

Collection Review: Methodology and Effective Utilization for the Museum and the Source Community.

資料熟覧——方法論および博物館とソースコミュニティにとっての有効活用を探る

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| 10/5 (Sun) | 13:00-18:00 | 4F Seminar room (L) | Special lecture Series | "Reconnect Museum and Source Community" Robert Breunig (Museum of Northern Arizona), Kelley Hays-Gilpin (Northern Arizona University), Atsunori Ito (National Museum of Ethnology) |
| 10/6 (Mon) | 13:00-17:00 | 1F Reviewing room | Special lecture Series | "Lost in Translation: Rethinking Hopi Katsina <i>Tithu</i> and Museum Language Systems" Chip Colwell (Denver Museum of Nature & Science) |
| 10/7 (Tue) | 10:00-17:00 | 1F Reviewing room | Special lecture Series | "Host Museum and Source Community Responsibilities in Collection Reviews" Cynthia Chavez Lamar (National Museum of the American Indian) and Jim Enoté (A:shiwi A:wán Museum and Heritage Center) |
| 10/8 (Wed) | 10:00-17:00 | 1F Reviewing room | Special lecture Series | "Confluences: tracing Hopi connections through UK Southwestern collections past and present" Henrietta Lidchi (National Museums Scotland) |
| 10/9 (Thu) | 10:00-17:00 | 1F Reviewing room | Special lecture Series | "Hopi Life and Kachina Doll" Gerald Lomaventema, Merle Namoki, Darance Chimerica, Ramson Lomatewama |
| 10/10 (Fri) | 10:00-17:00 | 1F Reviewing room | | |

国立民族学博物館は館外の研究者などに所蔵資料の熟覧の機会を提供してきた。たとえば共同研究や各個研究に基づく専門家の招聘、館内外で開催される展示準備活動といったものから、毎年一度定期的に行っている北海道アイヌ協会技術者研修までさまざまな形態をとる。もちろん民博以外の日本国内の公立機関でも「資料特別利用規則」によって同様の機会を提供している。資料熟覧に基づく情報修正や加筆は資料収集と同様に重要かつ貴重な機会である。しかしながら現状としては、特定のフォーマットは存在せず、熟覧の結果得られた情報が自動的に既存の資料台帳に加筆されるわけでもない。

本ワークショップでは、所蔵機関とソースコミュニティの人々にとっての資料情報の共有と熟覧の記録化の意義について注目し、熟覧作業における項目立てや追記の仕方や注意事項といったような資料ドキュメンテーションの望ましいあり方について考察する。ワークショップ期間中には連続特別講演も実施する。発表者（参加機関）は民博が学術協定を結んだ米国アリゾナ州の北アリゾナ博物館とニューメキシコ州のズニ博物館に加え、デンバー自然科学博物館、国立アメリカインディアン博物館、スコットランド国立博物館を予定している。また、民博が所蔵する約280点のカチーナ人形を制作した米国南西部先住民ホピの宗教指導者5名を招聘し、ワークショップでの議論と成果をふまえながら資料熟覧と地元の伝統的知識に基づいた資料情報加筆を行う。

※国立民族学博物館 2014年度フォーラム型情報ミュージアム・大型プロジェクト（「北米先住民製民族誌資料の文化人類学的ドキュメンテーションと共有」）

※科学研究費補助金（「日本国内の民族学博物館資料を用いた知の共有と継承に関する文化人類学的研究」、若手研究(A) 研究課題番号：26704012）

National Museum of Ethnology (Minpaku) provides academics and researchers an opportunity of collection reviewing. The reviews are made by experts invited for cooperation in preparing exhibitions, implementing joint research projects, organizing workshops for the Hokkaido Ainu association craftsman training etc. Of course, not only Minpaku but many other public institutes in Japan provide such opportunities making use of Open Access Resources. The process of data revision and complementation while reviewing of a collection is as important for every museum as acquisition of new artifacts. However, no proper format for this process exists and results achieved during it are often lost due to not being corrected or added to the existing catalog immediately and automatically.

In this workshop we will focus mainly on the importance of consulting and sharing information between the museum and the source community. We will also discuss the way of registering information of the reviewed item preparing appropriate documentation. Special lectures are planned to take place during the workshop. Five Hopi religious leaders will attend to discuss and assess approximately 280 Kachina dolls of the Minpaku collection.

※National Museum of Ethnology, Info-Forum Museum Project: *(Documenting and Sharing Information on Ethnological Materials: Working with Native American Tribes)*

※Grant-in-Aid for Young Scientists (A) MEXT/JSPS #26704012: *(Source Community Utilization of Ethnological Collections for Information Sharing in Japanese Museums)*

| Date and interpreter | Interpretation (Left: Category, Right: Individual item) | USE Agreement AAMHC-Minpaku | same of the copyright holder | contact info of copyright holder | Date of accept |
|---|--|-----------------------------|------------------------------|----------------------------------|----------------|
| 2008, July, Jim Enoté (Director of Ashii Awan Museum and Heritage Center) | This is another water jar with the typical Zuni neck, body, and bottom sections. This jar has the important discontinuous line that allows the spirit of the jar to move in and out. You will sometimes see this in baskets too. The line goes all around the jar but has a break or open space like this _____. This jar has bird and feather designs, clouds, and water swifs too. | without (public domain) | — | — | 1979 |
| 2008, July, Jim Enoté (Director of Ashii Awan Museum and Heritage Center) | signs and was probably made h... jar. The head indentation is... think it was made for sell... tourists. | — | — | — | 1979 |
| 2008, July, Jim Enoté (Director of Ashii Awan Museum and Heritage Center) | This one has moving art... er regions of the universe... respectful people with its voc... the 1930s. This has not been in co... most free way. | without (public domain) | — | — | 1979 |