elements for inclusion in the Convention's lists. These must be prepared with the full participation of the communities concerned and submitted with their consent. Nominations can be submitted to either of the Convention's lists. An ICH element can only be included in one of the lists at a time, based on its content.

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding is compiled by UNESCO and includes elements of intangible cultural heritage that are at risk of disappearing. This list helps to mobilize the international community to protect and preserve unique cultural traditions.

The Representative List of the Intangible Cultural Heritage of Humanity is a UNESCO compilation that includes cultural practices, traditions, rituals, knowledge, and skills reflecting the diversity and richness of the world's cultural heritage. Its main objective is to raise awareness about the importance of intangible heritage and ensure its visibility on the international stage (Williams, 2016).

The value of the list lies in its contribution to the preservation and promotion of cultural traditions, strengthening national and cultural identity, and fostering intercultural dialogue and mutual understanding. Inclusion of elements in this list enhances their prestige, draws attention to unique traditions, and ensures their transmission to future generations.

Additionally, the list provides opportunities for developing cultural tourism, accessing financial support, and implementing educational programs. This status encourages local communities to actively participate in preserving their cultural practices, positioning them as key stakeholders in heritage safeguarding. The list features elements from all over the world, and currently, the UNESCO Representative List of the Intangible Cultural Heritage of Humanity includes 800 elements representing the cultural heritage of 150 countries (www.unesco.org). This list is continually updated, reflecting the diversity and richness of intangible cultural heritage worldwide. To include elements in the Representative List, a State Party to the Convention must take a series of steps to prepare a nomination dossier.

As mentioned above, any country that is a Party to the Convention has the opportunity to propose elements for inclusion in the Representative List. However, not all proposed elements may be accepted. Currently, 14 elements of Kazakhstan's intangible cultural heritage have been inscribed in UNESCO's Representative List (Table 1).

No:	The name of the Kazakhstan ICH element in the UNESCO list	Definitions related to ICH, based on the Convention	The date	Countries
1.	Traditional knowledge and skills in making Kyrgyz and Kazakh yurts (Turkic nomadic dwellings)	(e) traditional craftsmanship	2014	Kyrgyzstan Kazakhstan
2.	Kazakh traditional art of Dombra Kuy	(b) performing arts	2014	Kazakhstan
3.	Aitysh/Aitys, art of improvisation	(b) performing arts	2015	Kyrgyzstan Kazakhstan
4.	Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka	(d) knowledge and practices concerning nature and the universe	2016	Azerbaijan, Iran, Kazakhstan, Kyrgyzstan, Turkey.
5.	Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz	(c) social practices, rituals, and festive events	2016	Afghanistan, Azerbaijan, India, Iran, Iraq, Kazakhstan, Kyrgyzstan, Uzbekistan, Pakistan, Tajikistan, Turkey, Turkmenistan, Mongolia.
6.	Kuresi in Kazakhstan	(d) knowledge and practices concerning nature and the universe	2016	Kazakhstan

7.	Kazakh traditional Assyk games	(d) knowledge and practices concerning nature and the universe	2017	Kazakhstan
8.	Heritage of Dede Qorqud/Korkyt Ata/ Dede Korkut, epic culture, folk tales and music	(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage	2018	Azerbaijan, Kazakhstan, Turkey.
9.	Traditional spring festive rites of the Kazakh horse breeders	(d) knowledge and practices concerning nature and the universe	2018	Kazakhstan.
10.	Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/ Göçürme	(d) knowledge and practices concerning nature and the universe	2020	Kazakhstan, Kyrgyzstan, Turkey.
11.	Falconry, a living human heritage	(e) traditional craftsmanship	2021	United Arab Emirates, Austria, Belgium, Croatia, Czech Republic, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syria.
12.	Orteke, traditional performing art in Kazakhstan: dance, puppet, and music	(b) performing arts	2022	Kazakhstan

13.	Telling the tradition of Nasreddin Hodja/ Molla Nesreddin/ Molla Ependi/ Apendi/ Afendi Kozhanasyr Anecdotes	(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage	2022	Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkey, Turkmenistan, Uzbekistan.
14.	Betashar, a traditional wedding ritual	(c) social practices, rituals, and festive events	2024	Kazakhstan

As seen in the table, when an element included in the UNESCO list is a shared heritage of two or more countries, the name of this element in those countries is given according to the local names and the order of approval in those countries. For example, in the element "Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz," Nawrouz represents Afghanistan; Novruz is the name proposed by Azerbaijan, and so on. Saltanat Eshimova (2024) writes that some of the names of elements included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity from Kazakhstan require adjustment. For example, in 2016, the name of the national game "Қазақша күрес" or "Kazakh wrestling" was included in the UNESCO list under the name "Kuresi in Kazakhstan," which translates from English as "Wrestling in Kazakhstan." The name included in the UNESCO list literally translates as "wrestling in Kazakhstan." In the same year, Kazakhstan proposed the name "Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka" / "Нан піцир және алмасу мәдениеті: Лаваш, Қатырма, Юпка, Юфка," where the cultural heritage related to the baking of "Қатырма" bread was approved. However, "қатырма нан" is a local name characteristic of the southern regions of Kazakhstan, indicating a regional feature. Meanwhile, the names of bread types lavash, yuka, and yufka, were proposed by Azerbaijan, Iran, Kyrgyzstan, and Turkey (Eshimova, 2024).

National ICH List of Kazakhstan.

The National Inventory of the Elements of the Intangible Cultural Heritage of the Republic of Kazakhstan is a dynamic catalogue reflecting the rich diversity of living traditions and cultural expressions of the Kazakh people. It contains a list of cultural properties of the intangible cultural heritage of the people of Kazakhstan. It embraces elements of intangible cultural heritage that are recognized by the state as an important part of the country's culture and need special protection and support to be passed on to future generations (Nurgali & Rakhymova, 2024).

The List identifies five main manifestations of this heritage:

- oral traditions and expressions, including language as a bearer of intangible cultural heritage;
- performing arts;
- customs, rituals, festivities;
- knowledge and practices relating to nature and the universe;
- traditional crafts.

The initial National List of the Republic of Kazakhstan was approved by Order No.408 of the MCI of the RoK dated 28.04.2013, and later it was supplemented (without changing the order) as ICH elements were submitted for inclusion. Order No. 368 of the Ministry of Culture and Sports dated 30.11.2015 approved the "Rules for Maintaining the National List of Elements of Intangible Cultural Heritage". These rules establish the procedure for the inclusion and exclusion of elements, as well as the assessment of their status and the monitoring of their preservation. All processes related to maintaining the National List are regulated by the responsible governmental authority of the Republic of Kazakhstan. The list of intangible cultural heritage elements is regularly updated and expanded. Clause 8 of the Rules speaks about the establishment of a permanent expert commission under the authorized body (the membership of which was re-approved by the Ministry of Culture and Sport in 2020), which shall consider incoming applications and make its recommendations to the authorized body. Due to the reorganization of the Ministry, the membership of the Expert Commission was modified in 2023-2024.

As noted, the National List of Intangible Cultural Heritage of the Republic of Kazakhstan is updated in several successive stages. In May 2024, the newly updated composition of the National List was approved by Order No. 250 of the MCI of the RoK dated 28.03.2023. It includes 79 elements according to the five domains of the Convention (2003). The Order provides for the placement of the National List on the Ministry's web resources, as well as the organization of work on further supplementation of the List.

Elements of ICH Being Considered by UNESCO for Possible Inclusion in the Representative List

Currently, UNESCO is reviewing three nominations from the Republic of Kazakhstan for potential inclusion in the Representative List. The first is a national nomination for Kazakh equestrian hunting with falcons and Tazy dogs – "Salburyn", submitted in 2021. The second, a multinational submission, highlights the traditional art of felt-making, "Kiyiz basu," and was put forward in March 2024 in partnership with Azerbaijan, Iran, Kazakhstan, Kyrgyzstan, Mongolia, Tajikistan, Turkey, and Uzbekistan. The third multinational nomination, traditional embroidery "Keste/Suzani", was also submitted in March 2024, jointly by Tajikistan, Uzbekistan, and Kazakhstan (Mentges, 2012).

Salburyn: Kazakh traditional hunting on horseback with falcons and tazy dogs. Salburyn is an ancient celebration focused on hunting with falcons and Tazy dogs. It combines traditional ritual hunting with a communal feast after the hunt. This practice is found throughout Kazakhstan, with the most prominent locations being areas ideal for breeding and training hunting birds and Tazy dogs, such as valleys, steppe regions, and forest-steppe areas with large open spaces. Although mountains and foothills are less commonly used for Salburyn, there have been occasions when the festival was held in these areas as well. The festival lasts 5-7 days during the winter hunting season and is held in expansive open spaces, where participants set up camps with Kazakh yurts and tents (Seitimova & Tuyte, 2023).

Traditional felt-making – Kiyiz Basu. Kiyiz basu (meaning "felt") is an ancient tradition that has been handed down through generations. Kiyiz is a precious material that has been used by nomads in their everyday lives for centuries. Felt is produced from the wool of sheep,

camels, or goats through a felting process. This practice of making felt was widespread among the nomadic communities of Eurasia, as well as among livestock breeders in regions such as Tibet, the Pamirs, the Altai, the Caucasus, the Balkans, and Western Asia. The technique of felt-making is intricate, traditionally carried out not just by women of the family, but by the entire village community. Kazakhs used two primary types of felt, each varying in production methods and their intended functions. Coarse felt was typically used for covering yurts and the floors inside them. Often, the felt was adorned with decorative patterns. Several techniques were used for ornamentation, such as appliqué, patterned stitching, and others. Artisans would usually embellish the entire surface of a felt rug with detailed designs, using contrasting colors (Nurtugankyzy & Ermagambetova, 2022).

Traditional embroidery "Keste". Keste, which translates to "painted" in the ancient Turkic language, is a striking and unique form of Kazakh folk decorative art. This traditional Kazakh embroidery technique involves the use of colorful threads, needles, or a special hook (*biz/ilge/ilme*), along with embroidery hoops (*kergish*). Artifacts from the Berel burial mound (Eastern Kazakhstan), dating back to the 4th century BCE, have revealed similar examples of embroidery with multicolored wool threads. Kazakh embroidery developed in the context of the nomadic lifestyle, deeply influenced by traditional livestock farming practices. It was a craft traditionally practiced by women and passed down from mothers to daughters. The primary materials used for embroidery included felt, carefully processed leather, home-spun wool fabrics, and other textiles such as velvet, broadcloth, corduroy, and calico. The embroidery was done using threads of wool, cotton, silk, gold, and silver, along with metallic threads (*kanitel*). It was often embellished with braid trims (*pozument*), beads, corals, mother-of-pearl, and silver elements. There are approximately 40 different types of Kazakh embroidery, both simple and complex, including *Biz keste* (a tambour stitch made with a fine awl-hook), *Tizbek tigis*, *shyrash tigis*, *tyshkan iz*, *kus izi* (*bird stitch*), and others. These various techniques can be combined in one piece, demonstrating the intricate artistry and cultural richness of keste embroidery (Auelbekov, 2018).

Methodology

Comparative analysis of the national report of UNESCO of the Republic of Kazakhstan.

Comparing the national reports of UNESCO from 2018-2024 with the cycle (2012–2017), a clear progress can be observed in the areas of institutional development, education, awareness raising, and creating conditions to support communities, groups, and individual bearers or practitioners of intangible cultural heritage.

From 2018-2024, the National Commission of the Republic of Kazakhstan for UNESCO and ICESCO played a significant role in preparing the report, acting as a unifying participant, and within its functional responsibilities, provided information on ICH protection activities in which its subsidiary bodies were involved. Since the submission of the previous report, six elements from Kazakhstan have been inscribed on the Representative List, and three additional nominations are under consideration by UNESCO (the national nomination "Betashar," submitted in 2020, was inscribed on the Representative List at the end of 2024) (ich.unesco.org).

The Ministry of Culture and Information of the Republic of Kazakhstan conducted significant organizational work to revise the National List, which resulted in proposals from central cultural institutions and regional authorities to the Ministry in December 2023, including approximately 130 cultural heritage elements. These proposals were reviewed by an expert group under the Committee of Culture with the participation of the National Intangible Cultural Heritage Committee, and as a result, an updated National List consisting of 79 elements was approved in 2023 (Minister's Order dated March 28, 2023, No. 250).

Currently, work is underway to revise the rules for maintaining the National List to assign existing ICH elements to specific local communities and their supporting organizations and institutions, as stipulated by the 2003 Convention and the Operational Directives. Local history museums and libraries have reported a significant increase in public interest in the history and contemporary development of intangible cultural heritage. The number of publications dedicated to specific elements of Kazakhstan's intangible cultural heritage has increased, and there has been a notable rise in scientific and ethnographic research aimed at studying and promoting such domains of the 2003 Convention as performing arts (studying musical heritage in Northern Kazakhstan and the Akmola region), rituals and ceremonies (studying family rituals in Western Kazakhstan, festive rituals in Central and Western Kazakhstan, and the state of traditional crafts in the southern and southeastern regions of Kazakhstan).

Discussion

The National Commission of the Republic of Kazakhstan for UNESCO and ICESCO played a crucial role in preparing the report, acting as a unifying body. In accordance with its responsibilities, it provided detailed information on the activities related to the protection of intangible cultural heritage (ICH) that involved its affiliated organizations. The National ICH Committee facilitated coordination between the relevant institutions, communities, and ICH bearers/practitioners involved in the preparation of the report or mentioned within it. Information was gathered through consultations and online surveys. Additionally, regular online meetings were organized for different participant groups, including the organizing bodies and representatives from ICH communities. As part of its activities, the National ICH Committee formed an expert group to examine successful practices and gather information on the ICH situation in the regions of the country. This played a key role in assessing and describing the status of ICH elements and Kazakhstan's fulfillment of its international obligations to UNESCO.

Ethnocultural centers proved to be an important source of information, though they were not directly involved in preparing specific sections of the report. National associations of artists, traditional musicians, folk dancers, performers of ritual events, and those involved in folk sports and traditional games made significant contributions to collecting data on the viability of ICH elements, their distribution, and the transmission of skills. Most of these associations operate within a system that integrates national centers with regional communities.

Research institutes play a vital role in preserving the intangible cultural heritage of the country. These institutes study, promote, and revitalize ICH elements through their activities. The following institutions participated in preparing the report: Valikhanov Institute of History

and Ethnology (Almaty); M. Auezov Institute of Literature and Art (Almaty); Suleimenov Institute of Oriental Studies (Almaty); Institute of State and Law (Astana); International Center for the Rapprochement of Cultures under UNESCO (Almaty); Kazakhstan Institute of Social Development (Astana).

The expert group also included specialists from national universities, such as: Abai Kazakh National Pedagogical University (Almaty); Kurmangazy Kazakh National Conservatory (Almaty); Al-Farabi Kazakh National University (Almaty); L.N. Gumilyov Eurasian National University (Astana).

The importance of museum collections as ethnographic sources is widely recognized. Ethnographic collections housed in museums vividly preserve the traditional culture of the people, and their study allows researchers to trace the transformation of folk traditions over recent decades. These collections offer valuable information about the material and spiritual heritage of various peoples, which is increasingly sought by ethnographers, historians, archaeologists, and cultural specialists. Many aspects of archaeology, history, and the cultural life of the region's population are successfully researched through these diverse museum collections.

In 2022, during its General Conference in Prague, ICOM (International Council of Museums under UNESCO) provided the following definition: A museum is a socio-cultural institution within modern society that, operating in line with specific principles, collects, preserves, studies, and displays both movable and immovable monuments of historical and cultural heritage to ensure their preservation and contribute to the creation of shared spiritual heritage, encompassing values, ideas, collective experiences, social memory, and scientific knowledge (Report 2022). Museums, therefore, play a significant role in building capacity and safeguarding intangible cultural heritage at both national and local levels. The report incorporated materials and information from the following museums: National Museum of the Republic of Kazakhstan (Astana); Central Museum of the Republic of Kazakhstan (Almaty); Ulytau National Reserve Museum (Ulytau); Local history and regional museums of East Kazakhstan, Central Kazakhstan, West Kazakhstan, and South Kazakhstan.

The ethnographic collections in Kazakhstan's local history and regional museums are valuable resources for scientific research conducted by historians, museologists, and cultural scholars. The acquisition of these collections is closely linked to the specialized education provided by higher educational institutions and includes materials related to the history of various academic disciplines (Jarosz, 2016).

These ethnographic collections, stored in museums, are not only sought after by researchers and museum professionals but also by a wide range of public organizations, including national cultural associations. These collections can help trace the evolution of cultural practices, observe traditional elements of culture and daily life, and document changes over specific periods of time. The importance of these ethnographic museum collections is also highlighted by the fact that some aspects of daily life and economic practices have preserved the ethnic characteristics of a people more effectively than others, with museum collections safeguarding artifacts that have long ceased to be in use.

The participating museums shared details about their activities, including efforts to raise public awareness and facilitate intergenerational transmission of traditional knowledge through

workshops and theatrical performances featuring ICH practitioners and bearers from various domains of intangible cultural heritage.

The National Museum of the Republic of Kazakhstan hosts the Research Institute of Cultural Heritage, which focuses on the following areas:

- Research into the traditional culture of the Kazakh people;
- Scientific and digital documentation of cultural heritage;
- Study, popularization, and preservation of Kazakh customs and traditions.

The museum has created a dedicated Intangible Cultural Heritage Hall, which is divided into eight sections showcasing elements of Kazakh intangible cultural heritage, including a crafts zone and an audio zone.

Results

Based on a comparative analysis of the national reports of UNESCO from the Republic of Kazakhstan for 2018–2024 and for the 2012–2017 cycle, several key aspects of progress in the safeguarding of intangible cultural heritage (ICH) can be highlighted.

Institutional Development:

In the period from 2018 to 2024, the reports note significant improvements in the institutional structure responsible for the safeguarding and promotion of ICH. New national and regional bodies were established, and partnerships with international organizations were developed, contributing to the strengthening of the institutional framework. During the 2012–2017 cycle, efforts were focused on creating basic structures and initiating legislation for the protection of ICH, with the work being more localized.

Education and Awareness Raising:

In 2018–2024, the program of educational initiatives aimed at preserving and transmitting ICH became significantly more comprehensive. Specialized courses and training programs for cultural workers and local communities were created, along with programs for the general public. In the 2012–2017 cycle, the focus was on creating initial educational programs and activities aimed at raising awareness about the significance of ICH, but the scope and depth of these programs were limited.

Support for Communities and ICH Practitioners:

In 2018–2024, new funding and support mechanisms for communities and individual ICH practitioners were introduced, including grants and projects aimed at the sustainable development of traditional crafts and practices. Local communities' participation in the process of preserving cultural heritage became more active and diverse. During the 2012–2017 cycle, the main focus was on identifying and documenting elements of ICH, while issues of material and social support for communities and practitioners were still in the discussion stage.

Legislative and Regulatory Initiatives:

In 2018–2024, more advanced legislative acts regulating the protection of ICH were implemented, along with mechanisms for their implementation at the local and national levels. During the 2012–2017 cycle, legislative initiatives were just beginning to develop, and existing laws and regulations did not always cover all aspects of ICH protection.

Thus, compared to the 2012–2017 period, the national report of UNESCO RoK for 2018–2024 demonstrates significant progress in institutional development, education, support for communities and ICH practitioners, as well as in legislative and regulatory support for the safeguarding of intangible cultural heritage.

CONFLICT OF INTERESTS

The authors declare no relevant conflict of interests

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ЮНЕСКО Конвенциясындағы Қазақстанның материалдық емес мәдени мұрасын қорғаудағы рөлі

Аңдатпа. 1993 жылы ЮНЕСКО «Әлемдегі байырғы халықтардың онжылдығы» (1994-2003) бағдарламасын іске қосты. Бұл бағдарлама байырғы халықтардың алдында тұрған мәселелер туралы ақпаратты арттыруға, олардың құқықтары мен мәдени мұрасын қорғауға бағытталды. Бес жылдан өткеннен кейін, 1998 жылы, ЮНЕСКО «Халық ауыз әдебиеті мен халықаралық материалдық емес мәдени мұра жылын» жарияланды. Бұл бастама ұрпақтан ұрпаққа беріліп келе жатқан әдет-ғұрыптар, білімдер мен өнер түрлері сияқты ауызша дәстүрлер мен басқа да материалдық емес мәдени мұраларды сақтау мен ілгерілетуге арналды. Осы бағдарламалардың нәтижесінде ЮНЕСКО-ның бастамасымен Материалдық емес мәдени мұраны қорғау туралы Конвенция әзірледі. 2003 жылы ЮНЕСКО-ға мүше мемлекеттер қабылдаған бұл конвенция материалдық емес мәдени мұраны жойылып кету, бұзылу және жоғалу қаупі төнген маңызды мәдени элементтер ретінде анықтап, оларды қорғау қажеттігін баса назарға қойды.

Бұл зерттеу ЮНЕСКО-ның Адамзаттың материалдық емес мәдени мұрасының өкілдік тізіміне енгізілген Қазақстанның материалдық емес мәдени мұрасының 14 элементін сақтауға бағытталған шараларға және олардың тарихи дамуына арналады. Қазақстанның ұлттық мәдениетін сақтауы 2011 жылы ЮНЕСКО Конвенциясына қосылу арқылы айқын көрінді. Бұл ерекше маңызды, себебі материалдық емес мәдени элементтерді сақтау және оларды ұрпақтан ұрпаққа жеткізу материалдық мәдениетке қарағанда әлдеқайда күрделі. Мақалада Қазақстанның материалдық емес мәдени мұрасын қорғау және оны тізімге енгізу үдерістері қарастырылады. Бұл зерттеу әртүрлі дереккөздерге сүйене отырып, Қазақстанның материалдық емес мәдени мұрасына талдау жүргізеді.

Түйін сөздер: Қазақстан, ЮНЕСКО, МЕММ, мәдениет, мәдени мұра, конвенция, мәдени элементтер, репрезентативті тізім.

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Роль Конвенции ЮНЕСКО в защите нематериального культурного наследия Казахстана

Аннотация. В 1993 году ЮНЕСКО запустило программу «Международное десятилетие коренных народов мира» (1994-2003). Эта программа была направлена на повышение осведомленности о проблемах, с которыми сталкиваются коренные народы, а также на защиту их прав и культурного наследия. Спустя пять лет, в 1998 году, ЮНЕСКО инициировало проведение «Международного года устного и нематериального наследия», целью которого стало сохранение и продвижение устных традиций и других форм нематериального культурного наследия, таких, как обычаи, знания и искусства, передаваемые из поколения в поколение. В результате реализации этих программ под эгидой ЮНЕСКО была разработана Конвенция по охране нематериального культурного наследия (НКН). Принятая государствами-членами ЮНЕСКО в 2003 году эта Конвенция определяет НКН как важнейшие культурные элементы, находящиеся под угрозой исчезновения, разрушения и утраты и, следовательно, нуждающиеся в защите.

Данное исследование сосредоточено на мерах по сохранению 14 элементов нематериального культурного наследия Казахстана, включая их историческое развитие. Эти элементы включены в Представительный список нематериального культурного наследия человечества ЮНЕСКО. Приверженность Казахстана сохранению своей национальной культуры была продемонстрирована его присоединением к Конвенции ЮНЕСКО в 2011 году. Это особенно важно, поскольку нематериальные культурные элементы сложнее сохранять и передавать из поколения в поколение по сравнению с материальными объектами. В статье рассматриваются процессы охраны и включения в список нематериального культурного наследия Казахстана. Настоящее исследование представляет собой анализ нематериального культурного наследия Казахстана с использованием различных источников.

Ключевые слова: Казахстан, ЮНЕСКО, НКН, культура, культурное наследие, конвенция, культурные элементы, Репрезентативный список.

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