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collaboration between those that created the concept of border tourism and those that spread it as travel commodities. And in the post-corona era, its reconstruction has become an urgent issue. Also, it can be said that JIBSN has indirectly contributed to the realization of the Act on Special Measures concerning Conservation of Inhabited Remote Border Islands and Maintaining Local Communities on Specific Inhabited Remote Border Islands (the Act on Inhabited Remote Border Islands), the Comprehensive Agreement for the Embarkation of Domestic Passengers on Specified International Maritime Routes, and the Act on the Review and Regulation of the Use of Real Estate Surrounding Important Facilities and on Remote Territorial Islands. This is because JIBSN took them up at its seminars and published as reports on the web, although it was not directly affiliated with national institutions. On the other hand, the expansion of the exchange population in the borderlands of Japan continues to be an issue, so it will be an issue how JIBSN will be involved in these acts in the future. Therefore, increasing the number of JIBSN members will also be an issue.

As mentioned above, this article looks back on the achievements and challenges of JIBSN over the past 10 years. However, it cannot be denied that new issues for JIBSN may arise depending on the possibility of cooperation with local governments that have World Heritage Sites and the change in the position of border islands in the new National Security Strategy (NSS) of Japan that is expected to be revised at the end of 2022. Therefore, we should continue to assert the relevance of JIBSN.

Special Issue: “Upopoy Studies or Studies in Upopoy”

CHIDA Tetsuro

On July 12, 2020, the National Ainu Museum and Park or “The Symbolic Space for Ethnic Harmony “Upopoy,” opened in Shiraoi, Hokkaido. Following the adoption of the resolution by the Japanese Parliament in 2008, calling for the Ainu people to be recognized as an indigenous people in Japan, the Advisory Panel on Ainu Policy positioned the establishment and promotion of Upopoy as the linchpin of Japan’s Ainu policy. Upopoy was to play the following roles: research and exhibition of Ainu history and culture (National Ainu Museum), revival and transmission of Ainu culture and human resource development (National Ainu Park or “National Ethnic Harmony Park”), and storage and memorialization of Ainu bones excavated and collected by universities in the past (Memorial Site).

Before and after the opening of Upopoy, various people have evaluated the role of the museum and the contents of its exhibitions from various perspectives. However, it is probably not well-known what kind of philosophy the Upopoy have in conducting research, exhibitions, and cultural transmission activities. Therefore, this special issue, entitled “Upopoy Studies or Studies in Upopoy,” aims to elaborate on the philosophy and logic of the exhibitions and activities inherent in Upopoy, which have not been widely reported by the Japanese media. We asked researchers of Upopoy (Shinichi Tateishi, Sakurako Koresawa and Mark Winchester) and an outside researcher, who has done researches on Upopoy after its opening from the perspective of indigenous people's rights (Yuko Osakada), to contribute to this special issue. To know the studies in Upopoy leads us to study the Upopoy itself. In addition, I decided to ask residents in Shiraoi with Ainu roots (Yoshinori Futamata, Naomi Tamura and Kenyu Yamamaru) to write a column, entitled “Upopoy for Shiraoi,” in which they would give their honest opinions about what they expect from Upopoy in the future.

The Development of Collaborative Exhibitions with Indigenous Peoples: A Comparative Analysis Between the National Ainu Museum and the National Museum of the American Indian

OSAKADA Yuko

In 2020, the National Ainu Museum (NAM) was established in UPOPOY, namely the “Symbolic Space for Ethnic Harmony” in Shiraoi, Hokkaido. The special character of its exhibitions is indigenous narrative by making “We as the Ainu” the subjects of its exhibition descriptions. The NAM attached importance to the concept that the Ainu themselves, not the national government or the researchers, introduce their own cultures to the visitors, and respected the involvement of the Ainu in the creation of exhibitions, according to an interview with the director of NAM. However, there are various criticisms of NAM. One of them is that NAM did not respect the Ainu’s proactive participation in developing its exhibitions. This article addresses how such perception gap occurs by comparing collaboration with indigenous peoples in the cases of NAM and the National Museum of the American Indian (NMAI). This examination contributes to seeking better collaborative exhibitions with indigenous peoples.

This article reveals that although NAM learned the indigenous narrative for their exhibitions from