



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

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## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019  
for possible inscription in 2020**

Instructions for completing the nomination form are available at:  
<https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

### A. State(s) Party(ies)

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

Japan

### 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

Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan

#### 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

伝統建築工匠の技：木造建造物を受け継ぐための伝統技術

#### 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.

建造物修理 (Restoration of traditional buildings), 建造物木工 (Traditional woodworking)

techniques for structures), 檜皮葺・柿葺 (Roofing with Japanese cypress bark and wooden shingles), 茅葺 (Thatching), 檜皮採取 (Harvesting of Japanese cypress bark), 屋根板製作 (Production of wooden roofing tiles), 茅採取 (Harvesting of plants for thatch), 建造物装飾 (Decoration of traditional structures), 建造物彩色 (Coloring of traditional structures), 建造物漆塗 (Lacquer painting of traditional structures), 屋根瓦葺 (本瓦葺) (Roofing with *kawara* tiles [*Hon-gawarabuki*]), 左官 (日本壁) (*Sakan* plastering [*Nihon Kabe*]), 建具製作 (Production of joinery), 畳製作 (Production of *tatami* mats), 装潢修理技術 (Conservative restoration techniques for mounts), 日本産漆生産・精製 (Production and refinement of Japanese *urushi* lacquer), 縁付金箔製造 (Production of *entsuke* gold leaf)

### 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*

The representative communities that transmit the nominated element are craftspersons who are organized into 14 associations that are safeguarding 17 skills, techniques and knowledge of the nominated element (See Section B. for the names) and the umbrella association that coordinates their work, which is the Association to Promote the Preservation, Utilization, and Development of Techniques of Traditional Architectural Craftspersons (hereinafter "Promotion Council"). The Council was created to consolidate the craftspersons of the 14 associations. Section 4.d. lists the names of the 15 associations. Residents of regions with traditional wooden structures are also involved in the work of the craftspersons.

### 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*

Traditional architectural craftspersons who transmit the skills and techniques are active in many areas of Japan. The 15 associations to which these craftspersons belong (including the Promotion Council) and which transmit these skills and techniques have their headquarters in the following cities, wards, or towns: Ninohe City in Iwate Prefecture, Tsukuba City in Ibaraki Prefecture, Nikko City in Tochigi Prefecture, Arakawa Ward in Tokyo, Taito Ward in Tokyo, Kanazawa City in Ishikawa Prefecture, Shizuoka City in Shizuoka Prefecture, Konan City in Aichi Prefecture, Hikone City in Shiga Prefecture, Kyoto City in Kyoto Prefecture, and Ikoma City in Nara Prefecture.

### 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: MORIYAMA  
Given name: Hiroko  
Institution/position: Agency for Cultural Affairs (ACA)

Office for International Cooperation on Cultural Properties  
Cultural Resources Utilization Division

Address: 3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo 100-8959, JAPAN

Telephone number: +81 3 6734 2870

Email address: moriyama@mext.go.jp

Other relevant  
information:

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

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

### 1. Identification and definition of the element

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

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

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

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

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

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

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

experienced it.

Not fewer than 150 or more than 250 words

The nomination consists of 17 traditional skills and techniques indispensable for conserving and transmitting wooden architecture in Japan. These skills and techniques are practiced by craftsmen who transmit them from generation to generation.

The vast knowledge regarding wood and other natural materials that these craftsmen possess comes from Japan's natural environment. Roughly 70% of Japan is forested. Therefore, wood and natural materials have been part of their lives since ancient times; they have made tools for daily use and built houses and other structures out of wood. They also acquired knowledge to restore these wooden structures, which begin decaying from the moment they are built because most of Japan has a hot and humid climate. Under these environmental conditions, it is not only the techniques for building new structures but also those for restoring existing ones that have played crucial roles in life with wooden structures. The damaged parts must be repaired every few years or decades. These skills and techniques require not only fine manual work, but also the knowledge about raw materials necessary for conservation and restoration.

Many historic wooden structures that have been conserved and recreated by these traditional skills and techniques continue to provide cultural symbols for present-day Japanese. For example, the oldest surviving wooden structure in the world, Horyu-ji temple (built in the early 7<sup>th</sup> century), is still visited by many. Such wooden cultural heritage, including their interior parts, has been a cultural and spiritual basis of the Japanese people.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

The bearers and practitioners of this nomination are the craftsmen who safeguard and transmit the skills, techniques and knowledge of this element.

Until the 19<sup>th</sup> century, *tōryō* (master craftsmen) bore the responsibilities for training their apprentices as the successors. During the modernization of Japanese society which began in the late 19<sup>th</sup> century, machines replaced handiwork and structures made of materials other than wood became the norm, making it difficult for craftsmen to transmit their traditional skills, techniques and knowledge. Therefore, they formed "preservation associations" to transmit their skills, techniques and knowledge in an organized manner. These associations are the communities concerned with this nomination. Furthermore, these skills, techniques and knowledge began being safeguarded under the Law for the Protection of Cultural Properties as being vital to transmitting cultural heritage in Japan. To strengthen the link between these associations, the Promotion Council was formed as an umbrella organization.

Until the 19<sup>th</sup> century, most of the craftsmen were men, and women were active mainly in assisting male craftsmen in some fields if the work was not labor-intensive or dangerous. Since the preservation associations began nurturing successors, women began acquiring the traditional skills and techniques for conservation and restoration, and began to work as craftsmen in the field. Presently, there are people of all genders in places where the transmission of traditional skills, techniques and knowledge occurs.

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

Not fewer than 150 or more than 250 words

The nominated element has been transmitted by each preservation association through both non-formal and formal means.

The traditional skills, techniques and knowledge are transmitted non-formally at the actual sites where construction and restoration is being carried out. Individual craftspersons who are veterans transmit their skills and knowledge by instructing younger craftspersons in practical work.

Each preservation association organizes formal training courses to train successors; these courses are organized by level of mastery and certify those who complete them. By making clear the stages of the transmission of traditional skills and techniques that had been ill-defined, it became possible to set goals that young craftspersons should strive for and to motivate them to want to improve their skills. Furthermore, to attract young people who aim to become craftspersons, the associations educate children both in and outside of schools. At the same time, they carry out projects to help the public understand the skills, techniques and knowledge better.

The government has also secured a certain number of restoration sites where craftspersons can practice their skills and techniques so that craftspersons with limited experience practice under the guidance of those with more extensive experience. Through this, the skills, techniques and knowledge are transmitted from experienced craftspersons to younger craftspersons daily.

*(iv) What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

The element has the social function of fostering cooperation and social cohesion. At the restoration site, the craftspersons of different techniques must work together and harmonize their skills to complete their work. The maintenance of some parts of traditional wooden structures requires the involvement of local residents. For example, reed or straw thatch on a roof requires complete renewal about once every 20 years. For such labor-intensive work, the local residents work together with the craftspersons. By fulfilling roles in conserving traditional wooden structures together, the local residents reconfirm their regional identities while the craftspersons deepen their understanding of, refine and transmit their traditional skills and techniques, making them more aware of their profession's responsibilities.

The element also has the cultural function of strengthening Japanese people's sense of cultural identity. The traditional wooden structures that have been conserved by traditional architectural skills, techniques and knowledge raise the cultural and historic awareness of people living in Japan. Although nowadays, many Japanese people live in high-rise buildings or other residences that are not made of wood, many of them think of traditional wooden structures as Japanese and feel a connection to them. These traditional wooden structures help remind Japanese people of the traditional way of living and wisdom of their ancestors.

*(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*

No part of the traditional architectural skills, techniques and knowledge in this nomination conflicts with existing human rights instruments, the requirement of mutual respect among communities, groups and individuals, or with sustainable development.

The element actually directly contributes to sustainable development. The craftspersons transmitting the nominated element cannot practice their work without sufficient knowledge concerning the materials of the structures, as well as the sustainable use of woods and natural resources.

In this regard, the national government works to establish Historic Forest Reserves (see Section 3.a.(ii) for details) by having dialogue with forest owners through local governments. The government is also working to help craftspersons and local residents maintain the cyclical growing and harvesting of materials and to maintain a system to manage this. For example, the

cyclical harvesting and regrowing of Japanese cypress bark—a roofing material—was re-established after 10 years of efforts of craftspersons, local residents and the government. Furthermore, lacquer trees, which used to be planted by local farmers or forest owners until around the 1980s, are now planted by local governments or NGOs concerned, in cooperation with craftspersons.

Craftspersons themselves nurture a spirit of mutual respect. They work together at sites, create opportunities to meet many mentors through training, clarify standards required at each stage of work, encourage people of all genders, including younger people, to participate. Without such mutual respect and cooperation, it would be difficult to combine different skills and techniques and conserve traditional wooden structures.

## 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 inscription of the element will contribute to the visibility of ICH in general at the local level because restoration work of wooden cultural heritage is indispensable for maintaining regional identities. The inscription will make those local residents who help with the work of craftspersons aware that the wooden structures in their neighborhoods—the tangible cultural heritage—can be transmitted only if the necessary skills, techniques and knowledge—the intangible cultural heritage—are transmitted over generations. Furthermore, with the inscription, those who do not participate in restoration work directly will also be able to share this awareness and will understand that ICH must be transmitted along with the tangible structures.

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

Not fewer than 100 or more than 150 words

On the national level, the inscription will make people aware that ICH is closely linked to the sustainable use of natural resources, and that the principle of sustainable use is deeply embedded in the element, which requires the prudent use of natural resources. In this sense, the inscription will make people in Japan understand that ICH is essential to transmitting tangible cultural heritage such as wooden structures, but also that it contributes to maintaining the environment that surrounds them. Regarding this, for securing a stable supply of raw materials while maintaining a rich natural environment, the government launched the Historic Forest Reserves initiative (described in Section 3.a.(ii)). The inscription will shed light on the fact that the traditional Japanese way of life—living in harmony with nature—is closely connected with ICH, and therefore, will contribute to increasing an understanding of sustainability as an integral part of ICH in general.

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

Not fewer than 100 or more than 150 words

At the international level, the inscription will enhance the visibility of ICH in general, as it will

recognize the distinct role of ICH in conserving tangible cultural heritage like shrines and temples and promote a more integrated approach that reveals the close connection between the tangible and intangible cultural heritage. The inscription help people to understand that some types of tangible cultural heritage cannot be transmitted without traditional skills and techniques i.e., ICH. The inscription of this element will stimulate and enhance the consideration of the integral approach of the tangible and intangible cultural heritage, which has been an important theme for decades.

Moreover, this element will make people notice that not only are tangible and intangible cultural heritage inseparable, but so too are cultural heritage and the natural environment. The inscription will raise the awareness of ICH in general also in this regard.

*(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*

The inscription will enhance dialogue in various levels, because effective cooperation and communication are an essential part of restoration work. This requirement of coordinated work among the craftspersons with diverse skills enhances the dialogue among them. Moreover, the inscription will further enhance dialogue to deal with existing issues such as effective ways to transmit their skills as well as the issues that may arise after the inscription.

The dialogue will extend also to local residents in areas where restoration is being carried out. They will be encouraged to enhance dialogue with craftspersons who are engaged in restoring and transmitting the wooden cultural heritage in their local area.

Many people interested in wooden structures representative of Japan will also come to know the role of the traditional architectural skills, techniques and knowledge that are elements of ICH, creating new exchanges and dialogue with community members concerned with this element.

*(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*

Creativity and diversity are essential parts of this element.

People become aware of human creativity both in the restoration process and in the restored structures. The creativity is exhibited especially in the aesthetic quality of all parts of wooden structures. The elaborate design and fine workmanship of roofs, walls or joinery fully show the craftspersons' creativity.

These designs are regionally diverse, and vary based on the availability of raw materials. The inscription of the elements, therefore, makes people aware of and thus promotes also cultural diversity. Besides that, the element has created cultural spaces that have nurtured diverse traditional cultures such as tea ceremony and flower arrangement.

Furthermore, these traditional skills and techniques are contributing to new creations. The recently-built Tokyo Skytree, the tallest structure in Japan, has a seismic structure based on a similar idea as the central pillar support structure used in the five-storied pagoda of Horyu-ji temple.

### **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?*

Each preservation association that is composed of craftsmen has been creating an annual plan of their activities for transmission of their skills, techniques and knowledge, as well as ensuring the viability of the element with close collaboration with local residents, the local authorities, and the national government.

Examples of main past and current activities that the preservation associations carry out are:

- a) Nurturing successors (e.g. On-the-job training at the actual conservation/restoration sites, conducting training courses on the skills and techniques, organizing certification examinations for craftsmen)
- b) Documentation of techniques and publishing/creating written/audio-visual archives of techniques
- c) Conducting research on the techniques, necessary raw materials and tools
- d) Purchasing/securing necessary raw materials and tools
- e) Promotion of better understanding of the element (e.g. Opening conservation/restoration sites to local residents or to the public, distributing leaflets or newsletters)

Each association takes the initiative to elaborate the activity plans listed above and is responsible for carrying them out.

With the support of the Japanese government, the associations are jointly holding an annual fair for Japanese techniques at which they introduce various skills and techniques to children and the public and encourage them to experience the skills, techniques and knowledge. This annual fair has been held throughout Japan.

*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) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

Not fewer than 150 or more than 250 words

In 1975, based on the Law for the Protection of Cultural Properties, the Japanese government created a system for selecting traditional skills and techniques essential to conserving and restoring cultural properties as Selected Conservation Techniques and to designate holders or holding groups as communities of those skills and techniques. This system aims to safeguard the skills, techniques and knowledge that are indispensable to transmit other cultural properties, both tangible and intangible. The government has supported safeguarding efforts of the holders and holding groups of the Selected Conservation Techniques in the following ways:

- Providing subsidies for projects planned by the preservation associations (mentioned in Section 3.a.(i): e.g. training successors, demonstrating training results, improving skills, creating and publishing records, securing raw materials and tools).
- Supporting the management of Historic Forest Reserves (an initiative to set aside forests for growing raw materials necessary to conserve and restore wooden cultural heritage)

The government has also secured a certain number of restoration sites where craftsmen can practice their skills and techniques, so that the younger craftsmen can inherit the element



from those with more extensive experience, as described in Section 1.(iii).  
Furthermore, it also supports the annual fair for Japanese techniques mentioned in Section 3.a.(i).

The government sets priorities for activities related to ICH and allocates resources to these activities effectively within the limits of the national budget.

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

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

### **3.b. Safeguarding measures proposed**

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

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

*Not fewer than 500 or more than 750 words*

Most of the safeguarding measures explained in Section 3.a. can help ensure the viability of the element only if they are continuously implemented. Thus, these measures are already ongoing and will be improved and continued in the coming years. They include;

#### **I. Transmission**

Transmitting their skills, techniques and knowledge to the next generation is the central aim of each preservation association. Therefore, training successors is the core activity for all of them. The scale and duration vary by technique, but every association will continue to hold official training courses for nurturing successors and improving their skills.

Some of them, like the Association for Conservation of National Treasures, conduct certification or qualification examinations for craftspersons, which motivate them to improve their skills further.

Besides these formal training courses, senior members of the associations will continue working together with younger craftspersons, transmit their skills and knowledge by informal means through on-the-job training.

Moreover, many members of the associations cooperate with education sections of local governments to provide schoolchildren with opportunities to become familiar with the skills and techniques associations transmit through educational field trips to restoration sites or in special classes at school. The element will also be transmitted through formal education in such a way.

#### **II. Documentation and research**

Documentation of techniques, as well as research on the techniques, necessary raw materials and tools are another part of activities of many associations. They carry out such documentation and research, and publish or create written or audio-visual records as the results.

A recent successful example is the publication in 2016 of the fifth volume of "Collections of materials on techniques to conserve structures that are cultural properties (*Bunkazai Kenzobutsu Hozongijutsu Shiryo-shu*)" which was compiled by 7 associations (Japanese Association for the Conservation of Techniques for Traditional Architecture, Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc., Shrine and Temple Architectural Decoration Heritage Skill Association, the *Nihon Dentou Kawara Gijutsu*

*Hozonkai* (Japanese Association for Inheritance Skills of Traditional *Kawara*-tile Roofing), National Cultural Property Wall Technical Preservation Meeting, Japanese Association for the Conservation of Traditional Joinery Techniques, and Association for the Conservation of *Tatami* for Cultural Properties). They are continuing their work and the sixth volume will be published at an early date in 2019.

### III. Securing raw materials and tools

Securing raw materials and tools necessary for practicing the element is vital for the transmission. The craftpersons, in cooperation with the national and local governments, are therefore taking long-term and sustainable measures such as planting raw materials that will be used for restoration work. Necessary tools are also purchased with the support of governmental subsidies.

### IV. Promotion and enhancement

Each preservation association understands that finding future successors will be more difficult as Japanese society is facing a declining birthrate and an aging population. Therefore, they put extensive efforts into promotion activities such as distributing information on the element through leaflets, newsletters and the internet.

Opening their conservation/restoration sites to the public has become more important from this point of view. More wooden cultural heritage undergoing restoration will be opened to local residents or students, in some cases also to tourists, provided their security will be ensured.

Many members of the associations also hold lectures for the public.

Moreover, they continue to take an active role in the annual fair for Japanese techniques held in collaboration of the Japanese government. In this annual fair, the members of the associations demonstrate their skills and techniques, exhibit tools or raw materials and encourage especially children to experience the skills and techniques. Many children try roofing a mini-model roof with Japanese cypress bark, or coloring some small parts of structures at the fair every year. The annual fair for 2019 will be held in November in Okinawa.

These safeguarding measures will continue to be planned annually by the preservation associations (i.e. craftpersons) and implemented by themselves, with the support of the national and local governments. In this sense, the communities, national and local governments are all committed to and engage in all of the measures described above.

The aforementioned Promotion Council gathers information from preservation associations and monitors the activities for unintended negative consequences that arise from the inscription. If unintended consequences such as over-commercialization were to arise, this Council plans to be the central body dealing with the issue while the Japanese government and local governments will support this.

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

*Not fewer than 150 or more than 250 words*

The Japanese government is committed to continue supporting the safeguarding measures described in 3.b.(i) that are carried out by the communities concerned, in the framework of the Law for the Protection of Cultural Properties.

Providing subsidies to the communities concerned for implementing their activities described in Section 3.b.(i) is the main tool of the governmental support.

Besides that, the government takes the initiative for the following activities:

- Historic Forest Reserves
- Annual fair for Japanese techniques

Furthermore, the support of the government includes providing technical guidance for the communities. The Japanese Agency for Cultural Affairs has specialized sections that work on safeguarding cultural heritage of various domains. Each section has experts on diverse fields

from tangible to intangible cultural heritage. The experts of the restoration of structures act as liaisons with the communities of the craftspersons and follow their activities by communicating with them frequently. Through these experts, the national government will continue to support and follow up on the safeguarding measures in the communities. The experts will provide the necessary administrative and technical guidance on safeguarding and utilizing the skills, techniques and knowledge that comprise the element.

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

*Not fewer than 150 or more than 250 words*

The associations that are composed of craftspersons plan and elaborate on the safeguarding measures for their skills and techniques by themselves. They are also responsible for the implementation of such measures, with financial and technical support by the national government. The members of the communities concerned with this nomination therefore play leading roles in safeguarding and transmitting the skills, techniques and knowledge that are vital to their lives. Through this, the viability of the nominated element is maintained to this day in Japan. Although the national government supports the safeguarding measures of each community, it is and will continue to be the communities that take the initiative in planning and implementing the safeguarding measures.

Gender roles within the communities have changed over time. Since the end of the 19<sup>th</sup> century, Japan walked the path to modernization and the stereotype that carpentry is for men gradually became outdated. Today, it is not only the work of craftspersons of each technique included in this nomination but also every administrative position of each community that is open to people of all genders. The members of the communities work together actively, regardless of their gender, to transmit the element.

The Promotion Council, the umbrella association of the communities concerned, also plays an important role regarding the safeguarding measures. Through the meetings of the Promotion Council, each preservation association exchanges information on how to effectively implement the safeguarding measures and aims to improve the activities even further while creating mutual ties with other associations.

### **3.c. Competent body(ies) involved in safeguarding**

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

Name of the body: Association to Promote the Preservation, Utilization, and Development of Techniques of Traditional Architectural Craftspersons (Promotion Council)

Name and title of the contact person: Mr. Masamine SASAKI, President of the Association to Promote the Preservation, Utilization, and Development of Techniques of Traditional Architectural Craftspersons (Promotion Council)

Address: 2-17-10 Nishi-nippori, Arakawa-ku, Tokyo, JAPAN

Telephone number:

Email address:

Other relevant information:

## **4. Community participation and consent in the nomination process**

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

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

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

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

*Not fewer than 300 or more than 500 words*

The efforts of the communities concerned spanning several years have enabled this nomination. After the nomination of "Architectural conservation of historic buildings" was submitted for inscription on the UNESCO Representative List in 2010 but remained a pending file awaiting evaluation, the relevant groups of craftspersons held mutual exchanges regularly, shared information, inviting other relevant groups of craftspersons bearing traditional skills and techniques regarding the wooden cultural heritage. Through these meetings, they have become aware of the need to be united and work on one single nomination.

In April 2015, they formed a study group assisted by researchers and experts of ICH. In July 2016, nine groups of craftspersons held the first meeting, which resulted in sending a request to the Japanese government for the nomination to the UNESCO Representative List. At the same time, they enhanced activities related to safeguarding measures on traditional skills and techniques for wooden architectural heritage, holding lectures for the public and disseminating information on conservation and restoration, and opening the restoration sites.

As a result, more craftspersons and preservation associations composed of such craftspersons bearing traditional skills and techniques joined in the effort for nomination, and in November 2017, they formed the national umbrella organization, named "the Association to Promote the Preservation, Utilization, and Development of Techniques of Traditional Architectural Craftspersons (Promotion Council)" that coordinates the efforts of individual preservation associations. This Promotion Council aims to further the public's understanding of traditional skills and techniques related to wooden architectural heritage in Japan, make the craftspersons who embody the skills and techniques prouder of their skills, and raise the social recognition of these craftspersons.

The preservation associations, in collaboration with the Promotion Council, worked with the Agency for Cultural Affairs throughout the process of nomination, providing information on relevant groups of craftspersons and regularly explained the state they were in.

Whereas all the communities concerned have proactively and decisively conducted activities, the Japanese Government decided in February 2018 to nominate the element for an inscription on the UNESCO Representative List.

It submitted the nomination file in March 2018; however, the file was not treated in the 2019 evaluation cycle because of the limitation of the number of the files of that cycle. After this was announced by UNESCO in May 2018, the Government of Japan consulted again with the communities concerned and other experts of this field, and decided to resubmit the updated nomination file for the 2020 cycle. Meanwhile, some more associations endorsed this nomination and became members of the Promotion Council.

The Promotion Council and the Agency for Cultural Affairs carefully explained what would happen going forward to all the relevant associations. The associations once again received information about the nomination to the UNESCO Representative List prior to the drafting of the nomination and evidence of their consent is appended to this nomination file.

#### **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*

As described in 4.a., the communities concerned with the nominated element have proactively participated in the drafting process of the nomination.

The communities concerned had a tendency to be hopeful of the positive effects of inscription. But the Agency for Cultural Affairs explained to the associations the details of the nomination process, including the purpose of the inscription on the Representative List, the possible positive and negative effects of an inscription, the importance of safeguarding and monitoring for unintended consequences after an inscription. Each association then shared that information with all members. The associations have good communication with the government, through the governmental experts of the Agency for Cultural Affairs and also through the Promotion Council.

Having been informed about the nomination to the UNESCO Representative List before this file was created, the communities concerned gave their consent to the nomination freely. Their free, prior, and informed consent is shown in the appended letters of consent.

#### **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*

Regarding the skills, techniques and knowledge, there is no confidentiality. They are listed in texts for technical training that is mainly conducted by each association and the texts are distributed to bearers working to master the skills and techniques. Each preservation association is also disseminating information via websites and other media to further an understanding among the public of the skills, techniques and knowledge they bear and the activities implemented. They also introduce and demonstrate their skills, techniques and knowledge to children and the public directly at the annual fair for Japanese techniques.

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

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

- a. *Name of the entity;*
- b. *Name and title of the contact person;*
- c. *Address;*
- d. *Telephone number;*
- e. *Email address;*
- f. *Other relevant information.*

Name of the Entity: Japanese Association for Conservation of Architectural Monuments(JACAM), a Public Interest Incorporated Foundation

Name and title of the contact person: Mr. Itaru TAKASHIO, Chair

Address:2-32-15 Nishi-nippori, Arakawa-ku, Tokyo, JAPAN

Telephone number: 03-6458-3611

Name of the Entity: Japanese Association for the Conservation of Techniques for Traditional Architecture, a General Incorporated Association

Name and title of the contact person: Mr. Masao NISHIZAWA, President

Address:1980-2 Toriimoto-cho, Hikone-shi, Shiga, JAPAN

Telephone number: 0749-23-6185

Name of the Entity: Association for the Preservation of National Temple and Shrine Roof Construction Techniques, Inc.

Name and title of the contact person: Mr. Hideaki MURAKAMI, President

Address:2-205-5 Kiyômizu, Higashiyama-ku, Kyoto-shi, Kyoto, JAPAN

Telephone number: 075-541-7727

Name of the Entity: Japan Thatching Cultural Association, a General Incorporated Association

Name and title of the contact person: Mr. Kunihiro ANDO, President

Address: 184 Hojo, Tsukuba-shi, Ibaraki, JAPAN

Telephone number: 029-867-5829

Name of the Entity: Shrine and Temple Architectural Decoration Heritage Skill Association, a General Incorporated Association

Name and title of the contact person: Mr. David ATKINSON, President

Address: 27 Higashi-sannocho, Higasi-kujō, Minami-ku Kyoto, JAPAN

Name of the Entity: Nikko Cultural Assets Association for the Preservation of Shrines and Temples, a Public Interest Incorporated Foundation

Name and title of the contact person: Mr. Dōju KOGURE, Chair

Address:2281 Sannai, Nikko-shi, Tochigi, JAPAN

Telephone number: 0288-54-0186

Name of the Entity: The Nihon Dentou Kawara Gijutsu Hozonkai (Japanese Association for Inheritance Skills of Traditional Kawara-tile Roofing), a General Incorporated Association

Name and title of the contact person: Mr. Masao TAKEMURA, President

Address: 362 Tanida-cho, Ikoma-shi, Nara, JAPAN

Telephone number: 0743-73-2520

Name of the Entity: National Cultural Property Wall Technical Preservation Meeting

Name and title of the contact person: Mr. Yasunobu ADACHI, President

Address:128 Daitoji, Rikinaga-cho, Konan-shi, Aichi, JAPAN

Telephone number: 0587-59-8000

Name of the Entity: Japanese Association for the Conservation of Traditional Joinery Techniques, a General Incorporated Foundation

Name and title of the contact person: Mr. Seiichi AOSHIMA, Chair

Address:4-3-1 Furusho, Aoi-ku, Shizuoka-shi, Shizuoka, JAPAN

Name of the Entity: Association for the Conservation of Tatami for Cultural Properties

Name and title of the contact person: Mr. Masaaki SATAKE, President

Address:66 Kagiya-cho, Sakaimachi-nishiiru, Marutamachi-dori, Nakagyo-ku, Kyoto-shi, Kyoto, JAPAN

Telephone number: 075-231-3731

Name of the Entity: Association for Conservation of National Treasures, a General Incorporated Association

Name and title of the contact person:Ms. Noriko YAMAMOTO, Representative Director

Address: 445 Sasaya-cho, Oike-sagaru,Higashino-toin-dori, Nakagyo-ku, Kyoto-shi, Kyoto, JAPAN

Telephone number: 075-211-2609

Name of the Entity: Japan Association for Urushi Cultural Heritage

Name and title of the contact person:Mr. Shōsai KITAMURA, President

Address:1-5-6-301 Ueno-sakuragi, Taito-ku, Tokyo, JAPAN

Name of the Entity: Association for Conservation of Lacquer Collecting Techniques

Name and title of the contact person: Mr. Takeo KUDŌ, President

Address:37-4 Shimomaeta, Jobo-ji-machi, Ninohe-shi, Iwate, JAPAN

Telephone number: 0195-38-2211

Name of the Entity: Association for the Conservation of Traditional Production Techniques of Kanazawa Gold Leaf

Name and title of the contact person: Mr. Kenichi MATSUMURA, President

Address:Ro-172 Fukuhisa-machi, Kanazawa-shi, Ishikawa, JAPAN

Telephone number: 076-258-4161

Name of the Entity: Association to Promote the Preservation, Utilization, and Development of Techniques of Traditional Architectural Craftspersons

Name and title of the contact person: Mr. Masamine SASAKI, President

Address: 2-17-10 Nishi-nippori, Arakawa-ku, Tokyo, JAPAN

## 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:

“The Inventory of Intangible Cultural Heritage in Japan” is the national inventory that lists the elements of intangible cultural heritage in Japan.

(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:

The Agency for Cultural Affairs of the Government of Japan is responsible for both maintaining and updating the inventory mentioned in Section 5(i).

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

There are no reference numbers given to the elements in the national inventory.

The names of the elements are as follows:

Restoration of traditional buildings  
Traditional woodworking techniques for structures  
Roofing with Japanese cypress bark and wooden shingles  
Thatching  
Harvesting of Japanese cypress bark  
Production of wooden roofing tiles  
Harvesting of plants for thatch  
Decoration of traditional structures  
Coloring of traditional structures  
Lacquer painting of traditional structures  
Roofing with *kawara* tiles (*Hon-gawarabuki*)  
*Sakan* plastering (*Nihon Kabe*)  
Production of joinery  
Production of *tatami* mats  
Conservative restoration techniques for mounts  
Production and refinement of Japanese *urushi* lacquer  
Production of *entsuke* gold leaf

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



The 17 techniques that compose the nomination of “Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan” were included in the inventory on the following dates:

Restoration of traditional buildings – May 4, 1976

Traditional woodworking techniques for structures – May 4, 1976

Roofing with Japanese cypress bark and wooden shingles – May 4, 1976

Thatching – April 21, 1980

Harvesting of Japanese cypress bark – October 23, 2014

Production of wooden roofing tiles – September 5, 2011

Harvesting of plants for thatch – September 25, 2018

Decoration of traditional structures – September 6, 2007

Coloring of traditional structures – April 21, 1979

Lacquer painting of traditional structures – September 30, 2016

Roofing with *kawara* tiles (*Hon-gawarabuki*) – June 27, 1994

*Sakan* plastering (*Nihon Kabe*) – July 8, 2002

Production of joinery – June 21, 1999

Production of *tatami* mats – September 2, 2004

Conservative restoration techniques for mounts – May 31, 1995

Production and refinement of Japanese *urushi* lacquer – May 4, 1976

Production of *entsuke* gold leaf – October 23, 2014

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

The communities of craftspersons in this nomination file were actively involved in the process of creating the inventory. The Japanese Agency for Cultural Affairs works with these relevant community members of all genders and conduct various kinds of research on ICH based on the Law for the Protection of Cultural Properties. The information collected based on the results of such research was compiled and provided to the Council for Cultural Affairs, which is composed of experts of ICH. By taking the advice of the Council for Cultural Affairs, which is the consultative body to the Minister of Education, Culture, Sports, Science and Technology and the Agency for Cultural Affairs’s Commissioner, into consideration, the Agency collaborates with communities of craftspersons in identifying various aspects of the elements and creating the inventory.

The relevant community members also actively participate in the inventory updating process by providing information on not only the elements themselves, but also the current states of transmission and other aspects.

*(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. 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. 100 words).*

The inventory is updated every year in accordance with the advice of the Council for Cultural Affairs—mentioned in Section 5.(v) above. The elements newly designated as Selected Conservation Techniques to be safeguarded by the national government will be added to the

inventory. At the same time, all information included in the inventory will be updated.

(vii) 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 translated if the language used is not English or French.
- 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 translated if the language used is not English or French.

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

The inventory is appended in accordance with b. above. The English translation has also been appended.

## 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.

*Bunkazai Kenzobutsu Hozongijutsu Shiryo-shu* (Collections of materials on techniques to conserve structures that are cultural properties) Volume 5. Bunkazaishuuri-gijutsu hozonrenmei, 2016

*Nihon kenchikushi kisoshiryo-shuusei* (Collections of basic materials on the history of Japanese architecture). Chuokoronbijutsushuppan, published periodically since 1971

Inoue, Shintaro. *Hongawara no gijutsu* (Techniques of Hongawara). SHOKOKUSHA Publishing Co., Ltd., 2009

National Association for the Conservation of Roofing Techniques for Temples and Shrines, ed. *Senjintachi no Yane-gijutsu* (Roofing Techniques of Our Predecessors). 2007.

*Kenzobutsu-saishiki no hozon to shuufuku – Nihon oyobi higasiajia no shaden-o chuushinni* (Conservation and restoration of coloring of structures – focusing on shrines and temples in Japan and East Asia). Gangoji institute for research of cultural property, 2004.

Harada, Takashi. *Yane – Hiwada-buki to Kokera-buki* (Roofs: Roofing with Japanese cypress bark and wooden shingles). Hosei University Press, 2003.

Umeda, Sotaro. *Mokko no dento-giho* (Traditional techniques of woodworking). Rikogakusha Publishing Co., Ltd., 1994.

Katori, Masahiko, Ito, Toshio, and Ibuse, Keisuke. *Kinko no dento-giho* (Traditional techniques of metalworking). Rikogakusha Publishing Co., Ltd., 1986.

*Bunkazai kenzobutsu dentogihō shuusei – jū* (Collections of materials on traditional techniques related to structures that are cultural properties [first volume]). BENRIDO, 1986

*Bunkazai kenzobutsu dentogihō shuusei – ge* (Collections of materials on traditional techniques related to structures that are cultural properties [second volume]). BENRIDO, 1986.

Ando, Kunihiro. *Kayabuki no minzoku-gaku – Seikatsu-gijutsu toshite no minka* (Folklore studies of thatching: residences showing techniques related to lifestyles). Harushobo, 1983.

Yamada, Koichi. *Kabe* (Walls). Hosei University Press, 1981.

Takenaka, Tomoya. *Tatami no Senmon-chishiki* (Specialized knowledge of Tatami). Tatami Shinbunsha, 1978.

Suzuki, Chugoro. *Sakan-gijutsu* (Techniques of *sakan* plastering). SHOKOKUSHA Publishing Co., Ltd., 1971.

## 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: Mr. Ryohei MIYATA

Title: Commissioner for Cultural Affairs

Date: 13 March, 2019

Signature:

宮田 亮平

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