



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00389 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Azerbaijan</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>Azərbaycan Respublikasında ənənəvi Azərbaycan xalçaçılıq sənəti</p>

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

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

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C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

The people engaged in producing traditional handmade carpets in the Azerbaijan Republic, as well as the Azerbaijani carpet making communities in the other areas of the Caucasus, Asia Minor, and Middle East, who consider carpets an integral part of their traditional culture and life style.

This includes the following specialized groups of the Azerbaijani carpet making community: carpet weavers, wool spinners and dyers, shepherds engaged in raising sheep specifically for carpet wool, as well as the specialized craftsmen producing looms and weaving tools.

These persons of the traditional carpet weaving community have the responsibility of transmitting their specialized knowledge from one generation to the other, mainly within the family situation. In a carpet weaving family, a daughter weaves daily with her mother and grandmother, within the extended family. Certain of these trained weavers are later engaged in workshops to produce Azerbaijani carpets with traditional designs, as well as the designs of carpet designers and artists.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

The geographic location of the Azerbaijani Carpet lies within the internationally recognised territory of the Republic of Azerbaijan, but does not exclude occurrences outside the present borders of the country in regions where Azerbaijani communities have historically lived.

Within Azerbaijan, carpet producing regions, each with their own distinctive raw materials, weaving techniques, the meaning of patterns and their usage, have developed through history in Baku, Kuba, Shirvan, Ganja, Kazakh, Karabagh, and Nakhichevan. Each of these regions includes a number of producing localities:

- in the Baku region, Fyndygan, Amirjan, Khyzy etc;
- in the Kuba region, Gonahkend, Afurja, Erfi, Zeyva, Syrt-Chichi, Pirebedil;
- in the Shirvan region, Ismailly, Kurdemir, Maraza, Kalajik;
- in the Ganja region, Ganja, Samukh, Fakhraly, Chaily, Shadly, Chirakhly;
- in the Kazakh region, Gedebek, Geranboy, Kazakh, Shamkir, Tovuz;
- in the Karabagh region, Bard, as well as Jebraill, Agdam, Fizuli, and Shusha (now relocated to

Baku);

– in the Nakhichevan region, Shahbuz, Kolany and Sharur.

Traditional hand-made carpets continue to be woven in all the above localities.

C.3. Domain(s) represented by the element

Identify concisely 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. (This information will be used primarily for visibility, if the element is inscribed.)

The Azerbaijani Carpet manifests the following domains of intangible cultural heritage:

- traditional carpet-making skills and craftsmanship knowledge;
- social practices, rituals and festive events involving the use of carpets;
- oral traditions and expressions referring to carpets, including language as a vehicle of cultural heritage.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

The Azerbaijani carpet is a traditional handmade textile of quadrangular shape in various sizes, with dense texture, and with a pile or pile-less surface, which reproduces patterns characteristic of Azerbaijan.

The carpet is widely used as a floor covering or as a wall decoration. It is also used for making various household objects, such as bags, horse covers, curtains, clothes, etc.

The carpet is closely connected with the communities' daily way of life and customs; and its role is reflected in the deep meaning of its designs and their applications. Thus, girls seated on carpets tell fortunes and sing traditional songs at Novruz (the regional New Year). Special carpets are woven for medical treatment, for wedding ceremonies, for the birth of a child, for mourning rituals, and for prayer.

The carpet is made on horizontal or vertical looms using multi-coloured wool, cotton or silk yarn dyed with natural dyes. Applying various techniques, weavers knot the yarn around threads of the foundation (warp and weft) to weave a pile carpet or simply weave a pile-less surface.

The Azerbaijani carpet is a family tradition transferred through practice and orally within the family situation from generation to generation.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. 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 and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- 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 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.

The Azerbaijani carpet is a traditional handmade textile of quadrangular shape in various sizes, with a dense texture, and with a pile or pile-less surface, which reproduces patterns characteristic of Azerbaijan.

The carpet is widely used as a floor covering, or a wall decoration in houses. It is used for making various household items, such as bags, curtains, horse covers, etc. The originality and purpose of carpets are determined by local traditions and environment. Thus, in the mountain areas of Kuba, Karabagh, and Nakhchivan the population weaves thick carpets with high pile of coarse wool that keep houses warm in winter or in the damp seasons. In the lowlands of Baku and Shirvan, carpets with short and dense pile of fine wool are woven.

The carpet is closely connected with the communities’ daily way of life and customs. "Khalcham harada, yurdum orada", "where my carpet is, there is my house" is an Azerbaijani saying. Carpets are spread under the feet of respected guests, they are hung out of windows and on balconies on days of celebrations, they are presented to honourable persons. Carpets are devoted to persons, with the name of the person and the date of making woven on it.

The role of the carpet is also reflected in deep sense of its colours, patterns and their applications, which was connected with belief in magic and miraculous powers of the carpet. Carpets are used while funerals because it is believed that the carpet opens the gate of paradise and safeguards souls of the deceased. The villagers of Pashaly-Udulu (Shirvan) say that while making the funeral carpet, seven sheep are clipped, and this magic number is connected with ancient notions about the seven celestial gates of paradise.

Carpets with the red field play a huge role in wedding ceremonies. The red colour symbolises the life-giving beginning, birth, wedding and protection against evil. The red carpet is an indispensable part of the bride’s dowry. A weaver, inhabitant of Kedabek, Gulruba Alieva, says that during wedding ceremonies the red flatwoven “Gerdeklik kirmizy kilim” is used as a curtain for protecting a bride against evil eye and for setting up a wedding tent for newlyweds. The red

colour, combined with motifs of the moon and stars on the carpet, was connected with notions of fertility and abundance. During the spring new year holiday Novruz, unmarried girls seated on red carpets “Chilla shaddasi”, called Beht Khalchasi (the carpet bringing luck), tell their fortunes and sing traditional songs. Then the girls, saying “let it see the sky, the moon and stars”, spread the carpet in an open field for a week so that their wishes will come true. Clothes made of the fine red “shadda” are used as a cure in traditional medicine.

Carpet making includes such traditional skills, transferred through practice and orally, as wool processing, natural dyes collecting, yarn making and dyeing, and, at last, carpet weaving and knotting. Large sectors of the society are engaged in carpet making: shepherds, masters of wool shearing and wool processing, yarn spinners, dyers, loom and weaving tool makers, designers, weavers and masters of carpet restoration.

Carpet making is, first of all, a family business, in which children take an active role. In spring and autumn, fathers and the sons shepherd sheep and shear them. In the spring, summer and autumn, women and girls are occupied in collecting dyes, spinning and dyeing yarn. In winter, after finishing agricultural tasks, looms start working in most of rural houses: the daughter weaves together with her mother and grandmother, and the daughter-in-law with her mother-in-law as a single family unit. The weaver, Zahra Alieva (Baku), says that since her birth she has seen the loom in her house, and together with her sisters she helped their mother to comb wool, make yarn and weave simple patterns. At 14, she began to weave by herself. She says that her grandmothers, as elderly weavers, who were unable to knot, helped her in carding wool and spinning yarn, and instructing her in techniques, colour combinations, and the meaning of patterns.

Relatives and neighbours also help make carpets. This collective work is called “imadgi”. All the process of carpet making is connected with special customs of congratulations and feast-days. The weaver, Konul Guseinova (Kuba), says that 2-3 persons are needed to wind and stretch the warp around the loom, because this work is a basic stage for the future carpet. The process is supervised by a skilled master. When the work finished, the master is given a present, and on this day a feast is made. The weaver, Abida Musaeva (Lagich), says that after the initial border and half of the carpet are woven, feasts are also arranged to finish the carpet successfully. The cutting of a finished carpet from the loom is an unusually solemn celebration. This day is considered lucky, and on this day people make wishes.

Apart from making carpets for their own needs, weavers also produce carpets on commission from the population. Fatma Agamirzayeva, the president of the World of Carpets Association, uniting the weaving communities of Kuba, Kazakh, Devechi, Ismailly, and Lenkoran, says that in a number of settlements in the Kuba region (Alpan, Garat, Alibeygyslik, Khil, Piral, Konakend, Gymyl, etc.) weavers weave the “Khonchaly” and “Ak Gul” carpets weddings, the “Lachak Turunj” carpet for funerals, the “Namazlik” carpet for praying. Working at home, weavers are also commissioned by designers and large workshops. Executing the orders, the weavers may apply their own creativity in choosing techniques and density, colour shades, and pattern interpretations. Thus, Eldar Mikail-zadeh’s carpet “Shabi Hijran” (1986), devoted to the Azerbaijani medieval poet Fizuli, was creatively interpreted by Nazilya-hanum from the Novhany village (Baku), and this work was appreciated by the originator.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) 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".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

The Azerbaijani carpet has developed under the influence of the close cultural dialogue between Azerbaijan and the rest of the world, particularly through the Great Silk Route. Due to that fact, Azerbaijani carpets were widely spread around the world. Since the 14th century, Azerbaijani carpets were actively exported to the West (Wright, R. "Visitors in Azerbaijan from 1470 to 1825"). Men of means in Europe willingly acquired and used these carpets in their houses: decorated floors, walls, tables, and on holidays carpets were hung out on balconies. It is possible to see them in numerous paintings of western painters from the 15th-17th centuries: Hans Memling "Maria with the Child" and "the Portrait of a Young Man"; Hans Holbein "Ambassadors"; Carlo Crivello "Announcement", etc.

Over many years, carpet collections were constituted in Europe. Today Azerbaijani carpets are included in the collections of various well-known museums, particularly in the Museum of Victoria and Albert (London), the Textile Museum (Washington), the Metropolitan Museum (New York), Museum Poldi Pezzoli (Milan), the Louvre (Paris), etc. The carpet collections have been studied and published (Chenchiner, R. Azerbaijani Carpets in the Victoria and Albert Museum).

Interesting studies have been made by the American scholar Naroditskaya who found that the Azerbaijan carpet has much in common with other forms of the heritage, for example traditional music (Naroditskaya I. "Azerbaijani Mugham and Carpet: Cross-Domain Mapping").

Azerbaijani carpets are shown at various museum exhibitions inciting great interest and attracting many visitors. In recent years, there have been held a number of exhibitions. In 2006-2007, on the initiative of the Norwegian Embassy in Azerbaijan, the exhibition of Azerbaijani carpets was held in Stavanger (Norway). In 2008, the "Azerbaijan - a Land of Fire and Carpets" exhibition of carpets from the local Bogdan & Varvara Khanenko Museum of Arts was held in Kiev (Ukraine). In 2008, the Berlin Ethnologic Museum organized carpet exhibitions in Berlin and Dresden.

Foreign collectors also display and publish their collections of Azerbaijani carpets (Azadi, S., Kerimov, L., Zollinger, W. "Azerbaijani Caucasian Rugs"; Tchebull, R. "Kazak Rugs"). In 2002, Vienna, an exhibition of the carpets from the collection of Ali Rahimi was held. A round table of carpet experts, who discussed problems of pattern interpretation, weaving techniques and attribution, was organized as well. In 2009, Basel (Switzerland), an exhibition of Azerbaijani carpets from the collection of the local collector Sara Winter was held.

The popularity of Azerbaijani carpets gave an impulse to the 1983 and 1988 international workshops on oriental and Azerbaijani carpets held under the aegis of UNESCO in Baku. The initiator of the events was the late Robert Pinner, the then editor of HALI carpet magazine (UK).

Azerbaijani carpets are reported in foreign mass media. In the two past years carpet making regions of Azerbaijan were visited by Duna-TV (Hungary), ZDF (Germany), Alma Ata TV (Kazakhstan), Dubai-TV, Egypt-TV, and a team of the Moscow Office of National Geographic.

The popularity of Azerbaijani carpets in the world might also be judged from the following fact: from 2001, at the initiative of the Mayor of Lyons (France), the weaver Abida Musaeva (Lagich) runs training courses for amateurs of carpet weaving in the city. The courses are organised once a year for 10-15 persons during 15-20 day period.

As a live tradition, the carpet promotes the cultural diversity of mankind through inspiring bearers of other traditions to create works of art that are products of mixing various artistic visions.

In 2006 and 2009, carpet quilts by the designer, Ruth Lenk (USA) were exhibited in Baku. Her works showed the influence of Azerbaijani carpet culture on her creativity, and demonstrated a modern interpretation of traditional carpet patterns embodied in new material and technique.

The St.-Petersburg painters Vladimir Komelfo and Zoya Norina have created 10 pictures-collages from pieces of old Azerbaijani carpets and canvas painting. Their works were two times exhibited in St.-Petersburg.

Eldar Mikail-zadeh's carpet "Shabi Hijran" (1986), devoted to the Azerbaijani medieval poet Fizuli, was repeated by the weaver Bakhshali Zemdjadi from Tebriz (Iran).

Thus, inscription of the traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan on the Representative List would allow the world community to expand its awareness of value of textile art in general as one of the forms of intangible cultural heritage of mankind. This, in turn, will bring more attention to the World Intangible Heritage, and promote the safeguarding and development of its diversity as a whole.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

In 2004, on the initiative of the weaving communities and the Council of Weavers under the non-governmental Azerbaijani Artists' Union, the Law on Preservation and Development of the Azerbaijani Carpet was developed and adopted. The document mentions the characteristics of national carpets, establishes a carpet register, and specifies state support for development and preservation of the carpet, the training of researchers and instructors, spread of knowledge and certification, creating economic conditions for producing local types of wool and dyes, fulfilling investment policy.

For the safeguarding of the Azerbaijani carpets the weaving communities, such as the World of Carpets Association and the Azerbaijani Society of Carpet Makers, organise training courses. Thus, in August 2009, in Baku, the Azerbaijani Society of Carpet Makers, joining all carpet weaving communities of the country, and the World of Carpets Association held a round table devoted to problems of producing flatwoven carpets in Azerbaijan. As a result, the Society organizes regular training courses on the flatwoven techniques at the State Museum of Azerbaijani Carpets and Applied Folk Arts.

The Society of Carpet Makers popularizes the works of weavers at various exhibitions. Thus, in 2009 the National Competition-festival of carpets was held in various regions of the country. In 2009, works by national weavers were shown at the Days of Azerbaijani Culture in Basel (Switzerland).

Furthermore, in 1998 the Law on Exporting and Importing Cultural Objects was adopted, followed in 2003 by the Law on Folklore. In 2007, Azerbaijan ratified the UNESCO Convention on the Protection of Intangible Cultural Heritage.

In 1967, the State Museum of Azerbaijani Carpets and Applied Folk Arts was established in Baku. It was the first specialised carpet museum in the world. The Museum is today engaged in collecting, storing, studying and popularizing Azerbaijani carpets within and beyond the country.

Carpets from the Museum's collection have, to date, been exhibited in over thirty countries. A new building for the Museum is currently under construction, and the new installation will be opened in 2011.

Azerbaijani carpets are also to be found at the Nakhchivan Carpet Museum, established in 1998, and the Khachmas Carpet Museum, established in 2007.

In 1983, 1988 and 2003, International symposiums on Azerbaijani Carpets were held in Baku, the first two organized under the aegis of UNESCO. In 2007, the 4th International Symposium on Azerbaijani Carpets, as well as an exhibition devoted to the 100th anniversary of the birth of L. Kerimov, was held at the UNESCO Headquarters in Paris.

Many projects were connected with efforts for the protection of carpet art:

- CDs: "Virtual Museum of Azerbaijani Carpets and Applied Folk Arts", 2004 (grant of UNESCO); "Technologies of Azerbaijani Carpets", 2005; "Azerbaijani Carpets", 2006 (grant from the Moscow Office of UNESCO);
- "Azerbaijan: The Country of Fires and Carpets", an exhibition of carpets from the collection of the Bogdan & Varvara Khanenko Art Museum, and the catalogue Azerbaijani Carpet, 2008, Kiev, Ukraine,
- July 2009, Baku, "Dream of the Master: A New life of Ancient Patterns", an exhibition of works by modern weavers.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

Inscription of the Azerbaijani carpet on the Representative List may negatively impact the element because it would boom more carpet tourism in Azerbaijan. As a valuable souvenir of national culture, the Azerbaijani carpet today is in great demand on the world market. For example, in 2007, 2,783 carpets were exported from Azerbaijan, and in 2008 – 2,982. It leads to the growth of mass production and, as a consequence, to the deterioration of carpet quality and distortion of its traditions. The mass production of the carpet that applies materials of poor quality and simplified technology resulting in distorted ornaments represents a real threat to the element. This process may lead to a negative influence on the perception by the Azerbaijani communities of their cultural heritage. Intangible values of the cultural heritage of the community are replaced with elements borrowed from modern consumer culture.

The weaving communities represented by the Azerbaijani Society of Carpet Makers, the World of Carpets Association, and the Council of Weavers under the Azerbaijani Artists' Union, concerned about the safeguarding and further development of the element, plan to strengthen the protection of carpet as an important factor of cultural development in modern Azerbaijan and as an integral part of the regional and world culture.

For this purpose, according to Article 8 of the Law on Preservation and Development of the Azerbaijani Carpet, a long-term state programme on stimulation and development of carpet-weaving crafts in traditional carpet regions is being drawn up. This programme will be aimed at the creation of favourable conditions for the revival of local sheep breeding and producing indigenous types of carpet wool, natural dyes, and processed yarn in each region. The project will be carried out by the above Organisations representing the community and the State represented by the Ministry of Culture and Tourism. Cost of the project €1,000,000.

Furthermore, according to Article 7 of this Law, the Museum of Azerbaijani Carpets & Applied Folk Arts issues certificates on the conformity of modern carpets with traditions of the Azerbaijani carpet: using natural dyes, qualitative wool, traditional weaving technologies, and patterns in proper proportions.

Another means for carpet safeguarding is the Register of Azerbaijan carpets. The Register was made up by the Azerbaijani Society of Carpet Makers, the World of Carpets Association, and the Council of Weavers under the Azerbaijani Artists' Union. The Register describes all types of traditional Azerbaijani carpets, their technical characteristics, and carpet communities. The Register allows establishing standards while certifying carpets, which will guarantee the quality of the element in the future.

The following additional measures for safeguarding and supporting the Azerbaijani Carpet will be carried out in close co-operation between representatives of the weaving communities (the Azerbaijani Society of Carpet Makers, the World of Carpets Association, and the Council of Weavers under the Azerbaijani Artists' Union) and the state bodies (the Ministry of Culture and Tourism):

Conferences:

- 2011 – The 5th International Symposium on the Azerbaijani Carpet planned in co-operation with the International Conference of Oriental Carpets (ICOC). The costs – €150,000.

Development of carpet study tours in Azerbaijan:

- Summer 2011 – a tour for participants in the 5th International Symposium and Members of ICOC. The costs – €10,000.

Exhibitions, festivals:

- Organising individual carpet exhibitions abroad in 2010;
- Proclaiming a national "Carpet Holiday in Azerbaijan on September 5;
- An International Carpet Festival in Baku in 2010;
- In 2011, exchange exhibitions between the State Museum of Azerbaijani Carpets and Applied Folk Arts and the Louvre Museum, Paris, for which an agreement was signed in 2007; The costs – €500,000;

Educational programmes:

- Creating the Azerbaijani Carpet website in 2010 for the spread of knowledge of the element. The cost – €1,000;

Publications in 2009–2011 :

- Reprint of the 3 Volume "Azerbaijani Carpet" by L. Kerimov (in Azerbaijani);
- "Azerbaijani Carpet in the Household", by R. Taghiyeva (in English);
- Bibliography of Carpet Art (local & foreign authors);
- "Carpet Art as an Interrelation between the Azerbaijani and Turkish Peoples", by N. Taghiyeva (in Azerbaijani);
- "Azerbaijani Flatwoven Rugs", by R. Taghiyeva (in Azerbaijani & English);
- "Azerbaijani Carpet Weavers", by N. Taghiyeva (in Azerbaijani & English);
- "Dyes of Carpet making", by M. Gasymov (in Azerbaijani);
- Reprint of "Azerbaijan Carpet" (in French), (1st Edition published 1999 was in Azerbaijani & English);
- "Carpet Magic, Book for Children", by R. Taghiyeva and E. Mardacany (in Azerbaijani and English).

The total costs for the publications – €700,000.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

In 2004, the carpet weaving communities and the Council of Weavers under the Azerbaijani Artists' Union initiated the elaboration of the Law on Carpets. Results of enquiries made by the Council among carpet weavers showed that the community worried about problems of creation of favorable conditions and assistance for the activization of traditional weaving in country regions. At their suggestion, the paragraphs concerning the creation of favourable conditions for producing local yarn and natural dyes (Paragraph 8.0.1), delivery of long-term credits (Paragraph 8.0.2), revival of endangered weaving traditions, patterns and secrets of dyeing (Paragraph 4.1.9) were adopted.

The aspirations and obligations of the weaving communities for the realization of measures on carpet safeguarding are also expressed through:

- the Azerbaijani Society of Carpet Makers established in 2008, for simplification of dialogue and cooperation among all the carpet-weaving communities of the country. The Society is a vehicle for discussion, formulation of policy and actions on the protection of carpet culture in the country;
- the World of Carpets Association was created in 2006 and joins the weaving communities of Kuba, Kazakh, Devechi, Ismailly, and Lenkoran to promote development and safeguarding of carpet making in these regions.

These organizations conduct training and educational programmes among members of the weaving communities for disseminating carpet traditions. For example, the Azerbaijani Society of Carpet Makers carries out training in techniques of pile-less carpets to promote their production in certain weaving communities. The Burch Research Centre carries on a programme on the activization and use of natural dyes.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

State obligations for the protection and safeguarding of the Azerbaijani carpet are declared in the Law on Preservation and Development of the Azerbaijani Carpet (2004). The Law specifies the following important articles:

- The characteristics and classification of Azerbaijani carpets (Paragraph 1);
- The State obligations and measures on the protection carpet crafts (Paragraph 4);
- Elaboration of the register of Azerbaijani carpets (Paragraph 5);
- The spread of knowledge of the carpet (Paragraph 6);
- Safeguarding and certification of carpets (Paragraph 7);
- Protection and development of carpet making (Paragraph 8).

These obligations are also declared in the national legislation that guarantees a legal protection of intangible cultural heritage of the country (Constitution of the Republic of Azerbaijan, Law on Culture). The obligations are also guaranteed by the Law on Museums (2000), the Law on Folklore (2003). The Republic of Azerbaijan ratified the UNESCO Convention on the Protection of Intangible Cultural Heritage in 2007.

In 2009, according to Order No. 259 on "Monitoring mechanisms for supporting the intangible cultural heritage of Azerbaijan", issued by the Ministry of Culture and Tourism, the Department for Intangible Heritage was established, and the plan of activities was approved. Additionally, the following documents are being drafted:

- Draft of the Concept for Safeguarding the Intangible Heritage of Azerbaijan,
- Terms for the Certification of Subjects and Objects of Intangible Heritage,
- Principles of Inventory and mapping of the heritage.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: '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 in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The nomination file was initiated following inquiries made by the Azerbaijani Society of Carpet Makers, the World of Carpets Association, and the Council of Weavers under the Azerbaijani Artists' Union among the carpet weaving communities in July-September 2008.

According to those who responded, inscription of the carpet on the Representative List will raise interest in the traditions of the Azerbaijani carpet and will affect its further development. It will

stimulate its safeguarding and production in those regions, where its traditions are being lost. It, in turn, can draw attention and respect of youth to traditions and cultural heritage and promote development of creative potential of the community.

In addition, the work of preparing the national nomination file was repeatedly reported on radio and TV channels, and in the local press. On August 28, 2008, an Internet forum on the problem of safeguarding Azerbaijani carpets was organised by the Echo newspaper.

The next step, on September 2, 2008, the communities concerned held a meeting with participation of the State representatives. At the meeting, participants expressed their keen interest in the nomination of the Azerbaijani Carpet to the Representative List and discussed further practical measures for working out the file.

The final nomination file was prepared by a group of representatives from the Ministry of Culture and Tourism, the Society of Carpet Makers, the Museum of Azerbaijani Carpets and Applied Folk Arts, and the Azerbaijani National Academy of Sciences.

In July 2009, representatives of the weaving communities, the Azerbaijani Society of Carpet Makers, the World of Carpets Association, the Council of Weavers under the Azerbaijani Artists' Union, and the Academy of Sciences carried out the Round Table "Perspectives for Inclusion of Azerbaijani Carpet into the UNESCO Representative List of ICH" in Baku. The participants supported the file and approved the Address of the Azerbaijani Communities to UNESCO.

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

The free, prior and informed consent to the nomination of the element from 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.

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

The following documents showing the consent of communities to nominating the Azerbaijani carpet for the UNESCO Representative List are attached in paper to the file:

- The Address to UNESCO approved by the participants of the Round Table "Perspectives for Inclusion of Azerbaijani Carpet into the UNESCO Representative List of ICH", Baku 13 July 2009.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that 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.

As the Azerbaijani carpet producing communities have their unique proprietary techniques and craft secrets, the State shall respects their traditions, professional secrets and copyrights, and deliver information on traditional weaver's technologies only with the consent of the party (ies) concerned. Respect and protection for professional practices is stipulated in Paragraph 4.1.9, Law on Carpet.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The 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”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

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

On September 2, 2008, the weaving communities represented by the World of Carpet Association and the Council of Weavers under Azerbaijani Artists’ Union held a meeting. At this meeting, participants expressed their keen interest in the nomination of the Azerbaijani Carpet to the Representative List and discussed further practical measures for working on the elaboration of the file. At the meeting, the participants resolved to apply to the Government for including the carpet in the Azerbaijani National Inventory of Intangible Cultural Heritage. Moreover, they established the Azerbaijani Society of Carpet Makers to bring together all the carpet weaving communities and associations of the country.

During 2009, the Society of Carpet Makers held regional meetings and consultations with the communities in various regions of the country. The consultations concerning the form and content of the future Inventory were held in Ganja (Ganja, Kazakh, and Karabagh regions), Khachmaz (Kuba and Shirvan regions), Sheki (Kakh and Zakatala regions), Lenkoran (Lenkoran region), and Baku (Apsheron region). The information was collected on-site through local branches of the Society of Carpet Makers which contacted and interviewed the weavers.

For each of the regions the following information of the element was collected, such as types and their local names, techniques, materials, designs, purpose and social function, as well as communities who practices the making of the element.

The information collected was submitted to the Board of Identification and Inventory of Intangible Cultural Heritage under the Ministry of Culture and Tourism. Established in December 2009, the Board manages the Azerbaijani National Inventory of Intangible Heritage and includes representatives from the Ministry of Culture, the Society of Carpet Makers, the Azerbaijani Artists’ Union, and the Academy of Sciences.

The Azerbaijani carpet shall be included into the National Inventory in March-April 2010 (Division “Handicrafts”, Sub-division “Applied Arts”, Registration Number 3.1.1). The form of the Inventory covers such parameters of the element as regional types of the carpet, their weaving and artistic characteristics, and social function.

As a tool for updating the Inventory, regular monitoring of the element is provided to track changes of the element’s characteristics. The monitoring is to be carried out with participation of the weaving communities and the Azerbaijani Society of Carpet Makers.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided

b. Cession of rights including registry of items
Cession of rights required provided
c. List of additional resources
<p>Bibliography</p> <p>Primary sources:</p> <ol style="list-style-type: none"> 1. Abdullayeva, M. Azerbaijan dilinde khalchachilig leksikasy (Terms of Azerbaijani Carpet-making). Baku, 1998. 2. Hakimov, M. Khalgymyzyn deyimleri ve duyumlary (Azerbaijani Folk Sayings and Beliefs). Baku, 1988. 3. Mujri, J. Azerbaijan khalchahiligyn tehnologi usullary (Technology of Azerbaijani Carpet-weaving). Baku, 1987. 4. Guliyev, H. Azerbaijan meishetinde ve heyat guzerarinda khalcha memulatlarynin rolu (The Role of Carpets in Azerbaijani Household). In: "Qobustan" Magazine, No.3, Baku, 1983. 5. Guliyev, H., Gasimov, M. Gadim khalg boyama usullary (Old Traditional Methods of Dyeing). In: "Gobustan" Magazine, No.1, Baku, 1986. 6. Guliyeva, R. Gadim dini etigatlar (Old Religious Beliefs). In: Azerbaijani Ethnography, Volume III, Baku, 2007. 7. Taghiyeva, R. Azerbaijan khalcha meishetde (Azerbaijan Carpets in Household). Baku, 2006. <p>Research works:</p> <ol style="list-style-type: none"> 1. Abdullayeva, N. Kovrovoe iskusstvo Azerbayjana (Carpet Art of Azerbaijan). Baku, 1971. 2. Aliyeva, K. Bezzorovie kovry (Flatwoven rugs). Baku, 1988. 3. Aslanov, E. Azerbaijan toyu (Azerbaijani Wedding Ceremony). Baku, 2003. 4. Azadi, S., Kerimov, L., Zollinger, W. Azerbaijani Caucasian Rugs. Hamburg, 2001. 5. Chenchiner, R. Azerbaijani Carpets in the Victoria and Albert Museum. In: "The Art of Oriental Carpets", Papers of the International Workshop on Oriental Carpet Art, Baku 1988. 6. Efendiyev, R. Ajdahaly khalylyar (Dragon carpets). Baku, 1999. 7. Ellis, G. Early Caucasian Rugs. Washington, 1976. 8. Isaev, M. Kovrovoe proizvodstvo Zakavkazya (Carpet Production in Transcaucasia). In: "The Art of Oriental Carpets. Papers of the International Workshop on Oriental Carpet Art, Tbilisi". Baku, 1932. 9. Miller, A. Kovrovye izdeliya Azerbayjana (Carpets of Azerbaijan). Leningrad, 1924. 10. O'Bannon, G. A Group of Rugs Attributed to Shusha. In: Oriental Rug Review. April/May, vol.10, No.14, 1990. 11. Naroditskaya, I. Azerbaijani Mugham and Carpet: Cross-Domain Mapping. Ethnomusicology Forum, vol.14, No.1, June 2005. 12. Papers of the 4th International Workshop on Azerbaijani Carpets. In: "Azerbaijan Carpet". The Azerbaijani Ministry of Culture and Tourism, UNESCO, The State Museum of Azerbaijani Carpets and Applied Arts. Baku, 2006. 13. Guliyev, S., Buniyadov, T., Qaragashly, Q. Oyun ve eylenjeler (Games and toys). In: Azerbaijani Ethnographic Magazine, Azerbaijani Institute of History, Baku, 1964. 14. Seidov, M. O mifologicheskikh istokakh drakonovikh motivov v azerbaijanckikh kovrakh (The Miphological Sources of Dragon Motifs in Azerbaij. ani Carpets). In: "The Art of Oriental Carpets", Papers of the International Workshop on Oriental Carpet Art, Baku 1988.

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3. Azerbaijan Carpets. Baku, 2006. (grant of UNESCO)

Web-resources:

www.azcarpetmuseum.az

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SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Dr. Abulfas Garayev

Title: Minister of Culture and Tourism of the Republic of Azerbaijan

Date: 29 December 2009

Signature: <signed>