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SUSTAINABLE JAPAN MAGAZINE

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Ethnic harmony:
The culture of the Ainu

CHRONOLOGY

AD 9 to 13th Century	Ainu society emerges in Hokkaido, the Kuril Islands and Sakhalin around the ninth to 13th centuries
1604	Edo shogunate grants Matsumae domain a monopoly on trade with the Ainu
1669	Shakushain's revolt, the largest Japanese-Ainu war, begins
1869	Hokkaido Development Commission established
1871	Ainu customs are banned, and an assimilation policy including education in Japanese begins
1899	Hokkaido Former Aborigines Protection Act promulgated
1905	Russo-Japanese War breaks out
1986	Prime Minister Yasuhiro Nakasone's remarks on Japan being a "monoethnic state" cause controversy
1997	Hokkaido Former Aborigines Protection Act abolished, Ainu Culture Promotion Act promulgated
2007	United Nations Declaration on the Rights of Indigenous Peoples
2008	The Diet passes resolution calling for the Ainu to be recognized as indigenous peoples
2019	Promulgation of the Act Promoting Measures to Achieve a Society in which the Pride of Ainu People is Respected
2021	Upopoy, a symbolic space for ethnic harmony, opens in the Hokkaido town of Shiraoi

Feature ETHNIC HARMONY

HISTORY

How well do you know Ainu culture — its past and its present?

By ARINA TSUKADA

In the north of the Japanese archipelago, mostly on the island of Hokkaido, there lived an indigenous people known as the Ainu. Although their origins are not well understood, they have a long history and culture dating back to around the ninth to 13th centuries. The Ainu language is distinct from Japanese, and they have their own spiritual beliefs, such as seeing living animals and natural phenomena as *kamuy*, a kind of divine being.

The Ainu, living in the harsh environment of the north, hunted mainly bears,

deer, salmon and seals. They also collected wild plants and made clothes from animal fur, wood and grass fibers. The Ainu inhabited a wide range of areas, including Sakhalin and the Kuril Islands, and each village engaged in trade with its neighbors. Ainu products such as bear skins and sea otter pelts, dried kelp and fish, and crafts featuring beautiful embroidery and wood carving were traded throughout Japan and beyond.

In 1603, as the centurylong Warring States Period and turbulent Momoyama Period gave way to the Edo Period, the

Tokugawa shogunate set about unifying the nation. In 1604 it granted the northern Matsumae domain a monopoly on trade with the Ainu, an act that set in motion a difficult time for the Ainu. Not only were they prevented from trading freely — which was a source of their wealth — but the Matsumae domain forced disadvantageous trading terms on them, meaning they became poorer and had to work under increasingly harsh conditions. Gradually resentment against the Japanese grew, and in 1669 an uprising known as Shakushain's revolt broke out.

Originally starting as a conflict between ethnic groups, it evolved into the largest war fought between the Japanese and the Ainu. Fighting only ceased after the Matsumae clan offered a peace settlement. But then, at a celebratory banquet, the Ainu chief Shakushain and others were murdered, and with that the Ainu were defeated.

Japan eventually opened up to the world with the establishment of the Meiji government in 1868, and one year later the Hokkaido Development Commission was set up. Keen to follow the path of



The program "Lost Kamuy," currently being performed exclusively at the Lake Akan Ainu Theater, combines elements of ancient Ainu ceremonial dance, contemporary dance and digital art. The work brings together internationally active creators such as Wow (video), Uno (dance choreography), Kuniyuki Takahashi (sound design) and Nagi Yoshida (photography).

PHOTO: NAGI YOSHIDA



Ritual *inau* tools used by the AINU are made by hollowing out a single wooden stick. An inau is said to act as an intermediary between *kamuy* and humans.

PHOTO: KOUTAROU WASHIZAKI

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“civilized” development, the Japanese government came to see AINU culture as backward and promoted an assimilation policy that prohibited the use of the AINU language and the practice of AINU culture. In 1899 the Hokkaido Former Aborigines Protection Act, which ostensibly claimed to protect the AINU, was enacted and much of the AINU land was confiscated. The hunting of salmon and deer, the AINU people’s main source of income, was banned in the name of conservation, while colonial-style policies such as mandatory use of the Japanese language were given a legal basis. The protection act resulted in significant discrimination and oppression, and remained in effect for nearly a century.

In this way, for a very long time AINU culture was essentially stamped out, and many people chose to hide their AINU identity. Toward the end of this time, in 1986, Prime Minister Yasuhiro Nakasone made a statement to the effect that “Japan is a monoethnic state,” which caused pent-up AINU anger to boil over. Interpreting the statement as essentially nullifying the existence of a race with over 700 years of history, AINU activist groups all over Hokkaido united and mobilized,

launching a political movement that contributed to the abolition of the act in 1997. In its place, the AINU Culture Promotion Act was established with the aim of eliminating all discrimination against the AINU and ensuring that AINU culture would be passed on to future generations. From that year, grants were issued for AINU research and cultural promotion, and a wide range of AINU-related content began to appear.

Then an even bigger change occurred with the announcement of the United Nations Declaration on the Rights of Indigenous Peoples in 2007. Suddenly problems related to Japan’s treatment of the AINU were no longer solely domestic, and one year later, in 2008, both houses of the Diet unanimously passed a resolution calling for “the AINU people to be recognized as indigenous peoples.”

Now, after centuries of discrimination and oppression, the AINU are becoming a focus of attention. The largest national cultural institution related to the AINU, Upopoy, a “symbolic space for ethnic harmony,” opened in 2021 and has featured frequently in the media. The manga “Golden Kamuy,” which features an AINU heroine, has also been popular and has

spurred interest among the younger generations. Thus in recent years greater efforts have been made to link AINU culture with present-day culture and lifestyle, rather than see it as a relic of the past.

For example, at Lake Akan AINU Kotan, a tourist facility seeking to educate people on AINU culture, the program “Lost Kamuy,” which combines AINU music, ancient butoh and digital art, has entertained audiences at the Theater Ikor since 2019. Led by the digital media collective Wow, it mixes AINU music and dance with the story of the Ezo wolf, which the AINU worshiped as a sacred animal, and incorporates 3D computer graphics and 7.1-channel surround sound. Meanwhile, in the Nibutani district, which has a well-established AINU village and unique craft culture, the Nibutani AINU Craft Project is just being launched. With fashion designer Junko Koshino as its general director, the project will encourage AINU craftspeople, designers and manufacturers to collaborate and will promote AINU crafts. As we discover in this special feature, activities like these that place living AINU culture in a contemporary context seem certain to build momentum in the future.

COVER PHOTO

The key visual for “Lost Kamuy” features photography by Nagi Yoshida, who is known for her photos of ethnic minorities around the world.



PHOTO: NAGI YOSHIDA

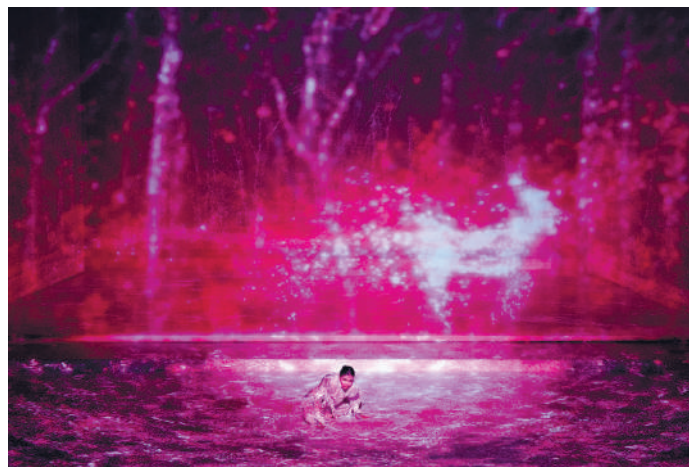
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AINU traditional dance and “Lost Kamuy” are performed twice daily at the Lake Akan AINU Theater (only on weekends and holidays during winter).

PHOTO: KOUTAROU WASHIZAKI



● Summary

アイヌ文化の歴史と現在を知っていますか？

日本列島の北方地域、主に北海道を中心とするエリアには、アイヌという先住民族が暮らしてきた。その起源は諸説あるが、9～13世紀頃にアイヌ文化が成立したと言われる。アイヌは日本語とは異なる言語体系を持ち、人間の周りに存在する様々な生き物や事象を「カムイ（Kamuy／神）」として敬うなど、独

自の信仰や精神文化を切り開いていった。

アイヌ文化は数百年にわたる差別と圧政の時代を経て、今再び注目を集めている。アイヌの少女がヒロインとして登場するマンガ『ゴールデンカムイ』のヒットをきっかけに、若い世代にもアイヌへの関心が広がり、近年はアイヌ文化を現代のカル

チャーやライフスタイルに接続を図る機運も高まっている。

アイヌ文化を紹介する常設の阿寒湖アイヌシアターでは、アイヌ古式舞踊とデジタルアートなどを組み合わせた「ロストカムイ」を2019年から上演している。こうしたアイヌ文化を今に繋ぐ取り組みは、今後も勢いを増していくことだろう。

Feature | ETHNIC HARMONY

ARCHITECTURE

Upopoy Museum is a space for mutual respect

By ARINA TSUKADA



Upopoy

2-3 Wakakusa-cho, Shiraoi Town, Shiraoi District, Hokkaido 059-0902
 Opening hours: 9 a.m. to 5 p.m. (through March 31, 2022). Closed on Mondays, or the next business day when Monday is a holiday. Closed from Dec. 29 to Jan. 3 for New Year's. Entrance fee: ¥1,200
 Website: <https://ainu-upopoy.jp/en/>

PHOTOS: KOUTAROU WASHIZAKI



The National Ainu Museum was designed by the architectural firm Kume Sekkei. Built on the shores of Lake Poroto, its buildings are an extension of the surrounding ridgelines and their natural forests. Exhibition galleries and storage spaces are all on the second floor due to the raised-floor construction, which reinforces the institution's function as a museum in a region where temperatures can be very low.

After a 40-minute drive from New Chitose Airport across Hokkaido's wide expanses, the Upopoy National Ainu Museum and Park comes into view on the richly forested shores of a lake in the town of Shiraoi. Dedicated to sharing the culture of the indigenous people of northern Japan, the facility opened in 2020 as a symbol of a society based on mutual respect and coexistence.

Multiple spaces around the translucent blue waters of Lake Poroto offer visitors many ways to experience Ainu culture. As well as the central National Ainu Museum, there is the Crafts Studio, dedicated to traditional Ainu crafts; the Cultural

Exchange Hall, where performances incorporating Ainu dance and musical instruments are held; and a re-created Ainu *kotan* (village) offering firsthand insight into traditional lifestyles. There is so much to see and do that visitors can spend an entire day at Upopoy without exhausting the possibilities.

Upopoy was conceived amid hopes for a flourishing renewal for the Ainu culture, long imperiled by the ethnic discrimination and assimilation policies introduced in the Meiji Era. Symbolizing these hopes, Ainu is the main language of the facility's signage, and permanent exhibits are named with the Ainu people as

subject: Urespa (Our Lives), Itak (Our Language). According to Manager of Exhibition Planning Division Masato Tamura, the exhibits and their signs build on a vast body of research by linguists specializing in the language, plus by people learning and teaching it in various regions. "The Ainu language has many dialects, and nothing you could call a common standard," Tamura said. "For that reason, we enlisted the help of numerous scholars and strove to respect the dialect of each region in Upopoy's signage. A total of eight other languages are used on the signs as well, which is a message that, in addition to the Ainu, a wide range of

peoples live in Japan."

One place at Upopoy that should not be overlooked is the Memorial Site, which stores ancestral Ainu remains and burial goods that were disinterred from their original burial sites and carried away. The site, about a kilometer away from the main part of Upopoy, stands on a small hill overlooking the sea. Why should a national cultural facility need a memorial site nearby? The answer to this question lies in the history of the disinterment of Ainu remains.

In the latter half of the 19th century, when Japanese officials learned that staffers at the British Consulate in Hok-

● Summary

民族の共生を目指す空間、国立文化施設「ウポポイ」。

2020年開業の、国立の文化施設「ウポポイ（民族共生象徴空間）」は、アイヌ文化継承を行い、異なる人々を尊重・共生していく社会の象徴となることを目指した空間だ。園内には国立アイヌ民族博物館を中心に、アイヌ文化を体験できる施設がある。このウポポイにおいて、ひとつ忘れてはならない場所がある。

過去に墓を掘り返され持ち出されたアイヌ民族の遺骨と副葬品を収める慰霊施設だ。20世紀初頭、研究活動の名目で日本の大学がアイヌ民族の遺骨の収集を行っていた。アイヌの人々は抗議を続けたが、その要求が聞き入れられることはなかった。しかし2007年の国連「先住民族の権利に関する国際連合宣言」以

降、先住民族への国際的な関心が高まるなか、遺骨の返還が進められ、直ちに返還できない遺骨などについてはウポポイに集約され、アイヌによる慰霊が行われることとなった。

未来の共生社会を訴えるウポポイにおいて、私たちはこれらの歴史から学ぶことが数多くあるだろう。

kaido had exhumed the remains of 16 Ainu people from a kotan's graveyard without permission, the matter became a major international incident. Physical anthropology was highly esteemed in Britain at the time, and the bones were viewed as valuable materials for research into the traits of the Ainu people. The exhumations were treated as a serious crime, and the staffers involved were punished severely.

In the early 20th century, however, Japanese universities began exhuming the remains of Ainu people themselves, accumulating large collections in the name of research. Hokkaido University became the center of this movement, and by the mid-20th century the remains of over a thousand Ainu people had been exhumed from their burial sites. The Ainu steadfastly opposed this desecration of their ancestors' graves, but their protests and demands were all but ignored. Between 1985 and 2001, just 35 sets of ancestral remains were returned. Even after this period, Hokkaido University, which was responsible for storing the remains, refused requests to return them, on the grounds that it would hinder research.

However, following the United Nations Declaration on the Rights of Indigenous Peoples in 2007, and rising interest in the plights of indigenous peoples around the world, progress was made on the return of remains, and those that could not be returned immediately were gathered at Upopoy, with memorial services to be held by Ainu people.

Many issues related to the treatment of the remains are yet to be resolved. In Japan, it is thought normal to entrust remains to family members or descendants,

but it should not be forgotten that this is a *wajin* (ethnic Japanese) way of thinking. When an Ainu person dies, they are mourned by their entire village, and it can be difficult to clearly identify individual descendants for remains to be returned to. This has been a sticking point for demands for the return of ancestral Ainu remains in the past, leading to prolonged debate, but in recent years the idea of returning remains to groups instead of individuals has found more acceptance. Remains that could not be immediately returned even under these conditions were gathered at the Upopoy memorial site, where ritual memorial services would be performed by Ainu people.

The Upopoy memorial site was completed in September 2019, with the first memorial service by Ainu people held in December. When visiting Upopoy, which urges us to envisage a harmonious society, now and in the future, this history has much to teach us.

The Ainu language has pride of place on exhibition signage, where it is accompanied by other languages like Japanese, English, Chinese and Korean.



The cemetery where remains and burial goods are stored. Beside it stand a memorial service facility and a monument shaped like an *ikupasuy* (a kind of ritual implement), symbolizing the site's mission.

Times Capsule



This article was published on Oct. 18 in The Japan Times



'Tokyo as Seen by a Foreigner' 'Tokyo vue par un etranger'

By LOUISE GEORGE KITTAKA CONTRIBUTING WRITER

Noel Nouet, a well-known French poet, came to Japan in 1926 and was a professor at the Tokyo School of Foreign Languages and Hosei University and the Military College. He liked to take walks whenever he had a spare moment, carrying with him his pen and sketchbook, like the great writer and poet Victor Hugo. He strolled almost daily along the boulevards and streets of the capital. When he was touched by some beautiful scene, he took out his favorite fountain pen, which he had used to compose poems in the past, and rapidly made a sketch of the site.

For over three years, Nouet's sketches were published weekly in The Japan Times & Mail.

Akamon



The Kabuki Theater, Seen From Tokyo Gekijo



Summary

宇宙を持続可能に活用し、自然災害被害を減らす試み。

フランスの著名な詩人であるノエル・ヌエットは、1926年に来日し、東京外国語学校や法政大学、陸軍士官学校の教授を務めた。ヌエットは、偉大な作家であり詩人でもあるヴィクトル・ユゴーのように、時間があればペンとスケッチブックを持ち散歩を楽しんだ。毎日のように都内を散策し、美しい風景に出会うたび、かつて詩を書くのに使った愛用の万年筆を取り出して、素早くスケッチをしていた。ヌエットのスケッチは3年以上にわたり、『The Japan Times & Mail』に毎週掲載された。

Feature | ETHNIC HARMONY

CRAFT

Woodcarver Kengo Takiguchi keeps Ainu craft traditions alive

By ARINA TSUKADA



Lake Akan AINU Kotan is home to a cluster of Ainu craft shops, restaurants serving Ainu food and a theater offering traditional Ainu performances.
PHOTOS: KOUTAROU WASHIZAKI

Among the Ainu people, it once was customary for boys to learn woodcarving and girls to learn embroidery until they reached adulthood. These beautiful craft products contained unique Ainu patterns representing a person's family or past events and serving as symbols of personal identity. Today, a number of people are endeavoring to update these distinctive Ainu crafts for the modern age.

One center for their activities is Lake Akan AINU Kotan, a cultural facility in Kushiro's Akancho district that is home to a hot spring resort beside a majestic lake. The settlement is built on land donated by the Maeda Ippo Foundation, which had been engaged in environmental conservation activities in the area since before the war. Intended to safeguard the livelihoods of Ainu people by providing them with a place to build shops and homes, the bequest was a catalyst for Ainu from across Hokkaido to gather in the area, bringing together their knowledge of traditional crafts and dance and launching businesses that have attracted tourists for many years.

Unfortunately, as sales of souvenirs formed the bulk of Ainu people's incomes, they had difficulty in further expanding their businesses. However, the Ainu Culture Promotion Act in 1997 opened the way for government-funded research and training programs to support individuals seeking to keep the flame of Ainu culture alight for future generations, and various grants were provided to promote Ainu culture. Against this background, the Akancho-based Ainu cultural promotion

Kengo Takiguchi's wooden paper knives, carved with exquisite Ainu patterns, and mugs with charred interiors, inspired by the *kuksa* cups made by the Sami people of Finland



association Akan Aynu Konsarun launched the Akan AINU Arts and Crafts Next project in 2020 to raise the profile of Ainu artisans. The initiative promotes collaboration with fashion companies and specialty boutiques within Japan and overseas, aiming to market Ainu craft products as items that appeal to modern sensibilities, without forcing them to fit into rigid traditional molds.

One artist participating in this project is Kengo Takiguchi, the son of an ethnically Japanese woodcarver father and an Ainu mother. Takiguchi works as a guide teaching tourists about Ainu culture, while also pursuing his craft as a woodcarver.

"I'm 39, yet I'm the youngest Ainu artisan in Akan," Takiguchi said with a smile. In fact, he himself was estranged from Ainu culture for a while after moving to Australia. Under Japan's almost century-

long assimilation policy, efforts to pass on Ainu culture were suppressed and Ainu people suffered discrimination from surrounding communities. Hardly any Ainu of Takiguchi's generation took over the mantle of upholding their cultural heritage from their parents.

"About 10 years ago, my older sister and I went on a journey around Hokkaido," he said. "I saw a particular Ainu ceremony for the first time during that trip and was astonished to discover quite how attuned to nature our cultural lifestyle had once been. I became painfully aware of knowing nothing about Ainu culture, despite having Ainu blood running through my veins. After that, I began studying Ainu culture, little by little, and also started to go to Ainu woodcarving classes. A key feature of Ainu artisanal manufacturing is that none of the materials are wasted. For instance, unused

woodchips generated when carving wood are buried in the soil to be reborn as saplings."

Takiguchi explains that influences from other cultures are another feature of Ainu crafts: "Ainu engaged in cross-border trade with many other regions, including Japan and Russia, so among our craft products you can see patterns clearly incorporated from other countries. It occurred to me that Ainu traditional culture can be regarded as something constantly changing while remaining faithful to its underlying philosophy of not wasting the products of nature. That's one reason why I'm now making wooden mugs called *kuksa*, a traditional craft of the Sami people of Finland. I carve Ainu patterns onto them, and I'm hoping to propose collaborations of this kind with other cultures as a future approach to Ainu culture."

Kengo Takiguchi was born in 1982 and lived in Lake Akan AINU Kotan until graduating from junior high school and going to Adelaide, Australia, to attend high school. Following his father's death in 2017, Takiguchi took over his shop at Lake Akan and became a woodcarver.



● Summary

アイヌ工芸を今に継承する木彫り職人、瀧口健吾。

アイヌでは、成人するまでに男は木彫りを、女は刺繍を習う風習があったという。アイヌ独自の紋様が刻まれた美しい工芸品は、その模様には家族や過去にあった出来事などを表す意味があり、個々人のアイデンティティを示す象徴でもあった。こうしたアイヌの工芸品を、現代にアップデートする動きがある。

作家・瀧口健吾は、木彫り職人だった和人の父とアイヌ人の母を持つ。彼は、アイヌ工芸の特徴として異文化からの影響があると語る。「日本やロシアなど国境を超え多数の地域と交易を行っていたアイヌでは、工芸品に明らかに異国文化を取り入れた紋様が見られます。そう考えると、アイヌの伝統文化とは

自然物を無駄にしないという根底の思想を葆ちながら、常に変化していくものだと捉えられる。そういう思いもあって僕はフィンランドのサーミ民族の伝統工芸「ククサ (KUKSA)」と呼ばれる木製マグカップを作っています。異国文化とのコラボレーションも、これからのアイヌ文化として提案していきたいです。



Ferguson's motto is the Douglas MacArthur quote "Even when opportunity knocks, a man still has to get up off his seat and open the door."

PHOTO: HIROMICHI MATONO

In 1998, Japan's government began implementing its "Big Bang" financial reforms, a three-year program to open up financial markets to foreign investors. That same year, Ben Ferguson, an American who had just graduated from university, got his start at Goldman Sachs Japan.

Growing up in the 1980s, Ferguson developed a fascination with Japan, which at the time was a target of scorn for many Americans. The U.S. seemed to be on the losing side of an intense economic rivalry with the country, and Toyota and others were being blamed for stealing car sales and U.S. jobs. Television stations aired reports of outraged autoworkers smashing Japanese cars with baseball bats.

"Japan was an enigma to me growing up in the Midwest," he said during an interview via Zoom. "I really felt like I had to figure out what was happening. I was intrigued by Japan and their economic model."

Ferguson's desire to understand the economic dynamic between the U.S. and Japan has since flourished into a nearly twenty-five year career in the financial industry.

When asked about what has kept him in Japan, Ferguson cited the endless discoveries and challenges that come with the culture. "It felt like I had jumped on a spaceship and gone to a different planet," he said. "I found every day fascinating. There was an incredibly steep learning curve, whether in terms of language, society or culture. All those things made every day feel like an exciting new challenge, and I think that sense of reward is what kept me in Tokyo."

When Ferguson graduated, he sought out employment. However, his job search was a bit unusual. Rather than cast a wide net in search of prospective employers, he set his sights on one firm. He would only settle for a job with Goldman Sachs.

"I made one of those terrible decisions to put all my eggs in one basket and apply to

one firm. I was focused on getting a job at Goldman. I wasn't going to take no for an answer," Ferguson said before revealing that he had indeed received "no for an answer a few times for different positions."

In 1998, Ferguson finally landed a position at his dream employer as a financial analyst in Tokyo on the convertible bond desk. His introduction to the financial industry brought an immense amount to learn. "It was like drinking from a firehouse when I joined the firm," he recalled. "Every day you were learning, and it was as if the people around you were speaking a foreign language. In my first year in the industry, I thought they were going to tap me on the shoulder and say, 'Hey, sorry, we got the wrong Ferguson.'"

Ferguson entered Goldman Sachs with an interest in development economics. He wanted to understand which economic models drive growth, and how countries emerge from poverty. As he familiarized himself with the industry, however, he shifted his interest to the "micro side" of the field: why some businesses succeed and others fail, and why markets respond in certain ways. These questions have been a source of intellectual stimulation for him throughout his career. "I wanted to be in the industry as long as it was interesting and challenging, and it never ceased to be," he said.

A through line in Ferguson's interests is the relationship between finance and psychology. He noted how belief in a company's success or failure among investors can lead to significant, tangible outcomes. As an example of this dynamic, he cited a recently listed technology company with a market capitalization already in the billions despite having only recently turned a profit. "Even a small amount of dilution (when a company issues new shares, reducing the ownership percentage for existing stockholders) basically wipes out all of the company's debt," he explained. "If you rewind

10 years, there were moments when they had a very levered balance sheet and there were questions of whether or not they were going to make it. Now they are one of the most valuable companies on the planet — that's psychology."

The relationship between psychology and finance will play a significant role in the transition to a low-carbon economy, he said. "There's this virtuous loop that's starting to kick in now. At the most basic level, megabanks don't want to be seen lending to project finance that's developing coal plants or palm-oil-burning plants in Indonesia. All these banks have shareholders that don't want to be seen as driving things that will have negative effects for the environment and for climate change."

Ferguson explained that these psychological tailwinds, which effective government policy can accelerate, will result in more available capital for renewable projects such as solar and wind, and less for projects that do not meet ESG (environ-

mental, social and governance) standards.

This incentive alignment between finance and sustainability has given Ferguson a new perspective on his career. "The cynic thinks that banks will do what's in their own interest, and while there's some truth to that statement, the beauty of this is that our firm's interests align perfectly with driving ESG. There's no shame for us in pursuing our interests, as it helps address a pressing need in society."

Ben Ferguson

Head of Goldman Sachs Asia Pacific Equities and co-head of Japan Securities Seles

URL: www.goldmansachs.com/japan/
Hometown: Cleveland, Ohio

Years in Japan: 23

● Summary

金融と心理の好循環で低炭素社会を実現

企業を信じ投資を続ける投資家の信念が、企業を動かして成長させる。まさに投資は心理学だ — こう語るの、ゴールドマン・サックスのパートナー、ベン・ファーガソン氏。1学期間の予定で日本に短期留学した際に、日本に魅了されて滞在を2年に延長したという過去を持つ。1998年、ゴールドマン・サックス・ジャパンのアナリストとして金融キャリアをスタートさせて以来、成長する経済とは、成功する企業とは何かを考える上で一貫してファーガソ

ン氏が注目してきたのが心理と金融の関係だ。「金融と心理の好循環」は低炭素社会実現の流れの中にもすでに見られるという。メガバンクとその背後にいる株主は、いずれも環境に悪影響を与えるような行動に加担しているという批判を避けたが — このような心理が追い風になり、政策も投資もESGを意識したものへと急速に変化しており、これはゴールドマン・サックス社の方向性とも合致しているとファーガソン氏は語った。

Banker sees virtuous psychology-finance loop to low-carbon future

Goldman partner Ben Ferguson in it for long term

By JOE MUNTAL CONTRIBUTING WRITER

One semester in 1993, and still here

Ben Ferguson is the head of Goldman Sachs Asia Pacific Equities and co-head of Japan Securities Sales. He joined the firm in 1998 as a financial analyst on the convertible bond desk and was named managing director in 2005 and partner in 2008.

He has since served in various roles in Tokyo, including as head of Asia Flow Equity Derivative Sales, co-head of Core Japan Equity Sales and co-head of Hedge Fund Sales, and served as co-head of Asia Pacific Ex-Japan (APEJ) Equities Distribution, based in Hong Kong, from 2012 to 2015 and in his current capacity from 2019 to 2020.

In 1993, he came to Japan for the first time to study at Sophia University's Japanese Language Institute. He had intended to stay for only one semester, but one semester turned into two years, and his passion for the country impelled him to return after completing his bachelor's degree at Pepperdine University in Malibu, California, where he studied finance and economics.



Brand New
Miso Potage Soup, from KYOTO



MISO POTA
KYOTO



ONLINE STORE <https://misopotakyoto.com>
Delivery service to hotels available nationwide

QUESTION, 390-2, Shimomaruyacho, Kyoto-shi Nakagyo-ku, Kyoto 604-8006, Japan

<https://en.misopotakyoto.jp/>



Rieko Kawabe is a calligrapher and artist. She established the Nihon Miyabigoto Club in 1995. She presides over its membership-based salons in Tokyo and Kyoto, where people learn about Japanese culture and hone their sensibilities. She is also qualified as a Shinto priest, and through her research into Japanese culture creates art that emphasizes spirituality. In the spring of 2021, she opened Tamatebako Aynu and the Ancient Ainu Culture Research Institute in Teshikaga, Hokkaido, where she researches Ainu culture.

PHOTO: KOUTAROU WASHIZAKI

Below left: One of Rieko Kawabe's artworks at Muse Niseko, a condominium
COURTESY: NIHON MIYABIGOTO CLUB



The dining and kitchen space of Tamatebako Aynu. From the window you can see the vast garden, which is visited by red-crowned cranes.
PHOTO: KOUTAROU WASHIZAKI



The wilderness area of Teshikaga lies in eastern Hokkaido in the middle of a triangle formed by the Nakashibetsu, Memanbetsu and Kushiro airports. It is here that calligrapher and artist Rieko Kawabe, who runs the members-only traditional cultural salon Nihon Miyabigoto Club for businesspeople in Tokyo and Kyoto, has created a new base. Completed in the spring of 2021, Tamatebako Aynu was established with seven of Kawabe's associates. It is a facility similar to a share house, with seven guest rooms and a large reception space where everyone can gather.

The building is a kind often used for warehouses and factories, with a large vaulted ceiling. It is situated on an 8-acre (3.2-hectare) site that borders the Kushiro River, and it has two water sources. Pure spring water seeps from the ground, forming a large pond, and there is also a hot spring, so not only can you enjoy an open-air bath, but the hot spring's water can be used for heating the floor. Red-crowned cranes, designated as special natural monuments by the national government, are frequent visitors. "Two red-crowned cranes came right in front of the building this morning," Kawabe said. "Human beings and natural creatures are so much closer here than in the city. It feels so rejuvenating to be here."

There are two reasons why she established the facility. One was to use it as a shelter in the event of a major disaster in the city. If a huge earthquake were to occur in Tokyo, destroying its infrastructure, restoration would take a long time,

during which it would be difficult to maintain one's daily life, let alone economic activity. So Kawabe went in search of land with its own water source in Hokkaido, and felt drawn to Teshikaga.

The other reason was to create a private research facility, which she calls the Ancient Ainu Culture Research Institute. A library on Ainu culture has been set up within the facility, and Kawabe conducts her own research there during her stays.

In her work as a calligrapher and artist, she incorporates ancient Ainu letters. The letters were originally discovered in Hokkaido in the second half of the 19th century, and she came across them in reports on Ainu artifacts, such as earthenware and natural stones that had been written upon, that were made at the time by the Anthropological Society of Nippon. Little is known about the characters, but they fascinated Kawabe, and so she included them in her artworks. Some of those are now exhibited in hotels and condominiums in the western Hokkaido resort area of Niseko.

"My lifework is the research of Japanese culture," Kawabe said. "In particular, I am interested in the ancient history and culture that predates the Taika Reforms of 645, a time when Japan was not yet a unified nation centered on the emperor system. In conducting that research, I learned about the ancient Ainu script and became interested in Ainu culture. Being here, you strongly sense the things that were important to the Ainu people. I still have a lot of study to do, but I look forward to researching and sharing information about Ainu culture."

Feature | ETHNIC HARMONY

ART

Discovering Ainu culture in Hokkaido's wilderness

By TOSHICHIKA IZUMI



The beautiful residence incorporates industrial materials and a tunnel-vault roof. One of the two buildings has seven separate guest rooms.
PHOTO: KOUTAROU WASHIZAKI



Ponds of natural spring water on the property. Kawabe was drawn to the location because it boasts two water sources.
PHOTO: KOUTAROU WASHIZAKI

● Summary

北海道の大自然の中で、アイヌ文化を探求する。

東京・京都で会員制の文化サロン「日本雅藝倶楽部」を主宰する川邊りえは、北海道・弟子屈に、新たな拠点を築いた。2021年春に完成したゲストハウスと応接スペースを備えた施設で、ここをつくった理由のひとつが、「古代アイヌ文化研究所」という名の、私的な研究の場をつくることだった。現在、アイ

ヌ文化関連のライブラリーを設け研究を行っている。

書家・美術家として活動する彼女の作品の中には、古代アイヌ文字をモチーフにしたものがある。古代アイヌ文字は19世紀後半、「日本人類学会」会員により学会誌で報告されたもので、北海道で収集された土器や自然石に文字のようなものが記され

ていたというもの。川邊はこれに興味を持ち作品を制作してきた。「私のライフワークに、日本文化に対する研究があります。その過程でアイヌの古代文字のを知り、アイヌの文化そのものにも興味を持ちました。私にとってはまだ未踏のアイヌ文化に対し、研究・発信をしていきたいと考えています」。

Roundtable



This article was published on Sept. 6 in The Japan Times



To create business value, first create shared value

By LOUISE GEORGE KITTAKA CONTRIBUTING WRITER

The phrase “sustainable business” seems to be everywhere these days, but what exactly does it mean for brands and consumers in Japan? James Hollow, CEO and founder of the strategic consultancy Fabric K.K., recently addressed the topic with The Japan Times, sharing his insights about helping businesses create shared value with their customers and communities.

Fabric is an affiliate of the MullenLowe Group, a global marketing communications network headquartered in London. Hollow, who hails from Great Britain, started out as a brand and business strategist in London and then Tokyo. His most recent position was co-CEO of the Asia-Pacific region for MullenLowe before

James Hollow, CEO and founder of the strategic consultancy Fabric K.K.

PHOTOS: TAKU INOUE FOR PHOTOMATE



founding Fabric this past spring. “We are trying to enable businesses and brands in the new social fabric which is emerging,” said Hollow. “The companies are looking at it as a journey, but they are not quite sure what the destination is and how they are going to get there.” Within this context, they should be aware that they have an impact on people and society, and embrace this reality “as an opportunity to rewire.”

For example, Hollow praises Japan for its waste separation and litter-free streets, but points out that there are hidden issues too, such as the fact that waste is often disposed of through incineration, which causes air pollution.

“I do think that Japan is in catch-up mode at both the government and corporate level, and there has been some complacency,” he said. “Japan has a clean society but the world has moved on, and if you see the SDG world rankings and the indices, you can see where countries need to act.”

“SDG” stands for the sustainable development goals that were adopted in September 2015 at a United Nations summit on achieving the ideal of a sustainable, diverse and inclusive society.

Surveying sustainability

As for consumers, they make decisions through the brands they purchase. Identifying a data gap, Hollow and his team wanted to support Japanese firms by conducting research on consumer decisions and “creating a framework for tracking year on year.”

About 5,300 people between the ages of 18 and 65 participated in Fabric’s survey, which examined the behavior and attitudes of consumers with respect to sustainability, including their perception of brand’s performance in three main areas:

- What does sustainability mean to Japanese consumers, and to what extent do they care?
- To what extent do they know or care about the sustainability of brands?

- How can brands stay competitive in terms of sustainability?

The survey results, which can be downloaded from the company’s website, show that while the majority of Japanese are not yet making choices based on sustainability, a small but growing group of consumers are factoring it into their purchasing habits. “By providing this data, we want to embolden the companies to make decisions. So they can go to their CEO, commission a study or set up a task force to see how they can make their supply chain more sustainable,” said Hollow.

“One thing that we talk about at Fabric is creating shared value between the customer and the brand: Consumers buy it and get some functional or emotional benefit, and the company gets the funds,” he said referencing the sanpo-yoshi (three-way good) concept, where the third dimension represents the opportunity for brands. “If you’re thinking about maximizing the shared value between the company, your customers and your stakeholders, then you’re not going to go far wrong.”

Global brands’ influence

Hollow also commented on the role of “dollar voting” — the impact of consumers’ purchasing decisions — and how it can be more important than democratic voting. For example, he pointed out that although environmental protection efforts by any one country’s government have a limited impact, due to fiscal and physical constraints, when a global brand decides to ban plastic, the effects are felt worldwide.

In the case of Japan, Hollow noted, “Politics have been kept separate from everything else. I don’t think that Japanese companies have traditionally liked to express political options, and you don’t see much of that on the TV ads, but I think it is shifting due to the influence of global brands.”

“I think where Japan really needs to change gears is on gender equality, and this is something that really been high-

lighted by the Tokyo Olympics,” Hollow said candidly, referring to the Tokyo Olympic chief’s exit over sexist remarks a few weeks before the Games began. “This has highlighted how the Japanese establishment is not sustainable, and society here has benefited from that.”

Hollow says many global brands have made investments in environmental issues, such as removing plastic from their supply chains or ensuring that palm oil does not come from recently deforested areas.

“These investments are really beginning to pay off in Europe and parts of the U.S. You won’t get a tailwind in Japan at this point yet if you talk about sustainable palm oil,” Hollow said. “However, it is a chance to invest in the education of consumers, and I think the role of the global brands is to show how these investments they have made in societal issues have become an advantage, and then Japanese domestic brands will be influenced by this.”

Play to your strengths

Looking ahead, what concrete steps can brands here in Japan take to leverage their position within the new social fabric that is emerging to become more sustainable? Pointing out that “you can’t manage what you are not measuring,” Hollow said that the first step is for companies to do their homework and collect data on the impact they are having both physically and socially, which will then help them to identify their strong and weak points.

“Our research has proved that when companies are amplifying their signature strengths, it is really paying off,” he explained. However, it is also important for companies to be transparent about the areas in which they could improve.

“Everyone can be part of this: Measure where you are at, understand what your strengths and weaknesses are, and then put strategic plans in place to amplify your strengths and make sure your weaknesses are mitigated. Honesty is the only sustainable approach!” Hollow said in closing.

Summary

共有価値を最大化。SDGs推進が企業の強みに

ファブリック株式会社は、企業と顧客、社会の共有価値創出を支援する戦略コンサルティング会社だ。ジェームス・ホローCEO兼創業者は、企業は自社の活動が人々の生活や社会に与える影響を認識し、その現実を社会問題解決や成長の機会と捉えるべきと指摘。ステークホルダー全員が共有する価値の最大

化をえられる企業は、「大きな間違いを犯すこともない」という。

ファブリックが日本で約5300人を対象に行ったサステナビリティに関する消費者動向調査では、商品購入時にサステナビリティを考慮する消費者は、まだ少数ながら確実に増えていた。

サプライチェーンでのプラスチックの排除や使用量削減など、特にグローバルブランドの環境保全への取り組みは世界的に大きな影響力を持つ。SDGs推進が企業のアドバンテージになることを示せば、それに追随する企業も増えると期待する。調査結果は同社のウェブサイトからダウンロード可能だ。

reddot winner 2021 best of the best

Executive Producer Yasushi Fujita (CEO, KDH) Creative Director / Graphic Designer Keisuke Unosawa (Board Director, KDH) Interior and landscape design by KOKUYO Co.,Ltd. and GEN Architects Inc. ©KITO DESIGN HOLDINGS INC.

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KUKAN DESIGN AWARD 2021 (Japan)
Grand Prize KUKAN OF THE YEAR
- Asia’s leading design award
DESIGN FOR ASIA AWARDS 2021 (Hong Kong)
Environmental design, Architecture SILVER
- German architectural design award
ICONIC AWARDS 2021 (Germany)
Architecture WINNER



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Left: The Ainu have a ceremony called Iomante (literally, “sending off the bear”). In “Golden Kamuy,” a scene from the early 20th century is depicted in accurate detail based on various documents. Right: A book written by Hiroshi Nakagawa, with illustrations by the manga’s creator, Satoru Noda, elucidates Ainu history, beliefs and language while referencing well-known scenes from “Golden Kamuy.”

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Feature ETHNIC HARMONY

LANGUAGE

An Ainu-language expert illuminates their worldview

By ARINA TSUKADA



Hiroshi Nakagawa, professor emeritus of Chiba University’s Faculty of Letters, has been engaged in Ainu language documentation, research and education for about 50 years. He has also been involved in the editing of an Ainu dialect dictionary. In the creation of the manga series “Golden Kamuy,” Nakagawa has served as a language supervisor and as a consultant on the details of aspects of Ainu culture.

“There are no native speakers of Ainu left in Japan.” These are the words of Ainu-language scholar Hiroshi Nakagawa, professor emeritus at Chiba University’s Faculty of Letters. The geographical distribution of the Ainu language, which shares no similarities or origins with other languages and which has a variety of local dialects,

Totem poles representing animals and other beings that are revered as the spirits of ancestors and *kamuy*



PHOTO: KOUTAROU WASHIZAKI

at one time extended from Hokkaido to Karafuto (now Sakhalin) and the Kamchatka Peninsula. But the number of Ainu speakers in Japan decreased drastically as a result of the assimilation policy implemented by the Japanese government starting in the mid-19th century. In UNESCO’s 2009 report on endangered languages, Ainu was listed as being at “extremely serious” risk.

Over the last few years, however, there has been an unprecedented “Ainu boom,” with a sudden increase in publications presenting introductory or general information on the Ainu people, as well as the reissuing of out-of-print books. A catalyst of this phenomenon is the manga series “Golden Kamuy,” for which Nakagawa serves as Ainu-language supervisor. Set in early 20th-century Hokkaido and Karafuto, “Golden Kamuy” recounts a battle for survival among a diverse group of men seeking a legendary gold nugget. With a cumulative printing figure of 17 million copies, the series has been a major hit with the public. Its most distinctive feature is undoubtedly its detailed attention to various aspects of Ainu life in the period depicted — hunting methods, cooking, village appearance, rituals and so on — through the lens of the story’s heroine, an Ainu girl called Asirpa.

The manga’s creator, Satoru Noda, has

roots in Hokkaido, and this is one factor in his extraordinary enthusiasm in researching the history and Ainu culture of the period, as well as his impressively vivid portrayal of Ainu people.

Today, more and more young readers are discovering Ainu culture through “Golden Kamuy.” At the “Citi Exhibition: Manga,” held at the British Museum in 2019, the social significance of transmitting an ethnic minority’s culture through the genre of manga was evaluated highly. In fact, an illustration of Asirpa was used as the main visual for the entire exhibition.

Nakagawa said, “The first thing that really impressed me about ‘Golden Kamuy’ was the masterful storytelling — as well as the fascinating portrayal of the heroine, Asirpa, as an Ainu woman looking toward the future. I was also surprised by the precise and detailed depiction of ceremonies, hunting clothes and other aspects of Ainu life.” Amazed by the manga’s high quality, Nakagawa readily accepted the role of language supervisor and has translated and supervised all Ainu proper names and conversations between Ainu characters arising in the creation of “Golden Kamuy.”

“At first I felt a little hesitant. Since I’m not a native Ainu speaker, I knew that if I wrote sentences in Ainu, I’d end up creat-

ing some new expressions,” he said. “On the other hand, an inherent part of language is that new expressions are always emerging. A popular manga like ‘Golden Kamuy’ will spread awareness of the Ainu language, and new interpretations and discoveries will come up within the story. I think this is the kind of thing that will help make Ainu a ‘living language.’”

One of the new interpretations proposed by Nakagawa is that of the word “*kamuy*,” which represents the foundation of Ainu thinking. The Ainu believe that spirits dwell in all things. They revere animals and trees, implements, stones, fire — all the things that surround human beings — as *kamuy*.

Nakagawa said: “*Kamuy*’ is usually translated into Japanese as ‘kami’ [‘god’ or ‘spirit’], but I personally feel that interpreting ‘*kamuy*’ as ‘environment’ would lead to a deeper understanding of the Ainu people. To maintain a good relationship with their environment, the Ainu have always valued both animals and man-made implements as *kamuy*. In this way of thinking, even the smartphones we use today, for example, are *kamuy* to Ainu people. To me, the Ainu language and way of thinking are alive not only in the ‘primitive’ way of life in which people are surrounded by nature, but also in the modern urban lifestyle.”

● Summary

アイヌ語の研究者が語る、アイヌの思想。

「アイヌ語を母語とする人はもう日本にいないんです。アイヌ語研究者の千葉大学・中川裕名誉教授はそう語る。他の言語と類似の系統を一切持たず、多様な方言が存在するアイヌ語は、北海道から樺太、カムチャッカ半島にかけて広く分布していた。しかし、19世紀半ばからの同化政策によって国内のアイヌ語

話者は激減し、2009年UNESCO発表の「消滅の危機に瀕する言語」レポートでも「極めて深刻」の部類に登録されている。しかしこの数年間、かつてない「アイヌブーム」がいま到来している。その契機をつくったのが、中川教授がアイヌ語監修を務めるマンガ『ゴールデンカムイ』だ。このマンガの最大の

特徴は、アイヌの狩猟法や料理、村の様子や儀礼などを緻密に紹介している点。『ゴールデンカムイ』で初めてアイヌ文化を知ったという若い世代が続出し、2019年大英博物館で開催されたマンガ展では、少数民族の文化を伝えるという社会的意義が高く評価され、展覧会のメインビジュアルにもなった。



ANA's sustainable aviation fuel initiative takes to the skies

By MINAMI NAKAWADA CONTRIBUTING WRITER

As governments from around the world work together to reduce greenhouse gas emissions and achieve a carbon-free society, companies are looking to do their bit. The aviation industry, which helps move people and goods around the world, is heavily dependent on fossil fuels. Of course, restricting movement and transportation would reduce its emissions, but at the same time the abilities to travel from country to country for work or leisure, and to enjoy food from overseas, are now firmly entrenched in our lives.

One of the most important emissions reduction initiatives being undertaken by the aviation industry is the introduction of sustainable aviation fuel (SAF). An SAF is defined as a new type of aviation fuel that will significantly reduce CO2 emissions. To be given the label, a fuel must be given certification from a third party that is recognized by the International Civil Aviation Organization (ICAO), such as the European academic NGOs Roundtable on Sustainable Biomaterials (RSB) or

International Sustainability and Carbon Certification (ISCC).

While SAFs are seen as a potential heroes of the aviation industry's decarbonization drive, their practical deployment is challenging. In the first place, SAFs currently account for only 0.03% of jet fuel used around the world, and their production cost is several times higher than that of ordinary fuel. According to Air Transportation Action Group, the distribution volume of SAFs is predicted to rise from the current 0.03% to between 2.5% and 6.5% by 2030. Companies other than oil companies, including startups, are also working on SAF production, but few are currently aiming for commercial production. In addition to the aviation industry, logistics-related companies such as Amazon are also looking into procuring SAFs, and at the moment there is significant competition to secure supply.

Japan's All Nippon Airways (ANA) is one of the airlines that has been quick to try to make use of SAFs, and it is currently the only air-

line in Japan that can use them on a commercial basis. Starting with an investment in an SAF startup in 2011, the airline completed its first flight using SAF in 2012. From 2016 to 2017, it started full-scale actions toward the use of SAF, and will turn its attention to strengthening SAF procurement and production capacity by involving not just airlines but also logistics companies.

The Cargo Program is one of ANA's latest decarbonization efforts. When SAF is used for air freight transportation, ANA issues a CO2 reduction certificate certified by a third party and provides it to the companies whose goods it is transporting. In September 2021, the Narita-Frankfurt route operated a cargo flight using SAF. As a result, CO2 reduction certificates were issued to three companies that participated in the program: Nippon Express, Kintetsu World Express and NYK Logistics. In addition to this initiative, ANA intends to implement a Corporate Program hopefully from December this year. This program for business travelers will



ANA announced the SAF Flight Initiative on Oct. 14, 2021.

see ANA issue CO2 reduction certificates authorized by a third party when a company uses ANA for its business trips.

The global trend of decarbonization is only accelerating, and companies' attitudes to environmental issues are increasingly being scrutinized. For SAFs to have a positive impact, it is essential that not only the airlines but the entire supply chain, from SAF manufacturing companies to air logistics users, come on board. Those efforts are still in their early days now, but we look forward to watching them take off.



On Sept. 29, 2021, a cargo flight using SAF was operated on the Narita-Frankfurt route. ANA issued CO2 reduction certificates certified by a third party to the three companies that participated in the program: Nippon Express, Kintetsu World Express and NYK Logistics.

COURTESY: ANA



In October 2020, SAF was procured from Neste in Finland.

Summary

ANAの新航空燃料 (SAF) 利用の試み。

航空業界では温室効果ガス排出削減への取り組みのひとつとして、SAF (Sustainable Aviation Fuel: 持続可能な航空燃料) の導入が進められている。

SAFとはジェット燃料として使用可能な「CO2排出量を大幅に低減できる新しい航空燃料」のことで、独立した第三者機関により認定されたものを指す。

一早く SAF 活用に着目してきた航空会社がANAである。ANAは現時点において、日本で唯一、商用ベースで SAF を活用できる航空会社となり、物流

を行う航空輸送利用企業を巻き込み、SAFの調達力強化・量産化へ目を向けさせている。

ANAの取り組みに「カーゴ・プログラム」がある。これは SAF を航空貨物輸送に使用した際、第三者機関により認証を受けたCO2削減証書をANAが発行、契約した企業に提供するというもの。2021年9月に成田—フランクフルト便で SAF を使用した貨物便を運航。プログラムに参画した物流会社3社にCO2削減証書を発行した。

Timeline of ANA's SAF initiative

2011	<ul style="list-style-type: none"> Invested in Euglena. Participated in NEDO program.
2012	<ul style="list-style-type: none"> In collaboration with Boeing, used SAF in delivery flights of new aircraft to Japan.
2019	<ul style="list-style-type: none"> Concluded a contract with U.S.'s LanzaTech for medium- to long-term supply of SAF. In collaboration with Mitsui & Co., used SAF in delivery flights of new aircraft to Japan.
2020	<ul style="list-style-type: none"> Started strategic alliance with Finland's Neste for medium- to long-term supply of SAF. Used SAF on regular flights departing from Haneda and Narita airports. In collaboration with Toshiba Energy Systems, Toyo Engineering, Toshiba, Idemitsu Kosan and Japan CCS Survey, started studying a carbon recycling business model that would reuse CO2 from exhaust gas in new SAF.
2021	<ul style="list-style-type: none"> In the NEDO project, domestic SAF manufactured by IHI is used for regular flights departing from Haneda Airport. Procurement of SAF from Neste on a commercial scale. Commenced use of SAF in regular flights departing from Haneda and Narita airports. A project jointly undertaken by Toshiba Energy Systems, Toyo Engineering, Toshiba, Idemitsu Kosan and Japan CCS Survey was adopted by the Ministry of the Environment as a model project to promote the realization of a carbon recycling society in 2021.

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