REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2021
for possible inscription in 2022

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.

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.

Furyu-odori: Ritual Dances Imbued with People’s Hopes and Prayers

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).

風流踊

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.

永井の大念仏剣舞(Dainenbutsukenbai in Nagai), 鬼剣舞(Onikenbai), 西馬音内の盆踊(Bon-odori in Nishimonai), 毛馬内の盆踊(Bon-odori in Kemanai), 小河内の鹿島踊(Kashima-odori in Ogoh-uchi), 新島の大踊(Oh-odori in Niijima), 下平井の鳳凰の舞(Ho-oh no mai in Shimohira), チャッキラコ(Chakkirako), 山北のお峰入り(Omineiri in Yamakita), 縦子舞(Ayakomai), 大の阪(Dai no
saka), 無生野の大念仏(Dainenbutsu in Mushoh-no), 跡部の踊り念仏(Odorinenbutsu in Atobe), 新野の盆踊(Bon-odori in Niino), 和合の念仏踊(Nenbutsu-odori in Wagoh), 郡上踊(Gujoh-odori), 寒水の掛踊(Kanomizu-kakeodori), 徳山の盆踊(Bon-odori in Tokuyama), 有東木の盆踊(Bon-odori in Utougi), 綾渡の夜念仏と盆踊(Yonenbutsu and Bon-odori in Ayado), 勝手神社の神事踊(Shinji-odori at Katte Shrine), 近江湖南のサンヤレ踊り(Sanyare-odori in Ohmi Konan), 近江のケンケト祭り長刀振り(Naginata-furi of the Kenketo Festival in Ohmi), 京都の六斎念仏(Rokusai-nenbutsu in Kyoto), やすらい花(Yasurai-bana), 久多の花笠踊(Nenbutsu-odori in Kuta), 阿万の風流大踊小踊(Furyuu oh-odori ko-odori in Ama), 十津川の大踊(Oh-odori in Totsukawa), 津和野弥栄神社の鷺舞(Sagimai at Yasaka Shrine in Tsuwano), 白石踊(Shiraishi-odori), 大宮踊(Ohmiya-odori), 西祖谷の神代踊(Jindai-odori in Nishiiya), 絹子踊(Ayako-odori), 滝宮の念仏踊(Nenbutsu-odori in Takinomiya), 感応楽(Kannoh-gaku), 平戸のジャンガラ(Jangara in Hirado), 大村の沖田踊・黒丸踊(O kita-odori and Kuromaru-odori in Ohmura), 対馬の盆踊(Tsushima no Bon-odori), 野原八幡宮風流(Nobara hachimangu furyu), 吉弘楽(Yoshihiro-gaku), 五ヶ瀬の荒踊(Ara-odori in Gokase)

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 community consists of 41 local preservation associations responsible for the transmission of a variety of ritual dances included in the nomination file (see 4.d. for details) as well as the National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances that is composed of these local preservation associations. The community concerned also includes the residents of the areas in which these 41 ritual dances are transmitted.

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

These ritual dances have been handed down in various parts of Japan. The geographical location and range of the nominated element is defined by the cities, towns and villages as listed in Section 4.d).

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)  
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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.
“Furyu-odorī” refers to various local ritual folk dances, characterized by glamorous costumes accompanied with songs, gong-ringing, and drum-beating. These dances have been performed at certain times of the year for centuries and have been transmitted from generation to generation mainly in rural areas throughout Japan. The nomination encompasses 41 representative furyu-odorī of each area.

Life in rural areas was easily affected by severe climate events such as typhoons, droughts, and earthquakes. Local people of such areas created ritualistic performances imbued with their earnest hopes for a tranquil life. They dance furyu-odorī for numerous purposes, including end of plagues, repose of the deceased, and praying for a good harvest or safety from such disasters. The eye-catching costumes, lively dances and songs and other accompaniments are indispensable for furyu-odorī, since they dispel evil spirits and misfortune and strengthen good forces, such as local deities and ancestral spirits that protect the communities.

While sharing commonalities, furyu-odorī have evolved into different forms in response to socio-cultural differences in each region. There are several classifications for furyu-odorī; one of them is bon-odorī, practiced as part of the Bon festival that takes place in July or August throughout Japan. A large group dance is performed in order to repose and entertain ancestral spirits that return home for several days in the Bon period. People also practice other kinds of furyu-odorī, which are kouta-odorī (dances with short songs), nenbutsu-odorī (dances with Buddhist chanting), taiko-odorī (dances with drumming), or hayashimono (dances accompanied by objects in which deities dwell).

(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?

The bearers and practitioners are the local community members concerned with the 41 ritual dances of this element. Preservation associations comprised of residents have been formed in each local community and they are central in the performance of the ritual dances, responsible for transmission as well.

The genders and ages of the bearers are widely various. For each ritual dance, the performers have various roles as well. Some play small gongs, taiko drums, or flutes, while others dance. In Chakkirako, for example, elder women sing while girls younger than 12 dance to the songs. In Ayako-odorī, young boys serve as main dancers. In Gijoh-odorī and other bon-odorī, in contrast, all community members and even visitors dance together, regardless of age or gender. It is common for all communities that people of all genders and generations work together and unite their efforts to organize their furyu-odorī, while playing respective roles in the practice and transmission of their local tradition.

Although in the past, transmission took place only within the local communities, there are many community members nowadays who left their hometowns to take a job or to go to universities, and return home in time for their furyu-odorī ritual dances. There are also cases of people who moved into the local communities from elsewhere helping with transmission. Such gradual changes in the local communities are also taking place among the bearers and practitioners of the element.

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

The knowledge and skills of this element are transmitted both non-formally and formally. The members of each local preservation association are strongly motivated to transmit their ancestral traditions to the next generations. The elder practitioners of various roles hand down their
knowledge and skills to younger generations. Local schools provide classes on furyu-odori to the students who acquire knowledge and skills as part of their formal education in cooperation with the local preservation associations. There are also many projects to promote the respective ritual dances organized by the preservation associations and/or local governments.

In response to the challenges occurring as a result of a greying or declining population, the preservation associations have been modifying the ways the furyu-odori were danced traditionally. For example, they try to be flexible in role division, in that flute players used to be limited to boys, but now girls are also assigned the role. Roles that were traditionally limited to girls are also being opened up to boys.

Ordinary community members have also themselves been agents of change. The performance of furyu-odori has usually brought community members who have moved to other urban areas for work or other reasons back home. In case of Dai no Saka, for example, former Uonuma City residents who live in Tokyo return home to take part in their ancestral ritual dance. They also perform the dance annually in Tokyo at gatherings of those from the same city who now live in Tokyo.

(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 power generated by lively music, glamorous costumes, and attractive dances in furyu-odori plays a key role in the social and cultural life of community members. The preparation and performance of furyu-odori is a community-wide commitment, involving everyone fulfilling given roles. Such cohesive networking of people of all ages and genders creates lively sustainable communities. Bon-odori in particular is now introduced to greying urban communities to rekindle social interactions.

In each community, children grow up with furyu-odori, nurturing a sense of belonging to the community. In times of crisis, the element provides a reliable source of identity to community members in order to overcome hardships. In the 1950s, several parts of Okutama Town had to be sunk underwater to construct a dam. The residents moved to another district of the town. But through furyu-odori, they kept their social and cultural ties and have successfully maintained a common identity.

During the COVID-19 pandemic, the element effectively provides social security. Although many communities cannot perform their usual furyu-odori, some performed modified furyu-odori, praying for protection from illness. In Morioka City, community members danced Onikenbai simultaneously in multiple locations, praying to end this pandemic. Furyu-odori proves to have power as spiritual pillars of communities struggling with adversity.

The diversity of furyu-odori demonstrates cultural diversity fostered with the creativity and aesthetic sense of communities. Magnificent sights and atmospheres created by the colourful costumes and powerful dances and music excite practitioners and spectators, enlivening the entire community. Transmitting furyu-odori therefore promotes diversity among local cultures.

(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 nominated element is incompatible with existing human right instruments, the requirement of mutual respect among communities, groups and individuals, or with sustainable development.

These 41 ritual dances have been handed down among the local communities since before the modern age in Japan (since before the middle of the 19th century). The costumes or objects used in the ritual dances were and are obtained or crafted by community members using sustainable methods; mostly by hand. Such costumes and tools—including music instruments such as small
gongs, taiko drums and flutes—are also handed down from generation to generation in a sustainable manner.

Because the ritual dances cannot be performed if the entire community does not cooperate regardless of gender or age, the ritual dances are seeds that create mutual respect among community members. *Furyu-odori* are in this way foundations that make the communities sustainable. Since this nomination is composed of 41 elements transmitted throughout Japan, the process of preparing this nomination itself has promoted mutual understanding and thus mutual respect among all communities concerned.

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.

At the local level, the inscription of *furyu-odori* ritual dances would raise the awareness that the annual (or periodic) ritual dances that have been practiced by common people in the communities and that are closely integrated in their everyday lives, are important elements of intangible cultural heritage. This awareness will have a positive effect on the people’s motivation for transmitting local culture to the next generations. It will, furthermore, arouse the interest of the members of the communities concerned on other elements of intangible cultural heritage, and thus increase the understanding and visibility of intangible cultural heritage in general and make them more aware of its importance.

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

*Furyu-odori* are found far and wide throughout Japan. *Bon-odori* (Bon festival dances) are especially very popular in Japan and countless *bon-odori* events other than those representative ones that are included in this nomination are held in mid-summer in almost every district of every city in Japan. If “*Furyu-odori*” will be inscribed on the Representative List, the Japanese people will become aware that the other ritual dances of different categories that are similar to the *bon-odori* of their hometowns or neighborhoods, which are very familiar to everyone, constitute intangible cultural heritage as *furyu-odori*. This will raise the visibility of intangible cultural heritage in general and raise an awareness of its importance at the national level.

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

At the international level, the inscription of the element would make people aware that a ritual dance that is not a form of performing art done by professionals but one in which ordinary local people sing songs, play musical instruments such as small gongs or *taiko* drums or flutes, and
dance is an element of intangible cultural heritage. This will make people throughout the world aware that the songs and dances that exist in the everyday lives of common people are also elements of intangible cultural heritage, raising the visibility of intangible cultural heritage in general and raising an awareness of its importance.

(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

While preparing to nominate a group of elements under the title “Furyu-odori,” the local communities transmitting the 41 ritual dances held discussions, dialogue, and exchanges repeatedly. This dialogue led to the National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances being established in 2019. The National Associations’ meetings will play an important role for dialogue among the local communities concerned post-inscription.

This dialogue and exchange are not only occurring at the national level. At the regional block level (for example, the Tohoku region) or the prefectural level, more practitioners of the furyu-odori ritual dances worked together to co-organize events during the preparatory stage. The inscription will increase the chances for dialogue and exchanges at a regional or national level in a similar way. Furthermore, the inscription will make communities worldwide transmitting traditions of songs or dance aware of furyu-odori ritual dances, encouraging dialogue and exchanges internationally.

(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

Furyu-odori ritual dances themselves embody human creativity. A common characteristic of the 41 furyu-odori ritual dances is that the performers wear glamorous, eye-catching costumes and dance to festival music. The splendour of the costumes and objects used or the distinctiveness of the music or rhythm have been created throughout the history of each local area. They show human creativity that emerged from ancestral traditions. The inscription of such an element would therefore promote human creativity.

Furyu-odori ritual dances are transmitted in areas throughout Japan. They are diverse, reflecting the different climates, natural features, and histories of each area they are transmitted in. Furyu-odori ritual dances themselves therefore embody respective local traditions and cultures. Thus, the inscription of this element would make people aware how diverse the 41 furyu-odori ritual dances are and promote respect for cultural diversity.

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?  
Not fewer than 150 or more than 250 words

The communities that transmit furyu-odori ritual dances have worked to safeguard them in various ways. Since 1975, when the Law for the Protection of Cultural Properties was amended, Important Intangible Folk Cultural Properties began to be protected under the amended Law. Furyu-odori ritual dances also became subject to protection and the national government together with local governments began to research, identify and designate furyu-odori throughout Japan as Important Intangible Folk Cultural Properties. It has supported the safeguarding measures of the
communities concerned. However, it is still the communities themselves that are taking the initiative to maintain the viability of the element.

The communities concerned with the 41 ritual dances in this nomination file are undertaking a wide variety of safeguarding measures. The major measures are as follows:

1) Holding lectures on furyu-odori ritual dances of a particular area during classes in the elementary, middle, and high schools of that area
2) Carrying out academic research on the ritual dances and compiling the findings into a report and published
3) Documentation (written and audiovisual)
4) Holding projects to nurture successors (workshops and courses for the general public, teaching successors the dance movements or how to play festival music, creating new costumes or objects used or repairing old ones)
5) Holding and performing at festivals for local ritual dances
6) Establishing museums for transmission
7) Displaying costumes or tools used in the ritual dances
8) Teaching visitors of local events how to dance the ritual dances

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

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

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

Not fewer than 150 or more than 250 words

For the Important Intangible Folk Cultural Properties that have been designated and inscribed on the national inventory in accordance with the amended Law for the Protection of Cultural Properties, including furyu-odori ritual dances of this nomination, the national government provides guidance on the methodology of safeguarding of intangible cultural heritage and technical advice by experts of folk cultural properties. It also provides subsidies for the measures taken by the communities and/or the local governments concerned, such as the ones that follow:

1) Promoting an understanding of furyu-odori ritual dances among children through school education
2) Conducting of research and publishing of results in a report
3) Creating written and visual records
4) Implementing various projects to nurture successors
5) Establishing museums for transmission
6) Creating pamphlets and other tools for promotion
7) Recognizing and awarding people or groups that contribute to the transmission of the ritual dances

In this framework, the national government has supported the efforts of the communities to safeguard the respective furyu-odori ritual dances transmitted in different areas of Japan.
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

One of the measures is monitoring for unintended consequences of inscription and any other challenges that may jeopardize the element. The meetings of the National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances, the umbrella organization of the local preservation associations practicing and transmitting respective ritual dances, will provide the opportunity for these preservation associations to voice concerns and the Associations will play an important role to monitor for unintended consequences of inscription.

The preservation associations practicing and bearing the ritual dances included in this nomination and the local governments of the areas in which these ritual dances are transmitted carry out various safeguarding measures. Some examples of specific and concrete measures that are implemented are as follows (the funds necessary [when available] and planned period for the safeguarding measures follow in parentheses). Some measures are ones that are implemented annually and will continue to be implemented in the future:

Transmission through formal or non-formal education

Relevant ritual dance: *Dainenbutsukenbai in Nagai*

[The Association for the Preservation of Dainenbutsukenbai in Nagai / annual]

Teach students at elementary schools how to perform the ritual dance and let the children present their performance in various areas as members of the Dainenbutsukenbai Children’s Club of Kawanishi.

Relevant ritual dance: *Bon-odori in Kemanai*

[The Association for the Preservation of Bon-odori in Kemanai / annual, every August 23]

Hold a Bon festival dance with just nursery and kindergarten children, elementary school students, middle school students, and high school students; these children also play festival music on flutes and large *taiko* drums and sing accompanying songs as well.

Relevant ritual dance: *Ayakomai*

[The Promotion Council for the Preservation of Ayakomai in Kashiwazaki City / annual, 1,654,000 JPY]
Teach students in elementary and middle schools within the city during extracurricular club activities and have them present the results of their practice during recitals.

Documentation and research

Relevant ritual dance: *Nenbutsu-odori in Takinomiya*
[The Association for the Preservation of Nenbutsu-odori in Takinomiya]
Create detailed records of Nenbutsu-odori in Takinomiya and publish the results in a book.

Relevant ritual dance: *Yoshihiro-gaku*
[Kunisaki City]
Conduct research on safeguarding measures for Yoshihiro-gaku.

Preservation and protection

Relevant ritual dance: *Shiraishi-odori*
[Kasaoka City and the Association for Shiraishi-odori / annual, 855,000 JPY]
Hold a course for nurturing successors once to twice a month somewhere off the island of Shiraishi, asking for anyone interested from the public to be a dancer and training successors.

Relevant ritual dance: *Chakkirako*
[The Association for the Preservation of Chakkirako / annual, January 7-13]
Help the dancers with their practice ahead of the performance and teach younger elementary school children who will be successors the dance.

Relevant ritual dance: *Rokusai-nenbutsu in Kyoto*
[The Associations for the Preservation of Rokusai-nenbutsu in Kyoto / since 2010, periodically]
Repair the tools and costumes used in the Rokusai-nenbutsu in Kyoto ritual dance.

Promotion and enhancement

Relevant ritual dance: *Onikenbai*
[Kitakami City / from 2016, 3,275,668 JPY with 1,410,000 subsidy from the national government]
Hold a presentation for performances of folk performing arts within the city, with a focus on Onikenbai, to enhance safeguarding and transmission activities and to revitalize the local area.

Relevant ritual dance: *Bon-odori in Nishimonai*
[Ugo Town, Town Ugo Tourism & Products Association / annual, every first Saturday and Sunday of August]
Display costumes used in Bon-odori in Nishimonai at entranceways or reception rooms of each house or in shopping arcades so everyone can view the displays.
Relevant ritual dance: Gujoh-odori
[Gujoh City / annual since 2018, 1,319,000 JPY]
Encourage students to become dancers by holding classes at schools to make their own geta (wooden sandals with elevated “teeth” on the bottom) which are indispensable for the Gujoh-odori.

Revitalization
Relevant ritual dance: Bon-odori in Nishimonai
[Ugo Town / annual]
Create an opportunity for middle or high school students to dance the Bon festival dance as part of an annual programme for international exchanges.

Relevant ritual dance: Ayako-odori
[Mannoh Town / from the 2020 fiscal year]
Hold joint performances or exchanges with organizations that are part of the National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances at the National Cultural Festival and other occasions.

Relevant ritual dance: Dai no saka
[Uonuma City / every three years, 145,000 JPY]
Perform Dai no saka at a general assembly of people whose hometown was the former Horinouchi Town and who live or study in Tokyo (held in Tokyo).

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

The Agency for Cultural Affairs of Japan is the agency of the Japanese national government that is responsible for the safeguarding of cultural heritage. Although the Agency is facing challenges such as limits in personnel or funds, it established a special section for intangible cultural properties that are subject to protection under the Law for the Protection of Cultural Properties. The Agency also placed experts of intangible cultural properties such as folk cultural properties (like furyu-odori ritual dances), craft techniques, and performing arts within this special section. Under the direction of the experts on folk cultural properties in this section, the national government kept in contact with the communities bearing and practicing the 41 ritual dances and is providing support for measures like the ones listed in 3.a. (ii).

Specifically, the experts secure part of a national budget for the safeguarding of folk cultural properties every year and distribute the funds that each local community needs for the safeguarding plans that they have formulated. As this section holds years of accumulated know-how on the safeguarding of folk cultural properties, the experts provide such know-how to the local communities along with any guidance they ask for.

(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?

In each local community of 41 ritual dances, residents who are deeply committed in transmission of respective furyu-odori formed local preservation associations. These local preservation
associations are the central figures in the safeguarding of the 41 ritual dances of this nomination file.

Every year, these preservation associations come up with a plan that includes safeguarding measures on their own. These safeguarding measures are various and take into account individual needs and issues that the local communities face. Specific examples of these safeguarding measures can be found in Section 3.a.(i) and 3.b.(i). The preservation associations share their safeguarding plans with the local governments and the national government and request the funds they require for the implementation of their safeguarding measures.

Based on these requests, the local and national governments provide subsidies from a budget they have set aside for such purposes. The preservation associations who have received these subsidies then implement the safeguarding measures according to the safeguarding plan they have formulated. In other words, the local communities concerned—with the preservation associations at the centre—create and implement plans of their own initiative.

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

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

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>The National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>Email address:</td>
<td></td>
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<tr>
<td>Other relevant information:</td>
<td></td>
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</tbody>
</table>
4. Community participation and consent in the nomination process

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

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

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

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

Not fewer than 300 or more than 500 words

The first steps in preparing this nomination began before there was even an organized effort to bring all the communities together. **Chakkirako**, which is one of the ritual dances included in this nomination file, was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2009. The Japanese government submitted several nomination files to the UNESCO Secretariat for the following 2010 cycle. One of these files was for **Ayako-odori**, which is included in this nomination file. However, the number of nomination files from States Parties became great following the 2010 cycle and it became impossible for UNESCO to evaluate all of the submitted nomination files. Therefore, the nomination file for **Ayako-odori** remains backlogged to this day.

While this was happening, an open-ended intergovernmental working group was held in October 2012 at UNESCO Headquarters. There, many international discussions were held on the “adequate scale and scope” of elements of intangible cultural heritage under the Convention for the Safeguarding of the Intangible Cultural Heritage. Based on these discussions and on the fact that since the inscription of “Washi, craftsmanship of traditional Japanese hand-made paper,” nomination files submitted by Japan had been extended nomination files where communities bearing cultural properties of the same domain were grouped together, the local community for **Ayako-odori** communicated with the communities transmitting **furyu-odori** ritual dances throughout the country. These local communities held many discussions and established the National Associations for the Safeguarding and Promotion of Furyu Folk Ritual Dances in 2019. It is composed of members of all genders and generations and its purpose is to create a network between the preservation associations safeguarding **furyu-odori** ritual dances throughout Japan. The establishment of the National Associations for the Safeguarding and Promotion of Furyu Folk Ritual Dances enhance mutual exchanges between the local communities concerned, allow them to share common challenges they face through dialogue, and encourage them to cooperate with each other. All of these things would strengthen the transmission of the ritual dances that each community transmits. As part of those activities, the National Associations decided to work towards an inscription on the Representative List.

In this way, many groups came together to form one group and worked together to prepare this nomination file with the support of the Agency for Cultural Affairs and local governments. The local communities concerned have therefore actively participated in the nomination process. After seeing the cooperation between the communities concerned, the Council for Cultural Affairs also recommended to the Agency for Cultural Affairs that **furyu-odori** ritual dances be the nominated element from Japan.
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

Through individual consultations with the Japanese government or the meetings of the National Associations for the Safeguarding and Promotion of Furyu Folk Ritual Dances, the communities transmitting the 41 ritual dances of this nominated element were informed of the purposes or nature of the Representative List based on the Convention for the Safeguarding of the Intangible Cultural Heritage. They were also informed of the possible positive and negative effects arising from an inscription and the importance of safeguarding and monitoring the element after the inscription.

Each local community concerned then gave their free, prior, and informed consent to the nomination in written form. These written forms of consent are appended to this nomination file.

The consent forms were submitted from the National Associations for the safeguarding and Promotion of Furyu Folk Ritual Dances and the respective local preservation associations safeguarding the 41 ritual dances. The cities, towns, and villages where these preservation associations are located also submitted consent forms in order to show that a wide range of the residents in respective cities, towns, or villages support this nomination.

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

There is no shared restriction to access to the 41 ritual dances in this nomination file.

However, there are individual customs that should be respected. Some ritual dances are held on a small scale, in small rooms in which only community members are allowed to enter. Some ritual dances are held primarily in the private homes of community members. Furthermore, some ritual dances are performed in memory of the spirits of the ancestors of community members. All of these rituals require that visitors and onlookers respect the community members' privacy as well as the serenity, solemnity, and sanctity that rituals require.

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; The National Associations for the Safeguarding and Promotion of the Furyu Folk Ritual Dances
Name and title of the contact person; Mr. SHIRAKAWA Masaki, Chair
Address; 875 Nakato, Manno-cho, Nakatado-gun, Kagawa Prefecture, Japan (office)
Telephone number; 0877-85-2221

Name of the entity; The Association for the Preservation of Dainenbutsukenbai in Nagai
Name and title of the contact person; Mr. OGASAWARA Yutaka, Chair
Address; 1-38 Nagai, Morioka-shi, Iwate Prefecture, Japan

Name of the entity; Morioka City
Name and title of the contact person; Mr. TANIFUJI Hiroaki, Mayor
Address; 12-2 Uchimaru, Morioka-shi, Iwate Prefecture, Japan
Telephone number; 019-639-9067
Email address; edu.bunka@city.morioka.iwate.jp

Name of the entity; The Associations for the Preservation of Onikenbai
Name and title of the contact person; Mr. WADA Yuuichi, Chair
Address; 14-62-2 Tachibana, Kitakami-shi, Iwate Prefecture, Japan

Name of the entity; Kitakami City
Name and title of the contact person; Mr. TAKAHASHI Toshihiko, Mayor
Address; 1-1 Yoshi-cho, Kitakami-shi, Iwate Prefecture, Japan
Telephone number; 0197-65-0098

Name of the entity; Oshu City
Name and title of the contact person; Mr. OZAWA Masaki, Mayor
Address; 1-1 Ohtemachi, Mizusawa, Oshu-shi, Iwate Prefecture, Japan
Telephone number; 0197-34-1315

Name of the entity; The Association for the Preservation of Bon-odori in Nishimonai
Name and title of the contact person; Mr. KURATA Hidejiro, Acting Chair
Address; 13-18 Aza Fukuda, Nishimonai, Ugo-machi, Ogachi-gun, Akita Prefecture, Japan

Name of the entity; Ugo Town
Name and title of the contact person; Mr. ANDO Yutaka, Mayor
Address; 177 Aza Nakano, Nishimonai, Ugo-machi, Ogachi-gun, Akita Prefecture, Japan
Telephone number; 0183-62-2111
Email address; bunka@town.ugo.lg.jp

Name of the entity; The Association for the Preservation of Bon-odori in Kemanai
Name and title of the contact person; Mr. MABUCHI Daizou, Chair
Address; 107-2 Aza Kemanai, Towada Kemanai, Kazuno-shi, Akita Prefecture, Japan

Name of the entity; Kazuno City
Name and title of the contact person; Mr. KODAMA Hitoshi, Mayor
Address; 4-1 Aza Arata, Hanawa, Kazuno-shi, Akita Prefecture, Japan
Telephone number; 0186-30-0294
Email address; bunkazai@city.kazuno.lg.jp

Name of the entity; The Association for the Preservation of Kashima-odori
Name and title of the contact person; Mr. YOSHINO Eiki, Chair
Address; 215-6 Okutama-machi, Nishitama-gun, Tokyo, Japan
(c/o the Okutama Town Board of Education)

Name of the entity; Okutama Town
Name and title of the contact person; Mr. MOROOKA Nobumasa, Mayor
Address; 215-6 Hikawa, Okutama-machi, Nishitama-gun, Tokyo, Japan
Telephone number; 0428-86-2731
Email address; bunkazai@town.okutama.tokyo.jp

Name of the entity; The Association for the Preservation of Oh-odori in Niijima
Name and title of the contact person; Mr. UEMATSU Masamitsu, Chair
Address; 2-7-3 Honson, Niijima-mura, Tokyo, Japan

Name of the entity; The Association for the Preservation of Oh-odori in Wakagoh
Name and title of the contact person; Mr. ISOBEL Kenzo, Chair
Address; 7-9 Wakagoh, Niijima-mura, Tokyo, Japan

Name of the entity; Niijima Village
Name and title of the contact person; Mr. AONUMA Kunikazu, Mayor
Address; 1-1-1 Honson, Niijima-mura, Tokyo, Japan
Telephone number; 04992-5-7070
Email address; museum@niijima.com

Name of the entity; The Association for the Preservation of Ho-oh no mai
Name and title of the contact person; Mr. OSADA Katsuo, Chair

Name of the entity; Hinode Town
Name and title of the contact person; Mr. KIZAKI Koji, Deputy Mayor
Address; 2780 Oh-aza Hirai, Hinode-machi, Nishitama-gun, Tokyo, Japan
Telephone number; 042-597-0511
Email address, bunka@town.hinode.tokyo.jp

Name of the entity; The Association for the Preservation of Chakkirako
Name and title of the contact person; Mr. KIMURA Nobuhide, Chair
Address; 3-11-9 Misaki, Miura-shi, Kanagawa Prefecture, Japan

Name of the entity; Miura City
Name and title of the contact person; Mr. YOSHIDA Hideo, Mayor
Address; 1-1 Shiroyama-cho, Miura-shi, Kanagawa Prefecture, Japan
Telephone number; 046-882-1111

Name of the entity; The Association for the Preservation of Omineiri
Name and title of the contact person; Mr. IKEYA Kazumi, Chair
Address; 1301-4 Yamakita, Yamakita-machi, Ashigarakami-gun, Kanagawa Prefecture, Japan

Name of the entity; Yamakita Town
Name and title of the contact person; Mr. YUKAWA Yuuji, Mayor
Address; 1301-4 Yamakita, Yamakita-cho, Ashigarakami-gun, Kanagawa Prefecture, Japan
Telephone number; 0465-75-3649
Email address; gakusyu@town.yamakita.lg.jp

Name of the entity; The Promotion Council for the Preservation of Ayakomai in Kashiwazaki City
Name and title of the contact person; Mr. MOTAI Nobuhiko, Chair
Address; 4529 Oh-aza Onadani, Kashiwazaki-shi, Niigata Prefecture, Japan

Name of the entity; Kashiwazaki City
Name and title of the contact person; Mr. SAKURAI Masahiro, Mayor
Address; 2-1 Nisseki-cho, Kashiwazaki-shi, Niigata Prefecture, Japan
Telephone number; 0257-22-0567

Name of the entity; The Association for Dai no saka
Name and title of the contact person; Mr. TAKEDA Tokuhei, Chair
Address; 130 Horinouchi, Uonuma-shi, Niigata Prefecture, Japan

Name of the entity; Uonuma City
Name and title of the contact person; Mr. UCHIDA Mikio, Mayor
Address; 910 Koidejima, Uonuma-shi, Niigata Prefecture, Japan
Telephone number; 025-794-6073
Email address; syogaigakusyu@city.uonuma.lg.jp

Name of the entity; The Association for the Preservation of Dainenbutsu in Mushoh-no
Name and title of the contact person; Mr. HARADA Sumiharu, Chair
Address; 13141 Akiyama, Uenohara-shi, Yamanashi Prefecture, Japan

Name of the entity; Uenohara City
Name and title of the contact person; Mr. EGUCHI Hideo, Mayor
Address; 3832 Uenohara, Uenohara-shi, Yamanashi Prefecture, Japan
Telephone number; 0554-62-3409

Name of the entity; The Association for the Preservation of Odorinenbutsu in Atobe
Name and title of the contact person; Mr. HIROOKA Yutaka, Chair
Address; 7-5 Atobe, Saku-shi, Nagano Prefecture, Japan

Name of the entity; Saku City
Name and title of the contact person; Mr. YANAGIDA Seiji, Mayor
Address; 3056 Nakagomi, Saku-shi, Nagano Prefecture, Japan
Telephone number; 0267-63-5321
Email address; bunkazai@city.saku.lg.jp

Name of the entity; the Association for Niino Kogen Bon-odori
Name and title of the contact person; Mr. YAMASHITA Akifumi, Chair
Address; Niino, Anan-cho, Shimoina-gun, Nagano Prefecture, Japan

Name of the entity; The Association for the Preservation of Nenbutsu-odori in Wagoh
Name and title of the contact person; Mr. HIRAMATSU Mitsutake, Chair
Address; 643-2 Wagoh, Anan-cho, Shimoina-gun, Nagano Prefecture, Japan

Name of the entity; Anan Town
Name and title of the contact person; Mr. KATSUNO Kazunari, Mayor
Address; 58-1 Higashijoh, Anan-cho, Shimoina-gun, Nagano Prefecture, Japan
Telephone number; 0260-22-2270
Email address; kyouiku@town.anan.nagano.jp

Name of the entity; The Association for the Preservation of Gujoh-odori
Name and title of the contact person; Mr. FUJITA Masamitsu, Chair
Address; 975 Shimadani, Hachiman-cho, Gujoh-shi, Gifu Prefecture, Japan

Name of the entity; Association for the Preservation of Kanomizu-kakeodori
Name and title of the contact person; Mr. Wada Katsumi, Chair
Address; 871 Kanomizu, Meiho, Gujo-shi, Gifu Prefecture, Japan

Name of the entity; Gujoh City
Name and title of the contact person; Mr. HIOKI Toshiaki, Mayor
Address; 228 Shimadani, Hachiman-cho, Gujoh-shi, Gifu Prefecture, Japan
Telephone number; 0575-67-1128

Name of the entity; The Association for the Preservation of Classic Performing Arts in Kawanehon-cho Tokuyama
Name and title of the contact person; Mr. HAYASHI Yasuaki, Chair
Address; 2894 Tokuyama, Kawanehon-cho, Haibara-gun, Shizuoka Prefecture, Japan (Sengen Shrine in Tokuyama)

Name of the entity; Kawanehon Town
Name and title of the contact person; Mr. SUZUKI Toshio, Mayor
Address; 627 Kaminagao, Kawanehon-cho, Haibara-gun, Shizuoka Prefecture, Japan
Telephone number; 0547-58-7080
Email address; shakai-kyouiku@town.kawanehon.lg.jp

Name of the entity; The Association for the Preservation of Performing Arts in Utougi
Name and title of the contact person; Mr. NISHIJIIMA Tomoichi, Chair
Address; 693 Utougi, Aoi-ku, Shizuoka-shi, Shizuoka Prefecture, Japan

Name of the entity; Shizuoka City
Name and title of the contact person; Mr. TANABE Nobuhiro, Mayor
Address; 5-1 Ohte-machi, Aoi-ku, Shizuoka-shi, Shizuoka Prefecture, Japan
Telephone number; 054-221-1066
Email address; bunkazai@city.shizuoka.lg.jp

Name of the entity; The Association for the Preservation of Yonenbutsu and Bon-odori in Ayado
Name and title of the contact person; Mr. NAITO Masaharu, Chair
Address; 12 Oku, Ayado-cho, Toyota-shi, Aichi Prefecture, Japan

Name of the entity; Toyota City
Name and title of the contact person; Mr. OTA Toshihiko, Mayor
Address; 3-60 Nishi-machi, Toyota-shi, Aichi Prefecture, Japan
Telephone number; 0565-32-6561
Email address; bunkazai@city.toyota.aichi.jp

Name of the entity; The Association for the Preservation of Shinji-odori at Katte Shrine in Yabata, Iga City, Mie Prefecture
Name and title of the contact person; Mr. KITAMURA Tadanori, Chair
Address; 1595 Yabata, Iga-shi, Mie Prefecture, Japan

Name of the entity; Iga City
Name and title of the contact person; Mr. OKAMOTO Sakae, Mayor
Address; 3184 Shijuuku-cho, Iga-shi, Mie Prefecture, Japan
Telephone number; 0595-22-9678

Name of the entity; The Council of Associations for the Preservation of Sanyare-odori in Kusatsu
Name and title of the contact person; Mr. NATSUKE Hiroshi, Chair
Address; 3-13-30 Kusatsu, Kusatsu-shi, Shiga Prefecture, Japan
Name of the entity; The Association for the Preservation of Ozuematsuri
Name and title of the contact person; Mr. UNO Hideo, Chair
Address; 1212 Shimotoyama, Ritto-shi, Shiga Prefecture, Japan

Name of the entity; Kusatsu City
Name and title of the contact person; Mr. HASHIKAWA Wataru, Mayor
Address; 3-13-30 Kusatsu, Kusatsu-shi, Shiga Prefecture, Japan

Name of the entity; Ritto City
Name and title of the contact person; Mr. NOMURA Masahiro, Mayor
Address; 1-13-33 Anyoji, Ritto-shi, Shiga Prefecture, Japan

Name of the entity; The Associations for the Preservation of Naginata-furi of the Kenketo Festival in Ohmi
Name and title of the contact person; Mr. ITO Gosaku, Chair
Address; 1356 Satsukawa-cho, Moriyama-shi, Shiga Prefecture, Japan

Name of the entity; Moriyama City
Name and title of the contact person; Mr. MIYAMOTO Kazuhiro, Mayor
Address; 2-5-22 Yoshimi, Moriyama-shi, Shiga Prefecture, Japan

Name of the entity; Koka City
Name and title of the contact person; Mr. IWANAGA Hiroki, Mayor
Address; 6053 Minakuchi, Minakuchi-cho, Koka-shi, Shiga Prefecture, Japan

Name of the entity; Higashiomi City
Name and title of the contact person; Mr. OGURA Masakiyo, Mayor
Address; 10-5 Yokaichimidori-machi, Higashiomi-shi, Shiga Prefecture, Japan

Name of the entity; Ryuoh Town
Name and title of the contact person; Mr. Nishida Hideharu, Mayor
Address; 3 Oguchi, Ryuoh-cho, Gamoh-gun, Shiga Prefecture, Japan

Name of the entity; The Associations for the Preservation of Rokusai-nenbutsu in Kyoto
Name and title of the contact person; Mr. AKITA Yoshiihiro, Chair
Address; 1-6 Shohnouchi-cho, Chuu-do, Shimogyo-ku, Kyoto City, Kyoto Prefecture, Japan

Name of the entity; The Associations for the Preservation of Yasurai-odori
Name and title of the contact person; Mr. NAKAMURA Hirokazu, Chair
Address; 10 Tsuchikado-cho, Kamigamo-shi, Kita-ku, Kyoto Prefecture, Japan

Name of the entity; The Association for the Preservation of Hanagasa-odori in Kuta
Name and title of the contact person; Mr. KAWAHARA Yasuhiro, Chair
| Address; 152 Miyano-cho, Kuta, Sakyō-ku, Kyoto Prefecture, Japan |
| Name of the entity; Kyoto City |
| Name and title of the contact person; Mr. KADOKAWA Daisaku, Mayor |
| Address; 488 Kamihonnojimae-cho, Teramachi-dori Oike-noboru, Nakagyo-ku, Kyoto Prefecture |
| Telephone number; 075-366-1498 |

| Name of the entity; The Association for the Preservation of Furyuu-odori in Ama |
| Name and title of the contact person; Mr. SAWATARI Tatsushi, Chair |
| Address; 482-1 Amakami-machi, Minami-awaji-shi, Hyogo Prefecture, Japan |

| Name of the entity; Minami-awaji City |
| Name and title of the contact person; Mr. MORIMOTO Kazuhiro, Mayor |
| Address; 22-1 Ichizenko-ji, Minami-awaji-shi, Hyogo Prefecture, Japan |
| Telephone number; 0799-43-5232 |

| Name of the entity; The Association for the Preservation of Ohara-odori |
| Name and title of the contact person; Mr. NONAGASE Jo, Chair |

| Name of the entity; The Association for the Preservation of Musashi-odori |
| Name and title of the contact person; Mr. HIRASE Tadakazu, Chair |

| Name of the entity; The Association for the Preservation of Nishikawa-odori |
| Name and title of the contact person; Mr. MUKAIMINE Hiroya, Chair |

| Name of the entity; Totsukawa Village |
| Name and title of the contact person; Mr. SARATANI Yoshiki, Mayor |
| Address; 225-1 Ohara, Totsukawa-mura, Yoshino-gun, Nara Prefecture, Japan |

| Name of the entity; The Association for the Preservation of Sagimai at Yasaka Shrine |
| Name and title of the contact person; Mr. KURISU Yukimasa, Chair |
| Address; Ro 296 Ushiroda, Tsuwano-cho, Kanoashi-gun, Shimane Prefecture, Japan |

| Name of the entity; Tsuwano Town |
| Name and title of the contact person; Mr. SHITAMORI Hiroyuki, Mayor |
| Address; 54-25 Nichihara, Tsuwano-cho, Kanoashi-gun, Shimane Prefecture, Japan |

| Name of the entity; The Association for Shiraishi-odori |
| Name and title of the contact person; Mr. KAWATA Hiroyoshi, Chair |
| Address; 604 Shiraishi-jima, Kasaoka-shi, Okayama Prefecture, Japan |

| Name of the entity; Kasaoka City |
| Name and title of the contact person; Mr. KOBAYASHI Yoshifumi, Mayor |
| Address; 1-1 Chuo-cho, Kasaoka-shi, Okayama Prefecture, Japan |
Telephone number;0865-69-2155

Name of the entity; The Association for the Preservation of Ohmiya-odori
Name and title of the contact person; Mr. FUKUI Akio, Chair

Name of the entity; Maniwa City
Name and title of the contact person; Mr. OTA Noboru, Mayor
Address; 2927-2 Kuse, Maniwa-shi, Okayama Prefecture, Japan
Telephone number;0867-42-1094

Name of the entity; The Association for the Preservation of Jindai-odori in Nishiiya
Name and title of the contact person; Mr. ONODERA Takeo, Chair
Address; Zentoku, Nishiiyama-mura, Miyoshi-shi, Tokushima Prefecture, Japan

Name of the entity; Miyoshi City
Name and title of the contact person; Mr. KUROKAWA Seiichi, Mayor
Address; 1500 Shinmachi, Ikeda-cho, Miyoshi-shi, Tokushima Prefecture, Japan
Telephone number; 0883-72-3910

Name of the entity; The Association for the Preservation of Ayako-odori in Sabumi
Name and title of the contact person; Mr. SHIRAKAWA Masaki, Chair
Address; 317-1 Sabumi, Mannoh-cho, Nakatado-gun, Kagawa Prefecture, Japan

Name of the entity; Manno Town
Name and title of the contact person; Mr. KURITA Takayoshi, Mayor
Address; 430 Yoshinoshimo, Manno-cho, Nakatado-gun, Kagawa Prefecture, Japan
Telephone number;0877-85-2221

Name of the entity; The Association for the Protection of Nenbutsu-odori in Takinomiya
Name and title of the contact person; Mr. MAEDA Taketoshi, Chair
Address; c/o the Ayagawa-cho Board of Education,299 Takinomiya, Ayagawa-cho, Ayauta-gun, Kagawa Prefecture, Japan

Name of the entity; Ayagawa Town
Name and title of the contact person; Mr. MAEDA Taketoshi, Mayor
Address; 299 Takinomiya, Ayakawa-cho, Ayauta-gun, Kagawa Prefecture, Japan
Telephone number;087-876-1180

Name of the entity; The Association for the Preservation of Kannoh-gaku in Buzen
Name and title of the contact person; Mr. YUUDA Katsumi, Chair
Address; 256 Oh-aza Shirohmaru, Buzen-shi, Fukuoka Prefecture, Japan
| Name of the entity; Buzen City                  |
| Name and title of the contact person; Mr. GOTO Motohide, Mayor |
| Address; 955 Oh-aza Yoshiki, Buzen-shi, Fukuoka Prefecture, Japan |
| Telephone number; 0979-82-1111                  |

| Name of the entity; The Promotion Council for the Preservation of Jangara Nenbutsu in Hirado City |
| Name and title of the contact person; Mr. MURASE Kazuo, Chair |
| Address; 1508-3 Iwanoue-cho, Hirado-shi, Nagasaki Prefecture (c/o Hirado City Hall) |

| Name of the entity; Hirado City                  |
| Name and title of the contact person; Mr. KURODA Naruhiro, Mayor |
| Address; 1508-3 Iwanoue-cho, Hirado-shi, Nagasaki Prefecture, Japan |
| Telephone number; 0950-22-4111                  |
| Email address; bunka@city.hirado.lg.jp          |

| Name of the entity; The Association for the Preservation of Okita-odori |
| Name and title of the contact person; Mr. OKITA Akinori, Chair |
| Address; 78-2 Okita-cho, Omura-shi, Nagasaki Prefecture, Japan |

| Name of the entity; The Association for the Preservation of the Intangible Folk Cultural Property Kuromaru-odori |
| Name and title of the contact person; Mr. MAEKAWA Atae, Chair |
| Address; 1-2261 Miyashohji, Omura-shi, Nagasaki Prefecture, Japan |

| Name of the entity; Omura City                  |
| Name and title of the contact person; Mr. SONODA Hiroshi, Mayor |
| Address; 1-25 Kushima, Omura-shi, Nagasaki Prefecture, Japan |
| Telephone number; 0957-53-4111                  |
| Email address; bunka@city.omura.nagasaki.jp    |

| Name of the entity; Associations for the Preservation of Tsushima no Bon-odori |
| Name and title of the contact person; Mr. NAGADOME Yasuo, Chair |
| Address; 1441 Kokubu, Izuhara-machi, Tsushima City, Nagasaki Prefecture |

| Name of the entity; Tsushima City                  |
| Name and title of the contact person; Mr. HITAKATSU Naoki, Mayor |
| Address; 1441 Kokubu, Izuhara-machi, Tsushima City, Nagasaki Prefecture |

| Name of the entity; Association for the Preservation of Furyu Setto |

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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 the 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, Government of Japan
(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):
There are no reference numbers for elements in the inventory. The names of the ritual dances listed in the inventory are as follows:

(in geographical order (north to south))

Dainenbutsukenbai in Nagai
Onikenbai
Bon-odori in Nishimonai
Bon-odori in Kemanai
Kashima-odori in Ogo-uchi
Oh-odori in Nijima
Ho-oh no mai in Shimohirai
Chakkirako
Omineiri in Yamakita
Ayakomai
Dai no saka
Dainenbutsu in Mushoh-no
Bon-odori in Niino
Odorinenbutsu in Atobe
Nenbutsu-odori in Wagoh
Gujoh-odori
Kanomizu-kakeodori
Bon-odori in Tokuyama
Bon-odori in Utougi
Yonenbutsu and Bon-odori in Ayado
Shinji-odori at Katte Shrine
Sanyare-odori in Ohmi Konan
Naginata-furi of the Kenketo Festival in Ohmi
Rokusai-nenbutsu in Kyoto
Yasurai-bana
Hanagasa-odori in Kuta
Furyuu oh-odori ko-odori in Ama
Oh-odori in Totsukawa
Sagimai at Yasaka Shrine in Tsuwano
Shiraishi-odori
Ohmiya-odori
Jindai-odori in Nishiiya
Ayako-odori
Nenbutsu-odori in Takinomiya
Kanno-h-gaku
Jangara in Hirado
Okita-odori and Kuromaru-odori in Ohmura
Tsushima no Bon-odori
(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

The 41 ritual dances that compose the nomination of “Furyu-odori” were included in the inventory on the following dates:

(in geographical order (north to south))

Dainenbutsukenbai in Nagai – January 28,1980
Onikenbai – December 13,1993
Bon-odori in Nishimonai – January 21,1981
Bon-odori in Kemanai – December 16,1998
Oh-odori in Niijima – February 21,2005
Ho-oh no mai in Shimohirai – March 15,2006
Chakkrako – May 4,1976
Omineiri in Yamakita – January 21,1981
Ayakomai – May 4,1976
Dai no saka – December 16,1998
Dainenbutsu in Mushoh-no – December 26,1995
Odonenbutsu in Atobe – December 27,2000
Bon-odori in Niino – December 16,1998
Nenbutsu-odori in Wagoh – March 10,2014
Gujoh-odori – December 20,1996
Kanomizu-kakeodori – March 11,2021
Bon-odori in Tokuyama – December 28,1987
Bon-odori in Utougi – December 21,1999
Yonenbutsu and Bon-odori in Ayado – December 15,1997
Shinji-odori at Katte Shrine – March 8,2018
Sanyare-odori in Ohmi Konan – March 16,2020
Naginata-furi of the Kenketo Festival in Ohmi – March 16,2020
Rokusai-nenbutsu in Kyoto – January 11,1983
Yasurai-bana – January 8,1987
Hanagasa-odori in Kuta – December 15,1997
Furyuu oh-odori ko-odori in Ama – March 9,2011
Oh-odori in Totsukawa – March 20,1989
Sagimai at Yasaka Shrine in Tsuwano – December 13,1994
Shiraishi-odori – May 4,1976
Ohmiya-odori – December 15,1997
Jindai-odori in Nishiya – May 4,1976
Ayako-odori – May 4, 1976
Nenbutsu-odori in Takinomiya – May 17, 1977
Kannoh-gaku – March 16, 2020
Jangara in Hirado – December 15, 1997
Okita-odori and Kuromaru-odori in Ohmura – March 10, 2014
Tsushima no Bon-odori – March 11, 2021
Nobara Hachimangu Furyu – March 11, 2021
Yoshihiro-gaku – December 20, 1996
Ara-odori in Gokase – January 8, 1987

(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 Agency for Cultural Affairs has conducted an annual survey of folk cultural properties throughout Japan since the 1970s with cooperation from people of all genders of communities that transmit such cultural properties. It collects information on the style or meaning of each element as well as the state of transmission or the bearers and the state of the system for future transmission. The findings are compiled into a report.

Experts of fields related to folklore studies also help with the survey. Once a year, the survey results are announced at a meeting of the Council for Cultural Affairs, composed of specialists from outside the Agency. This Council discusses the report and provides recommendations to the Agency on inscribing various elements on the national inventory. Based on these recommendations, the Agency designates approved elements as Important Intangible Folk Cultural Properties. Once inscribed on the inventory, they will be subject to protection under the framework of the Law for the Protection of Cultural Properties. Therefore, the Agency is constantly receiving the latest information on elements from the communities concerned. If there are any changes in the state of transmission, the community informs the Agency of these changes.

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

The inventory is updated once a year.

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

The inventory is updated based on the process described in Section 5.(v) above. For Important Intangible Folk Cultural Properties that have been inscribed on the national inventory, the Agency for Cultural Affairs receives constant updates on the element from the local communities concerned. For example, if the head of a preservation association changes or there is a change in how an element is performed, the Agency updates the information in the inventory as necessary.

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

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

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

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

| The national inventory for Japan is not available online. Therefore, a copy of the extract of the inventory will be appended to this nomination file. The inventory itself is a separate chart. As a supplementary document, we are attaching the explanations of each ritual dance in this nomination file. |
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.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Publisher/Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ueki, Yukinobu. Furyuu-odori to sono tenkai (Furyuu Ritual Dances and How They Developed), Iwata-Shoin, 2010.</td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Mr. MIYATA Ryohei</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Commissioner for Cultural Affairs</td>
</tr>
<tr>
<td>Date:</td>
<td>19 March, 2021</td>
</tr>
<tr>
<td>Signature:</td>
<td>宮田 壽平</td>
</tr>
</tbody>
</table>

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