A. State(s) Party(ies)

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

<table>
<thead>
<tr>
<th>State(s) Party(ies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ukraine</td>
</tr>
</tbody>
</table>

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material. Not to exceed 200 characters

<table>
<thead>
<tr>
<th>Name of the element in English or French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Örnek, a Crimean Tatar ornament and knowledge about it</td>
</tr>
</tbody>
</table>

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1). Not to exceed 200 characters

<table>
<thead>
<tr>
<th>Name of the element in the language and script of the community concerned, if applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Örnek – qırımıtatar ornamenti ve oniň aqqında bilgiler</td>
</tr>
</tbody>
</table>

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

<table>
<thead>
<tr>
<th>Other name(s) of the element, if any</th>
</tr>
</thead>
<tbody>
<tr>
<td>Örnek</td>
</tr>
<tr>
<td>Орьнек</td>
</tr>
</tbody>
</table>
C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Informal creative associations "Chatyr Dag" and "Ornek Craftsmen", led by craftsman Mamut Churlu from Perevalne village (Crimea), promote Ornek preservation and enhancement on the basis of traditional knowledge. They unite around 70 craftsmen from different settlements of Crimea and mainland Ukraine practicing different handicrafts.

Crimea's leading embroiderer Elvira Osmanova from Simferopol, who taught nearly 100 craftswomen.

Craft workshop of the Asanov family "Miras", specialising in production of jewellery using Crimean Tatar filigree based on Ornek system.

NGO "Alem", seated in Ukraine's capital Kyiv and coordinating activities of all parties engaged in protection of Ornek elements.

The Crimean Tatar people that understand the language of Ornek symbols and use items with ornamental messages on them in ritual actions and non-ritual activities.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Distribution of this element is directly related with places of residence of Crimean Tatar people on the territory of Ukraine. The overwhelming majority of the craft knowledge holders of this element, as well as most Crimean Tatars, live in the Autonomous Republic of Crimea. Small numbers of Crimean Tatars also live in Kyiv and Kherson regions, the cities of Kyiv, Lviv, Vinnytsia, Lutsk and Melitopol. There are craftsmen–bearers of the Ornek element among them, too.

E. Contact person for correspondence

E.1. Designated contact person

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

Title (Ms/Mr, etc.): Ms
Family name: Adzhiieva
Given name: Esma
Institution/position: NGO "Alem". Chair of the Board.
Address: 30 Urlivska Str., apt.104, Kyiv, 02068, Ukraine
Telephone number: +380508635663
Email address: esmaadjieva@gmail.com

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

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

---
1. Identification and definition of the element

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

|☐|☐|☐|☐|☐|
|☐|☐|☐|☐|☐|

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

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

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

a. an explanation of its social functions and cultural meanings today, within and for its community;

b. the characteristics of the bearers and practitioners of the element;

c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and

d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;

b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;

c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;

d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and

e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

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

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

Not fewer than 150 or more than 250 words

"Ornek" is a system of symbols and their meanings, currently used, e.g., in embroidery, weaving, pottery, majolica, engraving, jewellery, wood carving, glass, and wall painting.

A distinctive feature of Örnek is understanding of these symbols’ meanings by craftsmen who combine them into ornamental compositions that form a message. In their turn, "consumers" of their handicrafts from Crimean Tatar communities not only understand the meaning of the images but also order the craftsmen to create certain compositions with specific meanings.

Geometrised ornaments dominate in weaving, e.g., the «rhomb» symbol —“kobek" in Crimean Tatar—literally means "navel" and symbolises a womb. Floral ornaments dominate in all other folk crafts, including those not practiced by Crimean Tatars previously, such as glass painting, wall painting or canvas wall art. Here, common symbols include plants and trees, meaning people of different genders and ages — e.g., rose symbolizes a married woman, poplar or cypress — an adult man, tulip — a young man, almond — an unmarried girl, carnation stands for elderly person, wisdom, and life experience. The symbolism of the floral ornaments is always emphasised by their unusual colour palette. There may be interesting combinations of symbols, e.g., a tulip shown inside a rose symbolises the love of a man and a woman or their marriage. Many symbols are used as protective charms. There are circa 35 symbols in total, each of them having its unique meaning and sense.
Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

Many craftsmen of applied arts are bearers and practitioners of the Ornek element, regardless of their age and gender. Most of the bearers of this element are craftsmen practicing different kinds of Crimean Tatar embroidery, mainly women. There are fewer weavers who practice this element, they are all women, too. In pottery, jewellery, glass painting, this element is used by both men and women. Engravers and wood carvers are few, and all of them are men.

The element is especially important for embroideresses who practice it as an inseparable part of national rites. They create ornamental compositions of Ornek together with the would-be owners of the item. In course of preparation of the dowry for her fiancée, a girl orders an embroidered item, e.g., a bundle to collect gifts (bokhcha), a head covering (marama), or a wedding belt for the groom (uchkur). A sketch of the ornamental composition is made by the craftswoman together with the fiancée, representing a kind of codified family programme as imagined by the wife-to-be.

In a wider context, bearers of the element are representatives of the Crimean Tatar ethnic community who understand the meaning of the ornaments and the content of ornamental compositions created on their order.

How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

Knowledge of the meaning of Ornek symbols and their combination principles is mainly transmitted simultaneously with the process of learning handicraft techniques for producing specific items by craftsmen. Such transmission may occur both within the craftsman's family and to non-relatives.

For instance, over the course of 91 year of his life the jeweller Ayder Asanov from the Bakhchysarai city (Crimea) passed on his knowledge to his daughter and granddaughter, as well as to another 20 disciples outside his family through private lessons during the last 18 years. All of them use Ornek elements on their handicrafts.

An example of Ornek transmission through non-formal education is the activity of embroiderers Elvira Osmanova from Simferopol and her student Zarema Mustafayeva from Bakhchisarai, who convey knowledge about Ornek during the embroidery classes. An integral part of these activities is the study of the meanings of Ornek and the rules of composition creation.

In the capital of Ukraine, the Kyiv State Institute of Decorative and Applied Art and Design and the Kyiv National University of Culture and Arts provide extracurricular course of Ornek involving bearers of this element from the Crimea.

What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

Ornek is important for modern Crimean Tatar culture. It is used in wedding ceremony in course of which the fiancée prepares a set of gifts for her fiancé - "dokuzlik" - made up of nine items, each containing embroidered ornaments. One of such items is the embroidered men's wedding belt - uchkur, presented by the fiancée's relatives to the groom on the wedding day. On that belt, the fiancée personally or with the help of a craftswoman brooders the "family tree" ornament that may have many versions, but the sense of this ornament is always the same: it presents a codified letter of the fiancée in form of ornament which shows her vision of the future and her family life. On the night before the wedding, known as "kina gecesi" ("henna night"), henna ornaments are drawn on the palms of the fiancée: a diamond with a dot on the left palm, and a circle with a dot on the right palm, meaning a wish for successful conception.

The number of people willing to wear clothes with Ornek ornaments is constantly increasing. Women order craftswomen to create fest - women's headwear worn both on holidays and in everyday life.
Many Crimean Tatars want to have embroidered Ornek panel pictures at home, have walls painted with Ornek compositions carrying wishes of well-being and addition to the family, use tableware with Ornek ornaments. Ladies combine modern clothes with jewelleries made by Crimean Tatar craftsmen bearing traditional ornaments as a form of ethnic self-identification.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

All components of the Ornek element are compatible with the existing international human rights instruments. The meanings of its ornamental compositions are generally associated with wishes for harmony, conciliation in family, recreation, care about family and children, respect for life experience and wisdom of the older generation. The Ornek element pursues harmonisation of human relations and does not involve any aggression or humiliation of other people on grounds of gender, ethnic origin or religious beliefs. The element is used by people or different ages and genders, its existence does not entail any forms of discrimination by age and gender. Ornek is successfully practiced by craftsmen of other ethnic groups living in Crimea and mainland Ukraine who have studied the ornamental elements and rules of their combination from Crimean Tatar artists. Works of all craftsmen are in high demand among a wide range of consumers, irrespective of their gender, ethnic origin and religious beliefs. Use of Ornek elements poses no threat to sustainable development, because it does not presume pressure on natural resources nor environmental pollution.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level. Not fewer than 100 or more than 150 words

The Crimean Tatar ornament Ornek is used in many traditional handicrafts. Thanks to the element’s inscription on the Representative List of the Intangible Cultural Heritage of Humanity, all those handicrafts and bearers of the element will be widely represented in the media, at different exhibitions, workshops, presentations of the Ornek. Therefore, all the intangible cultural heritage of the Crimean Tatars will become more visible and recognisable. Besides that, the inscription on the Representative List will raise the public awareness on the Ornek paying attention on its symbolic meaning rather than its role of merely a beautiful decoration. It is highly important both for Ornek and for the intangible cultural heritage as a whole not only to preserve the tangible media of expression, but also to understand and safeguard the deep internal senses and meanings.

(i.b) Please explain how this would be achieved at the national level. Not fewer than 100 or more than 150 words

Inscription of Crimean Tatar ornament Ornek on the Representative List of the Intangible Cultural Heritage of Humanity will make it possible to provide the Ukrainian society with a full range of information on the element, the experience of its preservation, forms of practicing and intangible cultural heritage of Crimean Tatars. Previously there was not much information about...
the culture and traditions of this ethnic group, being indigenous people of the South of Ukraine. This will enhance the notion of the intangible cultural heritage of Ukraine in general and bring up the issue of its polyethnicity. It will highlight the live traditional and the advancement of the intangible cultural heritage of Crimean Tatars, playing an important role in the present-day rites, in particular, of weddings, where Ornek is a form of manifestation of the fiancée's aspirations for a happy married life.

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

Not fewer than 100 or more than 150 words

Inscription of Ornek on the Representative List will make it possible to position the intangible cultural heritage as a whole as a frame of positive references for social development. Not only ornaments as such but also the meaning transferred through the symbolic language of Ornek – the value of a close-knit family, fidelity in love, harmony in relations between man and woman, importance of procreation, respect for the older generation - will be promoted at the global level. Ornek may serve as an example of importance of intangible cultural heritage for preservation of ethnic self-identification. After all, it was mainly due to preservation of their intangible cultural heritage that Crimean Tatars have managed to preserve their national identity and were not dissolved among other nations despite their 45-years-long deportation to Central Asia (1944-1989).

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

It will give rise to discussions on interpretations of various folk ornaments, possible similarities and differences in the symbolic language in terms of both form and meaning, promote researches on meanings of ornaments. Inscription of Ornek will encourage creative personalities in the Crimean Tatar Diaspora to practice Ornek within their communities in dialogue with craftsmen from Crimea. Following the inscription of Ornek on the Representative List, craftsmen will get an opportunity of broad communication with the world by coding semantic messages in their compositions that would promote pan-human values embedded in Ornek. Ornek is a good contribution to the dialogue about forms of preservation of intangible cultural heritage in the present-day world, highlighting that in order to guarantee the viability of intangible cultural heritage, it is crucially important to preserve its actual continuity for modern society rather than antiquity of expressive forms.

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

Not fewer than 100 or more than 150 words

Ornek is an example of how human creativity can be expressed by means of traditional senses. Craftsmen have wide possibilities for creation of compositions from Ornek elements, freely combining them depending on what they want to express. Known Ornek craftswoman Adavie Efendieva (1879-1944) used to say, "My thoughts are in my ornaments". When making compositions, craftsmen are free to choose colour, form, size and proportions of symbols, but the elements always stay recognisable and preserve their meanings.

Ornek is open for innovation and adoption of knowledge of other nations. Central Asian embroidery technique "suzani", used for creating large embroidered panels, glass and wall painting, and pottery engraving, new for Ornek, are not seen as alien by the Crimean Tatar community because they carry traditional senses and perform the same functions as the items made in old techniques.

3. Safeguarding measures

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

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

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

Continuous tradition of Ornek is equally ensured by its bearers – craftsmen permanently engaged in transmission of knowledge and skills related to this element, expanding the range of persons using Ornek for decorating their products, and by the Crimean Tatar community, since Ornek is related with rites and traditions of this people and is present in everyday life of every Crimean Tatar family. Handicrafts are always of high demand, providing craftsmen with jobs and contributing to safeguarding this element.

In late 1980s, when Crimean Tatars were allowed to return to the Crimea from the places of deportation, the element was in decay – meanings of ornaments were preserved in memory of elder people, the number of craftsmen was very small. In order to safeguard information about meanings of ornaments, representatives of Crimean Tatar creative association "Chatyr Dag" in 1990s organised more than 30 expeditions in the Crimea, interviewed elderly people who explained the meanings of ornaments on old items in their possession. In 1996, with support of Counterpart International, a small group of young Crimean Tatar women learned weaving techniques and meanings of different ornaments from older women, bearers of the tradition. In 1990, the first training in Crimean Tatar embroidery and ornamental composition for a group of 12 girls was organized by the oldest Crimean Tatar hereditary embroideress Zuleikha Bekirova (1913-1999). In the recent decade, teaching the art of traditional embroidery has become mass-spread, informal courses of embroidery organised by skilled craftswomen are held in many Crimean cities.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

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

In 2001, the Chair of Decorative and Applied Art and Folk Crafts was established within the Department of History, Arts, Crimean Tatar Language and Literature of the Crimean Engineering-Pedagogical University, where students can study the Ornek, its symbols and composition rules, and practice its application to various techniques of applied arts.

In 2017, a section of Crimean Tatar Humanities was set up at Junior Academy of Sciences of Ukraine (a UNESCO Category 2 Centre coordinating school students’ research activities), which houses the Fidan Study, opened in 2018, where children study Ornek as a scientific subject at weekend classes.

In 2018, Public Agency "Ukrainian Cultural Foundation" (UCF) established the Virtual Museum of Intangible Cultural Heritage of Ukraine (http://virtmuseum.uccs.org.ua/ua), where Ornek is widely represented.

In 2018, the UCF provided funding for publishing an illustrated catalogue "Ornek" in 4 languages.

In 2019, the Summer Creative Residence for Ornek craftsmen, financed by the UCF, was held in the Carpathian region.

In 2019, Ministry of Information Policy of Ukraine held an exhibition "Stolen Crimea", which included a series of installations with ornamented utility artworks, preserved by Crimean Tatars in deportation after 1944. By pointing a smartphone camera on an item, visitors could learn about its history and the meaning of ornamental structures.
In 2019, an exhibition "Ornek. In Crimea's Lacework" took place at the National Museum of Ukrainian History. Nearly 200 ancient and modern utility artworks with Ornek ornaments on them represented continuity of the tradition.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

☑️ transmission, particularly through formal and non-formal education
☑️ identification, documentation, research
☑️ preservation, protection
☑️ promotion, enhancement
☐ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

The greatest risk for this element in future may rise from the use of Ornek ornament without deep understanding of its meaning as well as application of its individual symbols beyond the context of ornamental compositions. Thus, to safeguard the element, emphasis should be made on transmission and promotion of Ornek as inseparable integrity of form and concept, symbols and their meanings, as well as on need to follow the principles of ornamental compositions.

The wealth of Ornek symbols, the compositional and colorful findings of craftsmen who create in the Crimean Tatar ornament system, can, of course, attract unscrupulous business representatives who can arrange factory production of Ornek-style items and souvenirs. Therefore, the element protection plan is, first of all, aimed at preserving the value of Ornek for the Crimean Tatar community and the continuation of its functioning as an understandable language of symbols, rather than as a set of elements of decoration of objects. It is aimed to form an understanding of the value of handmade craftsmen, to foster a conscious understanding of the need of the cooperation between the master and the person to whom the master creates an ornamental composition and the importance of an individual approach.

The bearers and the Crimean Tatar community plan the following measures to safeguard the element:

1. Ornek craftsmen, while transmitting their knowledge and skills, will make equal emphasis on the techniques of their craftsmanship and the meaning of the ornaments, their compositional integrity, to guarantee that the apprentices get an overall comprehension of the Ornek system, thus preventing the ornaments from decontextualisation.

2. Informal creative association "Ormek Craftsmen" will organize one-week training courses for craftsmen and artists (twice a year), covering fundamentals of ornamental composition and semantics of Ormek elements, and develop a certification system for Ormek craftsmen.

3. An embroidery training manual for "Tatar işleme" technique will be prepared and published, containing 160 patterns with description of their meanings (author – embroideress Elvira Osmanova).

4. In 2020, NGO "Alem" will start preparation for implementation of a joint project involving Crimean Tatar craftsmen from the Diaspora (Turkey, Romania, the USA, Poland, Canada, Germany, Lithuania, Uzbekistan) aimed at collecting articles with Ormek and their presentation in Ukraine and abroad. The implementation of the project is planned for 2021.

5. The Fidan Study at Junior Academy of Sciences of Ukraine will continue operation.

6. Informal creative association "Ormek Craftsmen" will establish cooperative relationship with Crimean Tatar ethnic hotels, aimed at hosting free creative residences for Ormek craftsmen in
exchange for decorating their interiors with Ornek compositions.

7. Children's magazine "Armanchik" (issued in the Crimean Tatar language in Simferopol city) will have a column where children, while playing, will learn meanings of ornaments; namely, by colouring ornamental compositions.

8. A set of ornamental colourings for primary school children will be prepared and published as a separate book (author – artist and craftsman Mamut Churlu).

9. The media and Internet sites, that focus on the Crimean Tatar community, will reveal the topics about the history of Ornek, its content, meaning of symbols, the importance of the element for preserving the national identity of the Crimean Tatar people. They will also promote the creative activity of contemporary craftsmen and different types of crafts in which Ornek is used.

State efforts will focus on national and worldwide information campaigns on Ornek and monitoring of the element's viability, mainly after its inscription on the Representative List.

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

Ukraine has created an efficient instrument of financial support to cultural initiatives through the Public Agency "Ukrainian Cultural Foundation," which announces yearly project contests in various cultural fields, including intangible heritage preservation. NGO "Alem," being a chief coordinator of craftsmanship activities, aimed at promotion and preservation of the Ornek element, is a multiple winner of these contests multiple and will keep applying with projects related to implementation of the proposed safeguarding measures.

A collection of Crimean Tatar traditional clothing, decorated with Ornek, was created to promote the element. It has been demonstrated at multiple diplomatic receptions, official and cultural events and will be used for such events both in Ukraine and abroad from now on.

The Ukrainian Center for Cultural Research under the Ministry of Culture, Youth and Sports of Ukraine performs yearly viability monitoring of intangible cultural heritage elements, inscribed in the National List of Intangible Cultural Heritage Elements of Ukraine, including Ornek.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

The list of measures at safeguarding and promotion of the Ornek element was drawn up by the team of the Crimean Tatar NGO "Alem" in close cooperation with craftsmen – members of creative association "Chatyr Dag" with consent of other craftsmen who are not members of this association.

The team of the Crimean Tatar NGO "Alem" held a number of working meetings with authorised representatives of the Ministry of Culture, Youth and Sports of Ukraine, the Junior Academy of Sciences of Ukraine, the Ukrainian Centre for Cultural Research in order to provide support for the proposed safeguarding plan.

Representatives of both genders took part in the development of the safeguarding and promotional measures, but most of them were women, including the head of the Crimean Tatar NGO "Alem". The planned safeguarding measures may be performed by representatives of both genders in equal measure, and the target audience of those measures also includes both women and men.

Bearers of the element will be involved in all measures of the element safeguarding plan: directly, e.g., master classes, training courses, lectures, and indirectly, through preparation of articles and materials for promotion of the element. All safeguarding measures will be performed in close cooperation between NGO "Alem" and the government bodies.

The team of NGO "Alem" performs general strategic planning of the element's safeguarding activities, serving as a contact point for the craftsmen, Crimean Tatar community and state agencies on implementation of plans of the element safeguarding and promotion.
3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>Ukrainian Centre for Cultural Research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Illia Fetysov, Deputy Director for Academic Affairs</td>
</tr>
<tr>
<td>Address:</td>
<td>36-38 Yaroslaviv Val Str.Kyiv, Ukraine</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+380503831015</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:vamdf@yahoo.com">vamdf@yahoo.com</a></td>
</tr>
</tbody>
</table>

4. Community participation and consent in the nomination process

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

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

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

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

Not fewer than 300 or more than 500 words

The idea of preparation to nominate Ornek for the inscription was suggested by the team of NGO "Alem" and supported by craftsmen – bearers of the element from Crimea and the city of Kyiv in March, 2018. At a meeting of craftsmen – members of creative association "Chatyr Dag," most of whom are women, in Crimea on the 15th of March, 2018, it was decided to launch preparations of the information dossier for the element "Ornek – the Crimean Tatar ornament and knowledge about it" and to inscribe it to the Representative List.

The second preparatory meeting for the nomination took place on the 12th of April, 2018, in the city of Kyiv in presence of the team of NGO "Alem", bearers of the element living in Kyiv, and the head of creative association "Chatyr Dag" from Crimea Mamut Churulu. They discussed requirements for preparation of nomination and resolved organisational issues concerning responsibility sharing for preparation of the dossier. Creative association "Chatyr Dag" was assigned to discuss with leading craftsmen – bearers of the Ornek element in Crimea, who are not members of "Chatyr Dag" preparation of the information dossier and their consent thereto.

The team of NGO "Alem" started raising funds necessary for implementation of activities related with the preparation of the information dossier. In May, 2018, NGO "Alem" submitted the application form for the Orne project to get financial aid from the Ukrainian Cultural Fund.

In August, 2018, in the Crimea NGO "Alem" with the help of creative association "Chatyr Dag" and in partnership with the Ministry of Information Policy of Ukraine performed recordings (photo and video) of activities and interviewed 6 craftsmen (an ornamentalist, two embroideresses, a potter, a glass painter, and a carpet weaver).

Following the grant application, in October, 2018, Ornek project gained financial support from the Ukrainian Cultural Fund, and the active phase of work began.

A working group of 10 people (the team of NGO "Alem," craftsmen – bearers of the element, scientists, a UNESCO facilitator) was formed for creating a movie, drafting promotional materials about the element, and writing the information dossier. Four meetings of the working group were held during October-November.
In course of preparation of the information dossier its text was open to discussion and was agreed with craftsmen — bearers of the element from the Crimea, including safeguarding measures.

In December 2019, a joint forum was held among members of the informal creative associations "Chatyr Dag" and "Ornek Craftsmen," where applying with this nomination dossier for inscription of the Ornek element on the Representative List was supported by its bearers.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Consent to nomination of the Ornek element for inscription on the Representative List was given by craftsmen — bearers of the element, NGO engaged in activities related to this element, and the representative body of the Crimean Tatar people.

23 informed consents were obtained from craftsmen using Ornek, including the head of "Chatyr Dag" and "Ornek Craftsmen" associations Mamut Churlu, well-known embroideres Elvira Osmanova, as well as Elmira Asanova, daughter of the founder of the Miras workshop Ayder Asanov who follows in the footsteps of her father.

Among the craftsmen who gave their consent, 6 practice embroidery, 4 - pottery, 1 - jewellery, 2 - engraving, 4 - weaving, 2 - painting, 1 - tailoring, 1 - interior design, 1 - wood carving, 1 - glass and wall painting.

14 of them are women, 9 are men. Consents from most of them were obtained by the head of "Chatyr Dag" and "Ornek Craftsmen" creative associations Mamut Churlu during personal meetings. Every craftsman wrote consent to nomination of the element personally and willfully.

Two consents were also given by:

NGO "Alem", promoter of nomination and coordinator of activities related with preparation of the nomination dossier;

Mejlis of the Crimean Tatar People being the representative body of Crimean Tatars;

Consents on behalf of public organisation and the representative body were given by their leaders on official letterhead papers.

All consents are translated into English.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

The knowledge of Ornek and its symbols does not contain any secret elements. Ornek as a symbolic language is designed so that the meaning of its symbols is known to as many people as possible, then the messages and wishes of the craftsmen can be correctly interpreted by those who use their products. Absolutely all craftsmen practicing Ornek have apprentices and
transmit their knowledge of Ornek and its system of symbols to them. Transmission of knowledge takes place openly, does not envisage any rites or sacral practices.

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

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

- Name of the entity;
- Name and title of the contact person;
- Address;
- Telephone number;
- Email address;
- Other relevant information.

a. NGO "Alem"
b. Chair of the Board Esma Adzhiieva
c. 30 Urlivska Street, apt. 104, Kyiv, Ukraine
d. +380508635663
e. esmaadjieva@gmail.com

a. Informal creative associations "Chatyr Dag" and "Ornek Craftsmen"
b. Mamut Churlu
c. 235 Malynova Street, village of Perevalne, Simferopol district, AR of Crimea, Ukraine
d. +380679983746
e. chatirdag@gmail.com

a. Mejlis of the Crimean Tatar People
b. Chairman of the Mejlis Refat Chubarov
c. 2 Bolsunovska Street, office 322, Kyiv, Ukraine
d. +380935830961
e. dogrujol@gmail.com

a. Craft workshop "Miras"
b. Evilina Asanova, PR-manager
c. 68 Lenina Street, Bakhchysarai, AR of Crimea, Ukraine
d. +380633175439
e. evelynasanova.qrm@gmail.com

a. Embroideress Elvira Osmanova
b. 43 Chongarska Street, Simferopol, AR of Crimea
c. +79780664195
d. esma2018azat@gmail.com

5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

National List of Elements of the Intangible Cultural Heritage of Ukraine.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

Ministry of Culture, Youth and Sports of Ukraine
Reference number(s) and name(s) of the element in the relevant inventory(ies):

Safeguarding number 009.нкс
"Ornek – a Crimean Tatar ornament and knowledge about it"

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

Order dated 12.02.2018 No.105

Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventoring, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified by weavers and embroiderers during practical trainings for groups of Crimean Tatar youths in 1990s, after mass return of Crimean Tatars from places of deportation. Repatriation to the homeland from different parts of the USSR created favourable conditions for craftsmen and researchers to share experience and collect information about Ornek. Over the past almost 30 years, large amounts of information on the element and the bearers craftsmen has been accumulated. The leading role in this process belongs to the Informal Creative Association "Chatyr Dag", whose members are also engaged in scientific research in this domain in addition to its practical application.

The idea of inscription of Ornek on the National List arose in 2016 during implementation of the project "Tracery of Peace" – creation of a collection of artware by a team of modern Crimean Tatar craftsmen and its presentation in Kyiv. Interaction with craftsmen in Crimea was held by Mamut Churlu, the founder of Creative Association "Chatyr Dag", while the head of NGO "Alem" Esma Adzhiieva was responsible for coordination in Kyiv.

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


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

Ukrainian Centre for Cultural Research annually collects information on elements on the National List from regional cultural authorities and concerned NGOs. Authorized persons in regions repeatedly fill in change-sensitive fields of the element's Inventory card, upon which the decision upon inscription of this element on the National List has been made. The requested information includes distribution area, bearers of the element, its viability as well as planned safeguarding measures. Upon comparing this information with the initial records, Ukrainian Centre for Cultural Research draws up a viability status report for the National List element and submits it to the Ministry of Culture, Youth and Sports of Ukraine. The Ministry sends this report for consideration to the Expert Board on Intangible Cultural Heritage, which can recommend updating the List, if necessary.

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

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.
Indicate the materials provided and – if applicable – the relevant hyperlinks:

Inventory card of the element of the intangible cultural heritage «Ornek – a Crimean Tatar ornament and knowledge about it».
Annex to the Order of the Ministry of Culture of Ukraine No.105 dated 12.02.2018

6. Documentation

6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

http://www.virtmuseum.uccs.org.ua/ua/element/9?fbclid=IwAR35zr69j5I8bCPINh0aH3hD07uHTMNWDLw0aVpYjlWJsJ5XFiy7d67b2aU

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Svitlana Fomenko
Title: Svitlana Fomenko
Date: 23 March 2020
Signature: <signed>