



Audio-Visual Documentation of Performing Arts in Minpaku



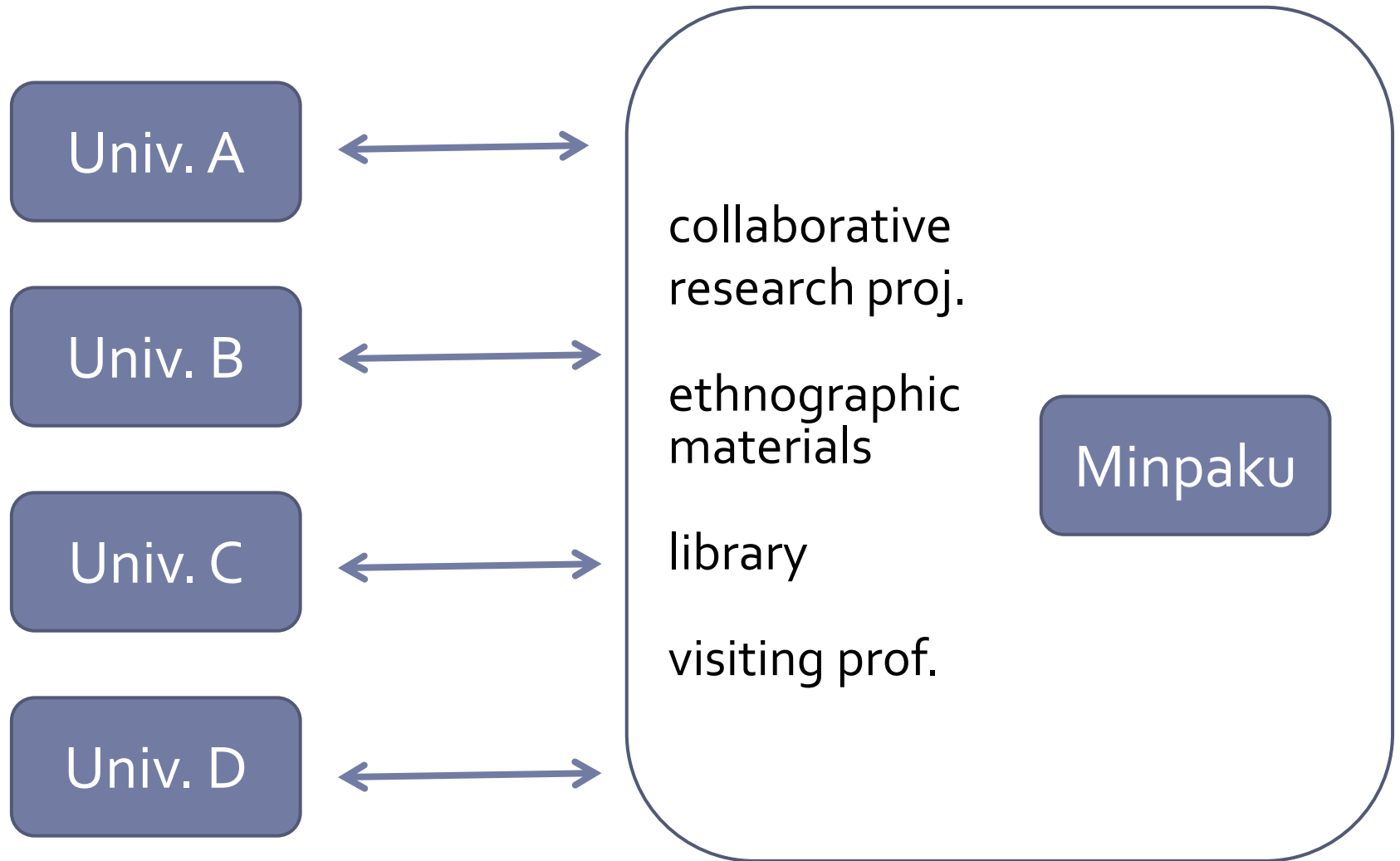
FUKUOKA Shota
National Museum of Ethnology

- ❑ Research Center for Cultural Resources, National Museum of Ethnology, Japan
- ❑ Ethnomusicologist with a particular interest in traditional music and performing arts in modern Southeast Asian societies
- ❑ Engaged in the audiovisual documentation of performing arts in Indonesia (Central and West Java, North Sumatra), Cambodia (Phnom Penh, Siem Reap, Rattanakiri), Malaysia (Kelantan), and Japan

- ❑ Aims to promote a general understanding and awareness of peoples, societies and cultures around the world through the collection and conservation of ethnographic materials and public exhibitions
- ❑ Established in 1974 as an Inter-University Research Institute



inter-university research institute



Minpaku and Intangible Cultural Heritage

- ❑ “culture” and “intangible cultural heritage”
- ❑ “basic sciences” and “applied sciences”
- ❑ Collections of ethnographic materials and data in Minpaku can contribute to the ICH studies



Research Center for Cultural Resources

- ❑ established in 2004
- ❑ research on how to utilize the collection and data owned by Minpaku
- ❑ “cultural resource projects”
 - All projects are initiated by the proposal from individual scholars

JICA Group Training Intensive Course on Museology

- ❑ Four-month practical skill training on collection, organization, research, exhibition, and preservation
- ❑ Purpose: Develop human resources that can contribute to the promotion of culture of each country via museums
- ❑ Target: Museum staff around the world
- ❑ Operation: Consigned by the Japan International Cooperation Agency (JICA). Conducted in collaboration with the Lake Biwa Museum

Audiovisual materials in Minpaku

- Since its inception, Minpaku has recognized audiovisual materials as an important source of research



Videotheque

Case 1 | Documenting traditional performing arts in Java

- ❑ December 1995
- ❑ Film documentation for the renewal of the exhibition of Southeast Asia
- ❑ A section introducing the traditional performing arts of Southeast Asia

wayang kulit

- ❑ A shadow puppet theater in which one puppeteer operates all puppets while telling a story, singing, and directing the accompanying music of *gamelan*
- ❑ Popular in Java and Bali
- ❑ Based on stories from the Mahabharata and the Ramayana





影絵人形芝居ワヤン・クリット

Initial plan

- ❑ Document a whole performance to show within the opening hours of Minpaku
- ❑ Aimed to show various facets of *wayang kulit*
- ❑ Abandoned because of the use of film

Second plan

- ❑ Document a random scene from an episode
- ❑ Rejected by the performers
 - Difficult to construct a flow of performance
 - Uncompleted story

Third plan

- ❑ Performance of an episode condensed to one hour
- ❑ Different from the usual performance, but contains many different factors and colors
- ❑ The performance they want to show to the visitors of Minpaku

Documentation as a collaborative work

- ❑ Exhibition without considering what they want to show
- ❑ Audiovisual documentation is always a collaborative work between those who shoot and those who perform

Case 2 | Documenting traditional performing arts in Cambodia

- ❑ November and December 1999
 - Documented several Cambodian performing arts in Phnom Penh
 - Shoot an episode of *sbaek thomm*, large shadow puppet theater in Siem Reap
- ❑ March 2000
 - Documented the entire repertoire of *sbaek thomm*

sbaek thomm

- ❑ A shadow theater performing Ramayana
- ❑ Uses cow leather (*sbaek*) in which a scene from the tale is carved
- ❑ Performers act both in front of and behind the screen. Their dance-like movements are one of the major characteristic of *sbaek thomm*
- ❑ Narration is the most vital element of the performance. Narrators recite old verses and also describe a scene in his own verse on the spot



sbaek thomm

- ❑ 1970s, the *sbaek* (cow leather) were evacuated
- ❑ Many performers died during the disturbances
- ❑ 1990s, given a new set of *sbaek*
- ❑ 1999 Documented an episode of *sbaek thomm*
 - Master Ty Chien, over 80 years old
 - There was no young people capable of inheriting the role of narrator

Documenting whole repertoire

- ❑ March 2000, Back to Siem Reap
- ❑ Documented performances seven consecutive nights, process of making of puppets, interviews with Master Ty Chien

How to make the video open to the public

- ❑ Master Ty Chien has refused to write down the text for fear of its being stolen
- ❑ Value and social order
- ❑ Build a consensus

How to make the video open to the public

- ❑ Discussion with the younger members while watching the video, in 2009
- ❑ Grandson of Master Ty Chien leads the group
- ❑ Request for the program in Khmer language to show for children

Impact of video

- ❑ Video in the process of transmission
- ❑ The power to standardize the performance

Issues in audiovisual documentation

- ❑ Access to materials and data
- ❑ Whose resources are they?
- ❑ “the common heritage of mankind” and public domain
- ❑ The right to control the use

Map of collection areas (Materials obtained from 1974 to the present)



The Museum Collection of Artifacts and Other Materials

as of April 1, 2011

Artifacts **276,307**

From abroad 174,194

From Japan 102,113

Audio-visual materials **70,456**

Moving image 7,805

Sound recordings 62,651

Books and Periodicals

Books **630,938**

Japanese books 251,490

Books in other languages 379,448

Journals **16,416**

Japanese Periodicals 9,806

Periodicals in other languages 6,610

Human Relations Area Files (HRAF)

Area files (ethnic groups) 385 files

Original texts 7,141 volumes