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This paper discusses current practices and issues regarding requirements for collecting film as data and utilizing these data in research, using the "Audio-Visual Materials for Folklore Studies" and "Audio-Visual Materials of Folk Cultural Properties" produced by the National Museum of Japanese History (hereafter called Rekihaku) as examples.

First of all, an outline on ethnological film archives in Europe and the United States is presented. This examines the issue of how to take and edit film when using film for ethnological research, along with the other important issue of methods for collecting and archiving film that has been taken.

Next, the discussion turns to the fundamental character of film used in Rekihaku's "Audio-Visual Materials for Folklore Studies" and "Audio-Visual Materials of Folk Cultural Properties". This is followed by an examination of the importance of leaving behind information showing the process by which a film has been made, as well as the film itself, in relation to folklore research film. Although when producing a film there is a desire on the maker's side to film things "just as they are", the essentially representative nature of film means that it is impossible to regard film made through a "process" on the maker's side as showing things "just as they are". The process followed on the maker's side must, to the greatest extent possible, be left behind together with the film as a record showing the process adopted for making the film so that it is possible to continually validate the film in its original context.

Lastly, the paper refers to the digitization of archives of "Audio-Visual Materials for Folklore Studies" currently being undertaken at Rekihaku. When producing "Audio-Visual Materials for Folklore Studies" at Rekihaku, filming and editing have been subject to various experiments as the researchers in charge of production have adopted their own ingenious methods. However, one area where research is lagging behind is that which studies how film should be collected and archived as data and how these data can be utilized for
research. The question of what kinds of academic possibilities may arise as a result of turning film left behind into material and reusing it (analysis, re-editing, feedback to film subjects) is one area of research that has yet to be embarked upon at Rekihaku, though the digitization of archives for "Audio-Visual Materials for Folklore Studies" is one experiment aimed at promoting research in this area.