

Issues and Prospects for Art Material Research Systems in Japan

1st Group: Jana Ryndová, Vibeke Oseth Gustavsen, Lee Se-Young

Problems of administering collections in national galleries and museums

Jana Ryndová

1. Differing mechanisms

The Czech National Museum focuses on history and ethnography in its collecting, research and exhibiting activities.

The National Gallery in Prague focuses on collecting and presenting visual art. Both institutions are limited by their own functional mechanisms and methods of administering their collections, with certain differences between the two.

These limitations, however, do not only apply to Czech institutions and museums. To enhance closer and global cooperation, management systems should be standardized at an international level. This standardization should be the highest priority.

The National Gallery in Prague, for example, has lately tended to support closer and wider cooperation between its collections of the Asian art, medieval art, modern art, contemporary art and others. The exhibited items are therefore presented in varying contexts, which are created in the course of the exhibitions' implementation. This trend also significantly affects acquisitions and the attitude towards the research material. As far as the Japanese research material is concerned, it is necessary to study not only the databases linked with the given exhibition projects but also various other links and connotations.

2. Different attitudes to research material

To facilitate and simplify the process from research to catalogue editing and preparation of exhibitions, it is advisable to open databases on a broad scale to make the interface accessible and user-friendly for foreign researchers.

It does not only apply to the development of digitalization of individual collections. It would be also useful to digitalize the updated dictionaries of Japanese artists, among others, to make it easier to study connotations between different collections more comprehensively.

To put it differently, better results would be achieved if the curators, depository administrators, art librarians and database operators cooperated more closely. Let me also emphasize that unification of the process of storing data in databases and searching methods would enhance closer cooperation. Standardization is important.

Especially for the sake of young researchers in Japanese art, who only begin their studies and do not yet master Japanese fluently, major databases and research links should be concentrated on a single website, which would, among others, make multi-language alphabetic editing possible.

3. Differences in financial support of projects

It is advisable to show the major works of art and materials from the collections of Japanese national museums and galleries to the entire world. To implement such international exhibition projects, it would be useful to know details of funding and sponsoring possibilities. A database of institutions explaining the enrolling process would be of great use. With financial problems resolved, it should be possible to launch exhibitions on a larger international scale based on closer cooperation.

The goal is to make it possible for more visitors outside Japan to enjoy exhibitions of Japanese art promoting the significance of the message, which art has to offer, and spreading it all over the world. To achieve

this goal, it is equally important to broaden online sources, among others, and reform the fundraising structure.

Issues and prospects for art material research systems in Japan

Vibeke Oseth Gustavsen

- First impressions of a library and information science student: Challenges of Japanese research libraries

I am grateful for the opportunity to learn about Japanese museums, art galleries and libraries during the JAL Project 2015.

First, as a Norwegian undergraduate student of Library and Information Science and as a person who does not know Japanese *kanji* characters that well, I think the various document management systems and online search databases in Japanese museums, art galleries and libraries are difficult to use. For example in the museums, art galleries and libraries we visited during the JAL project, in almost all the databases there was on a general basis not possible to conduct searches using the Roman alphabet.

To reach out to their user groups in different and new ways, libraries must be visible in several communication channels to reach out to users where they are. Libraries can for example engage actively in social media like Facebook, Twitter or Instagram.

Further, I think it is important for librarians that they are engaged in user-related teaching in the form of counseling sessions and courses within the library premises. They also need to be engaged in dissemination outreach by visiting various institutions, such as universities and high schools. By seeking out younger users in their daily student setting, librarians show that they really are active communicators/disseminators, and this will help to highlight the library services among potential new users.

For academic libraries and research libraries, both in general and within Japanese art museum libraries, it is important to that they provide a forum for academic communication. Their focus should be on ensuring access to their resources and providing the information knowledge that their users require.

In an ideal world, the resources of academic libraries and research libraries should not only be available to researchers and students, but to the general public as well. Open Access (OA) plays an important part to reach this goal. Open Access is about free access to scientific literature on the Internet. The publications are peer-reviewed, which means that they are reviewed and approved by experts in the field before being released.

The University of Oslo has an Open Access archive for its scientific publications called DUO. In DUO there are master theses, special theses and an increasing number of doctor dissertations and articles available, among others. From 2013, there was a transition to electronically storing all theses from the University of Oslo in DUO, so that they are now accessible. There are also journals that are Open Access. When the cost is moved away from the reader it means that the availability and proliferation of the material increases: OA articles and journals are available to anyone with Web access, which means that the material will spread to more than just those who have access to traditional journals.

The sector of academic libraries and research libraries is constantly changing as a result of new forms of learning and new technologies. This requires adaptability and willingness from the libraries, and thus the conditions for library operation are continuously changing. It is important for libraries to take these changes seriously for example through offering library services that are characterized by customization and service orientation; organized counseling,

educational and training courses for users, two-way communication with the study and research environments, accessibility via various distribution channels, long opening hours, and so on. Libraries need to build bridges between these user-oriented services and information access, and they must effectively use the changing technology. I believe this is going to be a major challenge for us librarians in the years to come, regardless of where we come from.

Proposals for the management system of art materials in Japan

Lee Se-Young

Art libraries in Japan have a long history of managing art materials, many of which are analogue. Art experts of the libraries have preserved and managed the materials almost perfectly; however, like other sectors, art libraries in Japan are in a period of transition as technology continues to shift and evolve.

In the future, what path should Japanese art libraries take, and how do they take it?

1. I consider it necessary to standardize metadata in the management system of art materials that each institution operates. Standardization of the metadata will someday contribute to establish a website capable of searching art materials possessed in museums, art museums, research institutes, and universities in Japan all in one place. Experts in the institutions where I visited this time operate well-designed management systems; however, they seem not to conduct exchanges among institutions. The situation is same in Korea. I consider it necessary to develop the user-friendly search management system of art

materials which improves users' accessibility.

2. Experts and staff of museums and art museums must cooperate and share a common view that art materials are indispensable sources for study. They tend to prioritize values of cultural properties and artworks than research sources. This is quite natural, but they have to change their perceptions even a little. Recognizing their role as a think tank, they need to perceive that art materials are the vital source of research. It is internal cooperation among experts and staff that promotes an effective search for artworks, books and archives, namely, art materials in a broader view.
3. Experts of art archives are needed. I believe that archivists, who studied art and either archival science or document studies, are required to work at the archives. Librarians and archivists seem to play similar roles, but they don't do exactly the same jobs. They are in no way the same. This is the reason why an archival professional who understands the management of archival resources is needed for art museum.
4. The copyright issues must be resolved. Frequently, users can't access important resources or resources they want to know. We need to have full discussions about how to promote the open access using systems including Open API.
5. Language support in the search system is necessary for foreigners who need Japanese resources. To access resources of Japanese art

libraries over the Web, users need to input specific language characters in the search system. Available characters differ depending on the system: Chinese characters, *hiragana*, *katakana*, or alphabet. Foreign visitors to Japan encounter an invisible wall even more, namely, the language barrier. I believe that more non-Japanese researchers will study Japan if versatile search services like well-known Google are introduced.

日本における美術資料管理・検索 システムの課題と展望 Issues and Prospects for Art Material Research Systems in Japan

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- ▲ 国立美術館・博物館の学芸員作業における問題点
- ▲ 図書館情報学を勉強している学生としての第一印象：日本研究図書館の課題
- ▲ 日本の美術資料管理・検索システムに関する提言

国立美術館・博物館の 学芸員作業における問題点

1. それぞれの機構における差

チェコ国立博物館 → 史学、民俗学等と関わったものを収集して展示すること
ブラハ国立美術館 → 視覚芸術作品を収集して展示すること
両方ともオープンな機構とは言えず、作業方法における差もある。
すると、館内とチェコ国内のMuseumIにとどまらず、グローバルにより密接な協力体制を結ぶために、国際的レベルの管理システムやその標準化を進めることが最優先である。
例えばブラハ国立美術館におきまして、最近では東洋美術部・中世美術部・近代美術部・現代美術部等のコラボレーションを広げてそれぞれの作品の関連性を考慮に入れて展示プロジェクトを行う傾向が強い。それに伴う研究や資料収集にも大きく影響を及ぼしている。日本資料の調査の場合でも研究・展示プロジェクトに直接関連するデータベースにとどまらず、さまざまな関連性を探すべきである。

2. 資料調査に於ける差

研究からカタログの執筆、そして展覧会準備までの流れをできるだけ円滑に行うため、それぞれのデータベースをできるだけオープンにして、海外の人でもわかり易く、参考にし易いインターフェイスにしていだきたい。
それぞれ、コレクションのデジタル化を進めるだけでなく、例えば日本作家辞典を更新していただきコレクションとの関連付けなど、さらに改良を進めていただけたら有難い。
言い方を変えれば、キュレーターと所蔵庫・図書室・データベースの担当者はより協力体制の元で作業をすれば、さらに良いと思われる。そうすればデータベースの入力方法・参考方法も統一されるのではないかということである。標準化が大切だと思われる。
特に日本美術研究における若い研究者が入門的に参考にする主要なデータベースや参考リンク集等が掲載されているウェブサイトにおいては、日本語がまだ十分に分からない研究者でも検索できる様にしたい。例えば、言語の選択ができたり、ローマ字の読みが入っているサイトが欲しい。

3. プロジェクト助成における差

世界各地で日本の国立博物館や美術館の素晴らしい収蔵品や資料を紹介したい。そのために、展覧会などを行うための補助金や助成金の制度を知りたい。また、それらの手続きを行うためのデータベースなどがあれば便利だと思う。資金の問題を解決して、より国際的に、より協力的な大きなプロジェクトや展覧会が開催できるようにしたい。
ゴールは海外でも大勢のお客様を喜ばせる日本美術の展覧会を開催することである。
世界各国に芸術の大事さを伝えるため、例えばオンライン資料を増加したりし、コスト面での改革も同時に大切である。

図書館情報学を勉強している 学生としての第一印象： 日本研究図書館の課題

1. 必要なポイント

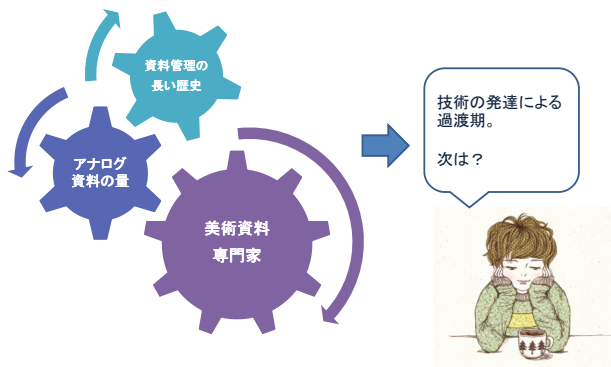
- ローマ字を使って検索することはほとんどできないこと
- 図書館はソーシャルメディアに積極的に関与するべきである
- 図書館の敷地内で利用者関連の教育をすること: カウンセリングやコースなど
- 積極的に利用者とコミュニケーションを計り、図書館がいかんして情報を普及させているかを、知ってもらうべき

2. Open Access


- 研究図書館の資料は研究者や学生だけではなく、一般の人にも提供できることが理想的である
- OPEN ACCESS = 無料アクセス
- ピア・レビューされている出版物
- ネット上で無料で読めるようになると情報がより広く、効率的に行き渡るようになる
- 図書館がテクノロジーの変化に臨機応変に対応することが必要

日本の美術資料管理 ・検索システムに関する提言

日本の美術資料管理システムに関する提言



日本の美術資料管理システムに関する提言



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日本の美術資料管理システムに関する提言

2. Museumの中での協力が必要

博物館・美術館は資料より文化財と作品を重要視する



その認識を変えることが必要(資料=研究の根源)



一つのシステムで作品・図書・アーカイブの検索ができる

日本の美術資料管理システムに関する提言

3. アートアーカイブの専門家の必要

- アーカイブを専門的に勉強したアーキビストが必要
- 司書≠アーキビスト。 BUT 司書=アーキビスト

4. 著作権の問題の解決

- 重要な資料又は知りたい資料のアクセスができない

5. 日本の資料を必要とする外国人のための対策

- 漢字・平仮名・片仮名・アルファベット...Googleのようなサービスがあればいい