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研究成果の概要（和文）：本研究では、21世紀の日本社会において推進すべき多文化理解への実質的貢献を目指した。英語と日本語による学術論文、国内外の学術会議、ウェブサイトで公表された事例研究は、多様な移民集団による活発な音楽舞踊実践を示している。そこから、首都圏在住の移民集団の音楽実践の文脈や意味が変容したこと、「多文化共生」というあいまいな理想の下で、日本の各種行政機関が移民の音楽活動を戦略的に流用していること、日本で画一的な「民族」アイデンティティを演じることに明瞭な嫌悪感を抱く集団も存在すること、過去の人種差別的偏見や今日の排他的状況に直面しても、音楽活動は異文化体験の場として重要であることが明らかとなった。

研究成果の学術的意義や社会的意義

Research data has shed first light on musicking among several newcomer ethnic communities of Tokyo in the C21st, as well as overseas Japanese migrants in the C20th. Case study articles and collections have been published in Japanese and English, with another edited collection now under peer review.

研究成果の概要（英文）：In practical terms this project has contributed to a broad-based process of nurturing greater intercultural understanding in C21st Japanese society. We disseminated our case study findings through international and domestic conference presentations, events open to the public as well as scholarly publications in both English and Japanese, and a publicly accessible website for our project. The case studies have shown vigorous maintenance of music and dance practices; transformation of context and meanings for migrant groups' musics in the Tokyo region setting; strategic appropriation of migrant minority musicking by various Japanese administrative bodies in the name of the ambiguous 'tabunka kyousei' ideal; ostensible reluctance by some groups to perform stereotypic 'ethnic' identities in Japan; and, musicking as a space for intercultural experience even in the face of past racialised hierarchical preconceptions and ongoing practices of exclusion in currentday Japan.

研究分野：音楽学, Musicology

キーワード：music minorities migration community Japan Australia

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1 . 研究開始当初の背景

This group research project was initiated in response to an almost complete lack of extant research on the music of “newcomer” migrant groups in Japanese society, despite their rapid increase in the C21st. In Ethnomusicology since the late 1970s music’s relations to place and setting has been a key topic that emerged in tandem with huge global movements of people in labour diasporas. Yet there has been no writing about music in the context of such recent developments in urban Japan (as distinct from a handful of writings and films on musicking of the “oldcomer” Korean minority and the Okinawan internal labour diaspora).

Around the time the project application was submitted in late 2016 it was already apparent that major shifts were taking place in Japanese governmental policy viz a viz the terms and numbers of intake of low-skilled (and skilled) foreign workers. This was an acceleration of policy changes that had been gradually gaining impetus since around 1990, when people of Japanese descent from South America and elsewhere were offered visas that enabled them to migrate and settle in Japan. Those developments led to a watershed amendment of the Immigration Control Act and the introduction of new visa categories from April 2019, about halfway through the period of our project’s planned three-year framework. Although impeded by restrictions on movement as a result of the global pandemic since early 2020, the impact of the recent regulatory revision will continue to broaden and deepen intercultural encounter between Japanese and migrant workers (and in many cases their family members, too) in both metropolises and regional centres around the country. As anticipated in our original proposal text, perhaps the most vital role of music and dance performance by newcomer migrants is to help build communities and sustain the health of their members in an unfamiliar social and cultural environment. At the same time, musicking has and will continue to figure in mediating relations between those foreign minorities and the host society.

2 . 研究の目的

The theoretical constructs in existing ethnomusicological discourse that shaped how we framed our objectives, both as individual and collaborating researchers, were the broad concepts of (ethnic group and individual) identity, community (in intra- and intercultural, as well as “musical” manifestations), displacement, and externally ascribed and internally acknowledged and/or experienced minority status. We sought to reconcile those concerns with recently disseminated policy initiatives in Japanese society that are inherent in the rhetorical formula of *tabunka kyousei* 多文化共生、 a multi-purpose bureaucratic catch phrase for an ideal of “tolerance” in the face of steadily increasing ethnic and cultural diversity in urban Japan over the last 20 years. Accordingly, each of the core members (*buntansha* 分担者; de Ferranti, Inoue, Saito, and Shishikura) of and the collaborating associates (*kenkyuu kyouryokusha* 研究協力者; Yoneno-Reyes and Joshi) of the research group addressed his or her case study so as to examine how musicking of a given minority in Tokyo or environs has been affected by implementation of *tabunka kyousei* policy (and associated rhetoric) in diverse contexts by local, regional and national tiers of government. Conversely, each project member also sought to understand how minority musicians and community members themselves have perceived and responded to *tabunka kyousei* discourse, and the extent to which they have treated it as an opportunity to deploy music in their efforts to foster increased interaction and convivial relations with the ethnic majority around them.

In practical terms, an overarching objective of the project was to contribute to a broad-based process of nurturing greater intercultural understanding in Japanese society. Response to a marked growth in daily interaction with immigrants is currently apparent not only in the near ubiquity of such bureaucratic sloganeering, but more meaningfully in initiatives (some of which bear fruit in public policy, especially at a local or municipal level) in many spheres of public life. The latter include but are not limited to media content, education, employment frameworks and opportunities, signage and digital notifications, and monitoring of racist abuse in speech and actions. By establishing a publicly accessible website for our project, and holding events such as our 2019 symposium and early 2020 documentary film screening, we sought to highlight for academic colleagues and the interested public alike ways in which music now figures in the gradual accommodation of migrant communities in Japanese society. Finally, within our research group members’ academic disciplines of Ethnomusicology, Asian (Area) Studies and Migration Studies, we aimed to disseminate our case study findings through international and domestic conference presentations as well as scholarly publications.

3 . 研究の方法

There were two approaches to research represented among our group members: ethnographic fieldwork and historical documentation in combination with oral history work. The majority of project members engaged in the former among people in migrant communities in and around Tokyo, while de Ferranti focussed on the historical record of Japanese as a minority labour diaspora in prewar Australia, including oral historical accounts received in interviews with people in their 80s and 90s, some of whom have since passed away. For the purpose of our published collections in Japanese and English, the group was joined by Dr. Waseda Minako, an established researcher of the history of Japanese-Americans' musicking among the large migrant populations of California and Hawaii. Dr. Waseda also gave incisive commentary as a panel respondent for our June 2019 symposium, and contributed a written version of those comments to our collection of papers in Japanese published in 2/2020. (See further below.)

The fieldwork-based case studies carried out by *buntansha* members were of migrant workers from South India and their families in Tokyo's "little India" district in Koto Ward 江東区 (Inoue); of primarily *Nikkei-jin* Brazilian and other non-Japanese migrant residents in Oizumi-cho 大泉町 in Gunma Prefecture not far from Tokyo (Saito); and of people who reside on the Ogasawara Islands of Tokyo Municipality (Shishikura). Each of the *buntansha* researchers sought and received requisite prior approval for working with "human subjects" from the ethics committees at their institutions of employment. Collaborating researchers focussed their respective studies on the rapidly growing Nepalese migrant minority (Joshi), and on the Filipino minority, which contains second- and even third-generation Japan-born individuals as well as many people of dual Filipino and Japanese ethnic heritage (Yoneno-Reyes). Each fieldwork study involved, firstly, attendance at and documentation of multiple performance events by the researcher, and/or graduate student fieldworker assistants on a number of occasions. Brief interviews and surveys of participating musicians and dancers were carried out, and video recordings of performance were made. The latter included documentation of participatory musicking, including dancing, by both lead performers and audience members. Secondly, longer and more sustained interviews were carried out with individual musicians in settings apart from performance events.

Raw data (recorded interviews, video footage and photo files, text surveys etc.) from each of the case studies was uploaded to a secure digital data storage site, and a selection of edited short videos thereof was also presented for public access (safeguarded against downloading capacity) on the project Website which became operative in late 2017. (See further 研究成果, below.)

A historical case study was made by the project leader, de Ferranti. While this largely involved the work of identifying, obtaining and interpreting primary and secondary textual, visual and audio documentary sources, unexpectedly and fortunately it was also possible to carry out interviews and correspond with elderly individuals (three in Japan and three in Australia) during the course of the study. That work has generated a small but rich body of recollections, mostly in the form of oral historical data, which to date de Ferranti has drawn upon in one Japanese- and two English-language articles.

Members of the research group gathered on a regular basis (on average once every three or four months, though of course materials and ideas were exchanged in correspondence between in-person meetings), in order to report on our respective progress and circumstances faced in the context of individual case studies, as well as plan and work toward publication goals and events such as our mid-2019 one-day symposium. In early meetings we also framed the following common terms for analysis and comparison of the diverse (past and contemporary) forms of musicking under consideration:

i. Give due weight to the *specificity* of each minority group in terms of their reasons for moving to Japan, relative numbers and dispersal, orientation toward long term settlement (as distinct from temporary employment, or "sojourning"), establishment of supportive "ethnic infrastructures" and "ethnic schooling" for their children, and attitudes toward and actual practice of diverse genres of music and dance (not necessarily or only "traditional") from their homelands.

ii. Grasp the bases (terms) for and the practical ("real-world"/daily life) significance of various configurations of "community/-ies" formed by or involving migrants, both as frameworks for association and loci for musicking. As a facet of this, explore the extent of involvement of members of a given minority in "music communities", that is, groups of people who come together almost solely for the purpose of musicking, and the question of whether they are groupings that occur at sites of migration (in this case in Japan), but could not or would be unlikely to occur in the homeland.

iii. Find and assess evidence for majority-minority group dynamics in experiences of singing, dancing, playing instruments. If all performers are themselves members of the migrant minority, the

dynamic becomes one between Japanese audience/spectator-listeners and minority musicians. Alternatively musical performances could involve both minority group members and collaborating Japanese musicians and dancers who have specialist knowledge of and skills in a given migrant group's musical styles.

4 . 研究成果

The outcomes of this group research effort have been of three kinds: tangible new research data sets and their publication and/or provision to the public in various media; academic- and public-oriented events; and, scholarly contributions in the form of responses to disciplinary arguments, insights into and new knowledge about specific topics in Japan-related music, migration and ethnic community studies.

i. The research data has shed *first* light on South Indian and Nepalese communities' musicking in the Tokyo region (including in the former case the importance of Japanese specialists' music skills in initiatives and collaborative events); the complex dynamics of local bureaucracy—migrant group relations in musicking among Oizumi-cho migrant workers over a 30 year-period; some unique circumstances of Ogasawara 'music communities'; the annual Utawit contest as one of the nationwide focal points of musical activity among the Filipino minority; and, the musicking of Japanese in prewar Australian society at a time of default racialised mono-culturalism.

Case study articles have been published in Japanese and English. (See individual yearly reports for listings of articles by project members.)

Two edited collection compilations have been undertaken. The first was published in 2/2020 as the following booklet, a set of papers in Japanese with an accompanying DVD: 『音楽コミュニティとマイノリティ: 多文化共生の実践と課題』 (2017~2019 年度科学研究費補助金基盤研究(B) 「Music communities of Ethnic and Cultural Minorities in and from Japan」 報告書. DVD(43 minutes) edited by Shishikura Masaya. 編集: 宍倉正也。撮影: 宍倉正也、井上貴子、米野みちよ、齋藤俊輔、サウン・ジヨシユ。

During the 2020-2021 fiscal year we were permitted to carry over a portion of funds from 2019-20, which was used for costs associated with the preparation of a book of case studies in English. In addition to the project core members and collaborating members, chapter contributors include several researchers of closely related cases, such as musicking of the indigenous Ainu minority in Tokyo, and of Iranians in Japan. The book manuscript for *Unslient Strangers: Music, Minorities, Coexistence, Japan*, co-edited by de Ferranti, Shishikura and Yoneno-Reyes, has been provisionally accepted for publication by the National University of Singapore Press, which has been carrying out a peer review process since the manuscript's submission in December 2020.

As mentioned above, moreover, a selection of fieldwork data has been presented in sections and pages of the project website hosted by Tokyo Institute of Technology, "Music, Minorities, Intercultural Experience": <http://www.musicminoritiesinterculturalexperience.hdf.ila.titech.ac.jp>

ii. Presentations have been made at international conferences and research events, and as invited research talks given at universities in Japan, Thailand, Taiwan, Austria and Australia. (See individual yearly reports for details.)

On June 8th 2019 the research project group held an academic symposium under auspices of the Eastern Japan Chapter of the Musicological Society of Japan (日本音楽学会東日本支部、第 59 回定例研究会). All members, including both *buntansha* and *kenkyuu kyouryokusha*, gave 30-minute presentations on their research findings, then a panel discussion session was held with detailed summary commentaries and a response by Dr. Waseda Minako. The individual talks and the response became the basis for revised papers published in our 2020 collection 『音楽コミュニティとマイノリティ: 多文化共生の実践と課題』.

On January 12th 2020 the group hosted a public film screening of a 2019 documentary film on musicians of Korean heritage in Japan, co-produced by Terada Yoshitaka and Ko Geongja, 『アラン峠を越えていく ~ 在日コリアンの音楽 ~』 監修: 高正子, 寺田吉孝. The screening was introduced by de Ferranti in the context of the research project, and an explanation of the background to the film was given by Ko Geongja 高正子 (Kobe University).

iii. Contributions to scholarship

This group project proceeded on the basis of its individual members' previously established knowledge of the music traditions and/or cultures of particular peoples, and deployed their expertise in examining recent or historical case studies of those peoples in terms of migration experiences and minority-majority culture dynamics. Substantial scholarly contributions made by the core and collaborating member researchers include : Inoue's documentation of the transformation of context and meanings of the South Indian *parai* drum and *parai* ensembles in the Tokyo setting, and her interpretation of South Indian migrants' lack of interest in Japanese music as a manifestation of a prevalent 'sojourner' disposition in their Tokyo communities; by contrast, Joshi's identification of vigorous maintenance of Nepali music and dance practices among most of the Nepali minority who nonetheless display a 'settler' disposition; Saito's evidence for a process of top-down appropriation of certain features of migrant minority musicking (specifically samba) in a town near Tokyo (Oizumi-cho) as a means of expanding and fortifying tourism revenue through active marketing of a local 'multi-cultural identity'; Shishikura's reading of Ogasawara fieldwork data as the basis for his own alternative theory of community through musicking; Yoneno-Reyes' interpretation of Filipino residents' singing activities as suggesting their ostensible reluctance to perform "Philippine-ness" in Japan, at the same time as they continue to perform Western-style popular music in the migrant setting, much as they did throughout their homeland's centuries-long colonial experience; and de Ferranti's identification of musicking as a rare space for intercultural experience among the diasporic Japanese and Anglo-Celtics even at the height of the White Australia policy and in accordance with the racialised hierarchical preconceptions of the era.

From a comparative perspective, several of the fieldwork-based studies, moreover, have highlighted the shallowness of the *tabunka kyousei* slogan in terms of its on-the-ground efficacy, whereby policy formulation then implementation are entirely in the hands of local authorities. (Ironically, the most successful case may have been in Oizumi-cho, where the slogan was deployed primarily to buttress the local economy.) Conversely, attention has been firmly and consistently drawn to the agency of musicians and minority members themselves (sometimes with the help of Japanese music specialists) in creating music events that strengthen minority community solidarity but as often as not also reach across the tangible divides of migrant minority and host majority lives and consciousness.

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〔産業財産権〕

〔その他〕

<p>"Music, minorities, intercultural experience". WEBSITE hosted by Tokyo Institute of Technology: http://www.musicminoritiesinterculturalexperience.hdf.ila.titech.ac.jp</p> <p>DVD(43 minutes) edited by Shishikura Masaya. 編集：宍倉正也。(撮影：宍倉正也、井上貴子、米野みちよ、齋藤俊輔、サワン・ジョシュ.) Included with 2/2020 booklet: 『音楽コミュニティとマイノリティ：多文化共生の実践と課題』.</p>
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関