



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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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. 00405
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

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| <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>Kumiodori, traditional Okinawan musical theatre</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>組踊</p> |

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

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

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C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

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

Traditional Kumiodori Preservation Society:

In 1972 Kumiodori was designated as Important Intangible Cultural Property under Article 71, paragraph 1 of the Japanese Law for the Protection of Cultural Property; its transmitters were recognised as Bearers of Kumiodori under Article 71, paragraph 2 of the said Law, cited below, and they established Traditional Kumiodori Preservation Society in the same year. In other words, all the members of the Society are actual Kumiodori performers, who all live in Okinawa as Kumiodori was generated and developed there.

The necessity of training successors public performances, and diffusion to the general public motivated Kumiodori performers to establish the present Preservation Society.

Small groups of performers separately transmitted Kumiodori in areas of Okinawa before the establishment of the Preservation Society. Since then, they have joined forces and put together resources for better transmission.

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'.

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.

Okinawa Prefecture:

The southernmost prefecture of Japan is Okinawa, where Kumiodori has been transmitted. It is located approximately fifteen hundred-kilometres away from Tokyo, toward the southwest. It consists of one hundred sixty islands including Okinawa Island, spreading from the south edge of the Kyusu region of Japan to the northeast ocean of Taiwan.

In these geographical conditions, maritime transportations were developed among these islands

in old times. A lot of overseas trade with neighbouring countries was so active that wealth and power were gathered. The Ryukyu Kingdom was then formed in 1429.

These led to the development of a unique distinctive culture in the context of Asia including Japan's mainland and China.

The Ryukyu Kingdom was converted into Okinawa Prefecture during the Meiji Restoration in the nineteenth century and has become a part of Japan since then.

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.)

Kumiodori is a type of musical composed of words, traditional Okinawan music and dance, and dance like movements. It is a traditional performing art that symbolises Okinawa. It is equivalent to '(b) performing arts' in the second paragraph of Article 2 in 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.

Kumiodori is a type of musical composed of words, old Okinawan music and dance, and dance-like movements. The audience can enjoy music as well as refined actions of performers and the story. Songs are a main part of the music. They explain the scenes and describe the excitement or emotions of the personae, accompanied by a three-string musical instrument.

Besides a regular performance carried out by the Traditional Kumiodori Preservation Society every year, Kumiodori is performed in Okinawa throughout the year, for example, at the National Theatre Okinawa, which was opened in 2004. In addition to classical works, the themes of which are loyalty and filial duty in Confucianism, a modern element has been added to the themes and choreography of many new works. Traditional and contemporary elements support the transmission of Kumiodori.

People in Okinawa have protected and preserved Kumiodori regardless of political upheavals and cultural interactions. From a social point of view, therefore, the survival of Kumiodori means that it has served as a symbol of Okinawa and strengthened people's sense of affiliation to their community for a long time.

Thus, to know Kumiodori more is to better understand today's Okinawa from multilateral perspectives.

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.

Kumiodori is a type of musical composed of speech, music and dance, and dance-like movements. It is a comprehensive performing-art based on Okinawa’s traditional music and dance, but elements from mainland Japan like Nogaku or Kabuki and also from China are incorporated. During a performance, songs accompanied mainly by a three-stringed instrument portray events as well as the emotions of the characters.

The words used in the story-telling come from the language of ancient Okinawa. The rhythm of the lines is based on traditional poetry, and the distinctive intonation of the Ryukyu scale.

Dances and actions are based upon the physical movements of a pythoness at traditional rituals in ancient Okinawa. Male actors perform all the female roles.

Traditional techniques and characteristics unique to Okinawa can also be seen in the methods of hair-dressing, costumes, equipment and tools used on stage.

Kumiodori has approximately 70 dramas today. The contents are concerned with legends or the history of Okinawa.

Kumiodori was first performed in 1719 in the Ryukyu Kingdom to welcome the envoy of the Chinese emperor. It was created and transmitted under the protection of the Ryukyu government and prospered as the official performing art of the Kingdom. Because it was originally created to be performed at official events of the kingdom, its main themes were loyalty and dutifulness.

After the Meiji Restoration in the late 19th century, Ryukyu became a prefecture of Japan, and no longer received support from the Ryukyu Kingdom; Kumiodori began to be performed for ordinary citizens, so that the performers could earn a living. Even under difficult times during and after World War II, people in Okinawa managed to transmit Kumiodori, finding relief and mental support in the songs and dances under the harsh conditions of life. In 1972, when Okinawa was returned to Japan from the U.S., Kumiodori was designated by the Government as Important

Intangible Cultural Property and the bearers of Kumiodori were given recognition.

To avoid unruly changes in the performing art, the following requirements were set upon its designation.

Requirements for designation:

1. The majority of the actors and those associated with the performance of Kumiodori must be members of the Traditional Kumiodori Preservation Society.
2. Acting and stage direction must be based on traditional style.
 - a. Words must be based on traditional style.
 - b. Appearance (costumes, wigs, make-up) must be in traditional style
 - c. Actors must play all female roles
 - d. Stage settings and props must be in traditional style

When Kumiodori was designated as Important Intangible Cultural Property, the Traditional Kumiodori Preservation Society was formed to secure its transmission. The members of the Society are proud of Kumiodori, eager to transmit it, and maintain the high standards of their skills. The people of Okinawa respect this Society, and recognize Kumiodori as an important cultural heritage created by their ancestors.

The Traditional Kumiodori Preservation Society is engaged in the promotion of Kumiodori, the training of successors, and the revival of dramas that were discontinued in the past. New performances with freer themes have been created today while keeping the traditional style of Kumiodori. They have been well received by the audience with a contemporary sensibility. In this way, Kumiodori has adapted to changing times and circumstances, and has continued to be recreated.

Today, Kumiodori can be enjoyed all year round. The National Theatre Okinawa was built for the purpose of continuing the transmission of Kumiodori, and through detailed research on the performance history of Kumiodori, it provides the best stage mechanics suitable for its performance.

As mentioned above, Kumiodori is a performing art that developed in the history and climate of Okinawa, and serves as a symbol of Okinawa, both socially and culturally. For the people of Okinawa, to see Kumiodori, or to perform in it, strengthens their sense of affiliation to the community. Kumiodori has continued to evolve, incorporating foreign elements from Asia and the Japanese mainland, while surviving many difficult conditions. Because of this, it is an important cultural heritage, indispensable for a deeper understanding of Okinawa. It is also a significant example the study of cultural interrelations between the Japanese mainland, Asian countries and Okinawa.

The old language used in Kumiodori is no longer understood, except by the elderly. Kumiodori plays a central role in preserving this extinguishing language, as well as transmitting literature, performing arts, history, and ethical qualities to this day, both in Okinawa and other prefectures of Japan.

The members of the Traditional Kumiodori Preservation Society have acquired high performing skills, and are eager to train successors. The Government recognized them as bearers of the arts and skills of Kumiodori. Currently, there are about 60 members. 2 among them have been recognized as supreme bearers, known as Living National Treasures. They have a central role in training successors, and work in collaboration with the national and local governments, schools and the National Theatre of Okinawa to promote Kumiodori.

The National Theatre Okinawa conducts workshops in collaboration with the Traditional Kumiodori Preservation Society to train successors for the transmission of the knowledge and skills of Kumiodori. The young successors have a chance to perform throughout the year in order to exhibit the skills they have acquired.

For the further promotion of Kumiodori, they work to increase opportunities to enjoy Kumiodori outside Okinawa. It also holds performances aimed for elementary school students in Okinawa.

Kumiodori 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.

Kumiodori is a performance with speech and traditional music and dance from Okinawa. It is performed on stage for the public to enjoy. This type of performing art exists in various forms in Japan and around the world, but features such as music, dance, plays and speech, how they are performed, and what they express differs in order to reflect the history, climate and culture of each region. The inscription of Kumiodori on the Representative List will increase people's interest in this type of performing art, and allow groups of transmitters, the people of Okinawa, and each and every Japanese person to re-acknowledge the diversity of Japanese culture, and the human creativity from which this culture originates. Inscription will also allow these to be re-acknowledged internationally. Such re-acknowledgement will lead to respect and mutual understanding towards unique cultures elsewhere.

Inscription will also allow Kumiodori to be recognised worldwide as a representative example of Okinawa and Japan's traditional performing arts. It will guarantee that the Traditional Kumiodori Preservation Society, Okinawa prefecture and Japan are all aware of the concept of intangible cultural heritage and the importance of international protection of its elements.

If Kumiodori is inscribed, it will be more widely reported in the mass media. As it becomes well known, people will become more interested in intangible cultural heritage on the Representative List in other countries and the Convention itself. This will further raise awareness towards such heritage, particularly among the young generation responsible for transmitting it.

Kumiodori has strong regional characteristics, and evolved against the backdrop of Okinawa's geography and history. For those outside the prefecture, Kumiodori's words, music, costumes and hairstyles are unfamiliar. Its inscription will allow many people to learn about diverse cultures involving Japan. This will demonstrate the varied culture of mankind, and encourage respect towards human creativity, by comparing similar and different traditions in other countries.

Okinawa has developed a unique culture amidst its relationship with neighbouring countries such as China and mainland Japan due to trade at sea. Kumiodori's inscription will be an incentive to establish performing art and cultural exchanges in the Asia-Pacific region.

Even under the hard climate of the Meiji Restoration and World War II, Kumiodori continued to be transmitted, and overcame the danger of disappearing altogether, thanks to the support of local people. Its inscription would mention such people's efforts, and bring local people together through a distinctive culture. The activities of communities that support this, as well as legal frameworks and assistance in Japan and Okinawa will serve as a good example for other countries and communities worldwide that have similar issues.

In Japan, research into folkloric performing arts and modern folklore has become more

widespread since the beginning of the 20th century. This has allowed some researchers who visited Okinawa, a treasure trove of performing arts, to discover the artistic and historic value of such performing arts. The importance of transmitting Kumiodori has also been noted. Inscription will result in increased recognition of the importance of fieldwork on intangible cultural heritage, and more similar research inside and outside Japan will be expected. The accumulation of such research will lead to detailed records on this type of heritage.

Kumiodori is transmitted by small groups of people in specific areas. Other countries also have distinctive cultures that are transmitted in a similar way. The inscription of Kumiodori will further encourage people in other countries who are working to transmit their various cultures.

It will also allow people to understand those around the world who are responsible for performing arts with common characteristics, as well as traditions similar to Kumiodori. On the other hand, for people in other countries who are not involved in such transmission, Kumiodori's inscription will offer a taste of the world's various cultures. This will allow people to rediscover human creativity and the cultural diversity of mankind in various countries, and help strengthen mutual understanding and respect towards these.

To protect and transmit traditional arts and crafts, Japan has plenty of experience developing training of successors and keeping records based on the Law for the Protection of Cultural Property. Our support serves as a good example for other states parties.

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 Kumiodori and the sufficient recognition of Japanese intangible cultural heritage.

Throughout the year, the Traditional Kumiodori Preservation Society conducts many performances at the National Theatre Okinawa and other theatres. It also works to ensure that many spectators can appreciate and enjoy Kumiodori.

Training of successors began by the Society in 1973; a year after Kumiodori was designated as Important Intangible Cultural Property. It has led to significant results, and the Society is acquiring more new members who have received training.

Because Kumiodori has always been performed in Okinawa, it is not well known in other areas. Therefore, the Traditional Kumiodori Preservation Society began working to make the performance more widely recognized. A special performance runs 6 times a year. It explains the history and culture of Okinawa, as well as the points to appreciate Kumiodori, to obtain the understanding of those watching for the first time. In addition, the Society works to revive many performances that had not been acted for a long time.

Okinawa prefecture provides subsidies for the Society's activities, such as training of successors and projects to promote Kumiodori. The prefecture also provides appropriate guidance and advice. A staff member in charge of intangible cultural property from the Okinawa Board of Education attends the training and any other promotional activities, and provides explanations. In this way, Okinawa prefecture always provides advice for the Society on successor training and any other problems, as well as promotional activities.

In 1972, the National Government designated Kumiodori as Important Intangible Cultural

Property. It assists in the Society's successor training and promotional activities, as well as accrediting holders and cooperating to ensure preservation and succession. Those with top skills as Kumiodori musicians or performers are individually recognised as bearers of Important Intangible Cultural Property, known as National Living Treasures, and the government offers support towards the training and polishing of skills that these people need.

The production and repair of Kumiodori equipments and tools cannot be ignored when transmitting Kumiodori. Therefore, the Government has selected these as Selected Conservation Techniques, and accredited the preservation organization involved.

In 2004, the National Government established the National Theatre Okinawa, as a base for traditional cultural exchanges with the Asia-Pacific region. It has also made use of Okinawa's geographical and historical aspects, as well as making efforts to preserve Okinawa's traditional performing arts beginning with Kumiodori.

The National Theatre Okinawa serves as an important pillar for the following: exchange programmes with the Asia-Pacific region, the recording and displaying of performances, the collection of materials, research, training, and performances of Okinawa's old performing arts. The National Theatre Okinawa cooperates with the Traditional Kumiodori Preservation Society to provide performances and training throughout the year.

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..

As mentioned in the previous section, the Traditional Kumiodori Preservation Society should cooperate with other institutions concerned to continue the training of successors and the polishing of skills in order to smoothly transmit Kumiodori to future generations. It should also work hard to promote Kumiodori outside Okinawa, push forward with investigative research, maintain original Kumiodori scripts which have not been used for a long time and revive these.

Okinawa prefecture should work together with the Society, National Theatre Okinawa and the National Government, to provide subsidies for recording performances, research, training of successors, and also public performances upon demand. Furthermore, it must always provide guidance and advice concerning various problems that could arise during training and performances, while aiming to ensure better transmission and recognition.

The National Theatre Okinawa should work with the Society, Okinawa Prefecture and the National Government to hold Kumiodori performances, train successors, conduct research, collect material and record performances.

In response to requests from the Society, the National Government should offer cooperation and financial support for the training of successors and public performances. It should also work with Okinawa Prefecture and the National Theatre Okinawa to arrange necessary patronage and support for the transmission of Kumiodori.

Out of the safeguarding measures described above, the following are given priority.

< Programmes for the Training of Successors >

PRACTICE: The Traditional Kumiodori Preservation Society is in charge of the implementation of these programmes. Experts on intangible cultural heritage at the Agency for Cultural Affairs and the Okinawa Prefectural Board of Education discuss the contents of the programmes.

AIM: The aims of these programmes are to polish the performing skills of Kumiodori and to train successors who will continue to transmit it to future generations.

SCHEDULE: The programmes are practiced annually.

EXPENSES: 10,041,000yen, of which 8,676,000yen is supported by the National Government.

< Public Performances of Kumiodori >

PRACTICE: The Traditional Kumiodori Preservation Society is responsible for its public performances. Experts on intangible cultural heritage at the Agency for Cultural Affairs and the Okinawa Prefectural Board of Education decide together the contents of the performances.

AIM: These performances are intended to promote Kumiodori outside of Okinawa Prefecture to those who are relatively unfamiliar with this performing art. The local government at each site of the performances and the Traditional Kumiodori Preservation Society co-operate for the continuation of Kumiodori, not merely as a transient event, but as a performing art that will keep on developing.

SCHEDULE: Annual performances at 6 prefectures outside of Okinawa.

EXPENSES: 32,770,000yen, of which 27,753,000yen is supported by the national government.

The inscription of Kumiodori on the Representative List will raise public awareness of the element. An increase in audience can be expected; therefore it will become necessary to increase the number of annual performances throughout Japan. With this increased demand in performances, the main concern is whether musical instruments, costumes and tools can be secured. All of these materials, indispensable for each performance, are made from traditional materials and methods. It will become essential to secure these materials and craftsmen. Using easily obtained materials or modern tools may lead to damaging Kumiodori's unique nature. For this reason, the National Government intends to increase support for securing the necessary materials, training of traditional hairdressers and craftsmen to make and repair costumes and tools.

< Training of traditional hairdressers, craftsmen for costumes and tools >

AIM: Traditional costumes and tools are used in each Kumiodori performance. Techniques to make and repair these items are indispensable. It is also necessary to create traditional hairstyles that become each character in the performance. The training of these successors is essential.

SCHEDULE: Annual

EXPENSES:

(tools and costumes) 7,030,000yen, of which 7,000,000yen is supported by the national government.

(hairdressing) 1,111,000yen, of which 1,060,000yen is supported by the national government.

With an increase in performances and the commercialization of Kumiodori, its heightened recognition can be expected, and the local culture of Okinawa will be promoted. However, unconscious and uncritical commercialization may spoil the traditional qualities of Kumiodori. In this effect, the training of young performers and craftsmen who support Kumiodori provides an opportunity for these successors to correctly comprehend the tradition of this performing art, without degrading its quality.

Performances intended for a wider spread, aimed at tourists and audiences who are not well acquainted with Kumiodori, and opportunities for children to experience this performing art will also be effective for the further development and protection of the tradition of Kumiodori.

Furthermore, experts on intangible cultural heritage at the Agency of Cultural Affairs and the Traditional Kumiodori Preservation Society will hold an annual consultation on the various matters that result from inscription on the representative list.

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.

The Traditional Kumiodori Preservation Society has an office within the National Theatre Okinawa and is involved in the maintenance of scripts, the transmission of Kumiodori, and public performances while maintaining close cooperative ties with the Okinawa Prefectural Board of Education and the National Theatre Okinawa.

Since its establishment in 2004 by the National Government, the National Theatre Okinawa has been closely involved in cultural exchange programmes with the Asia-Pacific region, the recording and displaying of performances, the collection of materials, research, the training of Kumiodori performers, and performances of Okinawa's other traditional performing arts after Kumiodori. It works together with the Traditional Kumiodori Preservation Society to provide performances and successor training throughout the year.

13 people responsible for intangible cultural property are posted in the Cultural Affairs Division of Okinawa Prefectural Board of Education and they are in charge of the protection and use of cultural property based on the Okinawa Prefecture Ordinance for the Protection of Cultural Property enacted in 1972.

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 enacted in 1950.

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

Since its designation of Kumiodori as Important Intangible Cultural Property in 1972, the National Government has been heavily involved in the preservation and transmission of Kumiodori. It assists in successor training and promotional activities carried out by the Traditional Kumiodori Preservation Society, and accredits those with top skills as musicians and performers, as well as offering support towards the training and polishing of skills that these people need. The establishment of the National Theatre Okinawa has led to further efforts to preserve Kumiodori, such as cultural exchanges, research, and the recording and displaying of performances.

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 investigated and examined our candidate elements for the Representative List. The Subdivision and the Special Committee include experts on intangible cultural heritage such as performing arts, folklore, folk religion, 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 "Traditional Kumiodori Preservation Society" as its Preservation Group held several meetings with the government of Okinawa Prefecture and the National Theatre Okinawa, and agreed to become a candidate for inscription on the Representative List. The Society presented a written consent. It compiled a nomination file with the cooperation of the National Government.

Photographs were presented from the collection of the Society with the consent of the Society and the Prefecture. A video was produced and paid for by the Society, with the cooperation of the Prefecture and the National Theatre Okinawa. For this edition, some new scenes were taken

and edited with other scenes already recorded.

Representatives from Okinawa 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.

Kumiodori is an element of 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 bearers of Kumiodori are recognised by the Minister according to Article 71, paragraph 2 of the law. The Traditional Kumiodori Preservation Society was established by all recognised bearers of Kumiodori.

At the submission of the nomination file, representative of the Traditional Kumiodori Preservation Society presented their agreement on behalf of all the recognised bearers of Kumiodori as an element of Important Intangible Cultural Property under 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.

Kumiodori is not transmitted behind closed doors. Anybody can attend a performance by paying an entrance fee, and learn the music and dance. There are no specific customary practices governing access to Kumiodori.

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'. Kumiodori was designated as Important Intangible Cultural Property in 1972, as it has high artistic value, it is important in the history of Japanese performing arts, and it demonstrates well the geographical variations of performing arts in Japan.

The Council for the Protection of Cultural Property and its subordinate, the 4th Special Research Group, were responsible for the designation. They consist of experts on performing arts such as specialists of theatre plays and music, 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.

As mentioned above, Kumiodori has been designated as Important Intangible Cultural Property since 1972. 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 there are new designations or changes are made.

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| 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'Universite, 75007, Paris e-mail : deljpn.clt@unesco.org Tel: +33 1 5359 2733 (direct) Fax: +33 1 5359 2727</p> |
| B. Competent body involved |
| <p>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</p> |
| C. Concerned community organization(s) or representative(s) |
| <p>Traditional Kumiodori Preservation Society National Theatre Okinawa 4-14-1, Serikyaku, Urasoe-shi, Okinawa-ken, 901-2122, Japan</p> |

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Hideo TAMAI

Title: Commissioner for Cultural Affairs, Japan

Date: 14th August 2009

Signature: <signed>