

# Research Center for Cultural Resources

## Purpose

The Research Center for Cultural Resources was established in April 2004 to facilitate the systematic management of cultural resources and to digitize them. The Center is also charged with conducting investigations, and research and development to ensure that its resources are shared extensively and used for the good of society. The Center is also involved in planning and coordinating the promotion of the implementation of relevant projects.

Cultural resources include a variety of materials, both tangible and intangible, and information related to such materials, as well as knowledge, skills, know-how, human and organizational networks, and intellectual property, all of which are considered useful resources for the development of society.

By encouraging the sharing of these cultural resources worldwide, the Center aims to develop a basis for fostering cross-cultural understanding and the realization of a multi-cultural society where people with different backgrounds live in harmony and better meet the needs of this age of globalization.

The value of cultural resources becomes more apparent through the process of investigation and collection. These resources can be better shared and used for the good of society when managed systematically and digitized. Promotion of each of the steps in this process requires a framework of social alliances and international contributions, as shown below.

### Flow of Cultural Resources from Surveys and Collections to Society



The steps that constitute the process are basic research which involves the theoretical study of various issues, and developmental research which is the development of methodologies, systems and technologies, or the conducting of preliminary studies based on the findings of the basic research, which eventually leads to the implementation of programs.

The Research Center for Cultural Resources is responsible for conducting the basic and advanced developmental research required for each of these steps and for planning and coordinating the implementation of the resulting programs.

The Research Center for Cultural Resources is now the core of our institution. One initiative associated with this new status is the renovation of all main exhibitions, to reflect changes in the world and academic interests in the more than 30 years since the museum was opened and to better meet the needs and expectations of a new generation of visitors. In response to these changes, the Museum will present its exhibitions in such a way that the latest research results are shared more effectively and more broadly by making the utmost use of its position as an Inter-University Research Institute and in cooperation with universities and museums, both in Japan and overseas.

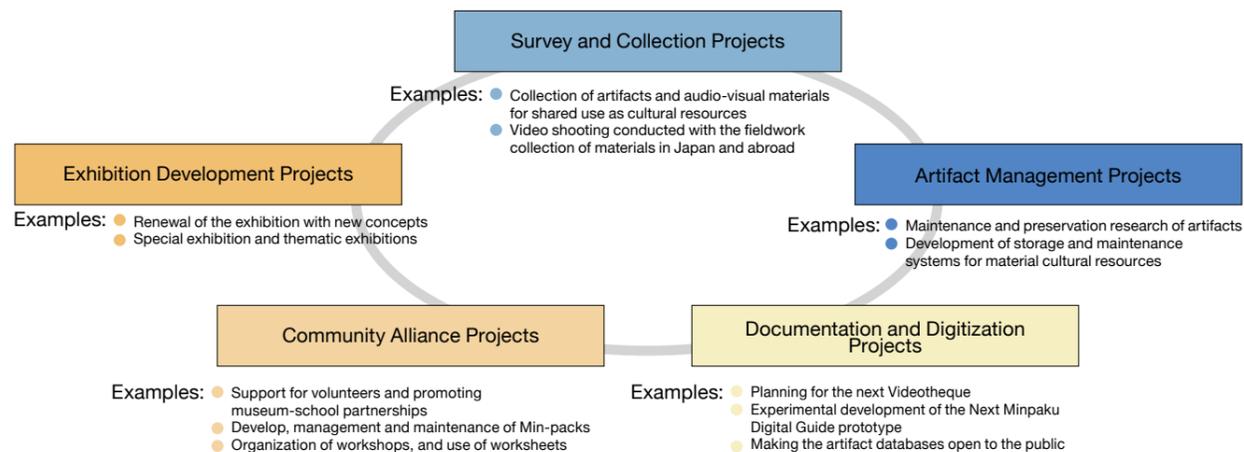
New exhibitions will be designed to provide forums for interaction and mutual learning that will involve the three stakeholders; the researchers who create the exhibitions, the owners of the cultures exhibited, and the visitors. In addition, following the process of globalization, the Center adjusts and shifts the conventional exhibitions that show the individual characteristics of regional cultures, into “glocal exhibitions” that describe movement as well as demonstrate linkages between regions and the world.

## Cultural Resource Projects

A “Cultural Resource Project” is a research project which aims to consolidate Minpaku’s position as an Inter-university Research Institute, promote the organization of academic resources held both by Minpaku and other institutions, encourage the shared use of Minpaku, and enhance its academic value, all in accordance with the second interim and mid-term programs.

Since 2009, steps to build up our outside members have included the introduction of a research fellows program to facilitate joint research on cultural resources and consultation with external experts when evaluating new projects.

### Relationships among Cultural Resource Projects in each category



## List of Cultural Resource Projects

### Survey and Collection of Cultural Resources

|  |                   |
|--|-------------------|
| Editing video for “Fascinated by Tuva”   | KONAGAYA Yuki     |
| Yurt installation at the Mongol exhibition—modernizing tradition, incorporating IT   | KONAGAYA Yuki     |
| Collection of Ainu fish skin clothing and video coverage   | SASAKI Shiro      |
| Collection of <i>Tsukurimono</i> [Artifacts]   | SASAHARA Ryoji    |
| Video of folk performances in Tokunoshima  | SASAHARA Ryoji    |
| Collection of <i>Mendon</i> festival costumes and equipment  | SASAHARA Ryoji    |
| Collection of quilts from 20 <sup>th</sup> and 21 <sup>st</sup> century USA  | SUZUKI Nanami     |
| Planning, producing, and editing of video about Native American crafts   | SUZUKI Motoi      |
| Editing both Maranao and English versions of a video program about Philippine gongs  | TERADA Yoshitaka  |
| Purchase and documentation of a restored <i>charamera</i>  | FUKUOKA Shota     |
| Production of long and short works related to “Diversity and transformation of the female deity festival in Rajasthan, India”            | MIO Minoru        |
| Video and audio recordings related to social change and weddings in Rajasthan, India   | MIO Minoru        |
| Multimedia content, including a short video, “Ethnography of the ceremonies and subsistence of the Bai people in Yunnan Province, China” | YOKOYAMA Hiroko   |
| Survey and Collection of Cultural Resources “The collection of the Mikeshi no Sato Textile and Dyeing Museum (acquisition)”              | YOSHIMOTO Shinobu |

### Materials Management

|   |              |
|---|--------------|
| Creation of a system for preservation and management of tangible cultural resources | SONODA Naoko |
|---|--------------|

### Digitization

|   |                    |
|---|--------------------|
| Opening Minpaku’s database of Native American prints to the public  | KISHIGAMI Nobuhiro |
| Organization, settlement of rights issues, and establishment of a database open to the public of photographs taken on the “Research Expedition to Northwest Nepal” from the former Ministry of Education archives | KUBO Masatoshi     |
| Establishment of a world (Asian) textiles database  | KUBO Masatoshi     |
| Using 3D computer graphics to create a digital archive of ethnic architecture   | SATO Koji          |
| Updating the music and folk performance database  | FUKUOKA Shota      |
| Creation of a database of photographs from the UMESAO Tadao collection  | YOSHIDA Kenji      |
| Organization and creation of a database of artifacts gathered on Kyoto University’s academic expedition   | YOSHIDA Kenji      |

### Exhibitions

|  |                   |
|--|-------------------|
| Special Exhibition: “Modernologio” Now: Kon Wajiro’s Science of the Present, Spring, 2012                                      | KUBO Masatoshi    |
| Special Exhibition “UMESAO Tadao: An Explorer For the Future”, Spring, 2011  | KONAGAYA Yuki     |
| Preliminary study for renewal of the Central and North Asia exhibitions  | SASAKI Shiro      |
| AY 2011 Special Exhibition “Daily Life among the Aynu of the Kurile, Sakhalin and Hokkaido Islands”                            | SASAKI Shiro      |
| Empirical research on exhibition design to enhance social benefits based on human-centered design                              | HIRAI Yasuyuki    |
| Experimental development of the Next Minpaku Digital Guide prototype   | FUKUOKA Shota     |
| Investigation of a next-generation videotheque   | FUKUOKA Shota     |
| Production of the Minpaku Digital Guide content  | FUKUOKA Shota     |
| Thematic Exhibition “Indian Popular Art”   | MIO Minoru        |
| Renewal of the main exhibitions with new concepts (Europe, Information, and Introduction exhibitions)                          | YOSHIDA Kenji     |
| Planning and preparation for a Special Exhibition “ <i>The Warp and Weft of Weaving: Handlooms and Textiles of the World</i> ” | YOSHIMOTO Shinobu |

### Social interaction (Research Development)

|   |                |
|---|----------------|
| Museum-School Partnership Workshop for Teachers   | ASAKURA Toshio |
| Performance of the <i>Kamuy nomi</i> prayer ceremony and traditional Aynu (Ainu) dances designated Important Intangible Cultural Assets | SASAKI Shiro   |
| Workshop “Meeting and Connecting through Expression” (2009-2011)  | NISHI Hiroko   |

## Cultural Resource Planning Project

Divided “Cultural Asset Management” into two programs, Artifacts and Exhibitions and Social Interaction, aiming to promote more effective diffusion of research results.

## List of Cultural Resource Planning Projects

### Artifacts

|   |                    |
|---|--------------------|
| Development and collection of video footage on the “Cultures of the Korean Peninsula”: an exchange project with the National Folk Museum of Korea | ASAKURA Toshio     |
| Acceptance of the donation of a hand spinning tool from Madagascar  | IDA Taku           |
| Acceptance of a donation of materials collected by the Kyoto University Scientific Survey Unit  | KONAGAYA Yuki      |
| Survey and organization / registration of former Museum of Ethnology artifacts  | KONDO Masaki       |
| Acceptance of the donation of a reproduction of a model Aynu (Ainu) altar from Hokkaido   | SAITO Reiko        |
| Acceptance of a donation of Anabaptist clothing and items for everyday use  | SUZUKI Nanami      |
| Acceptance of the donation of a northern lion dance costume   | CHEN Tien-shi      |
| Acceptance of the donation of calendar materials  | NAKAMAKI Hirochika |
| Acceptance of a donation of examples of Arabian calligraphy   | NISHIO Tetsuo      |
| Acceptance of a donation of visual materials and locally collected artifacts from the second half of the Japanese colonial period in Taiwan       | NOBAYASHI Atsushi  |
| Acceptance of the donation of ritual artifacts used in the Bon religion   | MIO Minoru         |
| Acceptance of the donation of Mexican retablos paintings  | YASUGI Yoshiho     |
| Development of a support tool for artifact database screening and database publication  | YAMAMOTO Yasunori  |
| Acceptance of a donation of photographs related to the Kyoto University Scientific Survey Unit  | YOSHIDA Kenji      |

### Exhibitions and Social Interaction

|   |                   |
|---|-------------------|
| In connection with the Ulsan City Museum’s “Ulsan Collection” exhibition, <i>100 Years of Academic Exchange with Daldong, Ulsan</i> | ASAKURA Toshio    |
| Support for volunteer activities  | ASAKURA Toshio    |
| New and revised editions of <i>Min-pack</i>   | ASAKURA Toshio    |
| Workshop hosting and worksheet exercises  | ASAKURA Toshio    |
| Traveling exhibition “A Fateful Journey: Africa in the Works of El Anatsui”   | KAWAGUCHI Yukiya  |
| Special Exhibition, “UMESAO Tadao—An Explorer For the Future,” a joint exhibition presented at the Miraikan in Tokyo, Spring, 2011  | KONAGAYA Yuki     |
| Year-end and New Year exhibition event <i>Tatsu</i> [Dragon]  | KOBAYASHI Shigeki |
| The Language Exhibition maintenance project   | SHOJI Hiroshi     |
| Use of cultural resources in exhibitions related to aboriginal peoples in Taiwan  | NOBAYASHI Atsushi |
| Partial renovation of the Music Exhibition  | FUKUOKA Shota     |
| Conversion of visual materials from Special Exhibitions into multimedia contents  | FUKUOKA Shota     |
| Traveling Exhibitions “Mandala Deities in Tibet and Nepal” Buddhism”  | MINAMI Makito     |