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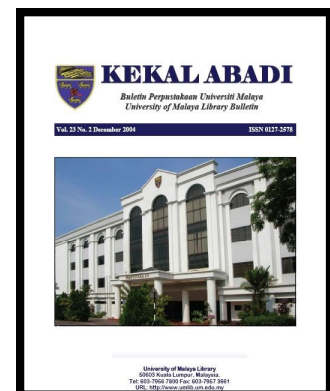
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# KEKAL ABADI

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**The Effectiveness of Web 2.0 Applications  
In Promoting Library Services in University Of Malaya Library, Malaysia**

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**Abstract**

*The use of social media has now become one of the most popular application on the Internet and many libraries are using it as a medium of communication with their users. This paper discusses a research conducted to determine the effectiveness of Web 2.0 applications in promoting library services at the University of Malaya Library (UML). The objectives of this research are to study the impact of Web 2.0 applications in UML; identify elements of Web 2.0 applications used in promoting library activities; and to determine the most popular Web 2.0 tool used in the promotion of library activities. The research is guided by appropriate research questions targeted at UM students specifically the frequency of Web 2.0 applications usage as well as the purpose of using the Web 2.0 applications. The study uses the quantitative method via a questionnaire survey distributed to 50 students who are users of the UM library and the data is analyzed using SPSS v.16. The results indicated that Facebook is the most effective application that provides the highest impact as a tool to disseminate information, answer user enquiries, acts as a two-way communication tool and provides instant feedback in promoting library activities and services. The results also showed that group forum or discussion is the most important element among Web 2.0 applications. Facebook is the most popular tool used by UM students and the main reason to use Web 2.0 application is for information communication. All in all, this research will provide guidance to librarians and researchers on the importance of Web 2.0 applications and its impact on libraries and information centers.*

**Keywords:** Web 2.0, Social networking, Academic libraries, Malaysia, Facebook

**Introduction**

Academic libraries in the digital era face new forces in promoting their services and collections to all levels of users. Librarians world wide are looking for new methods and approaches to promote the library locally, internationally, physically and virtually. The growing demands on the user information needs somehow drove academic library to venture to web technologies in their information services. According to Chau & Goh (2010), Web 2.0 has the potential to promote participatory networking where librarians and users can communicate, collaborate and generate content. The Web 2.0 capabilities connect the library to its users in a two way communication and enable knowledge exchange. Coombs (2007) defined Web 2.0 as a space that allows anyone to create and share information online, a space for collaboration, conversation and interaction in a highly dynamic and flexible platform. On the other hand, Anderson (2007) defined Web 2.0 as a group of technologies such as blogs, Facebook, wikis, RSS feeds and others that promote sharing, editing and creating contents in a socially networked web environment. The use of Web 2.0 as a promotion agent in libraries are clearly observed by Sadeh (2007) where he outlined the importance of Web 2.0 as an application for today's web generation offering holistic needs and demands for today's information environment. Historically, academic libraries utilised

web applications as early as 1999 when the University of Maryland University College (UMUC) started the promotional library program to its first online students' program.

### **Background of Study**

The University of Malaya Library (UML) is the first Research Intensive University (RU) to introduce Web 2.0 applications in its services. According to Ayu & Abrizah (2011), UML is the first academic library to start a Facebook page in October 2008, followed by Universiti Sains Malaysia (USM) and Universiti Putra Malaysia (UPM) in 2010. This study focuses on the effectiveness of Web 2.0 applications in promoting library services and activities specifically in applications such as Facebook, Twitter, Blogs, RSS and YouTube. Academic libraries are reported to be intensely utilizing the applications for advertising, online services and events, sharing of photos and other related library promotional activities.

### **Research Methodology**

This survey is conducted in view of the popularity of the web technology in Malaysian academic libraries. Currently, Web 2.0 applications are used as a medium to promote library services and they are becoming more popular among academic libraries as they are fast and effective tools for information dissemination. This study aims to investigate the use of Web 2.0 applications in promoting UML activities. The survey outline three main objectives which are : (1) to study the impact of Web 2.0 application in UML (2) to identify the elements of Web 2.0 application in promoting library activities and (3) to investigate the most effective Web 2.0 applications in promoting library activities. Even though there are many types of social media platforms, the scope of this study is the applications of Web 2.0 which is limited to Facebook, Twitter, Blogs, RSS and YouTube. Only popular applications are selected for the study. Limitations of this study are the user knowledge on the Web 2.0 applications, its functions and the number of user registering to the user account of the applications. This study is significant in the librarianship field as it will contribute to the understanding of user awareness and interest in technology as well as the awareness and interest in library services and activities. The conceptual framework of this study includes both dependent and independent variables. The dependent variable is the effectiveness of Web 2.0 applications, while the independent variables are impacts, elements and usage of Web 2.0 applications.

### **Literature Review**

The advancement in technologies has witnessed the transformation of computer and web applications from one generation to another. Web applications started with the World Wide Web (WWW) which enables information to be shared without physical and geographical limitation. The web technologies started by introducing the first generation of internet application which is WWW or Web 1.0, followed by Web 2.0 which is greatly used by today's modern society. Currently, Web 3.0 and Web 4.0 has started to gain momentum among the gen Y users.

### **Definition of Web 2.0**

Web 2.0 is known as participatory sites and collaborative technology to connect people from all around the globe. Business people define Web 2.0 as a business revolution platform that enables business success through networking, While technologists interpret it as a group of technologies such as blogs, wikis, RSS and others, these are also used to enable the user to create, share, edit content and finally create a global networked web environment. In the library environment, Garoufallou & Antonopoupou (2008) define Web 2.0 as a transformation from static web to dynamic web, where the terms Library 2.0, Learning 2.0 and Mobile library 2.0 were coined.

### **Web 2.0 Applications**

Even though there are a number of applications using Web 2.0 platforms, this literature will focus on the applications available at UML website. Blog is a major application, where it allows publishing of ideas and getting comments or feedbacks from web users. According to Clyde (2004), blogs started in late 1990s. A study by Nor (2011) on Malaysian academic libraries' blogs found that blogs are used to provide news,

promote events, promote services, introducing library staff and blogs as their official website. Really Simple Syndication (RSS) is effective to feed users with the latest news and updates. A study on Australian University libraries found that RSS were the most widely applied application (Linh 2008). In UML, RSS is used to announce the availability of new books and other resources according to subjects. RSS are used to disseminate news and updates, upcoming events and announcements. The next application is Social Networking Sites (SNS) which allows users to express themselves in social environment. The most popular platforms are MySpace, Facebook and Twitter, which are used widely in academic libraries. Statistics have shown that as of January 2011, Malaysia has 10,075,420 Facebook users covering 38.51% of the total population (Socialbakers.com, 2011). In the same report, Malaysians are among the top 10 growing communities in using Facebook; and finally, Video sharing. Video and photo sharing are also heavily used to promote library events and services (Schneckenberg, 2009). The adoption rate of video sharing is very high due to the ease of use and enables direct and immediate online publication and distribution of user content. UML uses YouTube to upload activities conducted by the library as a medium of information sharing and gathering. Most academic libraries in Malaysia use it for promoting library activities and event, record students' participation and educate users and staff.

### **Elements of Web 2.0 Applications**

Elements of Web 2.0 refer to the facilities offered by every application. Live Chatting is a very important element in Web 2.0 where it offers real time communication between librarians and the users. An Online Chat or Life Chatting refers to any kind of communication over the Internet. Instant Messaging and Life Chat are forms of real time direct text-based communication tools. Facebook Chat and Yahoo Messages (YM) are used by most academic libraries in Malaysia. User Comment and User Tagging are also widely used in Malaysian academic library websites. These two elements allow users to comment, give feedback, create link and share postings. In SNS, user comments are available in blog post, video post, photos and user profile. Photo sharing is becoming a booming phenomenon which reported up to 2 million images uploaded in Flickr a day and over 500 million digital photos uploaded through SNS. According to Davidson-Turley, (2005), libraries are using photo sharing in Facebook, Twitter and Blogs for marketing, community outreach and digital image management. The online societies were engaged through Group Forum/ Discussion, where they meet and greet members virtually. Web 2.0 offers a thousand group forum over its applications based on areas of interest. Members enjoy the facilities of posting, generating discussion, read viewpoints of others or experience and get questions answered instantly. Streaming Media is another element that has received good ratings; YouTube is currently the most popular video-sharing application. According to Maness (2007), studies have shown that video streaming is proven to deliver user information needs. Locally, academic libraries have uploaded their corporate videos, materials loan procedure, tutorials and training through YouTube to market and promote their libraries.

### **Data Collection**

In this study, a survey was conducted to answer the research objectives. The sample population of this survey is the UM students and focuses on the the students who use the library. A total of 50 questionnaires were distributed to students entering the library at random. The questionnaire is divided into two parts with eighteen questions in total. Part A consists of demographic questions such as gender, program enrolled and field of study, while Part B consists of questions based on research objectives which are impacts, elements and usage of Web 2.0 applications. The data collected were analysed using SPSS and presented in the form of tables and figures.

### **Findings and Discussions**

Based on the data collected, the findings are then analyzed and presented in the following tables and figures.

**6.1 Demographic information**

Table 1 shows the demography of the respondents. Female accounted for more than Male at 90% and 10% accordingly. Degree level students are the highest respondents in the survey with 86% and students from the Faculty of Science form the largest component at 30%.

Table 1: Demography of respondents

Gender	% of Respondents
Male	10
Female	90
Program	% of Respondents
Degree	86
Master	12
PhD.	2
Field of Study	
Art and Social Science	26
Engineering	24
Science	30
Education	6
Law	4
Dentistry	4
Medicine	2
Economics and Administration	4

**6.2 Do you know what is Web 2.0 ?**

Figure 2 describes UM students knowledge on Web 2.0 applications. Majority of the respondents (76%) knew what Web 2.0 is while 24% indicated that they have no idea about it.

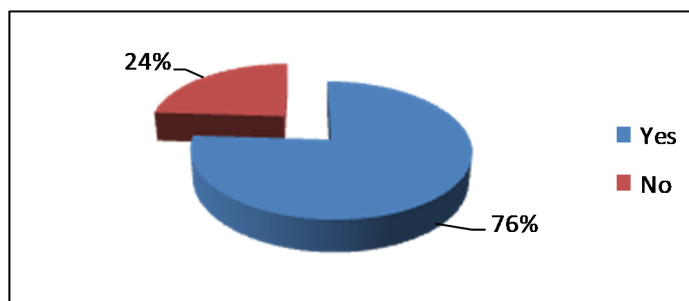


Figure 2: Knowledge on Web 2.0



**6.3 Are you familiar with Web 2.0 applications?**

In answering the question on familiarity with Web 2.0 application in UM Library, Figure 3 shows that many respondents (62%) are familiar with Web 2.0 application, 22% are not familiar and 16% are uncertain.

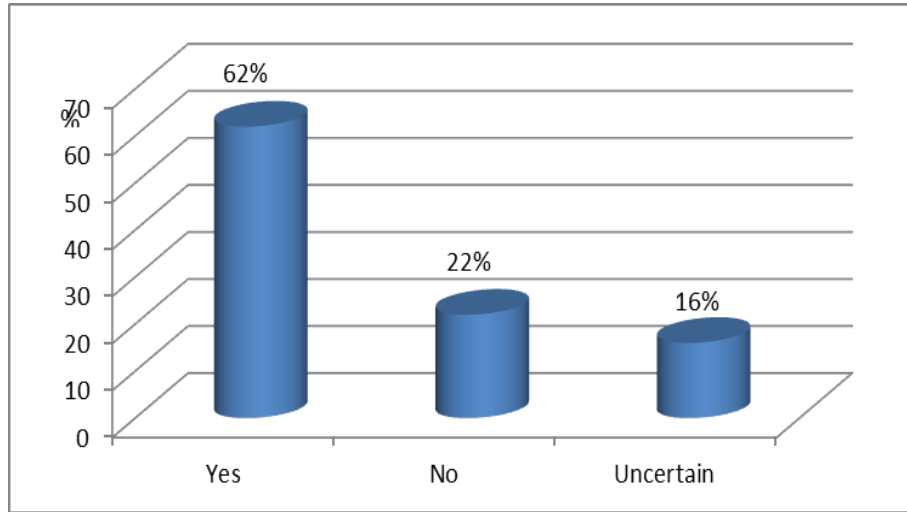


Figure 3: Familiarity with Web 2.0 applications

**6.4 What is the main reason to use Web 2.0 applications in the UML website?**

Table 2 shows the reasons for using the application. When asked what is the main reason for using the applications, the feedbacks are listed. The majority of the respondents (60%) are using Web 2.0 as a medium of information communication. Socializing came in second with 15 students (30%), followed by 6% who used it to make friends and only 2% to create awareness and other.

Table 2: Main reason for using Web 2.0 applications

What is the main reason of using the Web 2.0 applications in UM library website?	(%) of respondents
Information communication	60
Socializing	30
Make friends	6
Create awareness	2
Other	2

**6.5 How do Web 2.0 applications affect your interest and awareness of the Library’s activities and services?**

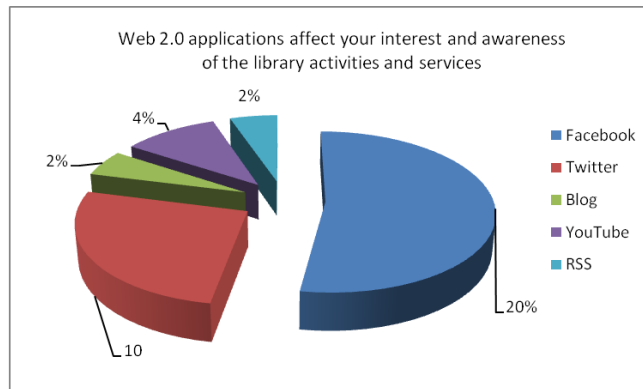


Figure 4: Affects of Web 2.0 applications on interest and awareness of the Library’s activities and services

Table 3: Affects of Web 2.0 applications on interest and awareness of the Library’s activities and services

Web 2.0 applications affect your interest and awareness of the library activities and services.	Number of students	Percentage (%)
Facebook	10	20
Twitter	5	10
Blog	1	2
YouTube	2	4
RSS	1	2

Figure 4 and Table 3, describe the Web 2.0 applications that affect student’s interest and awareness of the Library’s activities and services. Majority of the respondents with 10 respondents (20%) stated that Facebook has an effect. Five respondents (10%) came in second stating that Twitter has an effect. This is followed by two respondents (4%) stating that YouTube has an effect. Blog and RSS are the least with only one respondent (2%). This result is consistent with the latest Like at UM library Facebook with 12,570 Like compare to Twitter with only 268 followers. The UM Library Facebook also received a recognition of 3.5 stars out of 5 from Facebook. This finding shows that Facebook is the most significant application used in the UM library. This finding contradicted with the research done by Gerolimos (2011) on services for academic libraries in the new era. The finding shows that only 38 % users use Facebook, while 44% users use Twitter. However, the findings for blog contradict with this finding. About 42.4 % of the respondents said that the blog has an effect in introducing new services to its users. For YouTube, Rogers (2011) stated that 38.2 % use YouTube which affected the users’ interest and awareness of the library activities and services. Gerolimos (2011) research on services for academic libraries in the new era, found that 79 % used RSS as the tool to generate awareness and interest about the library activities and services. It is the most popular among the users.

**6.6 Most popular elements in Web 2.0 applications are most effective in promoting the Library’s activities and services.**

Table 4 indicates the most effective elements in Web 2.0 applications in promoting the Library’s activities and services. The majority of the respondents (30%) stated that group forum/discussion element is very effective. Next, 20% stated that news feed element is very effective. This is followed by 18% stating that photo sharing is very effective and 16% stated that chatting is very effective. Only 14% said the user

tagging, user comments and streaming media are very effective element in Web 2.0 applications. This finding indicates that group forum/discussion is the most effective elements in Web 2.0 applications. Similar research conducted by Rafidah (2011) on the implications of library 2.0 tools in Malaysian academic libraries towards reference services found that Universiti Teknologi Malaysia (UTM) students prefer online chatting for user enquiries. The findings by Rogers (2011) found that 39.6 % use photo sharing element as the most effective tool in promoting library’s activities and services.

Table 4: Most popular elements in Web 2.0 applications most effective in promoting the Library’s activities and services

Most popular Web 2.0 elements.	% of respondents
Chatting	16
User Tagging	14
User Comments	14
Photo Sharing	18
Group Forum/Discussion	30
News feed	20
Streaming Media	14

**6.7 Most often updated Web 2.0 applications on Library’s activities and services**

Figure 5 shows the frequency of Web 2.0 applications in providing updates on the Library’s activities and services. A majority of the respondents with 12 students (24 %) stated that Facebook provide “always update” on the Library’s activities and services. Twitter came in second with five students (10%), followed by RSS with three students (6%). The least frequency is Blog with only 2 students (4%) stated that Blog provides “always update” on the Library’s activities and services which are similar to frequencies of YouTube. This finding indicates that Facebook is the most effective Web 2.0 application in promoting the Library’s activities which contradicts with the research conducted by Riza (2011) that found six libraries updated their Facebook status every week while only three libraries out of 14 updating their Facebook status daily.

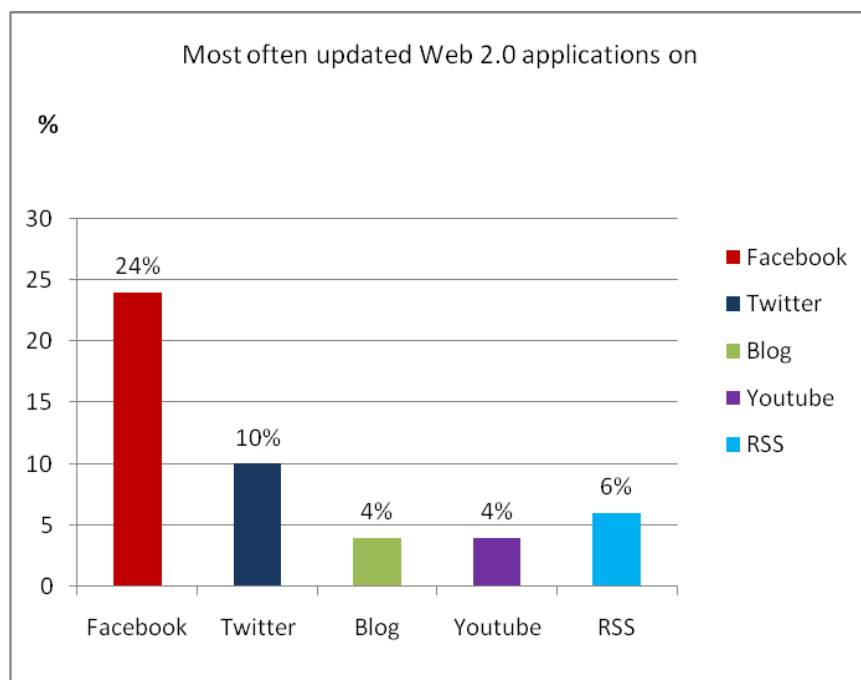


Figure 5: Most updated Web 2.0 applications on library activities and services

## Conclusion and Recommendations

Based on the findings, it can be concluded that Web 2.0 applications have a profound impact on the library and its users. The impact can be seen in four main areas namely promotional tools, disseminating information, medium for answering user enquiries and two way communication and instant feedback. Facebook is found to be the most effective promotional tool to promote UML's activities and services. This is due to the popularity of Facebook compared to others applications. Thus UML should continuously promote their new items, digital repositories and activities through their Facebook post. The second factor is a platform for disseminating information. UML's Facebook offers regular update on library and other academic information to be viewed by the library users. Thirdly, as a medium for answering users' enquiries, the Web 2.0 application allows real time communication and getting instant feedback in the enquiries which is the most popular element in UML's website, and finally the application encourages two way communication between librarians and the users in order to fulfill the user information needs and to be the best and most effective service. It can be concluded that generally, UML's users are aware of the Library's website, however they did not realize the function of Web 2.0 in the website. This study appears to be important in providing current status of Web 2.0 application in Malaysian academic libraries. It is recommended to do future research in the usage of Web 2.0 and ICT literacy skills.

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**Tiga Puluh Tiga Tahun Penubuhan Perpustakaan Al-Malik Faisal  
Akademi Pengajian Islam, Universiti Malaya Nilam Puri**

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**Abstract**

*The Al-Malik Faisal Library plays an important role for undergraduates students in the Academy of Islamic Studies, UM Nilam Puri. It supports the teaching and learning at the campus. This will ensure that the Library's mission and vision can be achieved.*

**Abstrak**

Perpustakaan Al-Malik Faisal memainkan peranan yang penting dalam menyediakan sumber bacaan yang lengkap untuk pelajar Asasi Pengajian Islam UM Nilam Puri. Kemudahan Perpustakaan ini juga bertujuan menyokong pengajaran dan pembelajaran di Akademi Pengajian Islam UM Nilam Puri. Ini sekaligus membolehkan misi dan visi Perpustakaan tercapai.

**Katakunci:** Perpustakaan, Sumber bacaan, Pembelajaran dan pengajaran.

Yayasan Pengajian Tinggi Islam Kelantan Nilam Puri 10 Tahun (1977), Perpustakaan menumpang di bangunan asrama sementara. Kemudian menumpang pula di bangunan pentadbiran dan sebaik-baik sahaja siap bangunannya yang dihadiahkan oleh Al-Marhum Al-Malik Faisal, maka Perpustakaan Yayasan mempunyai bangunannya sendiri. Perpustakaan pada masa itu menyimpan sebanyak 19,000 buah buku yang terdiri daripada buku-buku rujukan dan ilmiah juga bahan-bahan bacaan berupa majalah dan buku-buku kecil. Bahan-bahan disusun mengikut sistem pengkelasan Dewey Decimal Classification. Bahan-bahan tersebut kebanyakan sumbangan daripada negara-negara Kuwait, Arab Saudi, Republik Arab Mesir, Libya, Iraq dan lain-lain. Selain dari itu ia juga mendapat sumbangan daripada kedutaan asing dan orang perseorangan juga turut mewakafkan buku.

Habsah (1985) menyatakan dalam artikelnya bertajuk, "Koleksi Akademi Islam di Perpustakaan Utama Universiti Malaya" dalam *Kekal Abadi*, Perpustakaan Akademi Islam Universiti Malaya mempunyai lebih kurang 30,000 naskhah buku rujukan, buku teks dan bahan-bahan am untuk kegunaan pelajar dan kakitangan akademik Akademi khasnya dan bagi kegunaan pengguna-pengguna Perpustakaan lain amnya. Seorang wakil Akademi Islam iaitu Profesor Madya Dr. Othman Ishak, Pemangku Ketua Akademi telah dihantar oleh Universiti Malaya ke Kaherah, Mesir untuk membeli sendiri bahan-bahan bacaan untuk Akademi. Beliau telah memilih dan menguruskan pembelian buku-buku ini dengan bantuan seorang kakitangan Akademi, Dr. Abdul Azizi Hanafi yang pada masa itu sedang menuntut di sana. Universiti Malaya juga telah mendapat kerjasama dari Kedutaan Besar Malaysia di Kaherah dalam usaha pembelian buku-buku ini.

Kini, Perpustakaan Al-Malik Faisal merupakan salah satu perpustakaan yang mempunyai koleksi yang terbaik dalam bidang pengajian Islam di negara ini. Jumlah bahan di Perpustakaan kini lebih kurang 25,798 naskhah. Pengurangan jumlah bahan berbanding tahun 1985 adalah disebabkan proses *weeding* dan *take-away* yang dibuat bagi buku terbitan 1970an. Perpustakaan memiliki buku bahasa Arab (58%), manakala yang lainnya dalam bahasa Malaysia dan Inggeris. Bahan-bahan disusun mengikut sistem pengkelasan Library of Congress Classification. Pelbagai koleksi bahan yang terdapat dalam Perpustakaan seperti koleksi terbuka, koleksi teras akademik, koleksi rujukan, koleksi tesis dan disertasi, koleksi bacaan bebas, koleksi terhad, koleksi majalah dan koleksi kertas persidangan. Pada masa yang sama Perpustakaan menyediakan pelbagai kemudahan kepada pengguna seperti akses wifi, makmal komputer, fotokopi, musolla dan percetakan.

Kakitangan Perpustakaan pada zaman Yayasan terdiri daripada Penolong Pegawai Perpustakaan iaitu Encik Abdul Kadir Haji Muhammad, Perkeranian pula Puan Wan Azizah, Encik Johar, Encik Nazir, Encik Hassan Ibrahim dan Puan Siti Rafeah. Pembantu Perpustakaan pada masa itu dikenali sebagai Pelayan Maktabah yang mana terdiri dari Allahyarham Wan Yusof Wan Daud, Encik Zainal Abidin, Encik Abdullah Idris, YM Tg Mohd Nor Tg Seman, Encik Mohd Ariffin Mat Ali, Allahyarham Azman Taleb dan Allahyarham Ramli Omar. Selepas Universiti Malaya ambil alih pada tahun 1981 jawatan Pelayan Maktabah ditukar kepada Penyemak Perpustakaan.

Sepanjang tiga puluh tiga tahun itu juga Ketua Jabatan/Pustakawan di Perpustakaan silih berganti:

Puan Habsah Hj. Ibrahim, Pustakawan/ Tingkat Kanan – 1981  
(Ketua Pustakawan memantau, Puan Khoo Siew Mun)  
Encik Abdul Jalil Abdullah, Penolong Pegawai Perpustakaan – 1985  
(Pustakawan pemantau Puan Noriyah Md Nor dan Cik Zaharani Aiyub)  
Encik Saifuddin Otheman, Penolong Pegawai Perpustakaan – 1994  
(Pustakawan pemantau Cik Zaharani Aiyub)  
Puan Haslina Husain, Pustakawan – 2011  
(Ketua Pustakawan memantau – Dr. Nor Edzan Hj Che Nasir)

Pada tahun 2014, Perpustakaan mempunyai seramai dua belas orang staf yang terdiri daripada:

Puan Haslina Husain	Pustakawan, S41
Encik Saifuddin Otheman	Penolong Pustakawan, S32
Yahya Jusoh	Pembantu Perpustakaan, S22
Encik Hamzah Abdullah	Pembantu Perpustakaan, S22
Puan Zaidah Idris	Pembantu Perpustakaan, S22
Encik Abdul Majid Omar	Pembantu Perpustakaan, S22
Encik Che Nasir Che Yaacob	Pembantu Perpustakaan, S17
Encik Zamzaliman Ghazali	Pembantu Perpustakaan, S17
Encik Md Sawal Nasharil Saari	Pembantu Perpustakaan, S17
Encik Md Nasir Ab Rahim	Pembantu Operasi, N11
Puan Asiah Yusoff	Pembantu Operasi, N11
Puan Nik Yah Nik Yeh	Pembantu Awam , H11

Seiring dengan kepantasan teknologi maklumat, Perpustakaan telah melakukan renovasi pada tahun 2009 antaranya penambahbaikan Kaunter Perkhidmatan Pelanggan, pewujudan Makmal Komputer Perpustakaan dan e-Gate. Kemudahan *wifi* juga dinaiktaraf supaya pengunjung Perpustakaan dapat mengakses internet dengan cepat dan mudah samada melalui telefon pintar, tablet, mahupun *notebook*. Pelajar Asasi sesi kemasukan baru juga didedahkan dengan kelas kemahiran maklumat (pencarian bahan melalui Pendeta WebPac dan Interaktif@Portal) yang mana ditunjukajar oleh Pustakawan. Pelajar peringkat pasca siswazah juga diberi latihan berbentuk *hands on* seperti EndNote dan Web of Science.

Usia Perpustakaan yang menginjak dewasa ini melambangkan imej Universiti Malaya yang masih utuh berdiri di negeri Kelantan. Ilmu yang tersimpan di dalamnya berunsurkan keislaman dan keagamaan membuatkan sesiapa yang berkunjung ke Perpustakaan akan merasa keasyikannya. Saban tahun pelbagai

pengunjung datang ke Perpustakaan dengan tujuan membaca, menyelidik, dan membuat rujukan. Antara keunikan yang tersimpan di Perpustakaan ini ialah *Majalah Pengasoh* (majalah), *Sepuluh Tahun Yayasan Pengajian Tinggi Islam Kelantan Nilam Puri* (buku), *Penubuhan Yayasan Pengajian Tinggi Islam Kelantan* (buku) dan banyak lagi.

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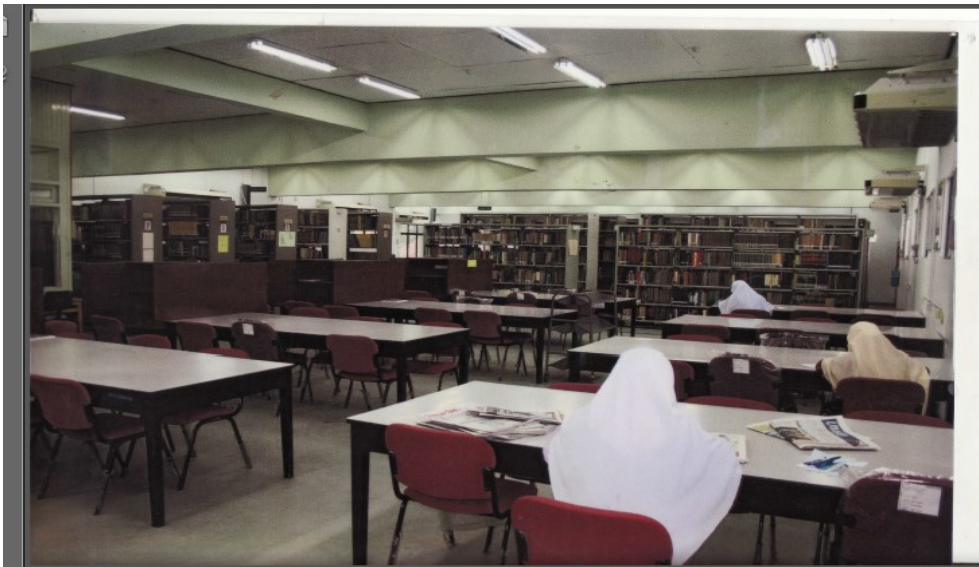
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Kaunter Perkhidmatan Pelanggan Sebelum 2009



Ruang Bacaan Sebelum 2009



Kaunter Perkhidmatan Pelanggan Pada 2009



Ruang Bacaan Pada 2009



Makmal Komputer Pada 2009



E-Gate Pada 2009

## NUS Museum: Inceptions, Prefiguring Practice

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*The [NUS Museum] collection and the circumstances in which it was put together indicate that the University was a site for historical discourse on modern art in the fifties and sixties. Current scholarship cannot ignore this history.* - T.K. Sabapathy, 2002.

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### Inceptions

There is an image often used to illustrate the University of Malaya Art Museum (which is the precursor to the NUS Museum today). It is an image of the gallery interior, a section of the Museum. Particularly interesting is its perspective view, with a series of exhibition panels to the left and right of the image, receding to a wall at the end of a modest sized space. A good number of visitors are seen spread across the gallery. They are carefully choreographed, as they stand in front or over the artworks, as a receptive public to the gallery, observing, studying and enjoying. On this grainy image the artworks are barely discernable, ink works and watercolours on the immediate walls, and at the end, a number of stone sculptures. Some of the 'visitors' (the women anyway) declare somewhat their ethnicities, dressed in their Chinese *cheong-sams*, Malaya *sarong kebaya* and the Indian *saris*. They seem orderly, diligent, and even studious. These characteristics are not quite incidental. They were students of Michael Sullivan,<sup>1</sup> the founding curator of the Museum, asked to pose for the image which eventually appeared on a gallery guidebook in 1959, published to commemorate the opening of a new gallery for the Museum. Among these students was T.K. Sabapathy. He is seen on the image third from the right. By this time he was a second year art history student.

What did the Museum collect and how was it organised? A floor plan of the gallery provided an indication. With the appointment of Sullivan, it began collecting in 1954, and by 1959, the collection was organised along five key collections: (1) Chinese and Southeast Asian Ceramics, (2) Hindu and Buddhist Art, (3) Malaya and the Islamic World, (4) Southeast Asia, and (5) Contemporary Malayan Art. By 1959, after receiving a donation of materials from the Indian government ranging from stone sculptures to contemporary crafts, the collection took the form of the museological – an assembly, ordering and conveyance of things – or at least one envisaged by Michael Sullivan in the midst of political and cultural turns, and the academic opportunities they offered.

The beginnings of the University of Malaya Museum may be found in a report submitted in 1948 by a commissioned convened by the British colonial office to study the prospects of developing university education in Singapore. Called the Carr-Saunders report, it proposed that the history of art be taught, as a

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<sup>1</sup>Born in 1916 in Toronto of Canadian/American parents, Michael Sullivan (d. 2013) grew up in England and was educated at Cambridge and Harvard universities, also obtaining degrees from the Universities of London, Oxford and Nottingham. He has taught at the universities of Singapore, London, and Stanford and is now Fellow Emeritus of St. Catherine's College, Oxford. He is the author of a number of books on Chinese art, including *The Arts of China* (fourth edition, 1999) and *Art and Artists of Twentieth Century China* (2003).



formal undergraduate subject. The mandate outlined was broad: "A most important duty of the holder of this post of the holder of this post would be to form collections. He should not limit himself to formal teaching and collecting; he should seek every opportunity of interesting students and the outside public in the arts." The report was cognizant of Malaya and its contexts. It went on, "if the right man could be found, he might well have profound and beneficial influence upon Malaya, and through him the University might do something of great and enduring importance for the non-material aspects of life in Malaya."<sup>2</sup>

The proposal for the establishment of the Museum was tabled in 1954 along with the appointment of Michael Sullivan (b. 1916) as a lecturer in art history. Articulating the intentions of the report, Michael Sullivan, in a 1955 article entitled 'Art & The University of Malaya' declared that the "emphasis will be chiefly on the art of those cultures which have most influenced Malaya, namely India, Southeast Asia and China" with some examples from Western art to provide comparative studies. Sullivan had also proposed that the Museum should also have "a representative collection of contemporary art, particularly from Malaya and Indonesia," as a way to reveal the "state of *our own* culture and of the way Malayan artists are contributing to it."<sup>3</sup>

As context, like many of the British colonies during the immediate years of the post-War, Malaya and Singapore were undergoing a period of decolonization. By 1955, the British had acceded to a limited self-government. Malaya, which Singapore was culturally, politically and socially connected to, proclaimed independence in 1957. While integrative approaches were explored after gaining self-rule in 1959, multiculturalism was primarily practiced by the State in the form of a cultural mosaic, with each key group represented across political and socio-cultural fields.

Sullivan – moved by the nascent postcolonial discourses operating within the intellectual and political fields – was in the thick of these developments, tasked with the role of establishing the art museum, alongside an art history course at the University of Malaya. Sullivan's approach was one of bridging, locating cultures in a network of relations and also the very need to situate its constitutive necessity. Singapore, according to Sullivan, "wants the dignity that comes with cultural independence."<sup>4</sup>

In Singapore, T.K. Sabapathy arguably became Sullivan's most significant student. He remarked "the art museum quickly gained importance as a cultural site; within three months of its inauguration, more than a thousand are recorded as having visited it."<sup>5</sup> Anchored on his own experience as a student, Sabapathy remarked that Sullivan had invariably and valiantly set a course in building "a collection of contemporary art as revelations of the state of our own culture" and building "around the student the kind of environment in which the study of art is not simply another subject in the curriculum but a spiritual and emotional experience that will help to bring illumination into the rest of its life." He added, "These ... propel the teaching of art and the art museum into the social, private and public spheres, reaching beyond the university."<sup>6</sup> The University of Malaya, the University of Malaya Art Museum, and Sullivan's tenure from 1956-1960 form only one part of the history of the NUS Museum.<sup>7</sup>

There is another history of inception to be told, that is the history of the Nanyang University, Lee Kong Chian Art Museum and Lu Yaw, the Museum's founder. In 1969, Lu Yaw, acting as Deputy Vice-Chancellor (Administration) Nanyang University, a separate university founded in 1957 to provide further education for Chinese-educated students in Singapore with funds raised through public donations – established the

<sup>2</sup>University Education in Malaya, A Report, 1948, 45.

<sup>3</sup>Quoted in Sabapathy T.K. (Ed.) *Past, Present, Beyond: Re-nascence of an Art Collection*. (Singapore: NUS Museums, 2002), 11-12.

<sup>4</sup>Michael Sullivan. 'Art & the University Malaya' in *The Singapore Artist, Journal of the Singapore Art Society*, Vol 1 No 3, March 1955. (Singapore: Singapore Art Society, 1955), 4, 6.

<sup>5</sup>T.K. Sabapathy, *Road to Nowhere: The Quick Rise and the Long Fall of Art History in Singapore* (Singapore: The Art Gallery, National Institute of Education, 2010), 7.

<sup>6</sup>Ibid.

<sup>7</sup>Another important figure in the history NUS Museum was William Willets. He was appointed curator in 1963, after the University of Malaya was renamed University of Singapore and credited for establishing Southeast Asian ceramics as a field of study, significant in its scope and complexity.

Lee Kong Chian Art Museum. The history of its development is not very well researched at this time but based on oral history interviews conducted in the mid-1990s, we can attempt to offer an account. Lu Yaw was seconded to the Nanyang University in 1967 from the Ministry of Education, tasked to reorganise the running of the university in his words, “according to the government’s policy and instructions”<sup>8</sup>. The Lee Kong Chian Art Museum was officially opened in 1972, but according to Lu Yaw,

“... it was in existence in 1970. But this was a very humble affair, very insignificant thing. It’s a group of enthusiasts, among them some of our academic staff, the Chinese art enthusiasts outside the university, they sort of came together to propose ... [the formation of the Museum]. ... they had donated a lot of things. We had no money, not a cent to acquire. ... it’s a small thing and insignificant and not in the mainstream of academic work.”<sup>9</sup>

Early collections consisted of donated Chinese ink paintings and calligraphy, Chinese export wares from Southeast Asia, many of which according to Lu Yaw were in ‘poor condition’. As the university’s Deputy Vice-Chancellor, Lu Yaw was not directly involved in the day-to-day running of the Museum, subordinating to the role to a teaching staff from the faculty of humanities, but intervening from time to time to assist in matters concerning authentication and fund raising. The contents of the collection are not surprising given the University’s broader emphasis towards Chinese history and culture, and the University’s appeal to collectors of Chinese art. The context of this development however was significant. The years of the late 1960s and the 1970s saw a systematic reassessment in Singapore on the status of Chinese education and the Nanyang University. The history of student activism in the Chinese schools during the colonial period, the challenge of transforming the Nanyang University’s academic system and curriculum (which was initially modelled after institutions of China) ... eventually prompted the Singapore government to merge the Nanyang University to University of Singapore (renamed earlier from University of Malaya).

In 1980 Lu Yaw was named the Consultant Curator to a collection which then consolidated earlier materials collected by Michael Sullivan and William Willets. Lu Yaw remarked that the early 1980s saw an emergence of a market of Chinese art in Singapore. He saw this development as a significant opportunity and sought through his office at the university to raise funds, which he finds laborious and difficult, and acquire artworks, mostly Chinese ceramics. Nevertheless, the 1973 closure of the art history department and Museum had profoundly changed the complexion of the university museum in Singapore.

In conceiving the purpose and direction of the Museum, Lu Yaw proposed that the study of Chinese art as central to its objectives, focussed in developing a collection of Chinese ceramics to reflect the chronology of its development. By the 1980s, the transformative economic development across Asia had become a theme in the discourse on national development in Singapore. Central to this theme was the notion of Asian and Confucianist values, , deployed so as to sustain values ascribed to the notion of work ethics and by extension, economic development. Language, art and culture were sought to articulate aspects of such values, translated across the fields of education and development of cultural institutions including state museums. While the museum project undertaken at the Nanyang University was predicated within the atmosphere of wariness about the University’s ability to adapt and contribute to the changing circumstances of the industrialising economy and the perceived threats of student activism, the period of the 1980s and 1990s – facilitated by a broader public discussion on culture and nation building – was conducive to the development of cultural institutions. In sketching out this development, the formation of a University Museum, expressed in specific cultural terms ‘Chinese Art’, is conceivable as part of a broader discourse on ‘heritage’ which privileged and assigned the productive role of cultural values, drawn from tradition and ethnicity, as catalyst to economic developments.

By 1997, the NUS Museums, consolidating the collections developed by Michael Sullivan, and Lu Yaw, was formally established and expanded further with donations. As elaborated, contingent on the developments of Singapore since 1955 and the universities and their histories, and personalities and their curato-

<sup>8</sup>Lu Yaw, Transcript of Interview with Lu Chi Sen, Reel 14, Oral History Department, Singapore, 1994, 126.

<sup>9</sup>Ibid, 130.

rial directions, the Museum and its collection underwent a series of changes. The collections were divided, transferred temporarily, recalled, integrated and separated, amalgamated with other collections, expanded, eventually into its current form. How do we make sense of this history, not simply as a chronological accounting of our past, but rather one that is illuminating in our tasks of prospecting perspectives and positions. Here, I turn provisionally to a notion of the palimpsest. A palimpsest is “a parchment or other writing surface on which the original text has been effaced or partially erased, and then overwritten by another; a manuscript in which later writing has been superimposed on earlier (effaced) writing.” If the notional space of the museum as an idea is conceived as such, then the very positions defined and proposed by its past curators – Sullivan, Lu Yaw, and even Willetts – constitute entries or texts that are “interwoven ... competing with and infiltrating each other.” Each is distinct, contextual to the personalities and histories that informed them, but layered upon each other, propose ways in which one may regard the discursive potentials and implications to contemporary practice, a practice that locates history as corollaries to the present having qualities that facilitate ‘permutations’ in the way we render their significance and are ‘intertextual’ in the way positions may be rendered discursive. It is here also that we can regard the objects collected as grounds upon which these dynamics may unfold, replaying the past and simultaneously foregrounds the present.

In 2002, Sabapathy restaged the history of the Museum’s collection in order to realize “what was anticipated and thought of in the past, or” to cultivate “grounds that have been delineated and prospected.” The exhibition was to reconstitute, for the first time, the NUS collection within a single exposition. The project was curatorially framed cognizant to the concerns highlighted by Sullivan in 1955, and at the same time to advance these concerns into questions pertaining differences and affinities, reasserting need to approximate “connectedness” and “separateness” between the diverse range of objects vis-à-vis their related cultures, complicated by interpretative complexities and layers.

Sabapathy assembled the Museum's modern and contemporary Southeast Asian collection alongside Indian materials and Southeast Asian crafts composed of ceramics and textiles. Placed in a single setting, and insisting the simultaneous affinity and distance between objects, Sabapathy aimed to eschew the singularity that often locates and governs artifactual categories and their attendant art historical framing. This restaging was uncanny. At the ground floor of the Museum, the collection of Chinese paintings and ceramics developed by Lu Yaw was assembled and display. The ceramic pieces were organized chronologically to mark the shifts and development of Chinese art, hermetic in its articulation and punctuated by a large map of China indicating sites of ceramics production across periods of Chinese history. Lu Yaw by this time has left the University, but significantly the gallery was organized as a mirror to his approaches of collecting and presenting. Seen together, in recalling and restaging the aesthetics of their initial displays, these two exhibitions reenact histories of the two collections divergent in their contexts, spatially conflating the colonial gesture of cultural empowerment with a post-independence claim for the originary.

The ‘intercultural’ and ‘interculturalisation’ (transmission and reception) suggested in Sullivan’s curatorial approach prospects a humanist concern in the study of material culture, proposing comparability between aesthetic systems over geographies and periods, and further, their interactions and outcomes. Malaya and Southeast Asia – in being permeable, receptive, and transactive – fascinated him as settings that mediate and sustain such encounters, exercising choice through continuities and inflections. Sabapathy locates the saliency and validity of the ideas advanced by Sullivan in determining a curatorial agenda for the Museum, albeit “fuelled by current values and imperatives.” Referencing and adapting Sullivan the mandate provisioned earlier, he prospects as series of ideas: “defining the status of the museum and the university as teaching and research institutions; forwarding the criteria for developing collections, exhibition programmes and publications; positing the museum in relation to other such institutions in Singapore, in the region of Southeast Asia and beyond; and, determining the role and status of the museum as a distinct entity”<sup>10</sup>. He also highlighted a critical necessary condition – the immediate re-introduction of art history courses into the University’s curriculum, and without it, the inherent limitations in advancing collection, exhibition and publication strategies.

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<sup>10</sup>Ibid, 19.

As suggested, the museum's inevitable invocation for the civilisational, national, regional and the global are initiated and made expedient to the broader dynamics of the university including its inception and transformation. Today, the situation continues to grow in complexity as the University expands its resources to generate outcomes considered critical to its institutional goals, underlined by its strong emphasis on global competitiveness. At the NUS Museum, while a programme on art history has yet to be reintroduced, utility and viability form a predicament even as it maintains its core practice of collecting, preserving, interpretation and display of its artifacts. Challenges confronting the museum include the need to broaden its teaching and learning audience beyond the immediate subjects of art and art history, principally to think of the Museum in its institutional totality, to prospect multiple point of entries, fluid interaction with a range of disciplines, responsive to the aspirations of its communities.

Like other university museums elsewhere, the NUS Museum is to be continuously conceived in relation to such evolving contexts and limits defined by its relationship with its host. Yet on the other hand, its conviction to commitment to its role as "site of theoretical exploration and experimentation in its own right"<sup>11</sup> necessitates forms of mediation that are dynamically referenced to the range of fluidities of contexts and contingencies. Here, taken contemporaneously, Sabapathy's invocation of Sullivan's term *our own* provides a resonance that allows a re-statement of the Museum's purpose.

It allows us to think about the museum as a site that facilitates encounters between various theoretical and functional positions, where the plurality of knowledges and experiences is accommodated as a dynamic matrix that offers possibilities in exhibitionary experimentation and audience engagements.

- To offer a continuing display of works from the Museum's permanent collection which was established as early as 1954, and
- To propose and locate curatorial practice within a setting of a University, characterised by collaborative approaches, sustained and accumulative approach to research, and exhibitionary outcomes that are to facilitate multiple entry points and disciplinary interests.

The history of this University, with its roots in post-War colonial developments became crucial as the curator sought to understand the multiple significance of the seed collection of the mid-1950s – the scope that would constitute the study of Singapore and Southeast Asian art, the evolving methodology of the intercultural and inter culturalisation, the post-colonial proposition of Malayan art at the eve of self-rule and eventual independence, the 1954 university museum as a prototypical museum of the modern Singapore characterised by its reference to the great traditions of India, China and the Islamic World, the modern West, their encounters in the region, and Southeast Asia's cultural agency.

Positioned within these considerations, curatorial strategies in a university setting may be tasked to facilitate a fluid meeting of discourses and perspectives – complementary, differentiated or divergent. In operationalizing these interests, curatorial methods are to be developed cognizant of diverse interests, involving engagements and experimentations alongside varied theoretical considerations, conjoining various disciplines and partnerships, yet always maintaining the primacy of the individual experience as "modes of narration and signification". As such, the university museum attempts to function as an interlocutor of disciplines and knowledge, a dynamic site where notions of publics and authorship collude to sustain indeterminate sets of readings. For the NUS Museum, its collection may be seen to provide a fundamental resource, a point of reference that facilitates such engagements.

To this end, the Museum's approaches are conceived along the following principles:

In its attempt to sustain the coherence of its collections and yet enable ways they may interact; a presentation of its permanent collection – consisting of Chinese classical and contemporary art, South Asian and Southeast Asian modern and contemporary art and the Ng Eng Teng sculptures and archives – along broad geo-cultural typologies and the historical, periodically reorganized to project fluidity of readings, drawing

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<sup>11</sup>Karen Cordero Reiman. 'A Museum or a Center for Mexican Contemporaneity?' in Peter Weibel and Andrea Buddensieg (Eds.) *Contemporary Art and the Museum: A Global Perspective*. Hatje Cantz, Ostfildern (2007): 82.

from chronological perspectives, formal and conceptual themes and cross-disciplinary interests; and the introduction of temporary exhibitions, to be conceived in dialogic relations to these 'permanent presentations' so as to facilitate provisional propositions that are referential to a range of disciplines. Lodge within and between these permanent and temporary projects are bodies of texts, materials and objects that reference the archival. Appearing as mini-libraries or organized as tight storage consoles, these are by no means conceived to invoke the encyclopedic, but rather to create locales of provocation, to insist complexities in relation to the general exhibits and to prompt forms of conceptual interaction from its audience. Collectively, these various exhibitions, their objects, and modes of display are to be seen as vast matrixes that provide a dynamic experience that opens possibilities across disciplinary and theoretical frames. To aid such transactions, exhibitions in their collective are also to be rendered a discursive space of curating, that necessitate various authorial interplay – use of narrative, counter-narrative and non-narrative; order and chaos; direct, ambiguous and ambivalent – building complexities and promote questioning. For Cordero Reiman, the agency of the reader, conditioned by particularized or relativized sets of experiences and knowledge (and disciplines) provides a basis in rethinking the curatorial approaches. She remarked, "both the social history of art and phenomenology, hermeneutics and the theory of aesthetic reception, offers elements that permit both the written narratives of art history and the multisensorial ones of the museum to recuperate [the] potentiality of the art work, as a vehicle that catalyses a dialogue between its readers and spectators, who in turn participate in the recreation of a historical imaginary from the standpoint of the present"<sup>12</sup>. From the context of the University community as the participative public, these remarks may be seen as productive means of engagement, soliciting perhaps varied and layered approaches in the study of the broad materials found in the Museum's collection. The presentation and reception of modernity with its "many subvariants and agglomeration", through considered engagements with disciplines beyond art history, the broad ranging collections may be considered along the range of disciplines and their varied theoretical groundings complimenting material based investigations. In terms of display strategies, it necessitates a "primacy of spatial and sensorial modes of narration and signification." As such, would it necessitate too a broadening of disciplinary interests beyond art history as a singular attendant discipline in negotiating cultural productions and their significance? As argued by Graciela de la Torre: "Just as the object can (or should) no longer be considered indispensable, the curatorial and museological discourses of the museum, with their preconceived and absolute truths can no longer tie down the ... perception and experience of the individual"<sup>13</sup>. In order to reconstitute the museum's relevance, it becomes necessary to declare the obsolescence of earlier models, and that the museum's historical claim for independence and singular truth is no longer valid. Based on this, Karen Cordero Reiman argues that museums need to generate newer modes of interpretation and interactions that necessarily conjoin or involve a creative dialogue between viewer and object, as a means to transform the museum experience. To render this, I propose not the exclusivity of an approach over another, but a deliberate and measured deployment of differentiated modalities that demonstrate instability within shifting contexts.

To sustain curatorial practice as an accumulative exercise of conceptualisation and re-conceptualisation anchored on the collection, the permanent exhibition and the permutation of temporary exhibitions and other programmes, define a curatorial cycle that necessitates a longer term commitment to subjects of research, multiple collaborations, and archive generation. The archive, consisting of organised readings and accumulations of primary information is fed into the very programmes created to further invite and solicit partnerships. Here, the university museum acts responsive not only to its fundamental position as a repository of collections, but also to the public or publics that defines its audience, as significant participants in the production of museum programmes, across disciplines. Such strategy provides potential grounds for the centrality of art history to be made complex through layerings and the interjection of the contemporary through exhibitions and discourses, also as a significant turn in the critique of institutional modernism produced and reproduced by museums of modern art during its time. By implication, as a site of consumption, the university museum needs to articulate a curatorial position that imbibes the valuable prospects of readings solicited from and generated by its audience.

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<sup>12</sup>Karen Cordero Reiman, op cit., 80-93.

<sup>13</sup>Ibid, 80.



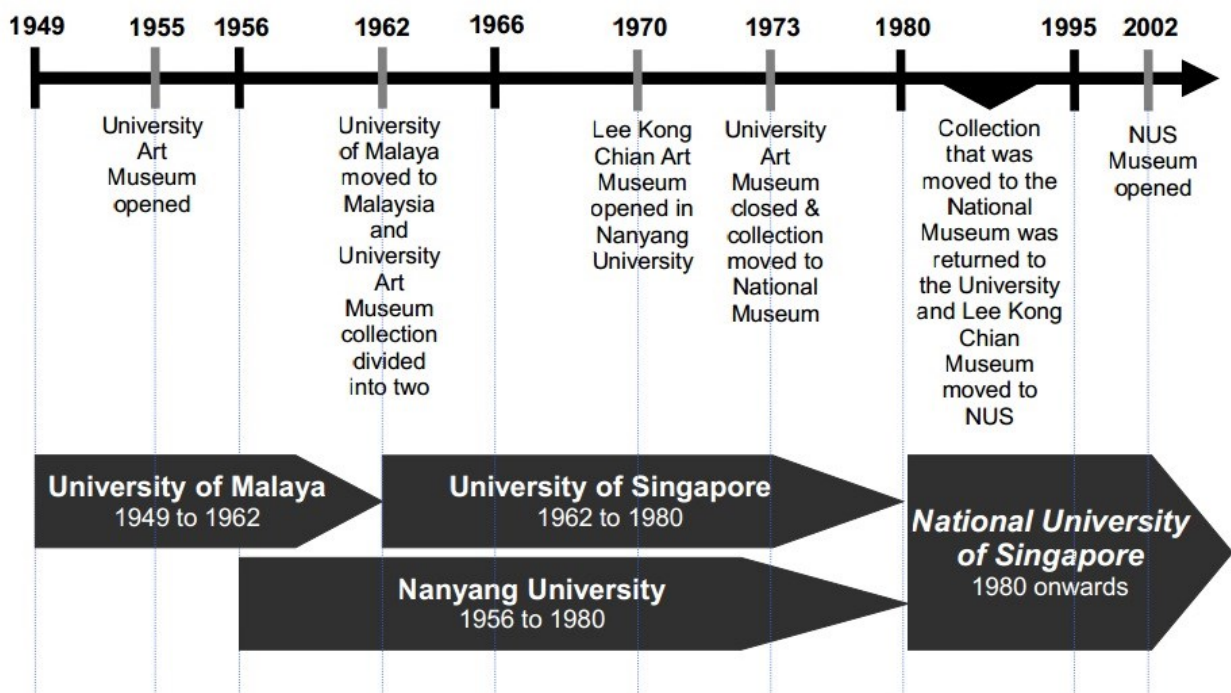
To sustain an encounter that makes visible the prospects of reading, investigation and speculations, to render curatorial preparation as a visible and evolving process of discoveries, expressed as lines and mappings between events, locations, objects; to be rendered as a participative exercise, mediated to eventuate an exhibition, a cycle of dialogue.

In presenting museums and their inceptions as exercises of remembering, I have sought to locate curatorial practice that oscillates between history and shifting conditions of the curatorial labour, significant in prompting a regard to the museum's commitment to its discipline, its university public and roles, as we continue to struggle with newer circumstances. Here, the university museum has to necessarily function as a site in which the diversity of knowledge and publics transacts with the museum art objects encumbered by the objects' attendant disciplines, insisting the need to subject the museum as site of encounters where significations are defined by interplays between the constitutive nature of materials as museological or art historical objects, and forms of individuations and normative constructs afforded by such encounters. In pursuing this sense of dexterity, can such approaches be meaningful? Can the museum truly be a site of knowledge production where the interpretative agency of the visitors can be mobilized to facilitate aesthetic and intellectual experiences that are heterogeneous and productive?

The past, the present, the future. We oscillate between them.

Thank you.

*Ahmad Mashadi is currently the Head of National University of Singapore (NUS) Museum, Singapore. Before joining the NUS, Ahmad served as a Senior Curator at the Singapore Art Museum focusing on South-east Asian art. Singapore and Southeast exhibitions he curated and co-curated include Modernity and Beyond: Themes in Southeast Asian Art (1996), Cubism in Asia (Tokyo, Seoul, Singapore, 2006), Telah Terbit (Out Now, 2006), Picturing Relations: Simryn Gill and Tino Djumini (2007) and We (2007), Jendela: A Play of the Ordinary (2008), Camping & Tramping Through the Colonial Archive: The Museum in Malaya (2011). He also curated Singapore participations for Indian Triennale (2000), Venice Biennale (2001) and Sao Paolo (2004).*



**INTCESS14: International Conference on Education and Social Sciences  
3-5 February 2014 : Nippon Hotel, Istanbul, Turkey**

Muhamad Faizal Abd Aziz

INTCESS14 is an interdisciplinary international conference that provides a platform to discuss new issues and discover the most recent development and trends in education, social sciences and humanities in a multicultural atmosphere. INTCESS14 is organised and sponsored by the International Organizational Center of Academic Research (OCERINT).

This conference provides the ideal opportunity to bring together professors, researchers and postgraduate students of different disciplines to discuss new issues, and discover the most recent development and trends in education and social sciences. The main objective of the conference is to provide an international scientific forum for exchange of new ideas in a number of fields that interact in-depth through discussions with their colleagues from around the world. Both inward research; core areas of education and social sciences and outward research; multi-disciplinary, inter-disciplinary, and applications were covered during the conference. The conference is divided into 12 themes with 27th sessions and 162 papers presented. The 12 themes are:

- i. Methodology of social sciences and ethics
- ii. Higher education: learning and teaching methodologies
- iii. Macro economy
- iv. Sociology, psychology and health
- v. Foreign language education
- vi. Communication, media and journalism
- vii. Psychology, behaviors and emotions
- viii. Education technologies and e-learning
- ix. Business, management, commerce and marketing
- x. Economy of education and education administration
- xi. Political science and international affairs
- xii. Higher education and e-learning



Welcoming speech



Participants

**10<sup>th</sup> AUNILo Meeting and Seminar : Libraries of ASEAN University Network  
2-4 April 2014 : Phnom Penh**

Dr Nor Edzan Che Nasir

The 10<sup>th</sup> AUNILo Meeting was held at the Royal University of Phnom Penh from 2 to 4 April 2014. The meeting was officiated by His Excellency Yuok Ngoy, the Secretary of State, MoEYS on 2 April 2014 and continued with a seminar. Two papers were presented at the seminar by Ms Lee Cheng Ean from NUS Library and Mr Amir Hussain from UPM Library. This was followed by presentations of country reports from the various member countries and a presentation from Thomson Reuters titled Search vs Discovery. The theme for the meeting is Professional Development : Towards Competent Librarians and all member countries presented the current practices in their respective countries. The business meeting continued in the morning of 3 April 2014. Malaysia is represented by the Chief Librarians from the libraries of UM, USM, UKM. UPM and UUM. Dr Nor Edzan Che Nasir (Chief Librarian) and Mr Mahbob Yusof (Deputy Chief Librarian) represented the UM Library.

In the afternoon, the members visited the National Library of Cambodia (NLC) and the National Archives of Cambodia (NAC). NLC has valuable historical collections of colonial era French books, some journals published between 1925 and 1970, books and documents published in Khmer between 1955 and 1975, and a collection of palm leaf manuscripts. NAC is tasked with preserving documents that have lasting legal and historical value and making them available to researchers and the public upon request. In the evening, participants were taken on a cruise along the Tonle Sap River and was then treated to a sumptuous dinner. The last day was spent visiting the Royal Palace and the National Museum. The Royal Palace was built in 1886 and the National Museum was inaugurated in 1920. Both complexes are national treasures. The day ended with a visit to the Central Market. Participants began leaving for home on 4 April 2014 itself.



Representatives from UPM, UM, UKM, USM and UUM

**Access Dunia Online Conference 2014**

14 May 2014 : Putrajaya

Dr Nor Edzan Che Nasir, Sutarmi Kasimun and Juhaida Abdul Rahim

The Access Dunia Online Conference 2014 was held on 14 May 2014 at the Auditorium of Perdana Leadership Foundation. Various booths were set up to showcase the latest products from Access Dunia and this is accompanied by 11 presentations namely:

1. Building strategic partnership by Mr Jeffrey Trzeciak (Washington University Libraries, USA)
2. Working together : being the bridge to connect you and your users by Ms Shirley Yap and Ms Suriahni Kassini (Sage Publishing)
3. Digital goes 'bite size" by Dr Christina Kapp (iGroup Asia Pacific Ltd)
4. Looking back to look forward by Mr David Teoh (Sales Manager of Cambridge University Press)
5. Medicine complete by Mr Christos Skoutas (International Business Development Manager of Pharmaceutical Press)
6. Optimizing library resources to support world-class research and innovation by Dr Wong Woei Fuh (Thomson Reuters)
7. Macmillan science and education by Jessica Hodge ( Online Account Manager, Nature Publishing Group) & Fairleigh McLaren (Online Account Manager, Palgrave Macmillan)
8. RDA Malaysia standard by Puan Anisatul (Head of Cataloger, Perpustakaan Negara Malaysia)
9. The power of video creation in education by Anthony Copping (Founder & CEO, Binumi)
10. The importance reading and reading programmes by Dr Lee Chu Keong (Senior Lecturer, Nanyang Technological University)
11. Almanhal platform by Priyanka Vanpal (Channel Sales Manager, Almanhal)

Most of the presentation centers on the products associated with Access Dunia. Numerous new and current products were on display and participants were able to explore them. The conference was well attended by librarians and library-related personnel from all over Malaysia.

**Emerald User Group Meeting 2014**  
20 May 2014 : Kuala Lumpur

Dr Nor Edzan Che Nasir and Sutarmi Kasimun

The Emerald User Group Meeting 2014 was held on 20 May 2014 at the Seri Pacific Hotel, Kuala Lumpur. The meeting began with a welcome address from Mr Wan Yat Seng who is currently the Regional Manager for Emerald. This was followed by the following presentations:

1. Products, services and new launches by Mr Amex Tan (Business Manager)
2. The Evolution of libraries: From physical to virtual by Ms Diana Cgan (JULAC Director, Hong Kong University of Science and Technology Librarian and Emerald author)
3. Research & publishing pathway (RPP) by Mr Ben S'ng (Senior Consultant)
4. Promoting authorship from the library's perspective by Mr Muhammad Saufi Che Rusuli (Librarian, Research Support and Postgraduate Unit, UTHM)
5. Usage from the publisher's perspective by Mr Wan Yat Seng and Ms Shino Lee (Emerald)
6. Usage from the customer's perspective by Ms Azana Abdul Hadi (Librarian, Serials Division, UPM)

The highlight of the day was the presentation for High Usage Award for 2013. UM was placed first in the Emerald Group Publishing Award for High Research Output Award 2013 for Malaysia. In 2013, 39 articles from UM were published with 18 articles from Mechanical & Materials Engineering, 10 articles from Built Environment, 5 articles from Library & Information Studies, 2 articles each from Education and Electrical & Electronic Engineering and 1 paper each from Marketing and Strategy.



The trophy and certificate

**Majlis Polemik Sejarah Awal Kelantan**

24 Jun 2014 : Lundang, Kelantan

Anjuran Arkib Negara Malaysia

Haslina Hussain

Majlis dianjurkan oleh Arkib Negara Malaysia (Cawangan Kelantan) dengan kerjasama Arkib Negara Malaysia Kuala Lumpur (ANM). Majlis dimulakan dengan ucapan aluan oleh Y.Bhg. Encik Azemi Ab. Aziz, Ketua Pengarah Arkib Negara Malaysia dan dirasmikan pula oleh Pengarah Jabatan Pembangunan Negeri Kelantan iaitu Y.Bhg Dato' Makhtar Mustapha.

Dua orang penceramah yang dijemput membentangkan kertas kerja ialah:

1. Y.Bhg. Prof. Emeritus Dato' Dr. Nik Hassan Suhaimi Nik Abdul Rahman (Institut Alam dan Tamadun Melayu,UKM): "Sejarah Awal Kelantan" - banyak mengemukakan zaman Paleolitik, Mesolitik dan Neolitik di zaman sejarah awal Kelantan.
2. Y.Bhg. Dr. Arba'iyah Mohd Noor (Jabatan Sejarah,UM) : "Sejarah Awal Kelantan Menerusi Beberapa Sumber" - menyentuh tentang kajian dokumen/manuskrip bersumberkan dari pelbagai negara antaranya China, Thailand, dan Arab.

Moderator jemputan ialah Y.Bhg Prof. Dr. Dr. Harun Daud (UMK).

Para peserta terdiri daripada pelajar sekolah, pelajar IPTA/IPTS, kakitangan kerajaan dan swasta serta orang perseorangan. Banyak persoalan dan pandangan telah dikemukakan oleh para peserta antaranya tentang teori Charles Darwin dan persoalan mengapa pengkaji sejarah sekarang terdiri daripada kalangan orang barat.

Sesungguhnya program anjuran ANM kali yang pertama di Kelantan amat bermanfaat dan perlu diteruskan lagi supaya generasi muda atau generasi Y akan sentiasa mengingati sejarah Kelantan ini.



**Chief Librarian Talk Series 2/2014**

15 Jun 2014: Kota Bharu, Kelantan

Haslina Husain

Pejabat Perpustakaan & Pengurusan Ilmu, Universiti Malaysia Kelantan sekali lagi mengadakan siri ceramah "Chief Librarian Talk Series 2/2014" bertemakan "Library or Knowledge Management". Pada tahun lepas, Pejabat Perpustakaan & Pengurusan Ilmu telah juga menganjurkan Chief Librarian Talk Series 1/2013 di Tok Aman Bali Beach Resort bertemakan "Sustainability of Academic Libraries".

Program ini diadakan untuk mendedahkan pelbagai ilmu dan kemahiran yang masih tersimpan di dalam minda Ketua-ketua Pustakawan di semua perpustakaan di seluruh negara. Ini merupakan salah satu unsur penting di dalam bidang pengurusan ilmu untuk merakam dan mendapatkan ilmu yang dikenali sebagai *tacit knowledge* daripada semua Ketua Pustakawan sebelum mereka menamatkan perkhidmatan.

Para peserta yang hadir terdiri daripada pustakawan IPTA/IPTS, guru, dan penyelidik. Program ini melibatkan tiga orang penceramah untuk berkongsi pengalaman dan pandangan dalam bidang perpustakaan dan pengurusan ilmu iaitu:

1. En. Mohd Pisol Ghazali - Ketua Pustakawan, Perpustakaan Universiti Sains Malaysia Transformasi Perpustakaan Akademik Disseminate
2. En. Azahar Mohd Noor - Ketua Pustakawan, Yayasan Kepimpinan Perdana: The Shifting Information Landscape
3. En. Ghazali Mohamed Padzil - Timbalan Pengarah, Pusat Permodalan Modal Insan, Bank Negara Malaysia : Library or KMC

Para peserta juga dapat mengetahui secara terperinci mengenai istilah Library (Perpustakaan) dan *Knowledge Management Centre* (Pusat Pengurusan Ilmu) yang lebih sesuai digunakan untuk Perpustakaan Akademik.



Perasmian Program oleh Naib Canselor UMK; Y.Bhg. Prof. Datuk Dr. Raduan Haji Che Rose

**Elsevier APAC Ebooks Forum: Challenging the “norm” – future directions for ebooks  
26-27 June 2014, Brisbane**

Janaki Sinnasamy

Elsevier held their APAC ebook forum at Rydges Southbank, Brisbane, Australia, from 26th to 27th June 2014. The aim of this forum was to be forward-thinking in nature and to thus equip participants with different perspectives of what the future entails for collection development, content and discovery, as the “norm” in these areas is increasingly challenged through the evolution and innovation of both content and technologies. It was attended by librarians from Malaysia, Brunei, Philippines, Vietnam, Korea, Australia, New Zealand, and Canada. The theme of the forum was *Challenging the “norm” – Future Directions for eBooks*.

A total of 8 topics were presented during the two days. They were:

**Day 1**

1. What is the current norm? Challenges for content innovation - Kirsten Chrisman, Director, Process & Content Innovation, Elsevier
2. E-books in Japanese academic libraries: an overview of current situation - Professor Kenji Koyama, Professor, Library & Information Science, Nihon University
3. Library Services Related to eBooks at 3 Research Universities in Japan - Ui Ikeuchi, Graduate School of Library, Information & Media Studies, University of Tsukuba
4. Australia's Case Study: eBooks at Swinburne - Tony Davies, Manager of Information Support Services, Swinburne University
5. New Zealand's Case Study: eBook evolution at Otago - Marilyn Fordyce, Information Resources Manager, University of Otago & Paula Hasler, Collection Development Librarian, University of Otago

A library tour to the University of Queensland was organized on the first day. The general observation is that the services offered by them and the University of Malaya library do not differ greatly. However, their approach in getting users and faculty involved is remarkable. Open cubicles with white boards and comfortable cushion seats enable students to write and discuss intensively.

**Day 2**

1. eBooks without Borders - It's all about discoverability & What is Elsevier doing to make books more discoverable? - Alistair Morrison, Senior Product Manager, Elsevier
2. eBooks Meet Opportunity: The University of Ottawa Experience - Katrine Mallen, Head of Acquisitions, University of Ottawa, Canada
3. Collection Management Strategies: the eBook Frontier - Ruza Obradovic, Director (ANZ), YBP, Library Services



The last session was an interesting discussion facilitated by a librarian cum author, Ksenija Mincic Obradovic, Chandos Publishing Author, Cataloguing Manager, University of Auckland. The topic of discussion was *Challenging the norm – Librarians as authors*.

The points raised included the following:

1. Is authorship part of the library profession?
2. How can authorship influence the library profession?
3. What interest do librarians have in becoming authors?
4. Should authorship be more present in library training?
5. Should authorship be part of professional development activities?

The conclusion of the discussion, was that although it is true “authorship can help to reshape the profession”, it is important to review what had already being published and what topics will inspire and interest the reviewers. E book publishing was a recommended suggestion to overcome the problem of outdated information by the time a print book is published. After all, librarians being mostly women, do have to balance between work and life, and may need longer time to write and publish a book.

Overall, all the presentations were informative and useful for the participants in addressing some of the challenges (collection development, content & discovery and evolution & innovation of technologies) for the librarians.



Participants and the organiser

## KEKAL ABADI

### GUIDELINES FOR CONTRIBUTORS

*Kekal Abadi* invites contributions from librarians, information scientists, information managers, educators, administrators, publishers and other interested persons from all over the world.

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The journal publishes original articles on all aspects of library and information science. In addition, Book Reviews, New Products and Services, Conference Reports, Awards and News are also welcome.

#### Format

Manuscripts should preferably be 1,500-3,500 words in length. Authors may submit their article as an attached file with email. The font type required is Calibri, 11pt.

The first page of the manuscript should contain the title of the article followed by name(s) and affiliation of author(s), complete address, including telephone and fax numbers, and e-mail address. An abstract of about 100-200 words ( If the article is in BM, an abstract in English is needed). Submit only one copy of the manuscript.

#### Tables, Figures and Illustrations

Tables, figures and illustrations with captions should be position within the text.

#### Style

The citation styling of the manuscript should follow the Publication Manual of the American Psychological Association (2009), 6<sup>th</sup> ed. (New York: American Psychological Association). References should be cited in the text using the 'name and date' style, e.g. "Roger (2001) said that ..." or "research shows that ... (Roger,2001)".

References at the end of the article should be listed in alphabetical order. The following are examples of the recommended reference style:

Archambault, E., Campbell, D., Gingras, Y., & Lariviere, V. (2009). Comparing bibliometric statistics obtained from the Web of Science and Scopus. *Journal of the American Society for Information Science and Technology*, 60 (7), 1320-1326.

Chu, C. M. (2009). Working from within: Critical service learning as core learning in the MLIS curriculum. In L. Roy, K. Jensen & A. H. Meyers (Eds.), *Service learning: Linking library education and practice* (pp. 105-123). Chicago: American Library Association.

Lessard, B., & Baldwin, S. (2000). *Netslaves: True tales of working the web*. New York: McGraw-Hill.

Miller, W., & Pellen, R.M. (Eds.). (2009). *Googlization of libraries*. London: Routledge.

Noraida Hassan. (2009, Jun 15-16). *Practicing evidence base in Malaysian libraries : A CSI challenge?* Paper presented at the International Conference on Libraries, Pulau Pinang.

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