

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. 00406 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>Japan</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>Yuki-tsumugi, silk fabric production technique</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>結城紬</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).

—

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.

‘Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques’

This is the bearing body established in 1976 and officially recognized under Article 71, paragraph 2, of the Law for the Protection of Cultural Property and mainly composed of craftsmen. Currently, approximately 130 members, who have been directly engaged in spinning, dyeing and weaving for a long time, transmit this technique. All of them live their lives in this area as farmers, and silk weaving is their second job. The office of the Association is set up within the Board of Education in Yuki City, Ibaraki Prefecture.

The provisions of the Law for the Protection of Cultural Property, cited below, require the official recognition of a bearer or a bearing body of such Intangible Cultural Property.

Article 71

1. The Minister of Education, Culture, Sports, Science and Technology may designate an important element of 'Intangible Cultural Property' as 'Important Intangible Cultural Property'.
2. In performing the designation under the provision of the preceding paragraph the Minister of Education, Culture, Sports, Science and Technology shall recognize a bearer or a bearing body (an entity which is composed mainly of bearers of 'Intangible Cultural Property' and has its own representative elected by its statute; hereinafter the same applies) of the said element of 'Important Intangible Cultural Property'.

‘Preservation Association for the technique of Yuki-tsumugi: an intangible cultural property’ is an organization concerned with Yuki-tsumugi in a broad sense, but the ‘transmission’ is not its purpose. It has been organized in cooperation of the municipalities concerned in order to financially assist the proper preservation of the technique. In this sense, this is not the organization of the bearers of Yuki-tsumugi weaving technique. This is why we do not consider this organization to be a part of the community concerned.

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.

Area surrounding Yuki City in Ibaraki Prefecture and Oyama City in Tochigi Prefecture (Chikusei City, Shimotsuma City and Yachiyo Town in Ibaraki Prefecture: Shimotsuke City and Ninomiya Town in Tochigi Prefecture), which are located along the Kinu River approximately 70 kilometers north of Tokyo. All members of the bearing body live in these communities, and the office of this

bearing body is set up within the Board of Education in Yuki City, Ibaraki Prefecture.

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.)

‘Yuki-tsumugi’ is the production technique for pongee fabric, a traditional silk fabric in Japan. It has been transmitted by the inhabitants of Yuki City and Oyama City. It is defined as ‘(e) traditional craftsmanship’ in Article 2.2 of the Convention.

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.

‘Yuki-tsumugi’ is the production technique for pongee fabric. It has been mainly transmitted by the inhabitants of Yuki City and Oyama City, both of which are along the Kinu River and approximately 70 kilometers north of Tokyo. From the seventeenth century, the pongee fabric of this area became known as ‘Yuki-tsumugi’ and was produced in large amounts.

The main feature of Yuki-tsumugi is that the traditional production technique for pongee fabric is used: spinning silk floss into yarns by hand, weaving the yarns with a back-strap loom, and making ikat (kasuri) patterns by hand-tying. The fabric is light and warm with a characteristic stiffness and softness with fine and ingenious design patterns. It is known as a representative of Japanese pongee fabric.

In 1956 the National Government designated this technique as Important Intangible Cultural Property and recognized the Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques as its bearing body. The technique is preserved by the efforts of the Association as well as by related local governments and the National Government.

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.

Yuki-tsumugi is the production technique for pongee fabric. The fabric of Yuki-tsumugi is warm, comfortable, light and durable and is completed through numerous, intricate processes. Only the finest fabric, made by members of the bearing body of the technique, the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique, following the requirements for designation below can be termed as a work of Important Intangible Cultural Property. The requirement for its designation defines especially distinctive handiwork and the use of traditional tools among the processes. By setting these requirements, the transmission of this tradition is secured.

The requirements for the designation:

- i) A yarn should be spun by hand out of silk floss. A hard twist yarn cannot be used;
- ii) To make an Ikat (kasuri) pattern, the skein should be tied only by hand before the dyeing process;
- iii) A back-strap loom should be used;

The traditional techniques to produce Yuki-tsumugi have been transmitted by the members of the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique. They have been directly engaged in maintaining the high standards of spinning, dyeing and weaving that have been passed down from generation to generation for a long time within the community.

They recognize Yuki-tsumugi as a very important cultural property and strongly believe that it is their vocation to preserve and transmit it to the future. Moreover, they are very proud of ‘Yuki-tsumugi’.

One of the reasons for the continuous refinement of this technique to produce qualified silk pongee fabrics is that the fertile lands in a warm climate of this area, where mulberry trees can grow well, are suited for the sericulture. Some researchers point out that the local mentality is

the reason for the persistent observance of the tradition; the people tend to protect their own lands inherited from their ancestors and to succeed to the occupations of their parents.

The National Government designated Yuki-tsumugi as Important Intangible Cultural Property in 1956 for its high artistic value, and the precious techniques needed for this art, its significant position in the history of industrial arts, and cultural characteristics of the community.

The designation system of Important Intangible Cultural Property under the Japanese Law for the Protection of Cultural Property raises the interest of the Japanese in intangible property, and helps deepen their understandings. Today, most Japanese consider that all designated elements of Important Intangible Cultural Property are priceless heritage of Japan.

In modern times, due to the rapid changes and the westernization of Japanese lifestyle, opportunities to wear kimono have decreased. However, there are still many Japanese, especially women, who are very fond of kimono. Kimono can be worn as formal attire at ceremonial occasions, as well as less formal, social events. It can be said that kimono is a traditional Japanese costume. The existence of Yuki-tsumugi can help to continue the customs of this tradition, and pass them down to future generations.

Although Yuki-tsumugi had been known as a specialty by the Edo era (1603-1867), even today, the production of pongee fabrics continues to have an important social function of supporting the lives of the people of the community through the sericulture industry. The empty cocoons after the hatch of moths cannot be spun into qualified yarn. Together with the deformed cocoons, they are made into silk floss which is raw material of yarn for Yuki-tsumugi. This recycling process of materials has a socially significant meaning in today's society.

With the introduction of chemical fabrics, and the development of machinery for spinning, those who bear the technique of Yuki-tsumugi have declined in number; hand-made fabrics take a lot of time, but very unprofitable. There were 171 members in the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique in 1976, but at present, the number has decreased to 128. Nevertheless, the members continue with their efforts to preserve this tradition.

The Association for the Preservation of Honba Yuki-tsumugi Weaving Technique constantly aims for the preservation and transmission, and through this aim, its unity is strongly identified. The traditional skills are transmitted through their activities of exchanging their skills, training for young generation, demonstration and promotion of the skills, thus leading to their continuity to the future. Such activities have important meaning for the people who transmit Yuki-tsumugi of which they are proud of; they are strongly supported by the local community of Yuki City, Oyama City, and local governments of Ibaraki and Tochigi Prefecture.

Yuki-tsumugi does not include any features leading to sexual or racial discrimination, and it has no fear of provoking intolerance or exclusion of specific religious or ethnic groups. Therefore, inscription of this element on the 'Representative List' is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals.

It is also compatible with the requirements of sustainable development, as it does not cause an excessive collection or usage of specific natural resources or materials.

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.

Not to exceed 1,000 words.

In Japan, the designation of Important Intangible Cultural Property under the Law for the Protection of Cultural Property has helped to raise interest in intangible cultural heritage, and played a huge role in improving people's understanding. Today, many Japanese people are aware of the value and importance of Important Intangible Cultural Property. The inscription of Yuki-tsumugi on the Representative List would further reinforce this awareness.

Protection and transmission are extremely important for the local communities where Yuki-tsumugi originates. In light of this, the 'Preservation Association for the Technique of Yuki-tsumugi: an intangible cultural property' was established in 1961, by the local governments concerned to provide a financial support for the transmission of Yuki-tsumugi. It is hoped that the inscription on the Representative List will further motivate other local governments to make such an effort to provide support for intangible cultural heritage.

Yuki Daiichi High School in Yuki City has a pongee club which allows students to become involved in pongee weaving. Extra-curricular activities such as this can help young people to become more interested in local intangible cultural heritage. The inscription on the Representative List will encourage such activities.

In Japan, rapid changes in lifestyle particularly after the Second World War led to a big change in clothing from kimono to Western-style attire. The inscription of Yuki-tsumugi on the Representative List would allow the traditional Japanese lifestyle, including clothing, to be re-appreciated, and would also be an opportunity for other countries to reconsider various lifestyles that rapidly disappeared as Western influences became more widespread.

If Yuki-tsumugi is inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, it is expected that the efforts of those who preserve and transmit the element under difficult circumstances will be recompensed. This will further increase the people's wish to transmit the element, and stop the decline in the number of traditional specialists. It is hoped that the inscription of Yuki-tsumugi will serve to heighten international awareness of the fact that transmitting traditional dyeing and weaving techniques is one way for countries to preserve their unique and diverse clothing.

Japan has plenty of experience developing successor training and record-keeping endeavours based on the Law for the Protection of Cultural Property, in order to protect and transmit traditional craft techniques. The support we offer serves as a good example for other states parties.

Sericulture is said to have begun in ancient China. It was introduced to Japan after the 3rd century B.C. and came to Europe through the Silk Road around the 5th century.

Despite the chemical fabrics that have evolved today, silk is highly valued and respected. In addition to Japan, it is made in China, the Korean Peninsula, India, Central Asia and Brazil, and used as a raw material for silk fabrics. The inscription of Yuki-tsumugi on the Representative List will deepen mutual understanding and respect toward human creativity, and offer an opportunity for textiles and techniques, clothing and diverse individual values to be discussed among many, not just those who produce silk.

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.

The following measures are taken for the transmission of Yuki-tsumugi, and the sufficient recognition of the Japanese intangible cultural heritage.

The 'Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques' undertakes the following measures for the preservation and promotion of traditional techniques of Yuki-tsumugi, cooperating with the 'Preservation Association for the technique of Yuki-tsumugi: an intangible cultural property': (i) holding workshops on Yuki-tsumugi technique: (ii) training for transmitters of the skills for Yuki-tsumugi: (iii) demonstration and promotion of the skills.

The 'Preservation Association for the technique of Yuki-tsumugi : an intangible cultural property' organizes 1) seminars on spinning technique, 2) seminars on the preservation of indigo dyeing and 3) competitions and selling of the works made by the techniques, to promote the important traditional techniques of Yuki-tsumugi. Yuki City, Oyama City and related cities and towns financially contribute to the management of the 'Preservation Association'.

Ibaraki Prefecture established the 'Textile Industry Guidance Service' in the 'Ibaraki Prefectural Industrial Technology Center' while Tochigi Prefecture established the 'Tsumugi Technique Support Center' in the 'Tochigi Prefectural Industrial Technology Center'. Both centers hold programs related to the transmission of Yuki-tsumugi.

Ibaraki Prefecture held a special exhibition 'Tsumugi: beauty and skills of silk' in 2001 at Tenshin Memorial Museum of Art, Ibaraki. Tochigi Prefecture held a special exhibition 'Yuki-tsumugi: skills and beauty of tsumugi textiles' in 2004 at the prefectural museum. Works of Yuki-tsumugi were widely displayed in the respective exhibitions.

The Agency for Cultural Affairs purchases works made by the traditional craft techniques for preservation and promotion. Nine works of Yuki-tsumugi have been bought by the Agency since 1957.

The Agency for Cultural Affairs has held 'The skills and beauty of craftsmanship in Japan Important Intangible Cultural Properties and the people who support them', exhibition every year since 1997. This exhibition, which takes place at two locations in Japan each year, has shown all works from holders or holding groups for designated Important Intangible Cultural Properties since the system of designation and recognition began. Works of Yuki-tsumugi are included in the exhibition every year, giving the people of Japan a chance to learn about this heritage.

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..

There is some concern that if Yuki-tsumugi is inscribed on the Representative List and thus

generates increased awareness towards intangible cultural heritage both at home and abroad, there will be continuous requests for visits to Yuki-tsumugi workshops, which could hinder daily production. The Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques still offers the public an opportunity to view the production process which complies with the requirements for the designation as Important Intangible Cultural Property. In future, such activities will be publicised further, and the association must make sure that this does not hamper the production process.

As the awareness of Yuki-tsumugi increases, so too will the desire to purchase Yuki-tsumugi products. Products may have to be mass-produced, but they cannot sell anything that is not produced by members of the association in accordance with the requirements for the designation as a work of 'Yuki-tsumugi: Important Intangible Cultural Property'. The Association must prevent the distribution of misleading products, and closely monitor product management and trademarks.

The Agency for Cultural Affairs has been producing documentary films of craft techniques designated as Important Intangible Cultural Property since 1971. It aims to record the techniques visually and use the films for the preservation of the technique, training of successors, academic research and dissemination of the properties. The Agency makes one film per year and thirty-six have already been made. Films can be seen at libraries or museums.

A film on Yuki-tsumugi should be planned and made in near future. After the film making, the Agency will purchase the work created as a result of the film and preserve the work as well as the film.

Besides the above mentioned annual exhibition, the Agency for Cultural Affairs should support the annual organization of the exhibition 'Japanese Artistry and Beauty: Masterworks by the holding groups of Important Intangible Cultural Property' for further dissemination and promotion of the techniques.

The following safeguarding measures have also been proposed:

The Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques will continue its training of successors each year.

Ibaraki and Tochigi prefectures are both planning to arrange technical assistance for training of successors.

The local governments of Yuki and Oyama cities are both planning to assist training of successors.

Yuki city is planning to support the Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques as its secretariat.

The national government is planning to offer support towards the transmission of Yuki-tsumugi and public viewings.

Under certain conditions, the national government will support the holding groups by subsidizing training costs for trainees or business costs of dissemination activities for students, children, and those who have never experienced Yuki-tsumugi.

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.

<Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques>

The Holding Association was established in 1976 for the purpose of preserving the traditional technique of Yuki-tsumugi and for the transmission and progress of the technique. The Association organizes various activities, such as conducting seminars on the techniques,

successor-training programs and demonstration and dissemination of the technique.

<At the city level>

The Division for Lifelong Learning in the Yuki Municipal Board of Education and the Division for Cultural Promotion in the Oyama Municipal Board of Education were established. Staff is assigned to the protection of designated elements of intangible cultural property based on the regulations for the protection of cultural property of respective cities.

<At the prefectural level>

The Division for Cultural Affairs in the Ibaraki Prefectural Board of Education and the Division for Cultural Promotion in the Tochigi Prefectural Board of Education were installed. Staff is assigned to the protection of elements of intangible cultural property based on the regulations for the protection of cultural property of the respective prefectures.

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.

Experts on intangible cultural property are posted in the Agency for Cultural Affairs and they are in charge of the protection of intangible cultural property based on the Law for the Protection of Cultural Property.

Article 74 of the above law covers the preservation of an element of Important Intangible Cultural Properties. Article 75 covers the public viewing of such properties, and Article 76 provides suggestion or advice on their protection. These clearly illustrate National Government's responsibility towards intangible cultural property.

The Agency for Cultural Affairs purchases works made by traditional craft techniques for preservation and promotion. Yuki-tsumugi works are included in the purchase. Every year since 1997, the Agency has held an exhibition entitled 'The Skills and Beauty of Craftsmanship in Japan: Important Intangible Cultural Properties and the People Who Support Them'. Yuki-tsumugi works are also included.

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 Subdivision on Cultural Property of Council for Cultural Affairs and its subordinate Special Committee on Convention for the Safeguarding of the Intangible Cultural Heritage also investigated and examined our candidate elements for the Representative List. The Subdivision

and the Special Committee include experts on intangible cultural heritage such as craftsmanship, cultural anthropology, as well as presidents of museums, lawyers, novelists, and representatives of NGOs who are actively involved in the field of ICH.

In making this nomination, the 'Association for the Preservation of Yuki-tsumugi Weaving Techniques' held several meetings with Yuki City and 'Preservation Association for the technique of Yuki-tsumugi: an intangible cultural property'. Then the 'Association for the Preservation of Yuki-tsumugi Weaving Techniques' agreed to become a candidate for inscription on the Representative List as a holding group. The Association presented a written consent. The Association compiled a nomination file with the cooperation of the National Government.

Photographs were taken and presented by the Association. A video was produced by Ibaraki Videopac limited with cooperation of related persons including 'Tsumugi House' and 'Yuki Orion Hall'. The video was supervised by Yuki City and Ibaraki Prefecture. Video-making expenses were covered by the Association.

Representatives from Yuki City, Ibaraki Prefecture and Tochigi Prefecture attended the meeting on the preparation of the nomination files at the Agency for Cultural Affairs. They conducted all correspondence matters between the local communities and the Agency.

At all stages of the nomination process in Japan, the communities, groups or, if applicable, individuals concerned participated in the widest possible way.

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.

Yuki-tsumugi is an Important Intangible Cultural Property designated by the Minister of Education, Culture, Sports, Science and Technology according to Article 71 of the Law for the Protection of Cultural Property and the Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques is the holding group nominated by the Minister according to Article 71, paragraph 2 of the law.

At the submission of the nomination file, the representative of the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique presented its agreement as the official holding group of the Important Intangible Cultural Property authorised by the law.

See attached 'Certificate of Consent'.

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.

Yuki-tsumugi's characteristic manual work and fabrication process using traditional tools fulfil the requirements for designation as Important Intangible Cultural Property, and these conditions are disclosed to the public.

Its techniques, materials and designs are not transmitted in secrecy, and there are no customary

practices that govern access to Yuki-tsumugi.

However, the production of Yuki-tsumugi is mainly carried out in workshops of private homes, and is not usually open for public viewing.

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.

The Japanese Inventory includes those elements designated as ‘Important Intangible Cultural Property’ or ‘Important Intangible Folk Cultural Property’ or selected as ‘Selected Conservation Techniques’ under the ‘Law for the Protection of Cultural Property’. ‘Yuki-tsumugi’ was designated as Important Intangible Cultural Property in 1956, as it has outstanding artistic and historical value in the history of Japanese textile techniques and it retains local characteristics.

The Council for the Protection of Cultural Properties and its subordinate the 4th Special Research Group were responsible for the designation. They consist of experts on intangible cultural heritage such as specialists on textiles, lacquerwork, ceramics and paper-making, practitioners, and representatives of associated groups. They investigate and examine candidate elements.

Before the above-mentioned designation, the Government surveyed the communities or groups concerned with the element and had enough dialogue with them including guidance on their activities for preservation. The Government received their consent and nominated the ‘Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques’ as a preservation organization. According to a revision of the law in 1976, the Association was officially designated as the Preservation Group with the Association’s consent. The Association consists of craftsmen directly engaged in spinning, pattern making or weaving.

As mentioned above, Yuki-tsumugi has been designated as Important Intangible Cultural Property since 1956. All elements of Important Intangible Cultural Property are included in the Japanese inventory described in Articles 11 and 12 of the Convention. The inventory is maintained by the Agency for Cultural Affairs, Japan. It is revised whenever new designations or changes are made.

DOCUMENTATION
a. Required and supplementary documentation
Required documentation provided
b. Cession of rights including registry of items
Required cession of rights provided.
c. List of additional resources
—
CONTACT INFORMATION
A. Contact person for correspondence
<p>In Tokyo: Tanaka Kentaro (Mr.) Traditional Culture Division Agency for Cultural Affairs, Japan 3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo 100-8959, Japan Tel : +81 3 6734-3143 Fax : +81 3 6734-3820</p> <p>In Paris: Permanent Delegation of Japan to UNESCO 148, rue de l'Université, 75007, Paris e-mail : deljpn.clt@unesco.org Tel: +33 1 5359 2733 (direct) Fax: +33 1 5359 2727</p>
B. Competent body involved
Agency for Cultural Affairs, Japan 3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo 100-959, Japan Tel : +81 3 6734 3143 Fax : +81 3 6734 3820
C. Concerned community organization(s) or representative(s)
Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques Lifelong Learning Division, Yuki-shi Board of Education, 13-1, Yuki, Yuki-shi, Ibaraki-ken, 307-0001, JAPAN

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Hideo TAMAI

Title: Commissioner for Cultural Affairs, Japan

Date: 14th August 2009

Signature: <signed>