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Reports
FROM THE PRESIDENT

Recently there have been major national efforts to examine the future of research libraries and their role in advancing international scholarship, area studies collections, and the globalization of universities of which they are a part. These include a forum in Duke University in December 2012 and a workshop in Indiana University in October 2013. These gatherings brought together faculty, administrators, librarians, and representatives from scholarly societies, associations and funding agencies. I was fortunate to be invited to both events. I would like to use this President's message to share with CEAL members my recent thinking on those developments and issues.

International scholarship and international studies have always found a place at the best research universities in the United States; and international studies depend on collections in the same way that the sciences depend on laboratories. In recent years, however, shrinking budgets and the burgeoning open access movement have driven more and more libraries increasingly to rely on third parties to develop in-depth research collections for the international and area studies programs on their campuses. The problem then becomes how to leverage on-campus collections against other institutions' resources in order to fully support campus programming and research needs.

Today, riding the wave of digital technology and content development, research libraries are weeding, if not eliminating, their duplicate print collections. While electronic books and journals are fast bridging the divide between the largest research libraries and their smaller peers, what still distinguishes the former are their foreign language and special collections. This means that areas studies librarianship and international collections remain as vital as ever.

Good international collections attract faculty, students, and visiting scholars from all over the world. They also contribute to faculty retention since they can have a direct impact on scholars' ability to conduct research at their home institutions. Despite the sea change high tech and the internet have brought about, the need to train undergraduate and graduate students in the use of primary source materials remains constant. In-house area studies collections are the most effective tool for such training.

In this fast-changing world, conventional measurements of research libraries are still important benchmarks for gauging the strength of a library and its impact on its constituency. But increasingly important are electronic measurements, particularly an institution's digital capacity for meeting patron needs through, for instance, remote access and in-time, location-free services and information delivery. Usage statistics, when taken out of context, are often inaccurate and can be skewed. More importantly, they do not take into account the mission of the research library, whose collection priorities cannot be simply determined by the number of volumes charged out in a given period of time.

Research libraries collect for posterity as well as for their present constituency. Nonetheless, it can be argued that as English-language academic publications become increasingly available online, the need to maintain them in print decreases proportionately. This is not true, however, when it comes to foreign publications (as there is not yet such a cyber-collection)—nor will it become true in the foreseeable future, for a variety of technical, economic, cultural, and geopolitical reasons. Therefore for many East Asian/area studies collections, collecting for posterity is still the norm and will remain the norm.
Needless to say, in today’s environment, interlibrary cooperation in collecting materials in all languages is becoming increasingly important. What we must resolve is what our long-term obligations to our collecting partners will be, and how we can ensure that our key research programs and collecting areas will be supported as fully as possible. The challenge will be to develop fair, cost-effective, efficient models for collection development among all partners.

May I also point out that it is important to develop assessment tools for interlibrary cooperation, and to share information on how peer institutions have restructured their collections budgets to accommodate new collection and service programs. Other measurements may include the library’s ability to integrate student learning and faculty research into library services, and to incorporate librarians’ expertise into the teaching and research paradigm, possibly through teaching, research consultation, data creation, navigation, data and content curating, or courseware development.

Beyond collections, we also need to enhance the discovery experience and information aggregation across national boundaries, such as web archiving of online resources. We need to look at emerging areas of research. One approach would be to analyze new faculty research interests in light of current collecting practices, then redirect East Asian/area studies collections in that direction, making them more central to faculty needs. We need to take a proactive approach to the changing landscape of academic publishing, especially with respect to border-crossing, trans-disciplinary, and interdisciplinary research and teaching, media studies, social networking, and digital humanities and social sciences. The age of big data is here, and we need to consider how our collections and services will adapt to it.

We must consider the future of Title VI of the National Defense Education Act. This will have a pronounced impact on area studies collections. We need to assess our current reliance on Title VI and develop a strategy for maintaining and developing our collections in the event that Title VI is phased out.

At this critical moment, we, the East Asian library professionals, must communicate our values and contributions to our clientele, library and campus administration, as well as to the general public. The current focus on globalization in North American universities promotes an education based on a broad understanding of societies around the world through the study of foreign languages and the acquisition of area-based knowledge. International and East Asian/area studies collections dovetail into the current trend of internationalization. The direct relevance of area studies collections to internationalization cannot be overemphasized. Let us form strong partnerships with faculty and students. Integrate library services—such as interactive, up-to-the-minute information delivery—into their academic endeavors—global discovery, student training, course development—to demonstrate that East Asian collections are a vital component of building a globalized campus.

Peter X. Zhou
President, Council on East Asian Libraries
Deepening Scholarly Access to Geppō: Toward a Collectively-Contributed Article Citation Database

Michael P. Williams University of Pennsylvania

Introduction

Geppō 月報, journal-like pamphlets issued within monographic sets, are important resources containing material that complements the volumes with which they are issued.1 Typical contents for geppō include: brief academic articles, chronologies, bibliographies, reminiscences-as-biographies, editorial notes, biographical sketches of contributors to the series, errata and corrigenda, tables of contents, indexes, and information about other volumes in the series. Despite their wealth of contents—much of which can be found only in these publications—geppō traditionally have been overlooked and underappreciated. In many libraries, they have been lost or discarded. Based on an assessment of the current situation of geppō at the University of Pennsylvania Libraries, as well as on a review of topical Japanese literature, I propose a collaborative database to provide access to these valuable but neglected resources. In this article, I will introduce the history of geppō, including their evolution over time and their treatment in libraries. I will then discuss challenges concerning collection of and access to geppō using a case study of one title held at the University. Finally, I will offer recommendations for consistent preservation methodologies of geppō and for the transformation of their analog content into indexed data.

History of Geppō Publishing

Geppō are a relatively recent development in Japanese publishing, originating in the late 1920s. The earliest geppō were issued with monthly installments of literary collections. The first such collection began as a publication plan by the publishing house Kaizōsha 改造社, intended to bolster weakened sales in the aftermath of the 1923 Great Kantō Earthquake. Kaizōsha’s strategy was to promote “one book for one yen”, delivered to subscribers of the first monthly published literary collection, Gendai Nihon bungaku zenshū 現代日本文学全集. Kaizōsha promoted this collection with the additional promise of a freely delivered supplementary title, Kaizōsha bungaku geppō 改造社文学月報, which was included free of charge starting with the second installment of Gendai Nihon bungaku zenshū in January 1927.

Competing publisher Shun’yōdō 春陽堂, which owned the “block rights”2 to a title that Kaizōsha had intended to include in Gendai Nihon bungaku zenshū, responded quickly to the challenge with its own “one yen” literary collection, Meiji Taishō bungaku zenshū 明治大正文学全集.3 This collection had its own geppō, Shun’yōdō geppō 春陽堂月報. These geppō provided space for publishers to communicate directly with readers. Along with notices for
future installments, they offered articles relating to the materials printed in the sets. Other publishers emulated the Kaizōsha/Shun’yōdō model in that same year: both Shinchōsha’s Sekai bungaku zenshū 世界文学全集 and Kindaisha’s Sekai gikyoku zenshū 世界戯曲全集, for example, included their own geppō.4

What began as an advertising strategy soon became a ubiquitous literary feature of Japanese series publications. Through the 20th century and now into the 21st, publishers of large monographic series frequently have included a geppō issue with each volume of the set.5 Some of these geppō have further evolved into fully developed works. I have discovered four titles which began as serialized columns in geppō:

- Chūgoku koten bungaku e no shōtai 中国古典文学への招待 (Heibonsha 平凡社, 1975), originally published in Chūgoku koten bungaku taikei geppō 中国古典文学大系月報 (Heibonsha, 1967-1975) by various authors.

There are likely other works that similarly evolved from geppō articles into monographic resources, which have greater exposure to readers and researchers. It is difficult to ascertain how many such monographs exist, given that such detailed publication histories are often found within prefaces or afterwords, or added as brief endnotes. The fact that publishers have leveraged content from their previously published geppō demonstrates that material of considerable value is often contained in these distinct publications.

**Bibliographic Distinctness**

Geppō indeed represent a distinct bibliographic category that does not fit neatly into existing vocabularies. They are neither ephemera, nor supplements, nor in-trade periodicals, but bear similarities to each. Geppō are usually issued within monographic series: complete and selected works of authors, literary collections, multi-volume compendia, and miscellaneous other sets. They are found tucked into the pages of each volume of the series, and thus are rather physically slight. Geppō generally measure approximately 20 cm high, and may range from a single sheet to a small booklet, usually not exceeding 16 pages. A typical 8-page geppō, for example, consists of two folded leaves,
one nested inside the other. These booklet signatures are rarely stapled, leaving geppō issues vulnerable to either partial or complete loss.

Publishers may place geppō inside volumes directly alongside advertising ephemera, such as small catalogs. These latter items are certainly one-time use resources: their function is to aid in title selection for future reading, but once those titles have been obtained, the content of these advertisements loses much of its usefulness. Geppō may contain notices of future publications, but these do not represent the bulk of geppō content.

Similarly, geppō are not just “supplements” to the volumes with which they are distributed. While they often contain information directly relevant to the books that house them—such as corrections to the printed content and biographies of the volume’s authors and editors—this useful supplementary information is not the primary subject matter of geppō.

Geppō contain enduring content written by intellectuals, scholars, and literati that can be used independently of their host volumes. A complete collection of a single geppō title may span several hundred pages of scholarly knowledge. In this respect, geppō bear similarities to academic periodicals. They feature various articles by individual authors organized around particular topics, and may even contain serialized columns spanning the entire run of the geppō. Geppō, however, are not in-trade periodicals. They are unavailable for individual or subscription purchase. To obtain a particular geppō issue, one must generally purchase the volume with which it is issued. Moreover, geppō do not have the durability of traditional journals and are not suitable for long-term unmediated browsing.

The physical properties of geppō and their unique method of distribution necessitate that geppō be considered as a distinct type of serialized printed resource that merits quality bibliographic description and access.

Collecting Geppō in Japanese Libraries

Because geppō are a uniquely Japanese phenomenon and are certainly prevalent within the publishing industry of Japan, I investigated how Japanese libraries have handled these resources. I began by looking at the policies of the National Diet Library (NDL). NDL’s latest entry on geppō (dated December 20th, 2012) offers a short guide to researchers on how to find them, and details the Library’s geppō-processing methods. Starting in the 1950s, NDL kept and catalogued geppō separately from the sets they accompanied (sometimes bound into volumes, whether complete or incomplete). Since June 2001, NDL has pasted geppō into the books which originally contained them. Geppō processed before this policy shift bear their own catalog records, which are bibliographically functional but often lack detailed description and subject analysis. It seems unlikely that NDL will continue to create new geppō-specific records, since post-2001 issues have been and will continue to be tipped into books. NDL has offered one monumental print bibliography: Kokuritsu Kokkai Toshokan shozō zenshū geppō, furokurui mokuroku 国立国会図書館所蔵全集月報・付録類目録 lists 2,523 geppō titles as of October 1996, but this list was not meant
to be comprehensive of all titles in existence. Rather, it included only those geppō that NDL owned. This volume is close to two decades old, however, and is long out of print.

I assumed that libraries elsewhere in Japan would have policies similar to NDL’s, but this appears not to be the case. In a 2011 survey of six libraries open to the public in the Shikoku and Chūgoku regions, Nakanishi Yutaka 中西裕 and Katō Minako 加藤美奈子 reveal that the majority of these libraries had no policy regarding the handling of geppō; those that did have guidelines were found not to have followed them in several cases. Nakanishi and Katō found that some geppō had been affixed into volumes with staples, glue, or tape, while others were inserted loosely into pages. Many geppō issues that should have been there were missing. In one case, a monographic set of 101 geppō-bearing volumes lacked 58 of these geppō issues, and of the remaining 43, 9 were loosely inserted (Nakanishi, 2011: p.12-13). The future of these issues is unclear.

In libraries where loose insertion remains the preferred method for processing, the chance of these resources being lost or discarded seems high. This is particularly problematic because publishers cannot always re-supply missing geppō. Nakanishi and Katō cite a case of Hashimoto Tatsunori’s 橋本辰紀 attempt at acquiring missing issues of geppō directly from publishers. These efforts proved only 30% successful, with most publishers unable to provide them (Nakanishi, 2011: p.2; Hashimoto, 1971: p.27).

**Collecting Geppō at the University of Pennsylvania Libraries:**

**The Case of Shin Nihon koten bungaku taikei, Meiji hen**

Using Nakanishi and Katō’s approach as a model, I decided to investigate several monographic sets that I suspected should have contained geppō in my home library at the University of Pennsylvania. The results of my analysis suggest that no uniform policy for managing geppō had been established, and that practices have varied over the years without documented explanation. Previous catalogers at the University seem to have followed both the pre- and post-2001 NDL approaches, binding some runs of geppō into pamphlet folders, and tipping others into the books with which they were issued. Still other geppō were left untouched in their host volumes.

In order to demonstrate the challenges routinely posed by geppō management, I will recount the case of one recent series in detail. *Shin Nihon koten bungaku taikei, Meiji hen* 新日本古典文学大系明治編 was published by Iwanami Shoten in 30 volumes between 2001 and 2013. Iwanami did not release this set in numerical order. The first volume published was volume 24, followed a month later by volume 8. Each volume of the series included one 16-page geppō issue, to which Iwanami assigned enumeration based on distribution order. Thus, geppō number 1 was included in volume 24, and geppō number 2 in volume 8. In total, 122 articles span the 484 pages of *Shin Nihon koten bungaku taikei, Meiji hen* geppō 新日本古典文学大系明治編月報. Among these articles are two serial columns: *Meijiki no hon'yaku ni okeru gengo bunka* 明治期の翻訳における言語・文化 by Hideo Kamei 亀井秀雄 (28 installments); and *Meiji shuppan zasshiki* 明治出版雑識 by various columnists (29 installments).
The University of Pennsylvania Libraries placed an order for this series in late 2001, a month after it had begun publication, and received it in installments thereafter. When I began to research it in early 2013, I discovered that the majority of the geppō issues remained loosely inserted into the volumes, with a few notable variations. Using data from the Libraries' ILS, I was able to construct a timeline of how this geppō title had been managed prior to my arrival at the University of Pennsylvania in late 2006.

The first four distributions (volumes 24, 8, 12, and 15) were all catalogued on 6/12/2002. All of these geppō (numbers 1-4) were loosely inserted. The geppō for the next two installments (volumes 20 and 23) are missing. Geppō for the next six distributions were all loosely inserted into the volumes. The following three installments were all processed on 8/12/04: one of these lacks its geppō, while the other two had pockets created so that the geppō might be tucked into them. For the next installment, processed on 1/12/2005, the geppō was stapled and glued in. The remaining installments had their geppō loosely left inside the volumes until March 2013, when the University received the final installment of the series.13

The reasons for these varying practices are unclear, but I speculate that a multitude of factors likely contribute to a lack of uniformity in geppō management. Some geppō issues may be discarded inadvertently in the cataloging process, along with publisher ephemera. Else, they may have be lost during active use of the host volumes by library patrons. Manpower concerns also may diminish the ability to process geppō effectively, since tipping in each issue would require an investment of time and labor.

Whatever the reasons may have been, the inconsistent management of Shin Nihon koten bungaku taikei, Meiji hen geppō over the 12 years of its distribution is no great surprise, given the findings of Nakanishi and Katō’s survey of similar sets in Japanese libraries. The University’s treatment of this set offers one example of how well-meaning but undocumented processing methods can render geppō prone to loss. Like Shin Nihon koten bungaku taikei, Meiji hen geppō, some monographic sets are indeed published over the course of many years, if not decades. Collecting such physically delicate resources over a considerable length of time requires attention. Managing the numerous geppō in print is likely a challenge not just for the University of Pennsylvania, but for many other research universities as well. Even if these preservation problems are overcome, however, access to the content within geppō remains a challenge.

**Current Landscape of Available Geppō Data**

Given lack of prior recognition for the academic value of geppō, and the variety of methods used to integrate them into collections, it is unsurprising that there is no up-to-date comprehensive list of existing geppō. It is therefore difficult as of this writing to determine which series should have contained geppō, and what others might still contain them.

In order to attempt a list of what geppō titles exist, I searched through the database of library cooperative OCLC. The majority of geppō-specific records are those imported from
NDL’s catalog. Additionally, the presence of geppō is sometimes mentioned in records for sets of books or their analyzed volumes, usually with a brief note such as “geppō inserted”.\textsuperscript{14} In either case, detailed description of their content and article-level title access is scanty. Turning to Google to see if research institutions had created finding aids for geppō, I discovered that a few individuals have compiled their own tables of contents of geppō on personal websites. I was able to data-mine these pages and verify the information against the original items.\textsuperscript{15} While the efforts of these compilers are laudable, they are uncoordinated and scattered across the web.

Because libraries have been acquiring more and more publisher- and distributor-supplied cataloging data in recent years, I investigated some Japanese publishers’ websites to analyze what geppō information they have offered. I discovered that these publishers did not advertise the contents of geppō; most did not even mention the presence of a geppō at all. One notable exception to this again involves Shin Nihon koten bungaku taikei, Meiji hen. Publisher Iwanami Shoten’s website provides full contents listings for the literary text, the explanatory material, and the geppō articles.\textsuperscript{16} A few of these geppō articles may even be read online.

Publishers have not completely ignored geppō, however. There are articles and chapters published in Japanese journals and books that provide tables of contents for specific geppō, and a few publishers have even reprinted older geppō along with indexes for them.\textsuperscript{17} Despite these attempts to make geppō content available, they only provide analog access to a handful of titles, without digitally searchable citations. While a few important article databases exist to support research in Japanese, there is no database that is dedicated to indexing the titles and authors of geppō. One database that I discovered contains geppō article citations: Kokubungaku Ronbun Mokuroku Dētabēsu 国文学論文目録データベース.\textsuperscript{18} It does not, however, seem to offer comprehensive coverage.

**Recommendations for Preservation and Access of Geppō**

Creating and sharing reliable bibliographic information for geppō articles is an important step in providing access for researchers and scholars. It underscores the importance and challenge of preserving geppō issues, the physical characteristics of which require active management.

I have pursued solutions to this challenge, having found many loose geppō inside books in the Libraries’ stacks. Where discovered, I have brought these geppō to my office for safekeeping. When I have found complete (or almost-complete) runs of geppō issues, I have had these bound and placed in the stacks to complement their accompanying series. I have furthermore added or corrected notes in bibliographic records to account for the presence or absence of geppō, and have even given some geppō their own bibliographic records.\textsuperscript{19} I recommend that institutions that collect series that contain geppō follow similar procedures for retrospective geppō management, and adopt the following policies to provide for future items.
If a library receives a geppō-bearing monograph set in installments, the geppō issues should either be tipped into the volumes with which they arrived, or be placed in a dedicated file accessible to interested researchers. The former method ensures that geppō will be preserved alongside the materials that they may directly complement, but involves potential problems. If the volume is damaged, discarded, rebound, or otherwise altered, the geppō issue may be lost. Although substitute volumes may be obtained from used book vendors, the geppō itself may not be replaceable. The latter method allows for geppō to be collated in one place, eliminates the need for manpower in physical processing units, and reduces stress on the books. Leaving geppō loose in a file, however, requires careful attention to inventory and storage methodologies, and perhaps supervision of use by patrons. Regardless of the methods decided upon, institutions should note the presence of geppō appropriately.

If a library receives a complete run of geppō issues at once (either through direct acquisition or by having acquired a complete monographic series), these geppō issues should be collected and bound. If the volumes of the series are added item by item to a single bibliographic record, the bound geppō can be included as a “supplement”. If the volumes of the series are analyzed—that is, given individual bibliographic records—bound geppō should be catalogued as separate titles.

Without reliable geppō-indexing databases or print bibliographies, creating local finding aids for geppō articles is paramount to enabling researcher access. A minimum citation for a geppō article should include the article title, the author(s), the geppō in which it is printed, and proper identification of the host volume. Coordinating such locally created data would build to a robust geppō database, offering researchers deep access to largely unexplored academic content. Institutions should enter this endeavor with an eye toward maximizing simplicity and comprehensiveness of data, as well as creating mechanisms to support the preservation of the materials that are indexed.

I have faced the challenge of indexing geppō contents with a prototype dataset of citations comprising 1276 articles spanning 480 extant geppō issues (within 51 geppō titles). I have identified 45 more monograph sets with bound geppō ready to be indexed, and 65 sets in the stacks that have geppō tipped in. I have further noted 33 sets in the Penn Libraries Research Annex (LIBRA) as likely to contain geppō issues. Geppō from 36 more titles that had been loosely inserted are preserved in my office. This total of 230 identified geppō titles represents only 9.12% of the total number listed in NDL’s bibliography. With the contributions of data from other research libraries and institutions, this number of titles doubtless could be expanded considerably.

**The Need for a Geppō Database: Citations in Comparison**

I decided to test the merits of my dataset against the only database of which I am aware that contains article-level citations for geppō: *Kokubungaku Ronbun Mokuroku Dētabēsu* (hereinafter KRMD), available through the National Institute of Japanese Literature (Kokubungaku Kenkyū Shiryōkan 国文学研究資料館). The extent of KRMD’s geppō
coverage cannot be ascertained easily, but once again I used *Nihon koten bungaku taikei, Meiji hen geppō* for a comparative search.\textsuperscript{23} My search retrieved 36 citations, which is only 29.5\% of the 122 articles confirmed to exist in this geppō title. Of these 36 results, I selected the following article citation for comparison: Gomi Fumihiko’s 五味文彦 *Rekishi o bungaku sakuhin to suru omoshirosa* 歴史を文学作品とするおもしろさ.

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<td>2007</td>
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<td>2007-5</td>
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This citation provides several core elements: A) the article title; B) the author (with a gloss on pronunciation); C) the geppō in which it appears; D) the number of the host volume in which it appears; E) the enumeration of the geppō issue; F) the pages on which it is found (embedded with the total number of pages spanned); G) the date of publication; and H) a hyperlinked call number, which leads to a bibliographic record for *Nihon koten bungaku taikei, Meiji hen* vol. 13, with which this geppō was issued.

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\textsuperscript{23} This citation was obtained from the National Institute of Japanese Literature’s OPAC, as linked from KRMD, 5/20/13.

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My dataset provides all of this same core information, along with bibliographic identification of the host volume, in one place. It further provides additional information which is not offered in KRMD.

Note that some columns above have been hidden for brevity’s sake. The 16 complete data elements in columns are as follows: A) the article title; B) the author(s) (multiple authors separated by a pipe character “|” for future granularity); C) the geppō in which it appears; D) the enumeration of the geppō issue; E) starting page of article; F) ending page of article; G) total pages in geppō issue; H) the date of publication; I) series that contains the geppō; J) the number of the host volume in which it appears; K) title of series volume; L) publisher; M) note field for additional information; N) whether or not Penn can provide access to this article; O) the physical status of the geppō issue; and P) the source of the citation information.

While this dataset lacks the clean display of KRMD’s catalog, it provides information that enables users to access the content of the geppō article, namely the physical status of the geppō issue. In KRMD, the linked bibliographic record for the volume with which the geppō containing Rekishi o bungaku sakuhin to suru omoshirosa was issued notes that a geppō was published along with this volume. It does not inform the user if this geppō is loosely inserted into the volume, tipped into it, or shelved separately from it, and thus offers no guarantee of availability. My dataset—at present largely limited to a selection of the University of Pennsylvania’s holdings—attempts to provide this crucial physical storage information by indicating if these geppō issues are physically attached to their host volumes, shelved separately, or available in other physical formats such as reproductions.

If multiple organizations coordinate their efforts to report and attach their geppō holdings at the citation level, users of geppō content could reliably obtain the information they seek, without having to speculate if the geppō issues they require are still contained within target host volumes or not. Such cooperation would significantly improve the viability of interlibrary loan programs and expand the horizons of the information landscape for users of Japanese materials.
Conclusion

Without proactivity from libraries that own and receive geppō titles, these invaluable materials can literally slip away, never to be replaced; else they can be buried in volumes, unmentioned, and destined to be sent someday to off-site storage facilities where their content becomes unbrowseable—and thus inaccessible.

Libraries have the responsibility of preserving and providing access to information, but have largely overlooked geppō as resources worthy of attention. Institutions should reconsider their policies toward geppō and offer researchers the opportunity to engage with these hidden collections. They should additionally provide article-level access to these serial pamphlets and advertise their indexing efforts to scholars. With the coordination of partner institutions, and perhaps eventually with the cooperation of publishing entities in Japan, a collaborative geppō database that provides access to these collections worldwide is achievable.

[和文提要]
月報への学術的アクセスの深化—記事索引データベースを目指して
マイケル・P・ウィリアムス

月報とは個人全集・著作集、文学全集等の叢書と共に発行される雑誌に似た小冊子を指す。各書籍に挟まれたこの月報は、シリーズの別冊・補巻、そして巻末解説のように補う役割を担っている。月報には多くの内容が収められている：学術的随筆、年譜、目録、伝記的回想、編集ノート、執筆者の紹介、正誤表、総目次、そして他の巻の広告などである。ほかの書籍には収録されることのない内容を取り扱っているにも関わらず、月報はとかくその学術的価値を認められない傾向がある。この月報は、蔵書管理において、紛失、破棄されることが少なくないだろう。しかしながら、月報は決してエフェメラとして扱われるべきではない。ペンシルベニア大学付属図書館での月報の保管状況と、月報に関する文献に基づき、この貴重とも言える資料へのアクセスを可能にするべく、月報データベースを提案する。本論は、まず月報の出版の由来とその変遷、そして図書館での扱われ方について明らかにする。月報の収集、保管、そしてアクセスにおける諸問題についても触れる。
Annotated Bibliography of References

Chiefly consists of tables of contents of early Shōwa era geppō and articles on the literary collections of this period and their readerships.

Reviews the merits and problems of biographical research as presented by monographic series *Watashi no rirekisho keizain* (Nihon Keizai Shinbunsha, 1980-1987), using the articles in the accompanying geppō as a basis. Of the 31 references in Arai’s bibliography, 19 are articles from *Watashi no rirekisho keizain* geppō.

Hashimoto, Tatsunori 橋本辰紀. **Geppō to zasshi no seiri, hozon (Saga Taikai : seika to kadai 205 : Tosho igai no shiryō no soshikika (kō))** 月報と雑誌の整理・保存（佐賀大会—成果と課題 205: 図書以外の資料の組織化（高））.

Gakkō toshokan 学校図書館, no. 339 (Jan. 1979)
Remarks on methodologies for preserving geppō as part of a larger discussion on the organization of non-book resources. Geppō are presented here as resources parallel to journals.

Hayashi, Shigeo 林茂夫. **Geppō, bessatsu furoku nado (Tokushu na haikahō) 月報・別冊付録など（特殊な配架法）**.

Gakkō toshokan 学校図書館, no. 252 (Oct. 1971)
Part of a series on special shelving arrangements for libraries, Hayashi’s article examines not only geppō, but other accompanying materials such as booklets and charts. Hayashi notes the academic nature of geppō and the considerable bulk of contents revealed when individual issues are collected together as a complete resource. His recommendations include binding geppō issues together, else placing them in special files or boxes.

Ishiwata, Yūko 石渡裕子. **Sasshi mokuroku ochibohiroi “Kokuritsu Kokkai Toshokan shozō zenshū geppō, furokurui mokuroku” 冊子目録落ち拾い『国立国会図書館所蔵 全集月報・付録類目録』**

Sankō shoshi kenkyū 参考書誌研究, no. 47 (Mar. 1997)
A review of NDL’s *Kokuritsu Kokkai Toshokan shozō zenshū geppō, furokurui mokuroku* and some remarks on the difficulties of English nomenclature for “geppō”. See endnote 1.

A bibliography of the 2,523 geppō titles held at the National Diet Library (as of date of publication), searchable by the name of the geppō or by the sets with which they are issued. No index of articles contained in geppō or their authors is offered.


Review of the geppō and naiyō mihon (publication preview) issued with Shūsei zenshū Hibonkaku, 1936–1937) as sources for textual history and for the study of Shūsei’s literature. A sting of e available issues is not offered.


Examines the then-current circumstances of literary collections, and offers observations on their use and various audiences, with particular emphases on the kaisetsu (explanatory texts) found at the ends of literary volumes, and on geppō. Kurosawa briefly cites several specific geppō and their unique characteristics. Of particular note is his mentioning of a Muroo Saisei 室生犀星 writing, Shomotsu kara dete kuru hito 書物から出て来る人, which he cites as having appeared in the 4-page geppō issued with Akutagawa Ryūnosuke shū 萩川龍之介集 (in Shinchōsha’s Nihon bungaku zenshū 日本文学全集; [22], 1959). This brief essay on Akutagawa in fact appears to have debuted in this geppō: it was later published as part of Muroo’s Köshoku 好色 (Chikuma Shobō 筑摩書房, 1962), but was not included in Shinchōsha’s Muroo Saisei zenshū 室生犀星全集, which contains only selections from Köshoku.


A chronological contents listing of articles related to Shiga Naoya, drawn from the geppō issued with various literary collections from 1928 to 1972. While Mitsuki groups these articles under individual geppō issues (he includes the series title, volume numbers and volume titles as appropriate, precise dates of publication, and geppō enumerations), it is unclear if the entire contents of those geppō issues are offered, or if only the articles relating to Shiga are listed.

Nakanishi, Yutaka and Minako Katō 中西裕・加藤美奈子. Kökyō toshokan ni okeru zenshū geppōrui no hozon to seiri ni kansuru chōsa kenyū 公共図書館における全集月報類の保存と整理に関する調査研究. Shūjitsu hyōgen bunka 就実表現文化, no. 5 (Jan. 2011)

Case studies of six libraries open to the public in the Chūgoku and Shikoku regions of Japan, focusing on their methods of geppō preservation using four well-collected sets as examples. The authors affirm a lack of awareness of the value of geppō content and preservation, citing several cases of neglect or poor processing methods. They conclude with recommendations on geppō awareness and preservation, and remarks on the utility of a geppō database.

Okamoto’s extensive and seemingly exhaustive bibliography of 1121 pages is divided into several major sections. The sixth, a bibliography of works about Niwa, is further divided into 9 subsections, the fifth of which is Geppō, naiyō mihon, panfuretto hoka 月報・内容見本・パンフレットほか. This subsection provides mostly complete tables of geppō contents of five of Niwa’s individual collections, and additionally for geppō of several bungaku zenshū in which Niwa was featured. Okamoto further delves into contents for naiyō mihon (publication previews) and other advertisements, and concludes with a page devoted to bibliographic information on obi strips and book jackets. Okamoto’s depth of scope is a useful point for reconsidering traditionally held concepts of “text” and “ephemera”, and for reevaluating practices for dealing with wide varieties of information sources.

Ōya, Yukiyo 大屋幸世. Kawade Shobō-han "Gendai Nihon shōsetsu taikei" geppō no koto nado <Nihon kindai bungaku shōshiryō (9)> 河出書房版「現代日本小説大系」月報のことなど〈日本近代文学小資料（九）〉. Nihon kosho tsūshin 日本古書通信, vol. 72 no. 3 (Mar. 2007).

Offers Ōya’s experiences in collecting geppō and their availability in used bookstores, and examines bibliographic differences between the geppō distributed with first and second issuings of Gendai Nihon shōsetsu taikei, including detailed comparisons of content between the first and second editions of the geppō. Ōya ends the article with an appeal to the reader to help find complete runs of these two geppō editions for further examination.


Deep bibliographic analysis of Iwanami Shoten’s Iwanami shōnen shōjo bungaku zenshū (1960-1963) and its geppō, Iwanami shōnen shōjo bungaku zenshū dayori, with detailed examinations of their intellectual contents and their audiences. Satō describes the dayori with a high level of precision, describing the underlying structures of issue-level contents as well as of the publication as a whole, and further emphasizes the functions of this geppō in contextualizing the disparate works of the zenshū as a holistic series.


Research on the “one yen boom” of Japanese literary collections beginning in the later 1920s, along with a comparative case study of publishers Kaizōsha and Shun’yōdō and their competing sales strategies, which included the introduction of the first geppō.

Explores comparative titles of literary collections, and examines developmental trends in series titles both before and after the Pacific War. Further expounds upon the value of geppō—along with *chirashi* チラシ (single-sheet leaflets) and *naiyō mihon* ないやもん as resources for studying the history of Japanese publishing culture as well as *shashi* 社史 (business and corporation history).
Selected Bibliography of Geppō Contents in Publication

The following bipartite bibliography is a compilation of resources (largely print) that provide access to geppō contents for individual geppō titles: either through tables of contents and indexes, or by reprinting/reproducing complete geppō articles. These two lists are by no means meant as comprehensive, but rather list only those materials discovered within the University of Pennsylvania's holdings and materials outside the University encountered during my research. All of these materials have been published and distributed: they are not incidental collections of geppō issues bound by holding institutions. Attached to these two lists is a selected bibliography of geppō references in one noteworthy series.

Finally, appended to these bibliographies is an overview of the historical management of *Shin Nihon koten bungaku taikei, Meiji hen geppō* at the University before it was bound into two physical volumes for preservation and access.
# Literary Collections (Bungaku Zenshū), Etc.

<table>
<thead>
<tr>
<th>Geppo</th>
<th>Series</th>
<th>Publisher</th>
<th># of Issues</th>
<th>Contents</th>
<th>Source</th>
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<tr>
<td>改造社文学月報</td>
<td>現代日本文学全集</td>
<td>改造社, 1927-1931</td>
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<td>table of contents</td>
<td>改造社文学月報 / 明治書院, 1990</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td>reproduction w/index</td>
<td>改造社文学月報 [昭和期文学・思想文献資料集成；第 5 辑] (五月書房, 1990)</td>
</tr>
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<td>春陽堂月報</td>
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<td>春陽堂, 1927-1932</td>
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<td>春陽堂月報 [昭和期文学・思想文献資料集成；第 3 辑] (五月書房, 1989)</td>
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<td>table of contents</td>
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<td>新日本文学全集</td>
<td>改造社, 1939-1943</td>
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<td>新日本文学全集月報 [昭和期文学・思想文献資料集成；明治書院, 1990]</td>
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<td></td>
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<td></td>
<td>reproduction w/index</td>
<td>改訂再刊『明治文化全集月報』 [第一號第十六號] 主要記事総集 (日本評論社, 1968)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>reprints “major articles” w/table of contents</td>
<td>新訂「明治文化全集月報」総目次附・「明治文化全集」刊行予告リーブレット (国立文学, 第 40 卷, 1966 年 10 月)</td>
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<td>近代劇全集月報</td>
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<td>第一書房, 1927-1930</td>
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<td>近代劇全集月報 [昭和期文学・思想文献資料集成；第 10 辑] (五月書房, 1991)</td>
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</tr>
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<td>日本歌謡集成</td>
<td>東京堂出版, 1960-1961</td>
<td>127</td>
<td>reprints articles w/table of contents</td>
<td>新訂『日本歌謡集成月報』 [東京堂出版, 1979; issued with 日本歌謡集成 (改訂再版)]</td>
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<tr>
<td>続日本歌謡集成月報</td>
<td>続日本歌謡集成</td>
<td>東京堂出版, 1961-1964</td>
<td>57</td>
<td>reprints articles w/table of contents</td>
<td>新訂『日本歌謡集成月報』 [東京堂出版, 1979; issued with 日本歌謡集成 (改訂再版)]</td>
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<td>明治文学全集月報</td>
<td>明治文学全集</td>
<td>筑摩書房, 1966-1989</td>
<td>100</td>
<td>table of contents (listed within zenshū table of contents)</td>
<td>総索引 [明治文学全集・別巻] (筑摩書房, 1989)</td>
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### 2. Collections of Individual Authors (Kojin Zenshū)

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<td>鷗外全集 [普及版]</td>
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<td>鷗外研究</td>
<td>鷗外全集 [第一次]</td>
<td>岩波書店, 1936-1939</td>
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<td>鷗外選集</td>
<td>東京堂, 1949-1950</td>
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<td>森鷗外全集月報</td>
<td>森鷗外全集</td>
<td>改摩書房, 1965</td>
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<td>橫光利一全集月報</td>
<td>橫光利一全集</td>
<td>非凡閣, 1936</td>
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<td>改造社, 1948-1951</td>
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<td>橫光利一全集月報集成 / 福著昌正夫 (河出書房新社, 1988)</td>
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<td>岩波書店, 1973-1976</td>
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<td>岩波書店, 1949-1958</td>
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<td>安岡章太郎全集月報</td>
<td>安岡章太郎全集</td>
<td>講談社, 1971</td>
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<td>reprints articles</td>
<td>個人全集月報集 安岡章太郎全集, 吉行淳之介全集, 庄野潤三全集 / 講談社文芸文庫編 (講談社, 2012)</td>
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</table>
### Selected Bibliographies of Geppō References in Kindai Bungaku Kanshō Kōza 近代文学鑑賞講座

This 25 volume series, published by Kadokawa Shoten 角川書店, 1958-1967, compiles research into several modern Japanese authors, as well literary genres such as poetry and drama. Most of these volumes contain extensive bibliographies of the subject matter, and within some of these bibliographies are a few significant references to geppō. Not all of the compilers seem to agree on how geppō should be classified: some categorize them as parts of the books which contain them, others group them with periodicals. Still others place them in their own category, a decision emphasizing their bibliographic distinctness.

<table>
<thead>
<tr>
<th>Volume</th>
<th>Title</th>
<th>Date of Publication</th>
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<th>Bibliography/Section(s)</th>
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<td>1</td>
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<td>清水茂</td>
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<td>② 新聞・雑誌等の特集およびこれに準ずるもの ④ 単行本・雑誌・新聞等の一部に収録されているもの</td>
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<td>3</td>
<td>増田平</td>
<td>1958</td>
<td>和田芳恵</td>
<td>増田平参考文献目録 ③ 全集の月報・雑誌の特集号・小冊子など</td>
<td>includes contents for geppō issued with several editions of the author's zenshū</td>
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<td>5</td>
<td>夏目漱石</td>
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<td>伊藤整</td>
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</tr>
<tr>
<td>7</td>
<td>國木田獨步</td>
<td>1963</td>
<td>中島健蔵</td>
<td>國木田獨步参考文献目録 ① 単行本（一部所収のものをふくむ）、講座</td>
<td>geppō articles intermingled with books and book chapters</td>
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<td>石川啄木</td>
<td>1960</td>
<td>窪川鶴次郎 中野重治</td>
<td>石川啄木参考文献目録 ④ 作品集解説・月報</td>
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Appendix

Shin Nihon koten bungaku taikei, Meiji hen geppō at the University of Pennsylvania Libraries

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<th>Issue</th>
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<td>随口一栗集</td>
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Note: all web sources above last accessed 4/22/13
Endnotes

1  Geppō 月報 originally referred to monthly reports. The word has come to bear an additional meaning of “small inserts issued with sets of books”, irrespective of their frequency. Most geppō issued with sets are simply titled with the formula [Name of set] geppō; others may be called furoku 附録・付録 (“supplements”), shiori 釘・しおり (“bookmarks”), or other descriptive terms, rather than geppō. Still others have unique titles (see the Selected Bibliography of Geppō Contents in Publication for some examples). Due to the prevalence of the term geppō in titles and in topical Japanese sources, however, I will use this word to refer to all such publications. For the sake of readability I have chosen to italicize the word geppō only when it is embedded in Japanese titles, but not where it appears as an anglicized noun. Note that the reader may observe other renderings of 月報 into English in other sources: for example, the geppō issued with Abe Kōbō zenshū 安部公房全集 (Shinchōsha, 1997-2009)—given the humorous designation nise geppō 僞月報—was alternately called a “fake monthly report”; Arai Masato’s article employs a similar calque, using the term “monthly review” in his English parallel title. The National Diet Library, meanwhile, accurately translates the semantic meaning of geppō as “explanatory inserts for serial publications” in its bibliography Kokuritsu Kokkai Toshokan shozō zenshū geppō, furokuri mokuroku. Ishiwata Yūko’s review of this NDL publication explores the difficulty of settling for terms like “supplement” and “appendix”, and offers the romanization “Zensyu Geppō” (with capital letters and without macrons).

2  Hanken 版權. A form of copyright held over the physical blocks used to print works, retained by publishers and not by authors of those works.

3  Later, Meiji Taisō Shōwa bungaku zenshū 明治大正昭和文学全集, when literature from the Shōwa era began to be included.

4  All four of these early geppō have been reprinted as part of Gogatsu Shobō’s 五月書房 series Shōwa-ki bungaku shisō bunken shiryō shōsetsu 昭和期文学思想文献資料集成 (1990-1991). See the Selected Bibliography of Geppō Contents in Publication for more details.

5  Generally, these sets have a projected end date. Less often, an ongoing series will contain a geppō. A good example of this is Yagi Shoten’s 八木書店 Shiryō sanshō kokuraku hen 史料叢書古記録編, which contains the geppō Shiryō sanshō annai haihon 史料叢書案内編. This geppō was preceded by Shiryō sanshō kaihō 史料叢書会報: the name changed when Yagi Shoten took over the publication of this series from Zoku Gunsho Ruijū Kaneikai 続群書類従完成会, though the enumeration of geppō issues continued uninterrupted.

6  Still more articles may have been adapted or reprinted as book chapters: for an example, see the article by Kurosawa Hiroshi in the Annotated Bibliography of References.

7  Evaluating the bibliographic value of advertisements is beyond the scope of my research, though Tasaka Kenji’s article notes the value of naiyō mihon 内容見本. Okamoto Kazunori’s bibliography of Niwa Fumio provides bibliographic information on not only geppō but naiyō mihon, but also advertising pamphlets, book jackets, and obi. In Bungaku zenshū no kenkyū, Aoyama Takeshi admits to having used geppō as bookmarks, only to throw them away, unread, when finished with the main volumes. Perhaps this reader behavior inspired some publishers to designate their geppō as shiori (see endnote 1 above).

8  It should be noted that some monthly publications bearing the term geppō in their titles do exist and are distinct from the bibliographic entities described in this article.

9  The University of Pennsylvania has been able to acquire complete runs of geppō from secondhand book dealers, both as bound and loose collections.


11 Geppō number 30 comprises 20 pages.

12 For a full bibliographic record, see OCLC #830870314 (http://www.worldcat.org/oclc/830870314, last accessed 4/22/13).

13 For details on each geppō issue, see the Appendix.

14 On the Penn Libraries’ OPAC Franklin, a few sets whose records noted “geppō inserted” were missing every single issue of those geppō. Where discovered, such records have been corrected.

15 For an example, see http://hb2.seikyou.ne.jp/home/kami-mura/f-sankoubunken/geppou.html (accessed 4/22/13). This is a title and author listing of all the geppō for Fukunaga Takehiko zen shōsetsu. The page’s compiler has been identified as Kawamura Shōhei 上村周平.
See individual pages linked from http://www.iwanami.co.jp/meiji/index.html (last accessed 4/22/13). Not all of the geppō contents are present, and in one case a typographical error was observed when verified against the geppō itself.

See the Selected Bibliography of Geppō Contents in Publication for some titles. I have also supplied references to some notable book chapters that use geppō as their theme: see the works of Kōno Toshirō and Mitsuki Teruo in the Annotated Bibliography of References.


These analyzed records are generally created when the main set is also analyzed volume by volume.

Naming conventions for such items should be standardized, because many supplemental volumes such as bessatsu 別冊 (separate books), bekkan 別巻 (separate volumes), and hokan 補巻 (supplementary volumes) may be included alongside a series: these three terms are often simplified as “supplements” in English. As Ishiwata Yūko suggests, “supplement” may be an imprecise designation for geppō. See endnote 1 for more on this.

I have catalogued geppō as serials, and not as monographic series, given the decidedly journal-like nature of their distribution and enumeration.

All figures here calculated as of 5/20/2013.

My search term was “新日本古典文学大系明治編 月報”. Note the space between 編 and 月: the search fails to retrieve any results without it. Truncating the search to “新日本古典文学大系明治編” retrieves both geppō articles and content within the taikei itself.

“付録：月報 24.” Similar to brief notations of “geppō inserted”. See endnote 14.
Integrating Social Media into East Asia Library Services: Case Studies at University of Colorado and Yale University

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University of Colorado Boulder

Tang Li
Yale University

Background

In recent years, more and more academic libraries have adopted social media into library services to disseminate information, promote library services, and connect with library patrons. Evidence of this trend is shown in Wan’s 2011 study of the Facebook presence of Association of Research Libraries (ARL) member institutions, which revealed that the majority of libraries (90.4%) have at least one Facebook page. Social media is particularly useful for academic librarians, who often face challenges in promoting library services due to limited budget and staff time, since social media provides an effective, inexpensive means of spreading information and enhancing communication.

A quick survey of 33 East Asian collections in North America conducted by the authors in August 2013 demonstrates that social media has also become an important venue for East Asian librarians. The survey finds most East Asian collections have adopted social media either by creating their own accounts (14 or 54% of the respondents) or by contributing to their central library's accounts (7 or 27% of the respondents). It also demonstrates that East Asian collections were among the early adopters of social media. The C.V. Starr East Asian Library at Columbia University created a podcast for library iPod tours in 2006, followed by the East Asian Library at the University of Kansas that established its presence on Facebook in 2007. A number of East Asian collections started experimenting with social media between 2008 and 2009, including the University of Toronto, the University of British Columbia, Indiana University, the University of Hawaii, the University of Minnesota, Princeton University, and Yale University.

However, since few East Asian librarians have documented their experiences with social media, it is unclear what strategies they applied to their work with social media and what problems they encountered during the process. This paper examines two cases of social media efforts by East Asian librarians from the University of Colorado Boulder (UCB) and Yale University. The two libraries' practices represent the two models of how East Asian librarians in North America deliver services via social media tools, namely managing and maintaining independent social media accounts targeted specifically to patrons interested in East Asian Studies, and participating in and contributing to the central library’s social media accounts that have a broader audience. This paper presents successful strategies used by both UCB and Yale University East Asian Librarians to engage the public with library news, events, and activities via social media tools, and reflects on the issues and concerns related to integrating social media
into library services. Closely examining current practices of the two libraries provides insights regarding planning and evaluating academic libraries’ social media efforts.

**Literature Review**

Social media is generally considered to be tools that allow interaction among people on the internet. Few authors, however, have explicitly discussed the definition of social media, and there seems to be some confusion regarding what exactly social media is. The term itself is often misunderstood as interchangeable with web 2.0 or social networking.

Kaplan and Haenlein’s definition of social media draws a clear line as to what should be included under the term social media. It states, “Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content.”

Web 2.0 is a concept that is used to recognize the evolutionary shift from users being passive viewers of the web to an interactive environment where users actively publish their own content. However, social media, an embodiment of this evolutionary shift, grows out of the ideological and technological foundations of Web 2.0, and represents a group of specific tools that allow web users to create and share information and reach out to millions of others. There is a wide range of tools that can be considered social media tools. Not only social networking sites (e.g. Facebook, LinkedIN) but also blogs, collaborative projects (e.g., Wikipedia), content communities (e.g. YouTube, Flickr), virtual social worlds (e.g., Second Life) and virtual game worlds (e.g., World of Warcraft) are all in the librarians’ tool box, although the latter two are far more advanced in terms of media richness and haven’t been frequently implemented into library services.

Discussions and practices of social media in academic libraries started around 2007 soon after the emergence of the concept Web 2.0. During the following years, interest in integrating social media into academic libraries increased substantially. Wan’s study shows that 135 ARL libraries launched their Facebook pages in 2008 or 2009. Bosque’s analysis of 296 academic library Twitter accounts reported that the majority of libraries in his study started their Twitter accounts in 2009. Following active participation and practice, a significant number of publications on the topic mushroomed in the library and information science literature.

The literature includes well documented recommendations and best practices on how libraries adopt social media tools for various purposes, including reference, instruction, collection development, and communication with patrons. For instance, Vucovich found that blog posts and YouTube videos are useful in virtual reference encounters. Saw suggested that librarians impart information literacy skills via social media. Walton documented a two-week campaign entitled “Suggest a book for the Library” on Facebook at the University of Sussex and showed how social media can be used for collection development. Cho also valued YouTube as a collection development
Many authors emphasized using Twitter as a listening tool. For instance, Sewell insisted that “twitter could be used to gather intelligence about account holders by monitoring their tweets,” Bell stated that librarians can learn more by using Twitter as a digital listening post. Ekart also argued that a well-managed Twitter account is a two-way street. Librarians can learn a lot about the library from library users by using keyword searches, hashtags, and location limits.

Although social media has been successfully used for various purposes, the most notable achievement of many libraries that have adopted social media has been to promote library and library services. For instance, Colburn evaluated YouTube videos created by libraries for promotional purposes and found that both view count and viewers’ interactivity indicate YouTube to be a potential successful outreach tool. For Vucovich, Facebook is an effective marketing tool for library events and news. Bosque’s analysis of 296 academic libraries’ twitter accounts found that “libraries are using twitter to discuss resources, library events, hours.” Just as Chu discovered in his survey on librarians’ opinions of the benefits and challenges of using social networking tools in academic libraries, the two most frequently-mentioned purposes of using social networking tools were promotion of library events and dissemination of news. This is because social media tools make it easier for people to discover. When libraries use social media tools, they are raising visibility, awareness and access to the library. With social media tools, librarians gain the ability to quickly spread information to a broader audience.

Integrating Social Media into East Asia Library Services: University of Colorado Boulder and Yale University

1. University of Colorado Boulder

To support the rapidly growing East Asian programs on campus, the UCB Libraries is making great efforts to build the East Asian collection and provide high quality library services to East Asian scholars and students. However, unlike the well-established East Asian Libraries in North America, UCB does not have a self-contained East Asian Library. Instead, all library services related to East Asian studies are performed in various units of the central library. The two East Asian librarians who deliver public services to East Asian scholars and students work in the same library department as subject specialists. This centralized organizational structure provides frequent opportunities for the East Asian librarians to join projects and activities at the central library as team players, including presenting on social media tools.

UCB Libraries currently has an active blog, as well as accounts on Facebook, Twitter, Foursquare and a YouTube channel. All of them are linked in the News and Event page and further linked to the library’s home page. For each of these social media accounts, there is one or a group of librarians who take primary responsibility for posting and
monitoring. Other librarians are strongly encouraged to participate. As a matter of fact, the East Asian librarians regularly contribute new content and reply to comments.

The team work of using social media in library services makes it easier to keep the social media accounts rich with new information, thus fresh and alive. At the same time it does not detract from East Asian librarians’ daily work performance. East Asian Librarians who work with a medium/small sized collection often assume duties related to every aspect of the collection, including instruction, reference, collection development, and outreach. Thus, taking on an additional task or experimenting with a new technology is frequently unrealistic. Although social media has been accepted as a practical channel for better communication, few librarians would wish to start it from scratch. Therefore, participating with the central library’s team seems an ideal choice since it only requires composing posts at times when they are needed. Of course, the downside of this is that it may lessen the motivation to contribute posts and new content for participating librarians who did not assume major responsibility for maintaining the social media accounts.

East Asian librarians contribute most often to the blog and to Twitter. East Asia related new resources, database trials, and events that are happening in the library are often selected for posting as a means of promotion. Campus-wide events that involve East Asia are also posted. Figure 1 below is a tweet about International week, a time during which a series of activities and events were organized to promote international education on campus:

![Figure 1: UCB Libraries’ tweet on International Week posted on 11/17/2011](image)

Another type of content that often gets posted is related to events that take place in East Asia and have a broad impact. For instance, in October, a blog post of Mo Yan who won the Nobel Prize for literature was posted, in which Mo Yan’s representative works were highlighted followed by a link to library holdings.

Both the above-mentioned tweet and blog posts were aimed at highlighting UCB Libraries’ local East Asian collection. At the same time, peer institutions’ posts on resources that are related to East Asian Studies are often posted to serve the library users’ broader interests.

The UCB East Asian Librarians have also created library tour videos for international students whose primary language is not English. These videos are planned to be narrated in Chinese, Japanese and Korean, in order to help students from East Asia adjust to campus life more quickly and easily. A pilot video which is in Chinese has
The video project has proven to be time and labor intensive. Starting from the planning stage, the East Asian Librarians worked on writing and translating scripts, taking photos, shooting footage, recording audio parts, and finally creating and editing the film. It took months to finish this five minute video with acceptable quality. Although the video gained hundreds of view counts on YouTube with very limited promotion, for future video projects the librarians would prefer handing over the technical part of creating the video to video production professionals.

Nevertheless, promotion through social media channels has reached a much broader audience than traditional means such as flyers and email news. Social media has helped the East Asian Librarians to broadcast their existence and raise their visibility. More importantly, the library as a whole is able to take advantage of social media to actively engage users and meet their research interest in East Asia.

2. Yale University

Yale University was the first university in the U.S. to collect East Asian language books, which started as early as 1849. After over 160 years of development, the Yale East Asia Library (EAL) has become one of the largest East Asian collections in North America.

Since the dawn of the digital age, Yale EAL has been keen on providing high-quality services to library users with cutting-edge technology and tools. Accordingly, it created a Public Services Librarian position in the late 1990s dedicated to working collaboratively with other Yale EAL librarians to investigate and implement new technology tools to improve user services. As mentioned previously, Yale EAL was one of the early adopters among East Asian collections in North America to integrate social media tools into library services. In February 2009, Yale EAL produced a pilot Chinese podcast tour about the EAL’s history, resources, and services. It was quite a success, as it received 441 downloads within three months. In summer 2009, Yale EAL set up a blog using MovableType, open source software for blog management, to automatically embed blog entries to the EAL website. It allows display of up to five entries on the EAL website.

Yale EAL considered creating a Facebook account for reference back in 2008 when Facebook started to become a mainstream social networking site. Surprisingly, there was not much interest according to a user survey conducted in December 2008. Less than 1/3 of respondents answered the question on virtual reference services using Facebook and other web 2.0 tools. One comment even suggested that Yale EAL focus on traditional offerings (in-person, via email, and by telephone). Hence, Yale EAL put off the Facebook initiative. However, Facebook gained such popularity among faculty and students within a few years that in 2012 Yale EAL decided to launch a Facebook page,
as it is always a principle for libraries to go where patrons are and provide services accordingly.

The main goal of setting up a Yale EAL Facebook page is three-fold: 1) It is a new virtual venue to publicize what’s new in the Yale EAL and highlight its collections, people and space, in addition to traditional news channels such as email and website. 2) Since Facebook is widely used by people around the world, it is an effective tool to outreach not only to current EAL users but also to Yale alumni and scholars worldwide. 3) As Facebook becomes an important platform for a virtual image of a place, it has great potential for branding. Yale EAL hopes to explore this possibility while building the Facebook page.

The most challenging part for a Facebook page is what to post on the page. As mentioned above, the main goal for the Yale EAL page is to publicize what’s happening in the library. Accordingly, a large portion of the Yale EAL Facebook posts are brief announcements and photos taken from exhibits, symposiums, events, etc. There are also a good number of posts to highlight Yale EAL staff, space, and services. In addition, the Yale EAL Facebook page shares a lot of posts from peer institutions as well as posts of academic sources on East Asia. Yale EAL librarians always try to post creatively on the Facebook page to attract more attention. For instance, in order to promote a newly acquired book scanner in spring 2012, Yale EAL librarians created a step-by-step tutorial of how to use the scanner instead of simply displaying an image of the equipment (Figure 2). Yale students are always invited to pose for Yale EAL exhibit photos because their peers find it interesting and it draws them to come to see the exhibits. Figure 3 is a perfect example: the exhibit displayed an article written by this student’s father.
Figure 2: Yale EAL Facebook Page post on 4/18/2012
3. Assessment

Social media tools, such as YouTube and Facebook, often provide statistical analysis to account administrators, which is useful for evaluating the success of librarians’ social media efforts. The following are two examples of how such statistical data can help librarians understand their users’ information behavior on social media and enhance their efforts at a social media presence accordingly.

YouTube provides statistical data or analytics on viewership, in addition to comments and ratings. It divides viewership data by how many people have viewed the video, what part of the world they are in, where views originated from, overall demographic groups to which viewers belong (e.g. age and gender), and popularity and engagement compared to other videos in a given period of time. The graph in figure 4 shows how the Chinese video made by UCB librarians was viewed since it was created in May 2012.
Given that publicizing of the pilot video was extremely limited, the 326 views became a major encouragement for the East Asian librarians to further develop the project. In

Figure 4: statistical data on viewership of library tour video made by UCB librarians as of 5/14/2013

Given that publicizing of the pilot video was extremely limited, the 326 views became a major encouragement for the East Asian librarians to further develop the project. In
addition, data on the demographic composition of the viewers helped the librarians learn that since YouTube is so popular worldwide, the video should target a broader audience to include people from outside the U.S. Therefore, strategies for attracting foreigners should be put in place when designing the videos. Using data on where viewers were directed to the video, the librarians were able to figure out more effective ways to promote the video. That is, the name and description of the video should be key elements to consider when promoting, since many viewers found the video by searching in search engines.

Facebook offers statistics or “insights” to show the page’s performance. It consists of a variety of metrics to analyze posts, followers or “likes”, and outreach level. The graph in Figure 5 gives an overview of the reach level and trend for the Yale EAL Facebook page from 4/17/2013 to 5/10/2013. The table below the graph analyzes all posts from the beginning to current time (as of 5/14/2013) based on Facebook metrics, including “reach” (# of people who saw the post), “engaged users” (# of people who clicked on the post), and “talking about this” (# of people who created a story from the post). It can be sorted by all metrics in either a descending or ascending order as well. As “reach” is a key factor to determine the outreach level or popularity of a post, the table in Figure 5 is sorted by reach in a descending order.

![Figure 5: Insights for the Yale EAL Facebook page as of 5/14/2013](image-url)
According to the Facebook insights, many of Yale EAL Facebook posts have a high “reach” level. Sixty-three percent of the posts (as of 5/14/2013) had a reach level of over 100, which demonstrates the effectiveness of Facebook as an outreach channel for Yale EAL. Interestingly, most popular or top “reach” Yale EAL Facebook posts are not always related to library collections and resources that librarians want to promote. As the table in Figure 5 shows, the top three posts were: 1) one EAL staff who just celebrated her 45th year of service; 2) a newly acquired book scanner; and 3) a welcome party for a new EAL staff. This finding may be disappointing to librarians, but is should not be surprising. After all, Facebook is a platform for people to network casually, not a place for serious study or research.

Conclusion

With the great popularity of social media tools such as Facebook, Twitter, and YouTube, social media has become one of the most powerful tools for librarians to explore for marketing and promotion purposes. Our studies have demonstrated that integrating social media tools into library services is an effective approach to engage library users with library news, events, and activities, and for outreach to a broader audience beyond the community.

Social media is very popular among library users, but that does not mean that a library using social media will become popular. It involves careful planning, design, and most importantly—librarians’ hard work, to keep a library’s social media accounts alive and sustainable. In both the UCB Libraries and Yale EAL cases, it is evident that integrating social media tools into library services is time consuming. For instance, it took UCB East Asian librarians several months to plan and create a YouTube video. Furthermore, using social media is not a onetime task. Once a library sets up a social media account, it is expected to keep the account running. To make the Facebook page a viable way to reach users, Yale EAL librarians post on it at least twice a week. For librarians who already carry many responsibilities, participating in social media becomes one more ball to juggle.

Managing social media accounts requires intellectual and collaborative work. Relevant and interesting content is the key to the success of a social media account. Any social media account that simply consists of announcements or occasionally adds new content is unlikely to attract and keep followers’ attention. However, there are not always new happenings in the library. Likewise, there are not always new collections, space, or people that can be highlighted. It falls again on librarians’ shoulders to think creatively about content to make the social media venue sustainable. Both UCB Libraries and Yale EAL include as many contributors as possible to maximize sources for new content. They encourage all librarians to post on their social media accounts and to share posts from peer institutions and scholarly sources. With these effective strategies, both libraries are quite active on social media and provide followers with continuously updated content.
Social media is not cost free. It was once thought to be cost free because most social media tools are free to use and can get started with minimum technology requirements. However, social media costs staff time to create and manage, and keep them running. For high-quality and complex projects such as videos and flash movies, it requires special expertise and skills, and thus the cost of production is even higher. It means the library either has to get training for librarians or needs to hire professionals. Either way funding is necessary.

Another issue that is often neglected is to what extent the statistics provided by social media tools can be used for assessment. The data is convenient and helpful in many ways. But can we trust it to give a comprehensive picture? Can we depend solely on it to assess our work? First of all, the data does not provide a full picture of all aspects. For instance, Facebook insights data only reflects the first 28 days after a post’s publication. Such a methodology can catch usage data only for recent and current posts. Data is certainly out-of-date for older posts and thus is not useful for tracking trends throughout the whole period since the page was created. In addition, the data seems to come primarily from subscribed users. However, most Facebook and Twitter pages, as well as YouTube videos, can be viewed by people who do not necessarily have an account on these applications. Therefore, the data may not represent all user groups. Second, it is not clear to account administrators how social media tools gather data, as the documentation on their website tends to focus more on definitions of metrics rather than explanation of their algorithm of collecting and analyzing data. Third, social media tools offer limited customization options for data analysis. For this reason, it is almost impossible to get more detailed data or organize and analyze data in our own way. Fourth, data can be misleading, as there are many factors that can affect the number of followers, viewers, etc. As a matter of fact, collection size, history, and reputation can be key factors for the number of followers for libraries’ social media accounts. This is especially true for East Asian collections in North America as they vary greatly in size, history, and user groups. East Asian collections with a larger size, longer history, and bigger user group can easily get a lot of followers on Facebook with only a few posts. Therefore, it is more reasonable to combine data from social media tools with other statistics, such as number of the East Asian collection website visits, number of reference transactions, and number of event attendees, etc.

Last but not least, social media is platform dependent and at the mercy of third-party companies. It is impossible to predict whether Facebook will still exist or will still be popular in five or ten years. Meanwhile, new programs such as Pinterest and Foursquare, are becoming trendy. Librarians have to be prepared for the unpredictable nature of social media and constantly keep up with changing technologies.

The survey was run from 8/6/2013 to 8/15/2013. It consisted of 3 questions asking respondents if they have independent social media accounts for the East Asian collections or contribute to the central library social media accounts, when they started to set up social media accounts, and what types of social media tools they use. The 33 East Asian collections selected for the survey vary greatly in size, number of staff and history. A total of 26 collections responded to the survey.

3 Ibid.
18 A recent chance discovery of a mid-Qing set of Five Classics 五經體註 which entered the Yale College Library in 1849 has led to the rewriting of the Yale East Asia Library history. It predates what was considered the beginning of the collecting of East Asian books at Yale (the 1868 gift of two late Tokugawa period Japanese woodblock print books donated by Miss Myra Higgins, Ansei kenbunshi 安政見聞誌 and Ansei fūbunshū 安政風聞集) and in North America in general. It also documents a much earlier start date for the Chinese Collection at Yale which was long thought to be the 1878 donation of Yung Wing’s personal collection. The shipment of this set of Five Classics together with other five groups of Chinese materials in 1849 was recorded in Samuel Wells William’s correspondence with the Yale College Librarian. For more information and preliminary research on this discovery, see Ellen Hammond, “Chinese Collection History Revised after Discovery of Early Donation,” Newsletter of the East Asia Library at Yale (December 2010): 2-3, http://www.library.yale.edu/eastasian/EAL_Newsletter_Nov_2010.pdf (accessed July 22, 2013).
20 For documentation on Facebook insights, please see an online guide about insights on the Facebook website: https://developers.facebook.com/docs/opengraph/guides/insights/ (accessed 5/24/2013).
The Judaic Library of the
Jewish Community Centre of Hong Kong
An Interview with Brenda Yi,
Librarian of the Jewish Community Centre of Hong Kong

Dr. Patrick Lo
University of Tsukuba

Introduction

Hong Kong has long embraced internationalism. For that reason, Hong Kong has always attracted tens and thousands of foreigners to work, to live, and to create new business opportunities. Amongst these foreigners, there are many Jewish families from different countries. The very first group of Jews came to Hong Kong during the mid-1850s. According to the Beit Hatfutsot, the Museum of the Jewish People, “the current Jewish community’s population [in Hong Kong], as of 2010, is estimated to be approximately 5,000 and is comprised of mainly expatriates originating from countries that include UK, US, France, Australia, South Africa, Israel and Canada who worship in seven congregations.”

With the aim of further promoting Jewish culture and heritage through holiday celebrations, the Jewish Community Centre of Hong Kong (JCCHK) was built in 1995 to replace the former Jewish Recreation Club (JRC). It is the only Jewish Community Centre in Hong Kong and it serves all Jews from Ultra Orthodox Jews to Reform Jews. The Centre aims to provide communal programmes that cover a wide spectrum of interests, ranging from recreational and athletic to academic and cultural programmes, e.g., seminars and lectures from renowned scholars in the fields of Jewish history, international political affairs, and Jewish genealogy.

Unknown to many local people, the JCCHK is also equipped with its own Library, staffed with a full-time librarian. Despite its small size, the Centre’s Library is best-known for its unique Sino-Judaic archive, which is considered the best-stocked Judaic Library in the Far East. In fact, many local as well as overseas academics, journalists, historians and students come to this Judaic Library to conduct their research, because its Sino-Judaic Collection keeps all sorts of information on the Jewish communities in Hong Kong, in the People’s Republic of China, and in the neighbouring countries in Southeast Asia. In the following interview, conducted at the Jewish Community Centre of Hong Kong on April 3, 2013, the Librarian, Brenda Yi, discusses her interesting first-hand experiences as a native Hong Kong Chinese person, working as a librarian for a foreign community centre in her home city.

*Patrick Lo (PL): Could you please begin by first introducing yourself, your training and your background?*
Brenda Yi (BY): My name is Brenda Yi and I have been working at this Judaic Library, Jewish Community Centre of Hong Kong (JCCJL)\(^1\) since May 1996. I am the only person working in this fairly small community centre library serving our members only. So you can say that I am the ‘Solo Librarian’. Our collection is made up of about 4,500 items of printed materials, plus a few hundred items of audio-visual materials.

With reference to my training and background, I had worked for the Hong Kong Public Libraries\(^2\) for close to 10 years. In 1991, I immigrated to Canada and stayed there for 5 years. I came back in 1996, and I have been working at this Judaic Library since then.

**PL:** Have you also obtained a master degree in library and information science (MLIS)? Is this professional library qualification also part of the job requirement?

BY: Yes, I have an MLIS degree. Actually, after I joined the Hong Kong Public Libraries in the early 1980s, I undertook a diplomaprogramme in library science. And when I went to Canada, I also studied for a diploma course in library science at Seneca College in Toronto. When finally I returned to Hong Kong in 1996, the JCCJL offered me a job as a librarian. Although the JCCJL did not require me to have a master degree at that time, I still thought that it would be a good idea to further study. Hence, I undertook the MLIS programme in Hong Kong. It was a joint master’s programme offered by Charles Sturt University in Australia and HKU-SPACE.\(^3\)

**PL:** May I ask what you studied for your bachelor’s degree?

BY: My bachelor’s degree was in business studies, nothing to do with libraries or information science.

**PL:** Can you tell me about the brief history of this Judaic Library?

BY: This Library was first developed as a private library. We had a Jewish gentleman named Dennis Leventhal. In 1980s he donated a lot of books from his own library, which form the basis of this library. Mr. Leventhal returned to the United States in the late 1990s. When I first came in 1996, the Library was quite empty because we have more space in these new premises. I spent a lot of time finding books and other materials to enrich the collection of this Library. So there was quite a lot of purchasing and cataloguing in the beginning.

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\(^1\) Judaic Library, Jewish Community Centre of Hong Kong – Homepage. Available at: http://www.jcc.org.hk/jcc-library.php

\(^2\)Hong Kong Public Libraries – Homepage. Available at: http://www.hkpl.gov.hk/eindex.html

\(^3\) Master of Information Studies programme offered by Charles Sturt University at HKU-SPACE. Available at: http://hkuspace.hku.hk/prog/master-of-info-studies
Despite its small size, this Library has a little bit of everything. We have a strong collection on Jewish holidays and Jewish festivals because these topics are the most popular amongst our users. And we also have a big section of Jewish fiction, because our users tend to travel a lot. Very often they would like to come to our Library to pick up one or two books to read while they are traveling.

We also have a rather large collection of children’s literature, because a large percentage of our users are children or young adults. The children love to read stories about their religion, holidays, festivals, traditions and culture. For this reason, our Library also provides a lot of picture books, story books and DVDs on these subjects for the youngsters.

PL: Would you say that you are one of the founders of this Library, i.e., establishing and developing the whole Library from scratch?

BY: No, I am not a founder. The founders are Dennis Leventhal and a Chinese gentleman called Mr. Sui-Jeung Chan. They were very devoted to keeping Jewish traditions, history and culture. Thus they decided to start a Judaic library. I just help develop the collection for this Library and manage its daily operations.

PL: Could you please tell me about the cultural and informational roles of this Library at the Jewish Community Centre in Hong Kong?

BY: In my own opinion, this Library is quite complete in terms of its collection, because I try to buy books that cover a wide range of subjects, as long as they are related to Jews and Judaism. However, due to the limited space in the Library and budget constraints, I have to be more selective when it comes to acquiring new resources for the Library.

The purpose of this Library is to provide the Community members with information for their spiritual needs and their use in daily lives. For example, the section on religious studies is for the more observant members. The range of books on Jewish holidays can help our members to prepare for the various festivals. We also have materials on life cycles that people can consult when preparing for the occasions like Brit Milah (circumcision), Bar/Bat Mitzvah (coming of age), marriage, sickness and death, etc. Also, as I said earlier, the best sellers are for people to read in their leisure time.

There is also a unique collection in the library. This is the Sino-Judaic Collection. It consists of books, journal and newspaper articles and multi-media items on Jews in Hong Kong, in China and in countries of the South-Eastern Asia. These resources are mainly for research.

PL: I noticed that many of your books are in Hebrew or in other foreign languages, is that correct?

BY: Yes, we do have a small collection of Hebrew books, and it will be expanded.

PL: Did you receive any training in handling Hebrew-language materials?
BY: I have taken Hebrew classes at this Centre. Unfortunately, language is something if you don’t use it, you lose it. I think I have forgotten most of what I have learned apart from a few simple sentences. I will resume the study if new classes are offered in the future.

PL: How would you handle all these library materials in Hebrew, in terms of cataloguing or buying new Hebrew books?

BY: I would get help from someone who knows the language and the subject matter. I would ask them for opinions on selecting the Hebrew books. When the books arrive, I will ask them to briefly tell me about the subject contents, and the book titles in English. With the necessary information, I can catalogue them.

PL: What does it feel like to be a foreigner working for a Judaic Library?

BY: It was a little bit difficult at first, because I am not familiar with the subject matter. Hebrew is not a big problem because the majority of the members use English. When I think deeper, it would not be different from managing a small special library – in that sense, the subject contents of the book collection should not be an ‘issue’. Take a law library as an example, very often the law librarian is not exactly a lawyer himself/herself. His or her professional knowledge may not be comparable to a practicing lawyer. It is the same story with the medical librarians - how many medical librarians do you know who have finished medical school? So I take this attitude, and I just concentrate on the subject contents of the books that need to be processed.

I am glad to tell you that I learnt a great deal about the Jewish culture and their history by cataloguing these Jewish books. My normal routine is to begin by reading a lot of trade catalogues, and also the book reviews. . . . In addition, I also consider the book suggestions from the Community Centre members, etc.

When the books finally arrive, I will have to read parts of the books, in order to determine the subject contents. By doing so, I have learnt about their culture, their religion, their festivals and their history. Without such basic knowledge, I would not be able to process the books at all. Having acquired the basic knowledge, the acquisitions and cataloguing parts of my work have become much easier now. However, occasionally if the subject content still turn out to be ‘tricky’ or ‘not so obvious’, I would simply need to do more reading and research, in order to determine what the book is really about.

PL: You said that it was a bit difficult in the beginning – was it because you had to overcome many of the cultural and language barriers?

BY: I think the most difficult part was that I was not familiar with the subject matter and the terminology. When I first came here, I had a great deal to learn. Every culture has its own set of vocabulary. At first I did not know what people were asking for because they told me in the terms that I had not heard of. However, after working with the books for some time, I have gotten some basic ideas of the major
holidays and festivals around the year and the major happenings in the history of their race and country, and my work could proceed more smoothly. It was very rewarding to know about their festivals like Shabbat, Pesach and Hanukkah. So I know Brit Milah, Bar/Bat Mitzvah, and the various wars the Jews fought in the past century to defend their country. It was a whole set of knowledge that I might never had known had I not worked for this library.

And when the cook books came, it became a very good opportunity for me to learn about the special dishes they prepare for various festivals. In this regard, the Jews and the Chinese are very similar in that we all make use of every occasion to hold big feasts with family and friends. We all love food.

I would like to think that our Library is helping the Jewish community in Hong Kong to preserve their culture, traditions and heritage by sharing and passing them down generation by generation. The mission of this Community is, “To provide a centre for all Jews living in Hong Kong, which will strengthen fellowship, enrich family life and enhance Jewish identity. The centre will be a focal point for Jewish culture, education and heritage for all members of the Jewish Community.” The Library fits in here and provides a supportive role.

PL: What you have just described is all related to the processing of the library materials. I wonder if you have also encountered any difficulties or barriers when you were interacting with the Jewish users in the beginning?

BY: In the beginning, I did encounter many difficulties, e.g., they would tell me a term in Hebrew or in a vocabulary that is pertinent to their culture or religion, and I had absolutely no idea what they were talking about. Then I would start a reference dialogue by asking, say, “Could you please explain more to me about what you are looking for, and what do you want to do with such information?” Eventually, I was able to find something for them from the Library, from the Internet resources or from the discussion group of Jewish librarians around the world. If more religious topics came up, I would consult the Rabbis because they are very knowledgeable in this regard. They are the ‘walking encyclopedia’ to me. After so many years of working in here, I have already mastered some basic Hebrew vocabulary. In addition, I am by now far more knowledgeable about their information needs and their reading interests within the Jewish context. This streamlines my work a lot. In case the books or materials requested are not available in our Library, I buy them in order to fill the collection gaps.

PL: During the initial period, when you were not able to fulfill their information needs immediately, were they understanding and sympathetic towards your situation, because they knew that you are Chinese and not Jews, or did they expect you to have learnt all these before you took up the position as the Librarian at JCCJL?

BY: They were very understanding and they still are. At the beginning, when users asked me for resources and I was not familiar with the subject matter, they were very patient in explaining to me what they were looking for. They would tell me something about the subject matter. In this way I learnt a lot from them. Very often,
I “open my ears”, and listen to the good books that they talk about among themselves. Being non-Jewish has its advantages. People are more willing to teach me about their culture, history and religion. These add to my knowledge bank of Judaism. Our Centre receives a lot of visitors every year and most of them visit the Library too. I have quite a few users and visitors asking me if I am Jewish, of course jokingly.

**PL: As you mentioned earlier, the role of this Library is to support the information needs amongst the Jewish community in Hong Kong. So can you tell me what kind of reference enquiries do you usually receive from the users of this Library? What would be a typical reference question for this Library?**

**BY:** The reference questions that I receive can broadly be divided into two categories. One is simple questions. People ask for a particular book, or books by a certain author. They also seek recommendations on a certain subject. On the lighter side, I receive enquiries from visitors on information on transportation and sight-seeing spots.

The other category is in-depth research questions. The most-asked topic of course is the local Jewish community: how and when they came, where they came from, what their life was like. This Judaic Library is the only place to answer these questions, and we collect all the information on our community in all formats as far as we can. On a wider scope, researchers would ask for information on Jewish settlements in big cities in China, like Kaifeng, Shanghai, Harbin, and Tianjin. The Jewish community in Kaifeng has always been a very popular research topic because this is where the first Jews settled in China in the Zhou Dynasty of the Five Dynasties Period (951-960 A.D.). The Kaifeng Jews came from Central Asia along the Silk Road as small businessmen.

Some cities are also quite popular [reference inquiries]. Harbin and Tianjin are large cities in northeast China where the Russian Jews immigrated to during the World War I and the pogroms in Russia. As for Shanghai, it was an open seaport during the Holocaust, when the Nazis tried to persecute all the Jews in Europe. There were not too many countries that would issue visa for Jews to enter. China was one of the few exceptions. As a result, thousands of Jews fled Europe and entered China via the seaport in Shanghai. A lot of Jewish people from different countries come and tell us that they went back to Shanghai to visit the places where they lived during the World War II as refugees, or to see if their old houses were still standing. Sometimes they pass through Hong Kong. We can often read this kind of stories in newspapers or journals. It is no surprise to hear them say, "Wow, this is the house we used to live in, and there are still people living there! And the current [Chinese] occupants seem to be doing well; and we used to have a table here; and the bed was here and..." So there are numerous stories of happy reunions amongst the Jews: stories about their nostalgic old days; or fond memories that they still cling to.

Researchers come to this Library because they know that we have a Sino-Judaic Collection which collects all sorts of information on the Jewish communities in Hong Kong, in Mainland China, and in the neighbouring countries in Southeast Asia. This
collection is still growing and expanding and will continue to serve people who need the information therein.

**PL:** For people who are making these kinds of research questions or enquiries, are they mostly academics, professors, researchers or university students? Are they usually local or overseas?

**BY:** The users include all of the above. I have also journalists, historians and students, some local, some overseas. The extent of the research depends on the requirements of their assignments. Some people engaging in bigger projects come to the Library in person to consult the materials, while others may ask for information by email.

I can give you some examples on how people use our resources and what their products are. Once a secondary school teacher and a few students came and looked for information on the history of the local Jewish community. They also interviewed some leaders in the community. The product was a multi-media project to enter a competition on cultural heritage among schools. Another one was two teenage sons of a librarian friend of mine who needed more in-depth information on Judaism than their own library could provide. They were studying in the U.K. and needed the information for their assignments. So while they were in town for vacation, they consulted the materials here.

**PL:** If overseas researchers or journalists want to look for information about the Jews in China, why would come to ask you, instead of contacting the other Jewish information centres or librarians in Mainland China instead?

**BY:** When I first joined this Library in the 1990s, there were not so many libraries in Mainland China that had sizeable collections of books on Jews in China or Judaism. So most researchers would use the resources in our Library. Within the past few years, I can see that there is an increasing number of universities in Mainland China offering Jewish studies courses and they set up their own libraries. These libraries are quite well-equipped with resources that are specific to their studies. So I see more and more people are heading to Mainland China for information on the local Jewish communities. But for whatever reasons, if they still choose to use our Library or to supplement their research, I am more than happy to help them in any way possible.

**PL:** As the ‘Solo Librarian’ of a very small community library in Hong Kong, what kind of challenges are you currently facing?

**BY:** We [used to] have space problems . . . . but new bookshelves have just been added, so this is not an urgent matter for now. But then I have budgetary problems. I have a small budget and I always don't have enough money to buy all that I want to add to the collection. Since there are so many new and good titles on Jewish topics being published every year, and with a limited budget, I have to be very selective in acquisition.
**PL:** Does the senior management of the JCCJL give you complete free hand when it comes to selecting/buying books or other materials for the Library? Are you the sole person who makes all the decisions regarding what to buy, what to be selected, what to be acquired?

**BY:** Basically, yes. But I also have the Jewish Historical Society of Hong Kong to help me when it comes to ‘big issues’. For example, for the annual book order, I submit a suggested book list. They examine it and make necessary amendments. Also when bigger library policies are involved, they give advice or take up the matter with the management. In terms of the daily operations, I make the decisions.

**PL:** When you first came to work for this Library, did you also need to develop policy or maybe even a procedure manual for running this Library?

**BY:** There was not a formal policy in place at the very beginning. However things got straightened out and they form the precedent. Since it is a small library, guidelines are formed as we proceed.

**PL:** Since you are the only person working in this Library, why do you think a policy or a procedure manual is necessary for this Library’s daily operations?

**BY:** It is always nice to have a policy in place. When problems arise, the policy or the procedure manual can provide guidelines on the way to handle the situation. In addition, policy and procedures are always useful when you need to justify yourself to a third-party, or to the senior management on why you have made such a decision. However it is a small library, a lot of things can be treated with greater flexibility.

**PL:** What is the most rewarding part of your work as a librarian at the JCCJL?

**BY:** Well, at the beginning, my biggest satisfaction was to see the how the library was gradually filled with books and multi-media materials. Basically, every single item in this Library was catalogued by me personally. When people ask me, “Do you have this book?” I more or less had an idea whether we had it or not, and my memory is still good.

Later my satisfaction shifts to see more and more people using our Library. I love to see people leaving the library with a smiling face either because they got the material they wanted or they are happy with my service. My happiness also comes from people I have helped with their research. Very often I receive thank you notes from users after they get the information they need and they make my day too. Indeed, this library is unique in a way that we keep a lot of information on the local Jewish communities, the Jewish communities in the big cities in China, and those in the neighbouring Southeast Asian countries. It is really a “one-of-a-kind” Sino-Judaic Collection. In addition to books, we also collect conference papers, manuscripts, newspapers and journal clippings on various topics related to the Jews in this region. In fact, some of the items which we collect are rather unique, such as our in-house magazines.
PL: Could you please tell me about the highlights of your collection at this Library?

BY: Our collection highlights is definitely our “Sino-Judaic Collection” which I have just mentioned. Some of the books in this Collection are in fact rare books. Some are very old; and I was told that one or two books were bought from auctions. And many of them are already out-of-print and they have been locked up for safe keeping—no doubt they are all quite valuable.

PL: Since you are the only person working in this Library, what happens if you go on leave or you are sick and cannot come to work?

BY: If I go on a long vacation, the Library remains open so that people at this Centre can come and use it. The users can also take out books by filling out the loan forms which we prepare for them. All of the users know where we keep the loan forms. They just need to insert the completed loan forms into this little box here. So when I return to the Library, I will know which books have been taken out. And if the Library is not open, they can always return the borrowed book to the Centre’s Reception.

PL: Do you have to collaborate with other departments in this Centre to co-host events, cultural activities?

BY: As the Librarian in the Community Centre, I do organize activities for children and also play a supporting role in events held here. Occasionally I organize competitions for young children from age 4 to 9 years old. I have done the bookmark design and book cover design competitions based on the books in the Library, and organized a creative writing competition. The main purpose is to make children and parents aware of the resources we have here. Regular notice of new books is sent out to the whole Community Centre so that members know about our new additions. For major holidays, or festivals, I set up book displays with the relevant materials in one place so people need not go to different places to look for information. I help storytellers to identify interesting books to be read to the little children for storytime. Also, students in Shorashim (equivalent to the Sunday school) come to the Library every other week. Their teacher may read a story to them or they can read on their own. Each child signs out a book to take home too. It is always a pleasure to meet these lovely children who add life to the quiet Library.

PL: Do you have anything else to add before closing this interview?

BY: As I said, it is a small but very unique Library. Though the facility is for our members only, the resources in the Library can be made available to researchers who cannot find similar materials elsewhere. Over the years, I see there is a growing interest in Judaism, history of the local Jewish community and Jews in Mainland China. There are more non-Jews visiting our Centre. There are more students from local secondary schools working on assignments on Judaic topics. There are more university students and professors showing interest in Jews in Hong Kong and China. As far as I know, academic libraries have a special collection on Judaism if religious studies programmes are offered in the university. However given our special focus
and our unique role, I am confident in saying that our Library is considered the ‘ideal place’ in the Far East for conducting research on Jews, Judaism, the Jewish culture, country, and history, as well as the Jewish communities in Hong Kong, in China and in countries in the South-Eastern Asia. So I would like to encourage the faculty and students of universities and theological colleges to come and use our library materials for their assignments or research.

As the world becomes a global village, we can help make it a better place to live in by learning from each other and understanding the culture and religions of other peoples. Through understanding and empathy, we can minimize conflicts and live in harmony. I think it can be called “Tikkun Olam” – a Hebrew phrase for “repairing the world”.
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Photos of the JCCHK Library
The Goethe-Institut Library

An Interview with Gabriele Sander
Head of Library and Information Service at the
Goethe-Institut Hongkong

Dr. Patrick Lo
University of Tsukuba

Introduction

In Hong Kong, there are three major non-profit European cultural organizations specializing in the fostering of international educational and cultural opportunities, namely, The British Council, Alliance française, and the Goethe-Institut.

Amongst these three institutions, the Goethe-Institut Hongkong is the most active organization in the promotion of knowledge and cultural exchange. Currently, there are totally 149 Goethe-Institutes throughout the world. Founded in the early 1960s, the Goethe-Institut Hongkong aims at promoting the German language and cultural as well as academic cooperation with different partner organizations throughout the Pearl River Delta in South China.

In addition to offering German language courses and organizing a great variety of cultural programmes, exhibitions, workshops, seminars, and conferences, the Goethe-Institut Hongkong is also equipped with a small library, with the aim of meeting the German-related information needs of the local users. Gabriele Sander is currently serving as the Head of Library and Information Service at the Goethe-Institut in Hong Kong. In the following interview, Gabriele Sander discusses her joy of being a librarian who gets to travel around the world, as well as the challenges of her dual roles: being the Head of a small German-language library and a cultural ambassador of Germany.

The following interview with Gabriele Sander,
Head of Library & Information Service, Goethe-Institut Hongkong
was conducted on 20th March, 2013

Patrick LO (PL): Could you begin this interview by introducing yourself and your roles at the Goethe-Institut Library?

Gabriele Sander (GS): My name is Gabriele Sander. I am the Head of the Library and Information Department1 of Goethe-Institut Hongkong.2 I am a professionally

1 Library of the Goethe-Institut Hongkong – http://www.goethe.de/ins/cn/hon/wis/bib/enindex.htm
trained librarian. I graduated from the Cologne University of Applied Sciences\textsuperscript{3}, where I earned my diploma in library science, specializing in the management of public libraries. I started my library career as a public librarian in a small branch library of the public library of Bochum, Germany. A couple of years later, I switched and became a librarian at the Goethe-Institut employed by the Head Office located in Munich. Working as the Goethe-Institut Librarian would mean that I would be posted at different Goethe-Instituts in different countries every 5 to 6 years, as well as (maybe) being stationed at the Head Office in Munich. I have been working for the Goethe-Institut in Hong Kong since the beginning of 2007. The Library Department at the Goethe-Institut in Hong Kong has 2.5 positions, divided amongst 4 different people. As the Head of the Department, I am the only person who is working full-time at this Library. The other 3 colleagues are all part-time librarians. We are all professional, one staff member holds a master’s degrees in library science. For the other local staff from Hong Kong, one of them is trained in the German language. She studied German and public administration at the university in Hong Kong. And one other younger team member is still a student at the University of Hong Kong, and is only working part-time here.

\textit{PL: Could you tell me more about the Goethe-Institut? What is Goethe-Institut? What exactly does it do?}

GE: First of all, I think we have to explain what the Goethe-Institut is. In addition to teaching the German language, the Goethe-Institut also functions as a German cultural centre. Which means we also organize a great variety of German-related cultural activities, such as exhibitions, film festivals, creating different opportunities for exchanging ideas on music, films, theatre, and literature or whatever creative or cultural ideas that one can think of. Inside the Goethe-Institut, we also have the Library Information Centre\textsuperscript{4}, which is open to the general public. Of course, we are also a school for anyone who is interested in learning the German language. And people can attend German language courses at different levels. We also offer German language examinations, which are internationally recognized.

\textit{PL: Could you tell me how many Goethe-Instituts there are in total throughout the world?}

GE: There are overall 149 Goethe-Instituts throughout the world, including the Head Office located in Munich in Germany.

\textit{PL: Is every single Goethe-Institut also equipped with a library, regardless of where they are located?}

GE: No, we have Goethe-Instituts of different sizes, located in different parts of the world, with different facilities and functions catering for clients with different demands. Sometimes, they [Goethe-Instituts] could be very small and just function as

\textsuperscript{2} Goethe-Institut Hongkong –http://www.goethe.de/ins/cn/hon/enindex.htm?wt_sc=hongkong


\textsuperscript{4} Goethe-Institut Hongkong Library –http://www.goethe.de/ins/cn/hon/wis/bib/enindex.htm
coordination offices, and are therefore not equipped with any language departments or library facilities at all. A ‘proper’ Goethe-Institut usually consists of the following 3 departments: the Library, the Cultural Department, and the Language Department. However, there are Goethe-Instituts that put more focus on the teaching of the German language, and they might also come with a library; meanwhile they do not invest so many resources into organizing cultural activities or it could be just the other way around. So it really depends on where the individual Goethe-Instituts are located and what the local demands are.

**PL:** Can you tell me about the brief history of the Goethe-Institute in Hong Kong? When was the Goethe-Institut first established in Hong Kong?

**GE:** It was first established in Hong Kong exactly 50 years ago [in 1963].

**PL:** When the Goethe-Institut was first established in Hong Kong, was there already a Library built inside the Institut?

Actually, I don’t know, because I was not there, but I seriously doubt it. When a Goethe-Institut is first established, there is usually just a small team of 2 or 3 people. They will then gradually negotiate for additional manpower and resources as they expand. Normally, when a Goethe-Institut is first established, they would organize just a few small-scale cultural activities, by outsourcing most parts of their activities to various local venues or organizations.

Setting up the Language Department would be the second step. Normally, the Language Department is responsible for training the German language teachers to meet a certain standard, before they can start teaching at the Goethe-Institut. After training the teachers, they may begin offering language courses at different levels. In addition, a library is usually required to support the teaching and learning needs of both the language teachers and students. As a result, it is never everything [all 3 departments: the Library, the Cultural Department, the Language Department] there at one single stage. The whole Goethe-Institut is usually set up over a period of time in different phases.

**PL:** Can you tell me how the Library supports the overall operations of the Goethe-Institut?

**GE:** One of the main tasks of the Goethe-Institut Library is to set up a basic collection according to our users’ needs. In other words, the books, the periodicals, the DVDs, the CDs are selected / bought according to the profiles of the individual Goethe-Instituts – all depending on the different local demands. For example, here in Hong Kong, we certainly have a lot of materials for supporting the learning of the German language. On top of that, our Library also puts a lot of emphasis on materials related to fine arts, graphic design, and photography. In fact, library materials related to all such visual arts disciplines are in high demand at the Goethe-Institut in Hong Kong. Most of the materials available in this Library are either bilingual [in both German and English] or in English, so that even for people who do not know any German, they could still make good use of our library collection.
By comparison, this is something very different from a Goethe-Institut set up in Poland or in other central European cities, where the knowledge of German language is usually very high. Because in these neighbouring countries of Germany, people already start learning German at school, and the knowledge of the German language amongst the general public is quite proficient, and people there are already able to read in German. In contrast, at the Goethe-Institut Library in Hong Kong, we only have a small selection of books and modern literature in the original German language. And we try as much as possible to find the translated works in either English or Chinese, or sometimes in both languages, instead of presenting the original German version to them. So this I would say is the major difference.

**PL:** For this Library, in addition to providing materials for supporting the teaching and learning of the German language, do you also acquire other visual arts books, e.g., books by German artists, or designers or books on fine-art photography, architecture, etc. – to encourage the other non-German-learning people to come and use the Library.

**GE:** Yes, we do. One of the reasons for our rich collection of fine arts books is because we are located inside the Hong Kong Arts Centre. So we are in the middle of the ‘arts scene’ in Hong Kong. In Hong Kong, we certainly want to encourage more people to just come in, and get more ideas about what is going on in the fields of visual arts and design in Germany. But different Goethe-Instituts in different countries tend to do things quite differently. Different cities maybe have different subject focuses: some overseas Goethe-Institut Libraries may focus more on international or European politics, while the others might emphasize more on environmental issues.

**PL:** In addition to providing the basic library services, the Goethe-Institut Library in Hong Kong also organizes many other services, such as academic lectures, cultural seminars or traveling exhibitions. Can you give us some examples or highlights?

**GE:** Via the Library, we are also trying to establish a professional network – to connect ourselves with the other libraries in different countries. By doing so, we could establish dialogues between the librarians in Hong Kong and the librarians in Germany, with the aim of facilitating exchanges of creative ideas and knowledge, and hopefully we could learn from each other. In our case, we are not just dealing with the librarians in Hong Kong, but also with the library community around the whole Pearl River Delta in Mainland China. So we regularly organize different events with our library partners in different places for different audiences.

In terms of knowledge exchange, when we invite library experts from Germany to give lectures or seminars in Asia, it is very important for these German experts to really ‘get in touch’ with the Chinese library colleagues – that means to create opportunities for allowing deep-level discussions between the two parties. You can imagine that it is almost impossible for 300 librarians from Guangzhou, China to travel all the way to Germany to attend seminars or workshops, or to just take part in library visits in Germany. So we try to bring these German experts to China to give

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5 Hong Kong Arts Centre http://www.hkac.org.hk/en/index.php
seminars or workshops on specific topics instead. We hope that this way, a lot more people could benefit from them.

In other words, [our objective] is not just for the German experts to come all the way to give a few lectures in China, and return immediately to Europe. For the German library experts, they are always telling me how much they have learnt from their visits to China. It is equally important [for our objectives] for these German experts to take these experiences back home, and share them with their colleagues in Germany as well.

To give you a few examples of what we are doing—one major event we did in 2006 / 2007 was organizing lectures and workshops on reading promotion for the public libraries in South China. At that time, there was a huge demand for reading promotion activities, especially for the very young children in big cities in China. Currently, we are focusing mostly on projects related to the restoration and conservation of old European documents. This project was first started in Guangzhou with the Sun Yat-Sen University Library; and then the National Library of China also became a member of our project. This is something which I think is very interesting and valuable for all of us.

PI: When you are organizing such seminars, workshops or traveling exhibitions, you usually start them in Hong Kong; afterwards, when you bring the same events to Mainland China, do you see any major differences in terms of the audiences’ responses?

GE: Yes, there are definitely differences. Obviously, not every single programme is suitable for both regions [Hong Kong and China]. The demands in Hong Kong are very different from the demands in Mainland China! For example, workshops on document restoration and conservation are indeed very new for the librarians in Mainland China. Certainly, they also have restoration and conservation techniques for their own Asian materials, which are no doubt excellent; nevertheless, the Chinese library colleagues would still come and ask me, “Please! Can you help provide some training workshops on the conservation for our Western books?”

But people from Hong Kong have a totally different level of knowledge, skills, resources and expectations for conserving these old Western documents. Because for the Hong Kong people, many of them already received their training in Great Britain; certainly, some people in Hong Kong also want to undertake these workshops to refresh their training, but it is nothing new for them.

Another example I could give you is that Hong Kong has very different government structures and a completely different set of regulations and legislations. If you are dealing with the Hong Kong Government, it might take much longer time, because there are many governmental procedures that one must follow. Whereas for Mainland China, it is sometimes much faster and easier, because they ‘just do it’, and there are not so many steps or procedures to observe. But it all depends on the

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situations, the timing, and also on the ‘contents’. Certainly, people in Mainland China are very different, the librarians there are also different in terms of both the way they think, the way they work, their needs and also their expectations.

Another difference is that because there are many more possibilities and options in Hong Kong, people here tend to be more critical. On the other hand, in South China, people tend to just love everything what we offer them. A lot has to do with their different backgrounds, different education received, and also because of the different exposures. It is indeed very interesting for us to observe all these big and small differences. It is nice to be working in Hong Kong, because China is very close. We could easily cross the border and witness and compare all these differences—which I think absolutely fascinating as well as challenging!

**PL:** _For the programmes organized in Mainland China by the Goethe-Institut, does censorship create any major problems for you?_

**GE:** No, we do not have that many difficulties because we are a non-profit organization, which makes everything much easier for us. When doing exhibitions in Hong Kong, we are always working with a local partner such as the Hong Kong public libraries. If they are happy with your proposed exhibitions or events, we would just need to go through the ‘normal procedures’, i.e., just fill out a form and that is all. In Hong Kong, there are not so many restrictions in terms of the ‘contents’ or the ‘themes’ of your exhibitions. Certainly, for Mainland China, it is a totally different story. If you have an exhibition, it must go through censorship. It is just a very normal part of the procedure, but we [Goethe-Institut colleagues] are not dealing with that. For tasks related to negotiating and dealing with the local Chinese Government, we usually delegate them to our local partners in China. Via such a partnership, the burden of handling the different regulations and censorship is shifted or shared with the local organizations. Undoubtedly, the local partners are far more experienced and knowledgeable in handling such local regulations, legislations and censorship than the Goethe-Institut Librarian.

On the other hand, finding the right persons from Germany to give lectures in Asia is definitely my specialty. For my work, every year, I try to attend different library conferences, and I also need to visit different public, state or national libraries in Germany to look around and see who might be the next suitable group of speakers for China and Hong Kong. Not every expert, regardless how excellent, is suitable to give lectures in China because we need to provide translations. Sometimes if the speakers speak too fast, real-time interpretation would simply not be possible.

**PL:** _When you are doing the exhibitions in China, you have to go through censorship reviews. Has there been any occasion that after the censorship review, the Chinese Government simply said “NO” to your proposed activities, or did any of your exhibitions or activities need to go through some slight modifications in order to satisfy the censorship review in Mainland China?_

**GE:** No, not in our case. We have never experienced that in South China, and I do not know about the Northern part of China. I think our Goethe colleagues always know what they are doing, and we know how to deal with the different situations—to avoid
certain things or issues that are sensitive to the Chinese Government. For example, a recent exhibition titled *The Most Beautiful German Books Exhibition* was launched by the Goethe-Institut. This Exhibition was held concurrently with another exhibition in China entitled *The Most Beautiful Books of China*, and they were both very well received, as the audience could see and compare the differences in book production between the two countries. As for such dual exhibitions, we did not receive any complaints from the provincial government in China. Certainly, it could happen, but it really depends on the situations, timing, and definitely on the contents of the books. But since the very beginning of the planning stage, the local partners would already begin negotiating with the local governments. If it turned out to be a critical period, we would then simply say to ourselves, “Okay! Maybe we will just wait, because now is not a good time to do this theme, and we will try it again in 2 to 3 years.”

On the other hand, I think the Chinese Government already knows the Goethe-Institut very well, because we as foreigners working for foreign companies, or foreign organizations, are always under close observations by their officials. And they know us and they know what we are doing.

Even for Hong Kong, when the Goethe-Institut brings in German-language movies from Europe for the different film festivals, all these foreign movies also need to go through the Hong Kong motion picture rating system⁸, before they could be released to the public. As you can see, such ‘censorship issues’ do not only apply to Mainland China, they also apply to Hong Kong. But it does not really interfere with our work, and we are also learning to deal with it.

**PL:** *Before you came to Hong Kong, did you also work for another Goethe-Institut located in another Asian country?*

GE: Yes, before coming to Hong Kong, I worked for the Goethe-Institut located in Uzbekistan in Central Asia; and I have also worked for the Goethe-Instituts in both Vietnam and India, and also in a few other non-Asian countries.

**PL:** *Comparing your previous Asian experiences, what makes Hong Kong unique, in terms of the people’s responses and participations in the activities launched by the Goethe-Institut? In addition, in terms of your work as a librarian, how are the users’ demands and information needs in Hong Kong different from the users in other Asian countries?*

GE: There are major differences. In Hong Kong, it is very important for us to be very well connected with the local libraries via the Hong Kong Library Association.⁹ Because once they recognize me as the Librarian from the Goethe-Institut, and not just a regular librarian, they would begin to see me as a partner, with the possibilities of co-hosting various events and functions, etc. The Goethe-Institut Library itself is just a very normal library, in terms of its functions and services. Hong Kong is an

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⁸ Hong Kong motion picture rating system: http://en.wikipedia.org/wiki/Hong_Kong_motion_picture_rating_system

⁹ Hong Kong Library Association http://www.hkla.org/component/option,com_frontpage/Itemid,1/lang,english/
extremely busy city, and as a librarian, you cannot afford to get lazy. You have to be constantly rethinking about your work, e.g., making the whole library environment more attractive for your users. People in Hong Kong are very selective, and they always know what they want. Which is something very different when you compare it against places like Vietnam or Uzbekistan, where they are so used to having ‘nothing’. In those places, if you could just offer the library materials let’s say in a tent, people would still want to come. Whereas for Hong Kong, you have to do a lot more to satisfy their needs or and expectations. People in Hong Kong have high demands, because they have so many other possibilities or options. If they want to learn or read something, they could always order their own materials via online, or from a bookstore, because they have the money to do so. In places like India or Vietnam, by comparison people are simply less resourceful in this regard.

PL: *In term of the cultural activities and exhibitions provided by the Goethe-Institut, are there events that you would only do in Hong Kong but not in the other Asian countries, e.g., India and Vietnam, etc.?*

GE: Definitely! Definitely! For example, when I worked in Uzbekistan in Central Asia, there was a very high demand from the Academy of Culture. Because at the Academy of Culture, they were training the librarians, and they wanted to learn about the structure of the university education in Germany, e.g., how everything was organized, the different academic courses and the syllabuses, for future librarians. In Uzbekistan, we helped to implement the ISBN [International Standard Book Number], something they did not have before. By comparison, “how to implement ISBN” is certainly something that you cannot offer in Hong Kong or Mainland China, because there is simply no need for that kind of information, and these are the major differences.

But in Hong Kong and China, we could do workshops and seminars on topics such as library quality management, staff development, change management, etc. Whereas for Uzbekistan, where I worked as a Goethe Librarian until 2007, they simply had a completely different set of problems to deal with. Their library had structural problems and they did not have any money for libraries, hence, they simply had to make the best out of very limited resources and funding.

PL: *In your job as a Goethe Librarian, you would get posted in a different country every 3 to 4 years. As soon as you get posted in a different country, what is the first thing you need to do? Because the user demands, the cultural and political climates are obviously different in each country, so how would you go about to find out what is going on in each country?*

GE: After arriving in a new country, the first thing I would do is to visit the different libraries, get in touch with local library associations, and have a look at the local bookstores, to see how things are organized and what is going on there. In addition, talking to the local librarians is very important—not just visiting and looking, but actually talking to them—and meeting with the professors who are teaching library and information science to find out what is going on there. These are all the important things that one needs to do at the beginning stage, but could literally take up a few months of your time.
PL: All the constant moving around from one country to another – does it bother you at all? Because it obviously takes a long time for anyone to get used to a new country, but once you have just settled down; once you have just set up the library collection; once you have established the local networks, the Goethe-Institut Headquarter would tell you that you need to move to another foreign country.

GE: I think it is interesting. I think I am a very lucky person. I am working for a very nice institution which has branch offices all over the world. I think I am in a sort of secured environment with my Institute. I am safe and I am working with nice people, some are locals and some are from Germany. And I have always been working as a librarian, so I know the principles of my work very well. And moving to a different location also means that I have a chance to refresh both myself and my work—dealing with different ideas and challenges and how to accommodate different information needs amongst the locals—a combination of all these elements does make my work much more interesting.

PL: As the Goethe-Institut Librarian, which part of your work do you find most challenging?

GE: When you move to a completely new country or to a new Goethe-Institute, the first thing you need to do is to form good relationships with your colleagues. Because before your arrival, most of your Goethe-Institut colleagues would already have been working there for a couple of years, so you are always an 'outsider' to them. Also in your library, first you have to deal with your colleagues, and they are not always German. The colleagues working at the Goethe-Institut Library, apart from the Head Librarian, are usually locals, and not from Germany. In other words, you are in a completely new environment, and you have to get used to it. In order to make it work, you have to be flexible, accommodating, observant and also sensitive towards the people working around you or working for you. Because different countries have different cultural characteristics, and their ethnic and religious backgrounds are also different. As a result, you have to take all these into serious consideration and try to fit in as a boss, under this ‘Goethe-Institut Logo’.

Then you have to settle down your family, start looking for an apartment in a new city; look for schools for your children, and then you may begin to familiarize yourself with the library community in the city, and maybe even outside of the city eventually; and all these could take up quite a lot of time.

But normally, after 6 months, things will gradually turn out to be fine. By that time, you may have already created some sort of professional network. It would then be an appropriate time to bring in your own experiences to these new countries. I myself definitely enjoy this part of my work. Most of the Goethe-Institut Libraries are never very big. You can imagine yourself working in a small special library like the Goethe-Institut Library, with a collection that has no more than 10,000 volumes of books. If you need to spend 40 years working in the same place, things could get a bit boring after a while. As a result, you always need to create something new [maybe a new service or new programme] for yourself and for the Library. However, it might still a bit too small to stay at the same Goethe Library forever. Unlike working for a large university library or a city library where you could always switch around, trying out
different positions or departments. If you work in different departments, you can continue to develop yourself in a different way. Whereas for me, if the library is too small, you would not have the chance to try anything else, and options would simply be too limited, which would not be satisfying for me. So being able to get posted at different Goethe-Instituts around the world—this is obviously something very nice for me.

PL: Would you agree that it would take a person with special qualities to take up the job as a Goethe-Institut librarian, because you are being posted around the world. In addition, one has to constantly deal with different cultural climates, different working environments, different people. Maybe you could help describe some of these unique personality traits needed for becoming a Goethe-Institut Librarian?

GE: Yes, I think you are right. First of all, you have to be quite curious—curious in a sense that you want to know about the different lifestyles, different countries, different possibilities around the world. And you have to be very open-minded, because if you are just sticking to your own way of living or own way of thinking, then you will be hopelessly unhappy. As a Goethe-Institut Librarian, you also have to be very flexible, and you have to have the willingness to try different things. You can never say or even think that “the German way is the only way!” or “the German way is the best way!” In addition, when you are moving from one country to another; certainly, you have your books, your family and your furniture with you; but for your apartment, it is totally different every time. It is certainly not like living in an apartment which you see in a magazine that you could spend a long time furnishing because you knew that you would be staying there for a very long time.

On the contrary, in our case, you have to be happy with the idea that you are constantly leaving things out. You always have to ‘improvise’ your own living environment. There are just always some big boxes which you need to push into storage for the next country or the next city. And you have to think about if you like that particular city or if you don’t like it at all. Lots of people, after a couple of years, they become sick of it, because they want to stay in one place. Or maybe the children are growing up and they do not want to move around anymore. Or maybe your wife or your husband cannot find work because they are not allowed to work there. These are the things that a Goethe Librarian has to deal with, and are indeed part of our daily lives. But I personally love it and we have not regretted it since I began.

PL: What do you find most satisfying about your job compared to working as a public librarian in Germany?

GE: There are major differences. When I first started as the Librarian at the Goethe-Institut, I remembered that I was still very young and it was my first time to work in a foreign country. I had to go to meet with the director or head librarian of the national library, or to talk face-to-face with the Deputy Minister of Education in Vietnam. As a manager of a small city library in Germany, this is something that one would never get to do. Being able to get in touch with the people of different cultures or backgrounds—something that I never thought of in the beginning—are definitely valuable experiences. In the beginning, when I was still very young and
inexperienced, having to talk to someone of that high status was definitely a very frightening experience for me. But since the Goethe-Institut Librarian is also a representative of Germany, even though I felt very frightened, I just had to deal with the situation. But now, I am so used to it and I see it as a very routine part of my work. But for a young and inexperienced librarian, it was definitely 'some experience'!

**PL:** Would you agree that the Goethe-Institut Librarian is serving dual roles: on top of being a librarian, one is also serving as a cultural ambassador for Germany? If that is the case, do you feel that people are actually seeing Germany through you?

**GE:** Yes, that is right. For the other non-Germans, we Germans represent ‘quality’ to them. With this ‘quality image’, they always expect that we have something ‘good’ or ‘of high quality’ to offer, and their expectations are usually very high. When the different national library directors come and ask me, “Can you please have a look at our library systems? Or “Can you do something for our country or for our cities with your knowledge or expertise?” Then, I will have to do it to the best of my ability, and make it as good as possible so that they will not be disappointed. I always have to bring the most appropriate and the best people from Germany, and in our case now, to China. Because of such high expectations, it would sometimes be very demanding and could become a burden for us. On the other hand, it could be equally satisfying if what you have done turns out to be really successful. Then, we could make ourselves proud, because I am representing my own country, and what I have presented to them or doing for them is something they find meaningful and valuable.

**PL:** Have there also been any situations that people come to the Goethe-Institut, knock on your door and ask, “Could you please do something for us”? Instead of going to the British Council or to the Alliance française in Hong Kong to seek for the same support or advice?

**GE:** Yes, for example, the workshop on restoration of Western books carried out in China. People did not do go seek help from the British Council or the Alliance Française, but they came to the Goethe-Institut instead. Because they knew that Germany and Holland are the leading countries on book restoration, and we had some of the most valuable and culturally-significant books in Europe restored. We are just well-known for that sort of thing.

**PL:** Do you have any strategic plans worked out for the development of your Goethe-Institut Library for the next two or three years?

**GE:** Yes, we are planning to do more in the field of book design. We have already conducted one workshop on book-cover design, and that turned out to be quite successful. The colleagues, the students and the professors in Hong Kong were quite happy with the results of that workshop. Obviously, it was quite different for them—but the designs and illustrations were very different from what they are teaching at the universities here in Hong Kong—so this would be the idea that we want to focus on. For the Library, we would like to provide more translated works in both English and Chinese for our German literature collection.
PL: There are three to four major European cultural institutes in Hong Kong, namely the Goethe-Institut, the British Council\(^{10}\), the Alliance Française\(^{11}\), the Italian Cultural Institute\(^{12}\). Are there any differences in terms of the activities and services provided amongst these institutions?

GE: The Goethe-Institut, at the moment, is the only one dealing a bit more with knowledge exchange; this is also what the Americans are doing as well. The others are not doing it at all. The Alliance Française mainly maintains a very small library for supporting the teaching and learning needs of their Language Department. The British Council has no library at all, although they used to have one. The British Council focuses more on providing information materials on studying in Great Britain.

PL: Compared with the other institutions, why do you think the Germans tend to put much more emphasis on knowledge and cultural exchanges with the other countries? For the Germans, why do you think it is so important for them to help the other nations to understand and appreciate Germany? As you understand, unlike business trading, it is very difficult to bring immediate financial rewards through culture and knowledge exchanges. Even if they do, it would take a long time before the benefits become evident. I would like to know what is your opinion on this.

GS: I think it started after the World War II, maybe around the early 1950s as a soft diplomatic thing. That Germany carried an extremely negative image after the War was certainly the main reason. Via the Goethe-Institut, we are trying to create a positive image of our nation, with the hope that we Germans could form better and easier friendships with the other nations. This tradition has kind of survived and I think it is a very nice tradition. Via the Goethe-Institut, we are trying to create something more realistic and to create more possibilities and opportunities for knowledge and cultural exchange in order to allow other people or nations to judge Germany by themselves.

PL: Anything else you want to add to close this interview? It was a joy talking to you.

I am very happy that we could share ideas and I could tell a little bit more about what we are doing. Currently, we are doing a lot of activities outside of the Library. In both Hong Kong and China, we are very active in terms of outreaching to our users. Different Goethe-Institut Libraries are also outreaching to their users in different ways.

But for the Goethe-Institut, I can say that starting with the fall of the Berlin Wall in

\(^{10}\) British Council Hong Kong Homepage. Available at: http://www.britishcouncil.org/hongkong.htm

\(^{11}\) Alliance française de Hong Kong - Homepage. Available at: http://www.alliancefrancaise.org.hk/content/alliance-fr%C3%A7aise-de-hong-kong

\(^{12}\) Italian Cultural Institute of Hong Kong – Homepage. Available at: http://www.iichongkong.esteri.it/IIC_HongKong
1989, there was a huge demand for libraries, especially in Eastern Europe, and a large number of Goethe Institutes were founded in Middle or Eastern Europe during that time. During the initial setup stage, it was very important for the librarians to get in touch with the other colleagues for the sake of sharing resources and experiences, and most importantly trying to learn from each other. During that time, very often the small Goethe-Institut Libraries would serve as models for the other library colleagues in Eastern Europe. They even had to come to look at our Goethe-Library furniture, because in Germany, we have special companies which specialize in manufacturing library furniture. And then these librarians would try to create their own little model libraries, and the experts from Germany would come to give lectures. The concept of Geothe-Institut Libraries outreaching to different user groups already started a long time ago; but certainly like everywhere else, budget is always a problem. This is the reason why we librarians must collaborate and do what we can to help out each other.

PL: Thank you very much! It has been most interesting and culturally enlightening.

Photo 1. Library of the Goethe-Institutes Hong Kong
Photo 2. Poster of seminar organized by the Goethe-Institut Hongkong
The Family Planning Association of Hong Kong (FPAHK) is the leading non-government organization that advocates for sexual and reproductive health in Hong Kong. The Association was first founded in 1936 as the Hong Kong Eugenics League (香港優生學會). In 1950, it changed its name officially to the Family Planning Association of Hong Kong (香港家庭計劃指導會). The FPAHK was founded with the initial mission of wide-spreading the ‘family planning’ message. The Association is perhaps best known for its “Two is Enough (兩個夠晒數)” campaign launched in the 1970s with the aim of tackling the social and economic burdens generated by the rapid population growth in Hong Kong.

Unknown to many people, the FPAHK is also equipped with its own unique Activity & Resource Centre (ARC) / Library. Over the years, the library has evolved itself from a very modest book room for self-learning amongst the in-house staff to a multi-purpose Resource Centre, with the most up-to-date interactive installations to address the drastically-changing sexual health needs in Hong Kong.

In the following interview, Grace Lee (Education Manager) and Ava Chan (Resource Centre Officer) at the FPAHK discuss in details the unique services and functions offered by the ARC, as well as how they use the ARC as a ‘one-stop gathering place’ for the promotion of sexuality education for the Hong Kong society.

The following face-to-face interview was conducted at FPAHK on 21st March, 2013.

Patrick Lo (PL): Could you please begin by first introducing yourselves, as well as your major roles and responsibilities at the Family Planning Association of Hong Kong (FPAHK)?

Grace Lee (GL): My name is Grace Lee, and I am the Education Manager at The Family Planning Association of Hong Kong (FPAHK). My core duties and responsibilities...
are to oversee the planning and implementation of the programs and services on sexuality education provided by our Education Division. The range of services provided by our Association include providing training workshops and other education programmes for both parents and local school teachers, with the aim of enabling them with the knowledge, skills and confidence in delivering sexuality education for their own families, as well as school students. I am also responsible for overseeing the overall operations of the Activity & Resource Centre (ARC), and some people might refer it as the 'Library' sometimes.

Ava Chan (AC): My name is Ava Chan. I am the Resource Centre Officer at ARC at the FPAHK. I am also referred as the “Librarian” at the ARC. Our Centre is located inside the FPA Jockey Club Youth Zone (家計會賽馬會青Zone)3. The Youth Zone allows young people to conveniently access education programmes and resources, clinic and counseling service. As the Resource Centre Officer, my major roles and duties include managing the daily operations, as well as the collection and resource development of the ARC. I also assist with the promotion of various activities for the general public and other visitors, such as our ARC study tour and summer programmes. The main functions of this ARC are to provide different educational supports to the local community (schools, families, parents and social workers) by providing convenient, centralized access to educational programmes and other printed materials and online resources for self-learning and other research purposes. Our Centre also allows our users to borrow or even purchase our in-house-produced publications, audio-visual materials, and education kits in either Chinese or English for education purposes. The ARC is open to the general public in Hong Kong.

PL: Could you please briefly describe the history and establishment of the FPAHK? Could you tell me what were the original aims and purposes for establishing the Association, and how the Association has changed and evolved over the past few decades in Hong Kong? More importantly, could you tell me what contributions the Association has made to the Hong Kong society as a whole?

GL: The FPAHK has over 60 years of history, and may date all the way back to the 1950s. The FPAHK began as a volunteer group at the very beginning. Back in the 1950s, the initial mission of the FPAHK was to widespread the ‘family planning’ message, with the aim of responding to the rapid population growth in Hong Kong. During the early 1970s, the average number of births per family in Hong Kong was simply overbearing at that time, creating both social and economic burdens on the

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2 The Family Planning Association of Hong Kong – Activity & Resource Centre http://www.famplan.org.hk/sexedu/En/arc/intro.asp

couples as well as on the society as a whole. In order to tackle the situation, the FPAHK started its “Two is Enough (兩個夠晒數)” campaign.4

About 30 to 40 years ago, our services were limited to the promotion of family planning, including provision of information and service on contraception and birth control. As time went by, since the late 1970s and early 1980s, the population growth in Hong Kong slowed down gradually. At the same time, we witnessed an increasing need and demands for sexuality and health education amongst different social classes in Hong Kong society, demands for sexual and reproductive health education.

For that reason, starting from the 1970s, the FPAHK already began to develop a wide range of sexuality education programmes for advocating adolescent sexual health amongst the secondary school students in Hong Kong. With further years of development, the services and functions provided by the FPAHK have become increasingly versatile and diversified, in order to meet the fast-changing needs and expectations of the Hong Kong society. In terms of sexuality education programmes, in addition to local secondary school students, we have also developed other education programmes at different levels for catering different social groups, including young children, adolescents and youths, university and college students, parents, volunteers, and social workers and teachers.

PL: Could you tell me the history and development of this ARC? Has there always been a library or a resource centre of some sort, since the first day the FPAHK was established?

GL: The ARC used to be called the “Reference Library”. During the early days, the Reference Library was only meant to provide basic learning and reference materials for the FPAHK in-house staff for self-learning and staff-development purposes. The Reference Library was not open to the public at that time. However, owing to the fact that a large portion of the library collection focused on family planning and sexuality/love education and our centralized location for access to such materials, since the 1980s the FPAHK also decided to open the Library to the general public, with the hope that people outside the Association, i.e., parents, social workers, volunteers, school teachers as well as students could also make good use of our library collection for teaching and self-study purposes. In order to encourage usage and access amongst the general public, we did not implement a membership system for using our Library at that time.

PL: Are you saying that there was already a small library built inside the Association since the mid-1950s?

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4香港家庭計劃指導會 1975 宣傳廣告-兩個夠晒數[YouTube video]
https://www.youtube.com/watch?v=1xSKWUZExbo
GL: Yes, that is correct. But the Library was very small scale at that time. It was not until the 1980s that we decided to open the Library to the general public in Hong Kong. Since the original library was so small, and with so few and limited resources, we would only call it a “resource room (資源室)” instead of a library.

PL: With reference to the ARC, could you tell me who or which organization in Hong Kong provides the funding for the ARC? How many people does the ARC employ? How many items does ARC hold; and what range of materials does the ARC provide?

GL: We receive regular funding from the Department of Health (of HKSAR)\textsuperscript{5} to support the personnel emoluments and expenses such as purchase of resource materials. In terms of staffing at the ARC, in addition to our Resource Centre Officer; there is also one full-time clerk, plus one part-time Clerk for running the daily operations of the ARC.

PL: I have a question for Ava, since this ARC is housing such unique collections, catered for very special user groups, what special knowledge did you need to acquire? Or what kind of training did you need to undertake before serving as the manager of this Resource Centre?

AC: My specialty is library and information management, and I also obtained an MLIS degree (master’s of library and information science). Obviously, the resources, facilities and setup of our ARC are very different from that of a regular academic library. For example, the resources at our ARC are arranged and classified under the categories related to sexual and reproductive health, and sexuality education, for example gender studies, sexual orientation, men’s / women’s health family / school sexuality education. On the surface, we are not that much different from a small-scale public library; however, on an operational level, we tend to put more emphasis on community development and outreach / educational programmes. For example, the ARC hosts various youth programmes and guided tours for the local primary and secondary school students on a regular basis, which I think sets us apart from a regular public library.

PL: I understand a majority of the ARC users tend to be local school students and teachers, but since the ARC is open to the everyone in the public, and the backgrounds of your users are so diverse, I wonder if your colleagues also needed to undertake other additional or special training, e.g., learning a different set of skills, knowledge for serving or interacting with your users?

AV: That is correct. For example, we have many parents coming to the ARC who expect us to have substantial knowledge in sex and love education, and they also

\textsuperscript{5} Department of Health, The Government of the Hong Kong Special Administrative Region
expect us to be ready to answer any, and all of their questions at any time. Under such circumstances, we will try our very best to introduce them to the different resources available inside the ARC. We hope they could eventually find something from the Centre that could meet their expected information needs.

GL: Please allow me to further explain - when we are hiring people to work for our Association, we always prefer to look for someone who is non-judgmental in a moral or religious sense. . . , instead of telling these young people what they “should do” or “should not do”, our colleagues would teach them how to develop a positive and correct attitude towards sex, so that these young people could make wise, informed, and responsible decisions about their own actions. . . . [W]e do very much hope that our job applicants / candidates would already be competent in sexuality education by the time of appointment, but what is more important for our Association is for them to have an open, accepting and non-judgmental attitude towards sex. I think such employee ‘selection criteria’ set us aside from other voluntary organizations or information centres.

PL: As you understand, in many Asian societies, people do not talk openly about sex. While working at the ARC, I wonder if you have encountered any users or parents who feel shameful or embarrassed, or even face difficulties in articulating their needs? In the face of such situations, what kinds of techniques would you use to ease their burdens, so that they feel comfortable to tell you what they really need?

GL: From my own personal perspective, for many parents, if they have already decided to come to our Association or to the ARC to seek help, it means that the issue / problem has already been started; or it has turned into ‘problem’ that they cannot managed by themselves, and that is the reason why they came to us for help. In order to ease their worries and fears, we need to try our best to demonstrate that we care about them, and we understand their situations. . . . In addition, although Ava [Chan] operates most of the time alone at the ARC, whenever ARC receives any special requests or demands from our users, the Education Division colleagues will always be there to provide any additional supporting services or follow-up care if necessary, with services ranging from volunteer workers to consultation services for school teachers and parents. Furthermore, in case some of the parents are not satisfied with our existing ARC collections, or the readily available electronic resources, our professionals and experts from the other operational units within our Association can also come to provide them with further assistance if necessary.

PL: When it comes to the recruitment of new staff, do you always look for someone who shares the same values and viewpoints with the Association at the job-interview stage? Or this is something that your Association hopes to develop within the employee during the initial job training, along with other job skills and knowledge?
GL: Even at the job-interview stage, we will already highlight to the job applicants / candidates about our Association's mission and strategies, and what kinds of character traits or attitudes we look for amongst our employees. This is an indispensable part of our interview or selection process. Because the FPAHK is a fairly large organization, in addition to sexuality education, we also have clinics and youth health care units that provide a wide range of health care and medical services that our new staff need to become familiar with. At the same time, during the orientation we introduce to our new staff the goals and practices of the FPAHK, as well as our Association's missions and policies. Moreover, we will provide many valuable opportunities for our new staff to work on the front-line, so that they could obtain first-hand experiences in working with the clients of various backgrounds....

PL: I have a question for Ava. You bear the title of a librarian, but judging from what you have just described to me, the nature of your job seems to gear more towards a social worker. Would you not agree?

AC: I would say, generally speaking, about 30 to 40% of my working time is spent on answering enquiries from parents. But my core duties still remain on managing the daily operations of the ARC. Because without a well-equipped and fully-operational library or resource centre to serve as a central gateway for our Association, promoting and educating sexual health to the general public would simply be very difficult or impossible.

PL: Before taking up your current post as the Librarian at the ARC, have you ever worked in other libraries as a librarian or library assistant?

AC: Yes, when I was still in secondary school, I worked as an assistant librarian for a few years.

PL: Compared to your previous working experiences at your former school library, can you describe what the major differences are? Would you say that your previous experience at your former school library has helped you a great deal in terms of identifying your users' needs or even to anticipate their needs? What part(s) of your work do you find most rewarding?

AC: I would say being able to answering the parents' questions satisfactorily, and being able to help them to find solutions to their problems, and by thereby easing their concerns and worries is definitely something that I find most rewarding. Many of these parents come to us with their worries and fears, because they truly believe that we are the only one who could help them. . . . They need more than just books or information. If I could in anyway help them solve their problems, this gives me a real sense of satisfaction. And this is also a kind of satisfaction that I could not derive from simply managing the book circulation activities. The mobility rate
within our user group is relatively high. As a result, we need to establish a kind of trust, understanding and rapport with these users. We need to let them know that you are willing to listen to their problems, ideas, suggestions and needs. All such information is in fact very helpful when it comes to further developing the ARC’s resources, as well as launching other education programmes for the Association as a whole.

PL: Given the convenience brought by Internet connectivity, there is already so much information that one could easily find or harvest via the Internet. Could you tell me why they still chose to come to the ARC instead of searching Google for their desired information? Do you have an answer for this question?

GL: In my opinion, at the ARC, the theme of sexuality education is considered 'healthy'. Furthermore, our ARC collection on sexuality education is very rich and comprehensive. In addition to our printed books, many of our teaching resources are also interactive—in other words, they are very engaging for young people for self-learning purposes. In addition, the environment of the ARC is also very inviting and attractive. The classification of our ARC resources is also very detailed and yet simple to follow. Many college and university students, when they need to write their term papers or conduct research on sex or sexual behaviours, also choose to come to the ARC at FPAHK to collect their research materials. It is simply because the information available here is so complete and comprehensive. At the same time, the FPAHK is a volunteer organization with a long history. We have almost become an icon for sexuality education in Hong Kong. In many Hong Kong people’s minds, even for many local school teachers, as long as it is related to sexuality education or sexual health education, they will immediately think of the FPAHK. In addition, we would like to highlight that resources available at our ARC are also very centralized and yet complete, in comparison to what one can find at a regular public library. Although one can always find a large amount of information via the Internet, no one could guarantee that all information found on the Internet is always correct. Internet resources can never measure up to the quality of the resources available at the ARC, or simply cannot replace what we [the FPAHK staff] could do for our users at the Association.

PL: As part of your ARC’s collection, besides your collection of literature on sexual culture, it seems that the ARC also holds a large section of Chinese erotic fiction or translated erotic stories, e.g., The Plum in the Golden Vase (金瓶梅). Could you tell me what is the purpose of having such erotic fiction in the ARC collection, and what target audience do they serve? How is such classical Chinese erotic fiction related to the people who live in modern-day Hong Kong?

GL: With reference to such classical Chinese erotic literature, e.g., 金瓶梅, which you just mentioned – via which, we could learn so much about the traditional values and attitudes towards sexuality in ancient China. When we talk about China, the first
thing that comes to people’s minds are usually, “repressive”, “conservative”, and “sex is a topic that cannot be discussed in public or with parents.” In fact, China has a long tradition of erotic literature that dates all the way back to the 16th century. This traditional Chinese erotic literature allows us to better understand the different cultural and social factors contributing to the evolution of sexual attitudes in history, as well as major events that influenced such evolution during different time periods. In addition, they enable us to obtain an overview of how we arrived at the sexual attitudes and behaviours in today’s society. Perhaps such classical Chinese fiction does not seem to have much relevance to our modern-day life on the surface; however, on a deeper level, from a cultural or social perspective, such classical literature is closely associated with the values, attitudes and behaviours towards sex in modern-day Hong Kong.

**PL**: *What are the major difficulties and challenges you are currently facing? The point of my question is that nowadays, the Hong Kong public already recognizes the important roles functions and roles of the FPAHK in terms of what the Association could do for the local community, so what other challenges and difficulties are you currently facing?*

AC: The Education Division of the FPAHK has already developed a series of resources for sexuality education that include sex-education-related books, education kits, toys, interactive AV resources, and web classroom. Such educational resources are unique and are only available at our FPAHK ARC, because they are mostly produced in-house.

At the same time, finding an effective way to expand our ARC resources has become one of our major challenges. I have managed to find many resources related to sex or sexuality education, but many of them are not published by the local publishers in Hong Kong. For example, many of such resources are published in Taiwan or by other overseas publishers. The contents of such foreign-published resources might not always be 100% appropriate to our local audience in Hong Kong. Still, adding such foreign resources to our ARC might be a good way to supplement or complement our existing collection by filling the gaps in our collection, in terms of both subject contents and formats. For that reason, when we are consider resources from overseas, we always have to consider how to make them applicable to the local Hong Kong context. I think this is the most challenging part for the ARC.

**PL**: *With reference to the ARC, I wonder if it is also similar to other school or academic libraries, that is, having low and peak seasons; or are the demands for ARC’s services even throughout the whole year?*

AC: Unlike other school or academic libraries, the seasonal differences are not always that obvious for us. However, based on our observations and statistics, there seems to be more parents coming to use our ARC resources during the long summer and
winter holidays. Having taken various school-related factors into consideration, when we are hosting the outreach or educational activities for the young adults or teenagers, we always try to schedule them either before or after their major examinations, with the aim of encouraging the attendance rates. In addition, when we are hosting major events during the long summer or winter holidays, we also try to allocate more resources and manpower to station at the ARC, in order to respond to the increasing number of users.

PL: With reference to the ARC, in addition to the regular library services, what other extra functions or services do you provide for your users?

GL: Since we are called the “Activity & Resource Centre”, one of our specialties is to launch various kinds of outreach and educational activities for our teenage users. As mentioned earlier, our ARC used to function merely as a small ‘for-in-house-staff-only’ library for reference and self-learning purposes. At the same time, via our library services, we already hoped to outreach a larger number of students or teenage users, as many as possible. Unfortunately, this younger user group did not take the initiative to come to check out the books from our former library. For this reason, we decided to expand our former library, and to convert it into the current ARC. Such conversion has included the installation of a number of interactive facilities for self-learning inside the ARC. At the same time, we also preserved the original functions and purpose of our former ‘reference library’. The whole idea of the ARC is to equip ourselves with the most up-to-date technologies, facilities and other resources, complimented with a very attractive environment, all with the aim of attracting a lot more young audience members to come to use our resources at ARC.

PL: Could you tell me what are the most rewarding parts about your work at FPAHK?

AC: With reference to satisfactions and rewards, since I am the only manager working at this ARC, I have a lot a freedom in terms of how I want to manage the Centre’s daily operations, ranging from circulation, collection and resource development, to designing the workflow. The Association’s Education Division also gives us a great deal of support when it comes to the overall planning and implementation of the ARC’s activities. The ARC and Education Division are always working closely with each other, side by side, supporting each other. We truly depend on each other. Because we have such wonderful working relationship, we are able to maintain a very ‘open’ attitude: we are willing to listen to each other’s views, comments and suggestions in a positive way. . . . I think this is the core reason why we have been so successful in maximizing the educational potentials of the ARC.

Compared to a regular school library, the ARC can offer far more resources and manpower. For that reason, on many occasions, I could really translate my ideas and
plans into actual actions and practice—actions in terms of implementing actual programmes or activities that could fulfill our users’ needs. This is something which I found truly satisfying and rewarding. In addition, after long period of close collaboration with Education Division colleagues, we have also developed a mutual trust and understanding, as well as a strong sense of belonging to the Association. Such a working environment is very positive in terms of building a high working morale amongst the colleagues, enabling us to work together towards the same goals and ideals that are beneficial for both the Association and our Centre users.

**PL: Could you please describe your typical at work at the ARC? Would you say that your daily work is very routine and it is almost the same everyday, or it is different drastically from day to day?**

AC: With reference to my work at the ARC, every day is almost completely different. Answering users’ enquiries is part of my daily routine. But for some days, I might spend more time in handling membership matters, selling in-house publications and other in-house-produced education materials to our users. Whereas for other days, I might spend more time on giving out information about our Centre’s functions and services, etc. Occasionally, the ARC will receive unexpected or last-minute visits from different local and overseas groups. In that case, we will immediately put our library work aside, and receive these guests and show them around the ARC.

**PL: Since you already have been working at the ARC for some time, I wonder if you have witnessed any major changes in the users’ needs, demands or even preferences? In addition, I wonder if you would agree that the ARC is wonderful place for observing the different social changes happening in Hong Kong – because the user community here at the ARC kind of represents a miniature of our current society in Hong Kong.**

AC: Let me put it this way. My working experience at the ARC has allowed me to better understand what ‘education’ is about; and how ‘education’ should be carried out; and what is considered ‘successful education’. For a school library, the major library users then were school students. From my observation, many student users came to the library because they wanted to finish their projects or assignments. Two main performance indicators of the school library would be the number of books borrowed by the students; and the number of book reports submitted by the students, so these were the things that the school library staff would be focusing on, or interested in. However, I am kind of doubtful that the actual reading culture amongst the students could be truly reflected through such performance indicators.

On the other hand, the daily interaction with our users has enabled me to develop an empathy for our users, to really try to understand their needs, their concerns and their situations, and to express our care for them via the ARC’s services, instead of just doing it as a regular routine of my job. This I think is also the ‘essence’ of
education, and this is something very valuable that I have learnt during my time working at the ARC.

**PL:** Would you agree that for a non-profit organization like the FPAHK, it is very difficult to measure its successes or the effectiveness of various activities or programmes implemented by the Association via the ARC?

**GL:** That is correct. In comparison to many profit-making organizations, we do not always many clear indicators or financial spreadsheets that we could measure our success or effectiveness against. Because education is like 'planting the seeds', it is a long process and could take time for the results and benefits to become self-evident. After you have planted the seeds, you must have faith that they would eventually [grow] tall and strong. For this reason, its results and successes are not always so immediate and apparent; and very often, they cannot be measured by sheer numbers or financial gains. This is indeed the trickiest part of education for the society as a whole. For example, it would take a long time and many efforts for someone to change his or her attitude towards sexuality via education, because changing someone’s attitudes and mindset is simply a very long process; it is something that cannot achieved in a few days. It could take a few months or maybe even years. For that reason, the ultimate goal of our Association is to tell everyone in the Hong Kong public that they are welcome to seek supporting services from to the FPAHK anytime, if they should need any help regarding sex and love education.

**PL:** Throughout the years, I wonder if you have witnessed any major and minor changes in terms of your users’ information needs and demands when they come to use the ARC?

**AC:** Because our ARC holds many unique resources and collections, and many of them are simply not available elsewhere, many users come to us with the expectation that, “What I am looking for must be available at ARC.” However, it is not always the case. For example, some school teachers would prefer electronic resources or educational kits that are more interactive. For such requests, we will always suggest them to use our E-resources available online (性教育網頁上的互動教室)⁶. At the same time, there are always other teachers, volunteers and social workers who would prefer the more traditional printed educational guides in paper form. So the issue lies in our hands, i.e., how to make our resources widely available in different formats, so that we could fulfill the very diverse needs amongst our users; and at the same time, allowing us to archive the same goals and end results. As you can see, some users are very confident and competent in using new technologies, and they always want to look for the most up-to-date information, and to obtain as much information as possible. On the other hand, there is always the other group who prefers the more traditional paper form. This is something that we need to take into serious consideration when

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we are preparing and launching our publications or resources.

GL: Based on my observations, parents and volunteer workers who came to use our resources in the past mainly aimed at upgrading their own knowledge via further self-reading, as they felt inadequate in the area of sexuality education. In other words, the needs for self-learning and self-development amongst parents and volunteer workers or teachers were greater then. Whereas nowadays, many school teachers expect us to provide them with educational packages, kits, handouts, pamphlets or even practical techniques / guides which they could use immediately and directly with their students when they return to school.

PL: Are you saying the nowadays, people expect more ready-to-use resources, so that they themselves would not need to invest a lot of time and effort in preparing the materials themselves or learning how to use them?

GL: That is correct. Nowadays, people expect us to provide them with resources or information packages (including CD-ROMs and kits) that are readily available and ready-to-use so that they would not need to spend so much time and effort in figuring out how to operate them, or how such materials could be applied to their own teaching in the classroom environment. On the contrary, in the past many users (especially school teachers) used our Library resources for self-learning and self-development purposes to fulfill their individual learning needs, to deepen their own knowledge of different aspects of sexuality education, or to broaden their own thinking so that they themselves could become more effective sex educators or better social workers. These I would say are the major differences.

In addition, in the past, our training workshops spent more time on exploring individual attitudes towards sex and sexuality, including identifying appropriate solutions to problems related to sexuality. In contrast today, instead of self-exploring, the users come directly and ask for practical techniques in the form of readily available education packages that they could use directly with their students as part of the integrated resources for their school curriculum.

Having said that, the wide use of such ready-to-use resources [produced by FPAHK] amongst the local school community could no doubt unify and ensure the standards of sexuality education carried out amongst the different schools. In addition, by encouraging school teachers to bring students to take part in the guided tours at our ARC allows the students to have direct, first-hand exposure to the resources, facilities and exhibitions held at ARC. In fact, many of our exhibitions and facilities are interactive. This guided-tour arrangement also saves the teachers the trouble of bringing our educational kits back to schools and explaining it one more time to the students. At the same time, it allows students to engage directly with our facilities and resources. Hopefully, both the students and the teachers will leave with long-lasting impression of the FPAHK.
Photos of the Activity & Resource Centre at The Family Planning Association of Hong Kong
Reviving Traditional Chinese Theatre Arts via the Chinese Opera Information Centre
an Informational interview with Milky Cheung,
Administrative Coordinator at the
Chinese Opera Information Centre,
Department of Music,
The Chinese University of Hong Kong

Dr. Patrick Lo
University of Tsukuba

Introduction

Chinese opera is a comprehensive performing art that combines music, singing, poetry, literature, dance, acrobatics and martial arts. With a history of over 800 years, traditional Chinese opera used to be one of the most popular forms of entertainment amongst all levels of society, ranging from the common people to the imperial court in China. Today, there are over 250 different styles of regional operas in China. Unfortunately, many traditional art forms are facing either direct or indirect threats to their survival, and Chinese opera is no exception. In the past few decades this traditional art form has suffered a drastic decline in popularity, and its current audience is limited to the older generation.

With the support of the Hong Kong Arts Development Council, the Chinese Opera Information Centre (COIC) was established in 2000 with the aim of giving a permanent home to a wealth of archival materials related to traditional Chinese opera. In terms of collection size and scope, the COIC currently holds about 1,500 titles of librettos, close to 300 titles of books, and over 2,000 items of opera plots, as well as over 2,500 titles of audio-visual materials, including live opera recordings, DVDs, CDs, and cassette tapes.

In the following interview, Milky Cheung, Administrative Coordinator at the COIC, discusses the reasons behind Chinese Opera's loss of popularity among the Hong Kong public, as well as her joy in serving as a cultural messenger who bridges the gap between the traditional Chinese arts and the younger generation.

The following interview with Milky Cheung, Administrative Coordinator at the
Chinese Opera Information Center was conducted at the Centre on 22nd March, 2013.

*Patrick Lo (PL): Could we begin this interview by first introducing yourself, e.g., your training and background, and your major roles and duties at the Chinese Opera Information Centre (COIC)?*

Milky Cheung (MC): I started working for the Chinese Opera Information Centre (COIC)\(^1\) at the Chinese University of Hong Kong (CUHK)\(^2\) in September 2005, right after I graduated with a bachelor's degree from the School of Journalism and Communication at CUHK. My main duties were to assist the administrator to manage the overall operations of the COIC. This is actually my eighth year working at the COIC. With reference to my educational background, in addition to my bachelor's degree in social sciences, I also obtained a master's degree in cultural management from CUHK.

Our Information Centre is open to the public. As a result, in many ways, COIC’s functions and services are kind of similar to those of a small public library. For example, in addition to serving as an archive for Chinese opera materials, we also need to provide basic information and reference services to our users from both within and outside CUHK. We help them find information for their research, including topics ranging from Chinese operas being performed nowadays to the history and development of operatic works throughout different historical periods.

For me, the most interesting part of my job at the COIC is being able to take part in fieldwork, to go out to different theatres and other performance venues to collect all sorts of information and materials related to Chinese opera. In other words, I get to attend the actual opera performances on a regular basis. When I do, I bring back the information materials related to Chinese opera in various formats to the Centre, catalogue these materials, and make them part of the COIC collection.

Honestly speaking, being able to attend different live performances regularly, and bring back the information materials to the Centre is no doubt the most exciting part my job at COIC.

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\(^1\) Chinese Opera Information Centre, Department of Music, The Chinese University of Hong Kong – Homepage. Available at: [http://corp.mus.cuhk.edu.hk/corp/html/indexE.htm](http://corp.mus.cuhk.edu.hk/corp/html/indexE.htm)

\(^2\) School of Journalism and Communication at the Chinese University of Hong Kong – Homepage. Available at: [http://www.com.cuhk.edu.hk/](http://www.com.cuhk.edu.hk/)
PL: Could you tell me what kind of information materials you usually collect from the performance venues? Could you give some examples?

MC: In addition to the printed materials, I also bring back to the Centre audio recordings or videos of the live performances. In other words, I go to different performance venues with a voice-recorder or even a video-camera, record the live performances of Chinese opera, and add these audio and visual recordings to the Centre’s collection.

PL: Do you need to have prior approval from the artists or from the performing groups prior to taping their performances?

MC: Yes, we need to seek consent from performing groups before taping; especially as more and more people have become aware of copyright matters in recent years. Yet, sometimes it is a ‘silent consent’ rather than a black-and-white one. Actually, we have developed very close relationships with the artists and the performance groups as well as with the organizers over the years; as a result, they would not ‘strictly forbid’ us to record their live performances for most cases. Because they understand well that we are taping these performances for archival and preservation purposes and not for commercial use. Hence, they permit us to do so, although there is not any formal written agreement between us.

With reference to my fieldwork, in addition to taping the live performances, I also take photos at the performance venues, capturing what is happening offstage before, during and after the performances. Moreover, I actively collect other information materials from the performance venues and bring them back to the COIC for archival purposes. Chinese opera performance materials normally include performance posters, flyers, synopsis, and programme notes. These information materials are usually not available online or in other electronic formats. Because of this, the only way we can collect these materials is via actual fieldwork—to go out to the performance venues to collect and preserve them. Otherwise once the performance is over, most of these related materials would simply be gone forever.

Normally, one could find a large number of publications, magazines or even academic journals on Chinese opera at a regular public or academic library in Hong Kong; however, this is not always the case for materials like offstage or backstage photos, opera programme, plots, notes, synopsis, posters and flyers. COIC is unique in a
sense that it fills these gaps and complements the Chinese opera collections of other public and academic libraries in Hong Kong. You may say that our Centre specializes in collecting archival materials on Chinese opera in non-traditional formats.

**PL:** Could you briefly describe the history of the COIC? For example, what were the original aims and purposes for establishing the COIC in the first place? Who were the founders of this COIC?

MC: This Center is relatively new. Professor Chan Sau-Yan (陳守仁) was the founder of the COIC. Professor Chan worked at the CUHK Music Department until 2008. His main research interest was traditional Chinese music and Cantonese opera. At that time, he set up a research project with very minimal planning and resources. In short, at the early stage the collection was merely a storeroom for putting away all the original archive materials (in a large variety of formats) that Professor Chan and his team had collected over many decades, using a simple ad-hoc classification and arrangement system.

Later in 2000, the Hong Kong Arts and Development Council (HKADC)\(^3\) was looking for someone or some local organization in Hong Kong to set up an archive for Chinese opera. Professor Chan successfully applied for project funding from HKADC for building an archive for Chinese opera in Hong Kong. Since Professor Chan had already collected all the archive materials, after receiving the project funding from the HKADC, it was only a matter of re-organizing the whole collection in a more logical and systematic order, including cataloguing the whole collection from scratch, and making it available to the public via the COIC.

The COIC was founded in 2000, so this year [2013] is our Centre’s 13th anniversary. Over the years, we have gradually developed more professional ways to manage the Centre’s functions and services. For example, we have developed a very simple online cataloguing / searching system, and against which our users could easily search for their desired materials, instead of relying on the old printed inventory list. With reference to our shelving arrangement, our classification scheme is a very simple inventory list number, and does not follow any international classification schemes. There are advantages as well as disadvantages with our in-house developed classification / filing system. Frequent visitors to the COIC can easily locate their desired materials by searching our simple online catalogue or by shelf

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\(^3\) Hong Kong Arts Development Council – Homepage. Available at: http://www.hkadc.org.hk/en/
browsing. However, if you were using the Centre for the very first time, you would need to take some time to get accustomed to our in-house-developed shelving arrangement system.

**PL: Is the COIC part of the Chinese University (CUHK)? If that is the case, what were the reasons why the COIC founder did not simply donate the whole collection to the University Library, so that Library could look after the Centre’s collection with affluent manpower and resources, instead of having to allocate additional funding and manpower to manage the COIC separately? Could you tell me what are the reasons behind this arrangement?**

MC: I think the main reason is to facilitate the overall administration and circulation of the whole COIC collection. As you understand, the [CUHK] University Library does not receive any extra funding or manpower for looking after this additional Chinese opera archive collection on an ongoing basis because there are new materials in different non-traditional printed formats being added to the collection every month. Another major reason was that the funding for the COIC project came directly from the HKADC. The mission of the HKADC is to promote the development of arts and arts education amongst the general public in Hong Kong, and . . . one of the HKADC’s funding conditions was to make the COIC collection widely accessible to everyone in Hong Kong. If the COIC collection were kept at the University Library [at CUHK], its access would be restricted to the CUHK staff and students only. In that case, the public in Hong Kong would not be able to access the materials at all, and this would simply defeat the original purpose of establishing this COIC from HKADC’s perspective. Moreover, a small number of our Centre’s items are 3-dimensional artifacts and not traditional archive materials in printed format. Since the University Library is not a museum, they simply do not have the facilities and resources to look after these museum artifacts.

**PL: With reference to the COIC collection – what are the formats for a majority of the archive materials?**

MC: In terms of our Centre’s collection, they are in a wide range of different formats—photo slides, printed photographs, videotapes, CDs, LP discs, performance posters, opera scores, opera synopsis, manuscripts, and interviews. In order to encourage access amongst our users, we have tried to make these materials available online as scanned images. In addition to that, we have also collected a small number of artifacts, e.g., a few stage props like footwear and opera costumes. As you can see,
our Centre's collection is rather multi-faceted.

**PL:** So in other words, in addition to serving as an archive or information center, the COIC also takes up the role of a mini museum that collects 3-dimensional artifacts? If that is the case, do these 3-D objects create any problems for the Centre in terms of preservation, storage and cataloguing?

MC: Yes, you are correct. But though we have such stage props and opera costumes in our collection, collecting 3-dimensional artifacts is not our main acquisition focus. In terms of 3-dimensional objects, we have collected no more than 10 items so far. In other words, our main focus still remains on the acquisition and preservation of the more traditional printed materials in 2-D format—opera advertisements, photographs, programme posters, notes, librettos, flyers, brochures, catalogues, and circulars.

**PL:** Who are the majority of the COIC users? Are they mostly professors or students from CUHK Music Department? Or are they people from outside the CUHK? Do Chinese opera singers also come to find materials for research when they need to learn a new opera role?

MC: I would say they are mostly academics or university students researching traditional Chinese operas. And I would say around 50% of our users come from CUHK, while the remaining 50% come from outside the University. But to my surprise, we do also receive quite a large number of overseas users, and they happen to be mostly Caucasian Americans, and not Chinese Americans. In fact, most of these overseas users come from the United States and Australia.

**PL:** Can you describe the backgrounds of these COIC users from overseas?

MC: They are usually researching something that is not directly related to Chinese opera. I think they are mostly people working in media or doing cross-media studies. For example, some of them might be working on some stage performance in their own country, and they want to compose a new piece of music with certain Chinese music elements. Since they do not know anything about Chinese opera, they therefore approach us to seek advice. In fact, some of these overseas users are anthropologists, and their main research interests are the early history and development of Chinese opera throughout different historical periods. Another popular topic amongst these overseas researchers is the history and design of
Chinese opera costumes, onstage makeup, and stage props.

**PL:** Could you give examples of typical reference inquiries issued by the researchers or scholars from overseas?

MC: Around 2010, I received an enquiry from an overseas researcher, a lecturer in music composition working on research for his Chinese Opera project, and he wanted to compose some singing dialogues that had Chinese music elements. And he told me that he specifically wanted traditional Cantonese opera. Because he himself did not know anything about Chinese opera, he brought to me one set of lyrics and asked me to verify it for him. As it turned out, it was a set of lyrics taken from a Kunqu opera (崑劇), but he mistook it for Cantonese opera. Since there are so many different styles of regional operas in China, he simply got confused. So he came to the Centre and asked me to pronounce the lyrics for him. That was how he further developed his ideas for his own music composition.

**PL:** What is the size of the COIC collection?

MC: We have about 1,500 titles of Chinese opera librettos, and close to 300 titles of books, as well as over 2,500 titles of audio-visual materials, including live opera recordings, DVDs, CDs, and cassette tapes. In addition to that, we also have a large collection of opera stage plots. An opera plot is a piece of paper with stage introductions for the actual performance that are usually posted backstage for all the performers and stage crew to follow. We have over 2,000 such opera plots, and many of them are already available in electronic format by intranet.

**PL:** As you well know, there are many different styles of regional operas within China. So in addition to Cantonese opera, does the COIC also collect and archive other forms or styles of traditional operas from different regions in China?

MC: Yes, according to the conditions set out by the fund / grant provider (HKADC), we also need to collect other styles of regional Chinese opera. However, since Hong Kong is within Canton province of China, and Cantonese opera is the main class of musical drama (traditional theatre arts) in the Canton area, it is only natural that the COIC collection is dominated by Cantonese-opera-related materials. But I should highlight that in addition to Cantonese opera, we also collect other styles of Chinese opera, such as Chaozhou opera (潮劇), Beijing / Peking opera (京劇), and Kunqu opera (崑劇).
PL: Could you describe the highlights of the COIC collection?

MC: One of the important archive collections of the Centre is the Yam Kim-Fai & Pak Suet-Sin Collection (任劍輝-白雪仙館藏), because they are original materials provided by the famous Cantonese opera singer Miss Pak Suet-sin (白雪仙). *The Flower Princess* (帝女花) is one of the most popular and influential Cantonese operas in Hong Kong, as well as overseas; and our Centre was very fortunate to archive Pak’s original materials in the collection, including opera librettos, stage photos, and newspaper clippings—in fact, nearly all the original materials related to the opera *The Flower Princess*. In fact, a large number of such archive materials have already been digitized, so that users can access them online via their PCs, while the original materials have been archived in the Rare Book Room at the CUHK Main Library.

PL: Do you actively go out to different performance venues to collect materials? Or you just wait for the materials to come to you instead?

MC: This is a very good question. My job does not require me to go out to acquire materials, but out of my personal interest, I do go to different performance venues to collect the materials and add them to the collection as part of my daily routine. Throughout the years, I have developed very good relationships and networks with the people working in the Chinese opera business in Hong Kong. I sometimes just go to the performance venues to meet and socialize with them. So through our daily communication, I have a good idea of what is happening in the Chinese opera circle. Such close relationships and networks have no doubt facilitated collecting the archive materials for our Centre. I also derive a lot of joy from simply talking with the people working in the industry, and I think this is how our friendship kind of formed and developed over the years.

PL: Which part(s) of your job at the COIC do you find most rewarding?

MC: I am most happy when I am able to answer our users’ enquiries satisfactorily or being able to help them locate their desired information materials. As you understand, we are not a ‘proper archive’; we have neither the proper facilities nor the equipment to claim ourselves an archive. Judging from the limited resources and facilities available at this Centre, we could only call ourselves a ‘reading room’ with archive materials. Despite of such disadvantages, you will be surprised by the amount and scope of Chinese-opera-related materials that one could find at this
For many undergraduate students, when they come to the COIC, most of them do not have any idea what they are looking for because they have had very little exposure to or almost no training and background in traditional Chinese opera. As a result, very often they cannot find any useful information for their assignments or projects. So one of my major responsibilities at the Centre is to assist our users to locate their desired information for their projects. I can tell you for sure that nothing would give me more joy and satisfaction than if what I do for these young people at the Centre could eventually lead them to develop an interest in our own local culture, and thereby slowly build a young audience for the future of Chinese opera.

In addition to serving as archivist / librarian / administrator for the Centre, I also see myself as a cultural messenger who bridges the gap between the traditional Chinese arts and the young generation in Hong Kong. Unlike Western classical music or European opera, Cantonese or traditional Chinese opera does not have a long history of research. [Research methods for] traditional Chinese opera are rather unorganized, contingent, and fragmented. Some scholars might even describe [its traditions] as being extremely ‘organic’ or ‘hybrid’. So one of my core duties at the COIC is to guide our users to navigate through such hybrid treatments of information to look for their desired materials.

**PL: Since you have been working for the COIC for quite a long time as an administrator of this Centre, can you tell me if you are currently facing any technical difficulties or challenges?**

**MC:** Usually, when you ask about challenges faced by libraries, archives or information centres, I think most of them would tell you that their challenges or difficulties are related to either lack of manpower or funding shortage. But for me, the problem or main challenge lies with the core values of the people in Hong Kong. I mean the societal values or attitudes towards traditional Chinese culture amongst the public in Hong Kong, including both traditional Chinese music and Chinese opera. The issue lies in the fact whether people value traditional Chinese culture as an important asset or cultural heritage of Hong Kong. This is the most crucial question and also the origin of our problems.

I think the success of the archive is a collaborative effort of everybody in the society—regular citizens, government officials, arts administrators, researchers and
academics, as well as the people working in the performing arts circle—everyone
needs to work together and support each other and get directly involved in
organizing and participating in conferences, talks, and exhibitions to promote
Chinese opera, so that it would not become an obsolete or dying art form. The role
and responsibility of preserving and promoting Chinese opera as a cultural tradition
should be shared by everyone of us in Hong Kong, and should not be placed merely
on the COIC. Although we have the resources and the expertise here at the COIC,
people must understand that what we could do alone is not enough.

PL: So are you saying that traditional Chinese opera is underappreciated in Hong
Kong? Why do you think that is the case? Do you think it is because the cultural
norms, values, meanings, and symbols that Chinese traditional opera is based on
are thought to be outdated, and seem to have not much relevance to the
modern-day society in Hong Kong?

MC: No, it is never outdated! The way to perform Chinese Operas is traditional
while the core value of performing arts itself is contemporary and inspiring.

PL: If it is not outdated, why you think Chinese opera is failing to attract the
young generation in Hong Kong?

MC: Oh! That is a big question. Why did I say Chinese opera is underappreciated
in Hong Kong? I think it is because when you review the funding process for the
research and promotion of Chinese opera in Hong Kong, there is almost no formal
cultural policy issued by the local Government to support the development of this
traditional Chinese art form under an ongoing basis. In Hong Kong, we do not have
any central cultural organization that is devoted to the long-term preservation and
promotion of Chinese opera and education about it.

As you probably know, many traditional art forms are facing either direct or indirect
threats to their survival, regardless of their place of origin. Traditional Chinese
opera used to be a very popular form of entertainment and is definitely of high
literary and cultural values. Unfortunately, the local Hong Kong Government is
undetermined about promoting this traditional art form with any solid and effective
or appropriate long-term plans or policies.

PL: [Based on your experience of] working for the COIC for 8 years, do you see
any changes in terms of information-seeking behaviours or the information
needs amongst the users?

MC: I myself have not witnessed any major differences. Though more and more people make enquiries via electronic means such as emails and facebook, it seems that traditional ways (in person, by phone, or by fax) are more popular and effective. Most of the research questions received at the COIC are related to the early history of Chinese opera, such as the costumes and onstage makeup for opera singers. And the one very ‘hot’ research topic amongst our young users is, “Is Chinese opera facing a decline both in terms of governmental support and audience appreciation figures?” Other research questions frequently asked by students in Hong Kong are, “How can we revive traditional Chinese opera in Hong Kong?” and “How can we popularize traditional Chinese opera?”

PL: Is there anything else you wish to add before closing this interview?

MC: To my knowledge, there are no other central archives like the COIC that has such a strong concentration of archival materials related to traditional Chinese opera. Even in Mainland China, they do not have such centralized information centres that are devoted to the preservation of archival materials related to this traditional art form. Although the COIC has a very rich and a rather comprehensive archive collection, there is still a lot of room for improvement, in terms of the Centre’s operations and its facilities.

I remember one time when a senior citizen came to visit our Centre, he expressed to me his utmost disappointment when he discovered that the COIC is no more than just a large reading room filled with opera scores and books. The reason why he was so disappointed was because he came with the expectation that the COIC (in terms of collection size, environments, user areas, displays, and facilities) would be similar to that of the Hong Kong Heritage Museum. I can never forget what he said directly to me on that day, “Wow! This Archive is so small! It is so small that it has only books and nothing else!” He very much wanted to see Chinese opera costumes and other fancy stage props at our Centre. Unfortunately, nothing here at the Centre could satisfy him that day. I was very both upset and frustrated by his disappointment.

Because of the political separation from Communist China, Hong Kong is in fact a

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4 Hong Kong Heritage Museum – Homepage. Available at: http://www.heritagemuseum.gov.hk/eng/attractions/attractions.aspx
unique place for conducting scholarly research on history and our local cultural heritage, because Hong Kong allows much greater freedom for political expression, artistic creation and scholarly research. Moreover, we are able to apply the more modern Western concepts and techniques to preserve these archival materials that represent such an important part of our own local heritage.

Traditional Chinese opera does not gain enough recognition and support from the public in Hong Kong. Government funding for supporting the ongoing development and education of such an art form is very limited and ‘ad-hoc’, i.e., without any solid and long-term policies. In terms of expertise, compared with other Western art forms, the people who have the knowledge and are capable of doing research or teaching in this field in Hong Kong are also very small in number. Despite such disadvantages and unfortunate circumstances, being able to successfully establish the COIC in Hong Kong is already a ‘miracle’ on its own.

I think it would be good if we could learn from the other Chinese music archives in Taiwan, as the Taiwanese Government has established several state-funded resources and institutes for supporting education and research on traditional Chinese opera, such as the National Repository of Cultural Heritage (國家文化資料庫)5 and the National Centre for Traditional Arts (國立傳統藝術中心)6. Such institutions in Taiwan receive a generous amount of funding and support from the Central Government and Ministry of Culture to organize all sorts of activities and programmes to ensure the ongoing popularity and survival of traditional Chinese culture and art forms. Of course Taiwan is very different from Hong Kong, in terms of its population size, cultural atmosphere, and the amount of funding resources available. Despite that, we could still borrow ideas from them, since they are doing such a good job in preserving this traditional art form.

Although the COIC already possesses a rather rich archive collection, but the main questions / challenges shall remain as:

- How to encourage the academics, researchers, opera lovers, university or even secondary school students to make good use of the Centre’s collection

- For the COIC, how to effectively acquire and activate the materials on an ongoing, long-term basis

5 National Repository of Cultural Heritage – Homepage. Available at: http://nrch.moc.gov.tw/ccahome/

There is no tradition of Chinese opera practitioners and artists donating their personal belongings to a museum or archive before they pass away; mostly they want their personal belongings to be cremated with them, and this is basically the tradition. Given the limited manpower and resources available at the COIC, we simply do not have the time and manpower to go out to acquire everything that is available out there.

As small-scale as it may seem, COIC is a pioneer in collecting, preserving, cataloguing, analyzing and promoting the historical and cultural heritage of Chinese traditional theatre arts that all of us ought to be proud of. The COIC functions more than just a storeroom for a static collection of cultural archival materials for sheer entertainment purposes. It serves as a ‘cultural hub’ that offers endless possibilities, possibilities that include allowing us to better understand our own cultural past, as well as providing sources of inspiration for new and contemporary artistic endeavors. It is hoped that the COIC could continue to serve as a central repository for preserving, as well as promoting the documentation of, our cultural heritage of traditional Chinese theatre arts.
Photo 1. Main Entrance of the Chinese Opera Information Centre (COIC)
Preserving Corporate Memory in Hong Kong:  
The Hong Kong Heritage Project Archive  

An Interview with Amelia Allsop, Collections and Research Manager, 
and Clement Cheung, Repository Manager and Librarian, of the HKHP

Dr. Patrick Lo  
University of Tsukuba

Introduction

Hong Kong is perhaps best known as an international centre for finance and trading, rather than for its cultural heritage or other artistic offerings. Once a tiny fishing village, Hong Kong has transformed itself into one of the freest economies in the world, creating a uniquely dynamic culture that embraces internationalism and diversity. The former 150 years of British colonization and the political separation from Communist China, combined with elements of traditional Chinese culture, have resulted in a ‘multicultural identity’ that is unparalleled elsewhere. It is an identity that has evolved into a local cultural heritage of specific characteristics that are based upon a varied recipient of people, languages, food, cultures, and religions. This unique historic legacy of Hong Kong is undeniable as well as irreplaceable, and is definitely worth studying and preserving. Unfortunately, it was not until recent years that the local Government, the citizens, and the media have begun to bring more attention to education about and devoting more resources to the conservation of the City’s unique historic past. In fact, in addition to the local Government, many private and non-profit organizations in Hong Kong have also begun building their own museums, libraries, information centres or even archives, with the aim of contributing to the preservation of the City’s overall legacy.

The Hong Kong Heritage Project (HKHP), established by a non-profit organization in 2007 for preserving and promoting the local heritage in Hong Kong, is a wonderful example of such heritage preservation initiatives. In the following interview, Amelia Allsop, Collections and Research Manager and Clement Cheung, Repository Manager and Librarian of the HKHP discuss the goals and mission of the HKHP Archive, as well as their joys out of their passions towards their careers as archivists.

Patrick LO (PL): Please provide a brief introduction to the Hong Kong Heritage Project (HKHP) and the goals and mission of the HKHP Archive.

Amelia Allsop (AA): The Hong Kong Heritage Project (HKHP)\footnote{Hong Kong Heritage Project (HKHP) – Homepage. Available at: https://www.hongkongheritage.org/html/eng/index.html} is a non-profit organisation established in 2007 to preserve history and promote heritage awareness in Hong Kong. The project is sponsored by the Kadoorie Family\footnote{Kadoorie Family. Further information available at: http://en.wikipedia.org/wiki/Kadoorie_family} and
two Kadoorie businesses: China Light & Power (CLP)\(^3\) and The Hongkong and Shanghai Hotels, Limited (HSH).\(^4\) The HKHP Archive was established with the mission to collect, interpret and make accessible the historic records of the Kadoorie family and their business and charitable endeavours and to record the wider history of Hong Kong through oral history. Opened to the public in 2009, the archive is the guardian of Kadoorie corporate memory and acts as a central research facility for the wider community. Since then, HKHP has released various publications and launched public exhibitions and other cultural and educational programmes to promote history. The HKHP Archive supports and provides a focal point for these activities.

PL: Please provide an introduction to your education and training background.

AA: I have a BA in History and an MA in International Relations, both from King’s College London. Following graduation I worked as a researcher for a Minister of Parliament and on a Parliamentary Bill team before leaving London to work for the Hong Kong Heritage Project in 2007. From 2007 to 2012, I worked as a Project Manager, focusing mainly on collecting oral history interviews, writing archival publications, working on exhibitions and researching the collection for finding aid development. Last year my role changed to Manager – Collections and Research, and in view of this I applied to do a part-time MA in Archives and Records Management with the University of Dundee, which I am currently studying. I was elected as a Director of The Hong Kong Archives Society\(^5\) in 2010 and am also the joint convener of the Hong Kong Oral History Group, through which I am in contact with Hong Kong’s archive and heritage community, from whom I have learned a lot.

Clement Cheung (CC): I graduated from the Department of Law of the National Taiwan University. After returning to Hong Kong, I worked in several libraries and resource centres. I obtained a post-graduate diploma in Librarianship and Information Management whilst working for the Hong Kong Film Archive.\(^6\) After joining the Hong Kong Heritage Project in 2007, I obtained certificates in Archives Management, Records Management and Conservation and Preservation of Books and Documents\(^7\) from HKU-SPACE.\(^8\) Besides academic training, I continuously develop my knowledge through visits to various archives and special libraries as well as attending professional talks.

PL: Clement, since you have a law degree, do you find your previous academic

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3 China Light & Power (CLP) – Homepage. Available at: [https://www.clpgroup.com/Pages/home.aspx](https://www.clpgroup.com/Pages/home.aspx)


5 Hong Kong Archives Society – Homepage. Available at: [http://www.archives.org.hk/about.html](http://www.archives.org.hk/about.html)


8 HKU-SPACE (University of Hong Kong, School of Professional and Continuing Education) – Homepage. Available at: [http://hkuspace.hku.hk/](http://hkuspace.hku.hk/)
training [in law] contributes in any way to your current work as Repository Manager and Librarian. For example, being able to understand and process legal documents – is such a skill important to what you are doing?

CC: The course taught me to think logically and my research skills were also developed during study, although there are not many legal documents in our collection. I would say the study of Law is useful for my work today.

PL: As the 'Manager - Collections and Research' and 'Manager - Repository and Librarian' of HKHP, what are your specific duties?

AA: As the Collections and Research manager, I am responsible for developing strategies and policies to manage the archive, collection development, and archives advocacy. I work on acquisition and liaise with donors both inside and out of the Kadoorie businesses to acquire and identify records that align with our collecting scope. I also spend time researching and writing finding aids to increase accessibility. The other part of my job is to promote the archive to our key stakeholders by organising seminars with partnership institutions, ensuring participation and representation with professional associations and contributing archive related literature.

CC: My job duties are more focused on the preservation and cataloguing side of the archive. I preserve the collection so that it can be used in the future. I manage the database and the online catalogue and arrange the collection physically and intellectually so that records and our reference materials can be retrieved efficiently. So I try to keep myself up-to-date with modern technology. I look after the day-to-day operations of the archive, ensuring the repository is kept secure and at a constant relative temperature and humidity level, helping researchers with their requests and managing our supply of conservation materials.

PL: Clement, I understand you are skillfully trained in the art of classical European swordsmanship as a serious hobby. In addition to the practical or studio side, a lot of time, effort and patience are required for researching the history and development of different swordsmanship techniques or how swords were forged during different historical periods. Do you think training in this area somehow contributes to your work as a good Manager - Repository and Librarian? And how do you go about researching your hobby?

CC: Yes it is true. You can also interpret it in the reverse way. The knowledge of information management helps me a lot in doing research for my hobby, which requires retrieval and study of historical records and documents. On the other hand, my experience of retrieving information also helps me understand the needs of end-users. To me, one of the challenges is that useful information is sometimes hidden here and there in bits and pieces. Unfortunately, they are not always reflected directly in the metadata. In fact this is not limited to the study of any specific subject. Bearing this in my mind does help in the enhancement of the online catalogue. I enjoy finding out more about my hobby by reading old manuscripts and
watching internet video demonstrations of European medieval swordsmanship practitioners.

**PL:** Clement, as a solo librarian who works mostly on archival materials, do you perform most of your work independently, alone in solitude? If yes, do you enjoy this seclusion aspect of your work? To become a good Repository Manager and Librarian, do you think it is important that one has to be able to withstand working in isolation?

CC: My job is very independent but I do not work in isolation. For example, I work closely with the Manager - Collections and Research as it is important for our work to be consistent. I have to communicate regularly with the Administration Department for proper storage space and with local and overseas suppliers for procurement of our archive materials. At times we have archive and conservation professionals visiting the archive for exchange and as the Repository Manager I also provide services to our customers (researchers or internal clients) such as locating and fetching materials.

**PL:** How would you describe a typical day at work for you at HKHP?

CC: My job is quite diversified. My day-to-day work depends on whether we have any researchers visiting the archive or any newly acquired records. Sometimes I spend half the day helping researchers locate the records they need. When a new collection arrives, I may spend a whole day browsing through 2 box files in order to arrange them properly. The following day, I might search the internet to look for suitable archival suppliers and assign storage space for the collection.

AA: As with Clement, my work also differs on a day-today basis. I could be fine-tuning our archive policies, visiting offices to conduct record appraisal, conducting research or editing the HKHP newsletter. From time to time, we also receive internal requests for information on the history of Kadoorie businesses or charities and opportunities to feature the archive in publications, which in turn requires a lot of research and writing.

**PL:** What best prepared you for your current job as the “Manager – Collections and Research” and “Manager - Repository and Librarian” at HKHP?

CC: In general, my academic training provides the foundation of my knowledge whilst my previous work experience helps with the details of my work. It is good practice to obtain knowledge inside the classroom but the knowledge acquired is usually limited to general situations. For example, the experience of using different integrated systems is more important for when I am looking for one specifically for my organisation. With regards to cataloguing work, the course provides me with basic concepts but I have to build up my skills using day-to-day practice. My previous work experience in various libraries, especially the Hong Kong Film Archive, equipped me with practical knowledge of handling audio-visual materials, which is important as we have a major audio-visual collection (our oral history
interviews) in the HKHP Archive.

AA: My training in history provides a good basis for the skills required to describe and interpret the collection, as well as a foundation from which to understand the collection more deeply. I worked with archives for my undergrad and postgrad [studies] and so I have been exposed to archives for quite a while. My previous work experience was research and writing based, and this required the ability to absorb and analyse a lot of information quickly and efficiently, an important skill for processing records. Undoubtedly, the Archives and Records Management MA has been invaluable. The course has taught me the theory behind archives management and the history of the discipline. It helps keep me up-to-date with current debates in the archive field and also provides a forum for discussions with fellow students and professors. CPD [Continuing Professional Development] is important in the archives sector and it's nice to be continually learning and developing through talks, seminars and contact with other archivists in Hong Kong.

PL: What part(s) of the job do you enjoy most?

CC: In the process of cataloguing I have to go through the historic records. Of course not all of them are interesting, but I do enjoy reading some of them, especially those related to public policy. Like other citizens, I am curious about what has been discussed and how decisions were made by government committees. I also enjoy reading records about significant projects, such as the development of LRT in Tuen Mun and Yuen Long.

AA: One of the most satisfying parts of the job is investigating the provenance of a new collection, discovering new treasures and identifying links between collections. I enjoy the research aspect of my job, and since the Kadoories were involved in a wide range of public affairs and had varied business interests, the collection touches on all aspects of Hong Kong's history. I also enjoy meeting researchers, working with donors and liaising with archive professionals from other institutions. Knowing that we are helping to preserve the Kadoorie businesses' corporate memory provides a great deal of job satisfaction too!

PL: As the Manager – Collections and Research, how do you acquire and appraise records?

AA: Any new acquisitions must fall under the scope of our Collection Policy, which outlines the type of records we are looking to acquire, including subject area, geographic scope, media and chronological period. Our policy was written with reference to TNA’s Archive Collection Policy Statements: Checklist of Suggested Contents (2004).9 The bulk of our collection comes from in-house transfers but we are also a collecting body in that we collect historic photographs of Hong Kong as well as reference materials for our library, which I usually purchase from Amazon or

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in local bookshops whilst photographs are acquired from external donations. When appraising materials, informed decisions can only be made once the context in which the organisation operated is understood. We have painstakingly built up a large amount of data and knowledge about the history, structure and management of Sir Elly Kadoorie & Sons and other Kadoorie businesses, which we use as a basis to inform our appraisal decisions. In particular, I am looking for records that fulfill our acquisition strategy, that are complete, have informational and evidential value, fulfill possible future research needs and that have minimal conservation and preservation requirements. Also, like most archives, we tend not to accept materials on loan. During the appraisal and acquisition process, I begin by listing all items in a box list and photographing the collection. Following this I will write an acquisition report which lists the acquisition background, contact details of the donor and documents the appraisal decisions taken as well as general information on the collection such as date range and urgent preservation requirements. We then update the Accessioning Register database, which provides us with a reference list of our acquisitions. I keep documentation (including email correspondence) relating to our acquisitions in a folder which will help account for our decisions in the future.

PL: As the Manager – Repository and Librarian, how do you catalogue and provide accessioning for the records?

CC: I describe and arrange the archive collection based on the hierarchy system of the General International Standard Archival Description. Records of the same creator are grouped together to form a record group. I assign the title, date and extent of the record and create a reference code. I transfer the papers from their original folders to archival acid-free folders and boxes. All the metadata is put onto the catalogue which is partially accessible to the public via the online catalogue on the HKHP website.

PL: What finding aids exist for the collection?

AA: We started writing finding aids in early 2011 once most of the Sir Elly Kadoorie & Sons collection had been catalogued. This work was undertaken as part of our collection development programme, so as to increase accessibility to the collection for both researchers and business stakeholders. The bulk of this work involves describing the content and context of the file (we write our descriptions at the file, series and fonds level respectively) in the ‘scope and content note’ field. This is a research intensive process that involves building up a body of knowledge about the creator and discovering inter-relationships between records. We’ve also started indexing key collections and creating authority files thanks to the work of our in-house researchers; a lengthy and time-consuming endeavour but one that pays dividends by providing valuable access points to researchers and anyone looking for information internally. We use ISAD(G) as our framework and we’ve also

10 General International Standard Archival Description. Available at: http://www.ica.org/?lid=10207


**PL:** *Amelia, why are strategies and policies so important for the setup of an archive? How did you go about establishing the strategies and polices for a completely new archive project (HKHP) from scratch?*

**AA:** Both strategies and policies are important to ensure the success of an archive. Policies and standards govern the way records are used, acquired and accessed. They are important in ensuring standardisation and consistency in terms of our cataloguing, finding aid and indexing work. This is important as last year we hired an in-house researcher to help develop our finding aids, and this year our Cataloguing Assistant is cataloguing the 20,000 Kadoorie Agricultural Aid Association records. We need to ensure that everyone is working towards the same descriptive standards; otherwise access to the collection will be compromised and researchers will have difficulty finding what they are looking for. Similarly, policies are important as they ensure we receive the ‘right’ type of records, as governed by our Collection Policy, and that these are then managed in accordance with the donor’s wishes, as governed by the Deed of Gift. Our Access Policy, Reprographics Policy and general Rules and Regulations ensure the records are protected for the long-term, and they also regulate the wider use of the archive. Strategies are important as these govern long-term goals in line with the archive’s mission statement and aims, which sets out our objectives internally and externally as well as our identity. Strategies should govern everything from cataloguing schedules to outreach, advocacy and digitization programmes. Many standards and policies are already in place within the archive community, although these may differ from region to region. In general, we look to the UK for our policies and standards, and a useful resource has been The National Archive. For issues such as copyright we look to Hong Kong legislation. We then tailor these standards and policies to our own needs and requirements. I also subscribe to the NRA Listserv and am a member of the UK Archives and Records Association, which helps keep me up-to-date with changes and developments in the field.

**PL:** *What cataloguing system do you use and how was this chosen?*

**CC:** At first I looked for an integrated library system readily available on the market, but these were not compatible with the International Standard Archival Description we were looking to follow. I also looked for an archives management system but found that there was no supplier or agency in Hong Kong. Knowing that other archives in Hong Kong were having their own systems specially designed, I decided to create one according to our own requirements and worked with a local web design company to put our cataloguing system together. You can view our online catalogue by searching for www.hongkongheritage.org and clicking on the ‘archives’ tab.


Available at: http://www.icacds.org.uk/eng/isaar2ndedn-e_3_1.pdf
PL: What measures do you take to preserve the collection? What archival supplies are used by HKHP?

CC: We try to provide a suitable storage environment for our collection. We have an independent, self-contained repository with temperature, relative humidity, lighting and security control. We use a data-logger to monitor and keep track of the level of temperature and relative humidity inside the repository. When a new collection arrives, I remove dust and replace rusty paper clips and box files with archival acid-free products. Suspected infected records are examined before entering the storage area and are separated when necessary. We store our collection in archival quality containers: archival paper folders and boxes are used for our paper-based collection, and negatives, slides and photos are stored in archival sleeves and bags. Researchers must wear cotton gloves when handling the records. To lower the possibility of harm from frequent handling, we are digitizing some of our more vulnerable collections, such as historic negatives, maps and plans.

PL: Please describe the collections and range of services provided by the HKHP Archive.

CC: As a private archive our major collection consists of business and family historical records which were collected from the Kadoorie office and Kadoorie businesses. Most of them are paper based, but we also hold different media such as negatives, slides, film and audio recordings. The quantity is around 150 linear meters. Apart from historical records we also have a major collection of oral history interviews recorded by our project and a small reference library about Hong Kong history.

AA: We provide a range of services to researchers such as access to the collection, fetching, photocopying and scanning, etc. We also provide basic research services to help answer overseas enquiries and those who can't physically access the collection (free of charge). However this is limited due to time constraints and the pressures of other projects. We also provide group tours for students and share sessions with professional bodies. Internally, the archive is used in HKHP’s exhibitions and education programmes and we also conduct research on behalf of our business stakeholders too.

PL: Please describe the highlights of the collection.

AA: The collection is very varied due to the prolific business and charitable work of the Kadoorie brothers, Lawrence and Horace, during the 20th century. Our collection strengths include ‘charitable’ materials relating to the Jewish communities of Hong Kong and Shanghai, thanks to Lawrence Kadoorie’s role as President of the Ohel Leah Synagogue in Hong Kong and Horace Kadoorie’s Shanghai Jewish Youth Association papers and his position as Honourary Treasurer of the Joint Distribution Committee. We also have extensive material on the rural community of Hong Kong thanks to the 20,000 Kadoorie Agricultural Aid Association case files donated by the Kadoorie Farm in 2012, which provides a wealth of raw data on rural communities in the 1950s to 1980s. The archive also houses Lawrence Kadoorie's

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13 Kadoorie Agricultural Aid Association – Homepage. Available at: http://kaaabgn.org/
1950s Legislative Council papers and his 1980s House of Lords papers that provide evidence of the issues surrounding the impending handover of Hong Kong. In terms of our business records, our strengths lie with industry, manufacturing, and tourism, and these records also chronicle Hong Kong's post-war development. We're also very lucky to have near-complete administrative records including the earliest minute books and ledgers of the Hongkong Hotel Company (later to merge and become the Hongkong and Shanghai Hotels) from 1880 onwards. When the archive was first founded in 2007, it was part of our collecting mission to record interviews with employees of the Kadoorie businesses and ordinary Hong Kongers. We now have the largest oral history collection in Hong Kong (at 440 interviews), and we are very proud of that fact.

**PL: Who are the major users of the HKHP Archive?**

CC: The major users include authors, researchers, students, stakeholders and staff of the Kadoorie businesses and related organisations.

**PL: What kind of research enquiries do you usually receive?**

CC: We receive enquiries from all over the world. Some request access to our collection or a visit to our archive whilst others ask for copies and permission to publish materials. Some have enquired about the history of Hong Kong and we also get a fair amount of genealogical enquiries too.

**PL: What kind of access is provided and how is this decided?**

AA: Our archive policy was written based on the UK’s *PSQG Standard for Access to Archives*¹⁴ which outlines our commitment to access based on four key principles: equity, communication, responsiveness and efficiency. We must also ensure that we comply with legislation that governs data protection and copyright in Hong Kong. Although we are committed to access, as a business archive, we also need to be stringent and exert a certain amount of control. Only those records up to 1969 are made available whilst other series are not open to the public. For those that are accessible, potential researchers must send their research scope for review and sign and complete the Research Registration form and our Access Policy. Use of the collection is controlled by our Reprographics Policy and Publication Policy. I think there will always be a fundamental dichotomy between access and preservation. Although we favour access, we try to protect our records from excessive handling via the digitization of fragile or oversized materials, by limiting the number of photocopies made (and encouraging people to use digital cameras when possible) and limiting access to our Special Collection, unless the need is very valid. We file and keep all documentation relating to researchers and also record every visit and enquiry in our researcher's database. We are also mindful of our ethical duty towards our oral history interviewees. Transcripts and full videos are available to bona-fide researchers within the archive environment only.

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**PL:** How is the HKHP Archive important to the Kadoorie businesses and what role does it serve within the businesses? How is the HKHP Archive important to the community?

AA: The HKHP Archive provides value to the Kadoorie businesses by preserving corporate memory. The archive is an excellent source of ideas and innovation. Our material has been used in corporate branding and for corporate films and books over the years. People react favourably to a business that can demonstrate a long history. China Light & Power was established in 1901 whilst The Hongkong Hotel Company (later merged to become The Hongkong & Shanghai Hotels, Limited) was registered in 1866. It’s our job to preserve that history whilst keeping an eye to the future, creating a porthole into the past. In a wider sense, good record keeping contributes to accountability and serves an important legal function too. Culturally, I think the HKHP Archive is very valuable to the Hong Kong community. It provides evidence and information about the social and economic development of the city, and we also champion archives in a place where only two business archives are fully open to the public (the other being HSBC Asia Pacific Archives15). The wider HKHP programmes, which include education initiatives and public exhibitions, have been very successful in promoting heritage and history to a wider audience at a time when people are showing more and more interest in preserving their local history.

**PL:** Do you have any plans for the development of the HKHP Archive for the next 2 to 5 years?

AA: We have some exciting plans and as with every archive there is a long list of things we would like to do! This year, we would like to finish the finding aids for the Sir Elly Kadoorie & Sons fonds and release a print catalogue in 2014. We are also aiming to finish cataloguing the 20,000 Kadoorie Agricultural Aid Association16 case files received last year and to make these available to researchers in the near future. In the long-term, we would like to improve accessibility by digitizing collections that are heavily utilized by researchers and uploading more archival film footage and photographs online using existing social media channels. We hope to fill gaps in the collection and continue our research development so the archive can be utilised by a wider audience. In terms of our positioning, we would like to see more direct contact and partnerships with university departments and students and for HKHP to continue to organise archive and oral history related seminars, placing us at the very heart of the debate on archives and records management in Hong Kong.

CC: We are looking forward to moving to our permanent home in a few years’ time, when we’ll be housed in CLP17’s old Head Office on Argyle Street in Mong Kok. The new facility will provide us with a purpose-built repository, more storage space and better archival facilities. In this new home we’ll be able to more effectively share

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16 Kadoorie Agricultural Aid Association – Homepage. Available at: [http://kaaabgn.org/](http://kaaabgn.org/)

17 CLP Power Hong Kong, Ltd. – Homepage. Available at: [https://www.clp.com.hk/Pages/home.aspx](https://www.clp.com.hk/Pages/home.aspx)
our resources with the public and launch more structured and frequent activities such as lectures, seminars and exhibitions for the benefit of the wider community.

**PL:** What advice would you give to young people who wish to work for any heritage or archival projects like HKHP?

**AA:** If you want to work in the archive sector I think first and foremost it's important to get an archive qualification. There are a number of good short courses available here in Hong Kong or you can look into distance learning for accredited post-graduate programmes based overseas. The archive community is very small and friendly in Hong Kong, and so networking and meeting archivists face-to-face is a good way for young people to ask questions directly and to understand more about the skills and training required, as well as to find out about any openings or opportunities! In this capacity I think it is worth joining the Hong Kong Archives Society, the only professional archive association in Hong Kong, which updates its website with details of job openings from time to time. You can also find out more about the profession online from the Archives and Records Association (UK)\(^\text{18}\) and Society of American Archivists (US)\(^\text{19}\) websites. I would recommend finding work experience in an archive so as to understand the diversity of the work involved and the skills required, such as communication and analytical skills and the ability to use rapidly evolving technology.

**CC:** Those who wish to start a career in the heritage preservation industry must understand the diverse nature of the sector. The job nature of private archives can be very different, and this depends on the scale, resources, target-users and scope of the collection. In other words, chances are you will have to learn everything as a beginner when moving from one archive to another, especially when you are facing different systems, managing different types of collections and serving different groups of users. Other than academic training in archives management, a degree and knowledge of fields such as history and document preservation would be an advantage when working in private archives.

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\(^{18}\) Archives and Records Association – Homepage. Available at: [http://www.archives.org.uk/](http://www.archives.org.uk/)

\(^{19}\) Society of American Archivists – Homepage. Available at: [http://www2.archivists.org/](http://www2.archivists.org/)
Image 1. Lord Lawrence and Sir Horace Kadoorie
Building a Crowd-Sourced Community Archive in Hong Kong: the Challenges and Rewards - an Informational Interview with David Bellis, Founder of Gwulo.com

Dr. Patrick Lo

University of Tsukuba

Introduction

Community archives are often created and owned by the community or by an individual. Community archives often collect and preserve historic records of significant social and cultural values that might be neglected or unwanted by the university, public or government archives. In addition, community archives can often tell the story of a community’s unique history and cultural heritage. They also contribute to the overall process of identity production, as well as to the building of a collective memory for a multicultural society like Hong Kong. Virtual community archives are also a great way of bringing people together. Using a natural voice that encourages anyone to get involved, allowing them to share their expertise, knowledge, and interests, as well as fond memories at anytime, anywhere, anywhere.

The Gwulo.com website was created by David Bellis, a British expatriate currently living in Hong Kong, who possesses an unparalleled passion and curiosity for the local history and culture of Hong Kong. His website combines photographic images with people’s narratives, personal diaries, articles, discussions, and old maps. The photographs from his Website date from between the 1880s and the 1960s; and his website currently (as of May, 2013) includes over 13,000 pages, featuring over 6,000 photographs and 300 articles of the old as well as the contemporary Hong Kong. According to David, his Gwulo.com website attracts no fewer than 700 visitors per day.

In the following interview, David Bellis discusses the causes for his curiosity and interest in the local history and culture of Hong Kong, as well as the challenges and rewards of building a crowd-sourced community archive.
The following interview with David Bellis was conducted in Hong Kong on March 14, 2013.

*Patrick Lo (PL): Could you begin by first introducing yourself and also tell us how you came up with the idea of developing this “Gweilo”1 online resource?*

David Bellis (DB): Okay, first things first, it is not called Gweilo, it is actually called *Gwulo: Hong Kong.*2 “Gwulo” is roughly how “古老” sounds in Cantonese. It means ancient or old-fashioned in Chinese. Very often, we have people writing to us, saying that we’ve got “Gweilo” spelled wrong!

My original background is in computer science, and has nothing to do with history at all, so I don’t have any formal training as a historian. About 10 years ago, I started a blog with a friend, and this blog is about living in Hong Kong. Over time, I found that I was writing more and more about history, and less and less about the current life in Hong Kong. So it only made sense to split the blog up into a separate website. The Gwulo.com website derived from the idea of making documentary records of different things that I see in my daily life in Hong Kong. For example, when I am wandering around the streets in Hong Kong and I see something curious, I will write about it in a kind of casual, informal manner. Perhaps, I would also do a little more digging to see what is the whole story behind it.

For Gwulo.com, the big step forward was when readers started joining in and adding their comments and photos to the stories I’d written. Later, people started asking questions and sharing their own stories. So although most visitors just enjoy looking at the old photos, a growing number join in with contributions. We’ve snowballed gradually from there, and our Website is growing little by little every day.

To summarize, I would say we are a bunch of happy amateurs writing about whatever catches our interest. People are welcome to write about anything related to old Hong Kong—a fond memory or maybe just a very simple question about their own family; or they may see something (an old street sign, an old tree, or a fire hydrant) that they do not understand, and they would just come in and join the conversation.

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1 Gweilo (鬼佬) is a common Cantonese slang term referring to foreigners who are Caucasians by race.

2 Gwulo: Hong Kong. Available at: http://gwulo.com/
Photo 1. 1917. 25th Middlesex Regiment Concert Party in Hong Kong

PL: How long has this Gwulo.com website been around?

DB: Since 2006, we have been running for about 7 years now.

PL: How long have you been living in Hong Kong?

DB: I have been living in Hong Kong for about 20 years.

PL: What made you come to Hong Kong in the first place?

DB: More than 20 years ago, I was on my way to Australia and I decided to make a quick stopover in Hong Kong. It was because during that time, with a UK passport you could get off the plane in Hong Kong without the need of applying for a visa for entering Hong Kong, so it was very easy and convenient. Eventually, I did go on to Australia and returned to Britain. But I soon realized that I missed Hong Kong very much. Then, I worked to save up enough money to buy a plane ticket to return to Hong Kong, and I have been here ever since.

PL: Why do you like Hong Kong so much?

DB: Hong Kong is definitely much warmer; it has much better food, and the City itself is always busy and exciting. Plus I married a local Hong Kong lady and we have two young daughters here. So Hong Kong is home for me now.
PL: What started your interest in the local culture and history of Hong Kong?

DB: I would say the air-raid shelters in Hong Kong. The first thing we wrote about on our Gwulo.com website was the air-raid tunnels in Hong Kong. Air-raid tunnels are all over Hong Kong. They were built during the early 1940s, shortly before the Japanese invasion. Unfortunately, several have already disappeared, as the hills they were bored through have since been dug away. Others are disappearing from our sight and memory as their entrances get covered over during re-development work.

PL: Your interest in history, has it always been war- or military-related? Or are you just interested in the little things of everyday life amongst the ordinary people in an exotic city?

DB: My interests are not limited to military-related subject matters. I think my interests are about looking at something or anything, and then I'm not quite sure about the story behind it, so I get a bit curious, and this often leads me to do more research, doing more digging and more exploring. For many of the things that we write about on our website, very often people in Hong Kong just take them for granted and don't even notice that they exist at all. At the same time, I found that most people who are involved with our Gwulo.com website tend to have that 'curious nature'. In other words, they like looking at things and asking questions.

PL: Your original idea of developing this Gwulo.com website—was it just meant for the sharing of common interests amongst the amateur historians in Hong Kong? Or it was meant to be a public forum for promoting awareness of local history and culture in Hong Kong?

DB: I cannot say there was any grand plan during the initial stage. It started off with the idea of sharing what I found interesting in Hong Kong, and then as people started sending in pictures to the website, that has definitely encouraged more and more people to join in and add more pictures. And then over time, a bit more structure has gradually appeared on our website. I have gradually developed an idea of how I want to continue to develop the website—to be less of an unstructured blog, to put more structure to it by providing better and clearer linkages between people,
organizations, and places—so that our users could navigate through the website more seamlessly. Hopefully, as you enter the website, you will be able to follow your line of interests via the various webpages according to the different subject contents...

**PL: Why did you choose to call your Website “Gwulo: Hong Kong”?**

DB: The answer is very simple. When you are developing a website, you need to choose a short name for its domain. I found that likely English names such as “Old Hong Kong” were already taken, so I had no choice but to choose a Cantonese name instead. I asked my wife for suggestions, and “Gwulo” seems to be an appropriate and reasonable choice, because it is easy to remember, and it is not too long, plus the name is also Chinese.

![Photo 2. 1920s Queen’s Road Central, Hong Kong Island](image)

**PL: Do you think your Gwulo.com website is making contributions in terms of promoting the awareness of local history and culture amongst the general public in Hong Kong?**

DB: In its own little way, I would say yes. I think it encourages people who might otherwise think what they are interested in somehow is not worth sharing or mentioning. There are a lot of people who might think, “I am the only one who is interested in this research, and no one else would be interested in this...” Or maybe, “I am not a professional historian and what I am writing does not deserve to be made public at all...” And via this Gwulo.com website, we hope to encourage more people to join in, to share their interests, and to share what they know. I think it is helping with that.
**DB: How many photographs do you have on your website so far?**

DB: At the end of the last year [2012], we had up to about 6,000 photographs in total. They are a mix. Some are modern photos of old things, and some photos were taken in Hong Kong during the 1950s and 60s. Some of them came from the early 1900s, so I would say they are all over the place really. As of January, 2013, our website has over 11,000 pages and over half of them are photos (for details regarding statistics about contents of Gwulo.com, see Appendix). Photos are indeed the most popular thing by far on our website. We also have many pages about people, so family history is another big thing at the moment. With reference to family history, there are people with family members who have previously lived in Hong Kong maybe in the 1950s or maybe even 100 years ago. These people usually try to trace some family history or maybe to look for other people who might know their family members. [Part of our audience] are interested in old buildings in Hong Kong. So we are never short of materials or subject contents for our Website.

**PL: Would you say Gwulo.com is the only website that is devoted to the documentation of the local history and heritage of Hong Kong? Do you know if there are other similar websites out there that are developed by other non-professional historians like yourself?**

DB: We are not the only one. You can go to the local public libraries’\(^5\) websites and the PRO [Hong Kong Public Records Office]\(^6\) website and see different collections of old photos of Hong Kong. The Hong Kong Museum of History\(^7\) also has a collection of old Hong Kong photos, but these are the professional organizations.

A couple of other local websites that focus on local history include Hong Kong (& Macau) Stuff\(^8\), and Hong Kong’s First\(^9\). They both turn up lots of interesting information, but in a slightly different way. They use a “blog with comments” style, but Gwulo.com also encourages people to contribute their own stories and photos, so

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5 Hong Kong Public Libraries – Homepage. Available at: http://www.hkpl.gov.hk/eindex.html

6 Hong Kong Public Records Office – Homepage. Available at: http://www.grs.gov.hk/ws/english/org_pro.htm


8 Hong Kong (& Macau) Stuff - Homepage. Available at: http://orientalsweetlips.wordpress.com/

9 Hong Kong’s First – Homepage. Available at: http://hongkongsfirst.blogspot.jp/
it is more of a community website.

**PL:** You said you have different people contributing whatever they want to your Website. Do you have some sort of guidelines, for example in case these photos look nice, but they do not really fit into the overall theme of your website, so you would have to turn them down at the end. Or do you accept pretty much anything or everything submitted by anyone? If that is the case, do you exercise some sort of censorship when you are accepting photos from the users?

**DB:** I have to take materials off the website every day, but that is only because they are spam postings—people trying to sell sneakers, or perfume, and so on. Literally, so far, there were only 2 or 3 occasions that I had people who got too passionate about their subjects, and they started getting into personal attacks and that had to be stopped, so such personal attacks or unpleasant comments had to be taken off the website. But as long as you are writing something about old Hong Kong, pretty much anything is welcome.

I can give you a couple of examples. We had an old picture featuring some old ice-cream delivery tricycles on Des Voeux Road in Central. Somebody saw those old photos and wrote in saying, "My grandfather used to drive one of those ice-cream tricycles in Hong Kong." That I think is a lovely story to have on our website, because it has definitely brought the whole picture to life.

We have another contributor who is an expert on Hong Kong cinemas, and you might think this is of limited use. But if you look at those old photos, you often see a poster for an old movie, and this movie expert could look at the poster, and tell you the date that picture was actually taken, because he knew when the movie played in Hong Kong. All these odd and seemingly unrelated interests, they all link up together somehow, and they all help to better describe the pictures.

**PL:** I understand your home and family are now in Hong Kong, but you still have not told me in details why you find the culture and history of a foreign city like Hong Kong so appealing. Since you are not getting paid for what you doing, and considering the amount of time, energy and resources that you have investigated in developing this website, I take it that you must derive some kind of satisfaction by doing this. Creating and maintaining this Gwulo.com—could you tell me why you find such experience so rewarding?

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10 Ice-cream tricycles in Hong Kong - see photo at: http://gwulo.com/node/13803#comment-22593
DB: I have given a couple of interviews in Hong Kong recently, to reporters who are local Chinese people. They asked similar questions, “Why are you doing this? Why would you want to do this, when there is no financial reward?” It might seem a bit odd here in Hong Kong, but I think it is partly a cultural difference. Back in the UK, it is quite normal to have a hobby, even when it is considered to be an ‘odd hobby’. But in Hong Kong, many people consider a hobby is a waste of time when you could be using your time to do something else for financial reward.

Then what is so appealing about Hong Kong’s history? Honestly, it’s just where I’m living, so that’s what I write about. I find subjects to write about, by seeing something that raises a question. If you use that way to get into history, you have to write about what is around you. I cannot write about Wales or England, because I am not there. And I am not seeing things in Wales every day. I wrote about air-raid shelters here in Hong Kong, because I walk past them every day and I have seen them many times. If I wonder why the land reclamation here in Hong Kong have gone a certain way it’s because they are all around me here.

PL: When you find something interesting, is it because you find it aesthetically pleasing to you, or because it is of importance to our past or other people’s past in Hong Kong?

DB: It would be a lot more grand to say that. Again, it is just about my own personal curiosity. I see something and I don’t know why it is like that, and I want to know why, and go to look for the answer. It is just as simple as that. And then I write the answer down, and that raises another question, so I go to look for that. That ongoing process of research and enquiry— I find it very exciting.

There are two questions I am thinking about at the moment. Both have come from some paid research I’m working on, sourcing old photos for a publication. First I’m trying to find who Arbuthnot Road was named after. I don’t know that answer, so I will try to spend some time to find out, and that would probably raise some other questions too.

The other one question is, you know that wooden cangue that used to go around a prisoner’s neck for public humiliation and corporal punishment in China? So was this wooden cangue ever used in Hong Kong or not? I don’t know, so I tried to find out the answer. And we found an old photo of someone in a cangue, and it said it was taken in Hong Kong. But it now seems that photo might have been taken in
Shanghai instead. So every question you ask, there are more questions, and I just enjoy this ongoing enquiry process very much. It is like doing a jigsaw puzzle; it is the interest of trying to find out the answers.

**PL:** Why did the customer approach you to do the research, instead of hiring a professional historian for their history project?

DB: Coincidentally, one of customer’s managers is also a subscriber of our Gwulo.com’s newsletter, which I send out on a regular basis. Since I spend a lot of time looking for and looking at old photos and writing about them, they thought that I might be able to do the same for them, so they gave me the job.

**PL:** The photos you are looking for, since they do not come from your website, how would you go about finding their source?

DB: First of all is knowing which local archives have collections of Hong Kong photos. If the archive has online access, I can always search them online. Last month, I was in the UK for a family trip, so I used that as a chance to visit the UK National Archives\(^{11}\); to visit the Royal Asiatic Society [of Great Britain and Ireland]\(^{12}\) and also found some old Hong Kong photos there. I would also ask the subscribers to our website, to see if they would know anyone else who could help me to find old photos of Hong Kong.

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11 The National Archives – Homepage. Available at: http://www.nationalarchives.gov.uk/

12 Royal Asiatic Society of Great Britain and Ireland – Homepage. Available at: http://www.royalasiaticsociety.org/site/
PL: Have there been any scholars, researchers, academics or students who approached you in the past, and asked if they could use the photos from your website? Or have they asked you to provide information to help them with their research?

DB: Very minimal, and almost no requests for photographs. I was talking to someone else who runs an archive in Hong Kong about our Gwulo.com website – according to what he told me, people who do research here in Hong Kong often know about the Gwulo website, and they said they use it regularly. However, it is rather strange that we do not hear from them. For these people who are using our website, I am curious to know if there are professional historians or researchers, and I would like to know how we could better encourage them to join in and contribute, rather than just using our information and photos. The people we tend to hear from are mostly amateur historians with a keen interest in local history who are willing to share. So I am not sure why we do not hear from these professional historians or researchers if they are really using our website.

PL: As the creator of this Gwulo.com website, what part of such experience do you find most rewarding?

DB: I think the most rewarding part is about the people. It’s great to hear from someone who lived in Hong Kong, maybe in the 1950s or 60s, and is now quite elderly, and via our photos, they’re really happy to see these old areas the way they remembered, and maybe to bring back some happy memories. For the other people who are researching their family history, our website could help them uncover some little mysteries about their family background. The satisfaction and rewards were all around the people-side.

PL: Via using this website, have there been situations that people were able to reconnect with their long-lost family members or learn more about their own family history?

DB: We do not have anything as exciting as re-connecting long-lost family members, but we can definitely help people learn more about their family history. For example, it’s hard to imagine what life was like in Hong Kong during the late 19th or early 20th century, and we are able to give them some photos, and to provide them with detailed information of where their ancestors lived and where they worked; or put them in the right direction in terms of ‘where to look’ in order to continue their research.
PL: *With you current Gwulo.com website, are you currently facing any major challenges and frustrations?*

DB: There are lots, e.g., we have far more people just reading our website than the number of people who wish to contribute. I suppose that is the nature of the Web or that is how it works, but I love to encourage more people to just come in and write something or anything.

PL: *For those people who are contributing to your website, are they mostly locals or foreigners?*

DB: In terms of our users or subscribers, it is a really big mix. There are some Western people who have previously lived in Hong Kong, but live overseas now. There are also other local people who have emigrated overseas, but would still like to stay in touch with Hong Kong via our website. Some of them are Western people who are currently living in Hong Kong, while some of our contributors are local Chinese people currently living in Hong Kong. So there is not just one type.

PL: *Do the people who are contributing to your website sometimes tell you why they are contributing or tell you what they have gained from using this website?*

DB: In the last 2 to 3 weeks, we had someone who grew up here in Hong Kong, but moved back to the UK, and they uploaded over 100 of their own photos taken from 1960s to early 70s. I think they did it as a ‘thank you gesture’, telling us how much they have enjoyed using our Website, and they would like to give something back in return. But all of us have been pleasantly surprised by the amount of feedback coming from these newly-added photos. For example, other readers would tell us that, “You got the wrong title for the photo” or “You don’t remember where it was taken, but it was actually this place...” And people would even tell you that, “You got the photo wrong way around, and it should be flipped.” And I do get thank you messages by email from time to time, which are always good to get.

PL: *Please give me some highlights of your Gwulo.com collection.*

DB: We have different projects going on under our website. One that I am happy how it has turned out is our Wartime Diaries project.\(^\text{13}\) During the Japanese

\(^{13}\) *Gwulo: Old Hong Kong – Wartiem Diaries.* Available at: http://gwulo.com/70-years-ago
occupation in Hong Kong, many people kept diaries of that time, which I’d like to make available. What we are doing is very slow work. We take a diary, transcribe it, cut it up into daily entries, and then people may subscribe to these wartime diaries by email. So once you become a subscriber, each day you will be sent an email with all the different diary entries from this date 70 years ago. The reader will follow the whole experience of the original authors who witnessed the war first-hand 70 years ago. They will experience it day by day over a period of four years.

**PL: How did you find these wartime diaries? Who were writing these wartime diaries? How did you get a copy of such diaries?**

DB: There is a discussion group on Yahoo.com, which is about the Stanley Internment Camp (赤柱拘留營) in Hong Kong. And one of the members there is a 94-year-old lady who was interned in Stanley. She now lives in England, and she would often mention extracts from her diary. As we were coming up to the 70th anniversary of the invasion of Hong Kong, I got in touch with her and she kindly agreed to send the text of her diary. Then I also asked other people, to see if they could offer more materials on the related topic.

We have another diary written by the man who was the Editor of the *South China Morning Post* at the time. It was supplied by his son. The Editor was a Eurasian, living in Happy Valley outside of the internment camp during the Japanese occupation. He gave a very different experience of those years during the Sino-Japanese War.

I am hoping that as people read these diaries, they would come forward and tell me that, “I have also got a family diary and would like to add the diary to the Gwulo.com website.” So far, we have got three very complete diaries, and we have got other people who have written about certain major incidents. For example, we are including contemporary intelligence reports from the BAAG [British Army Aid Group]. They were based in China, but had spies in Hong Kong reporting on conditions here. As you can see, we are mixing all these materials together. So on different dates, subscribers obtain different angles on different events, depending on what materials we have on that day. And I am quite excited about that one.

I also enjoy old maps. We take the old maps, overlaying them onto the current maps

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14 Stanley Internment Camp (赤柱拘留營). Further information available at: [http://groups.yahoo.com/group/stanley_camp/](http://groups.yahoo.com/group/stanley_camp/)

15 *South China Morning Post* – Homepage. Available at: [http://www.scmp.com/](http://www.scmp.com/)
and then overlaying them onto the buildings that we know about, and allow people to explore that way – that gets me excited also.

In addition, I’d love to do a book, because it could get to a different audience, and I think the book and the website can help each other. I think the people who enjoyed the website might like to buy the book to see the photos in a larger format, and people who read the book might also like to come to the website and contribute. I even write an article about once a week and that goes to the subscribers, and eventually, I will compile them into a book.

**PL: Does your lack of formal training as a historian in any way hinder you from doing your job well, or you actually see it as an advantage?**

DB: I do not think it matters at all. Because we write about what is interesting to us in a sort of ‘natural voice’, I hope it makes it easier for anyone reading to see they can just join in and take part in our discussions. Maybe a professional historian who looks at our materials might find it a little careless, or not 100% accurate. On the other hand, we encourage everyone or anyone to just join in. We do not mind mistakes at all, and we certainly do not mind half knowledge, e.g., “I am only guessing this...”, as long as we know it is a ‘guess’. They will all get corrected over time.

**PL: Do you have plans for future developments for your Website?**

DB: If someone offered to give me a cheque tomorrow, I would pay for all the early jury lists in Hong Kong to be transcribed and be added to our website. Because from the late 1800s to 1940, during the British colonial period, the Hong Kong Government would put out a list of people who were on the jury. And on that jury list, there would be each juror’s name, occupation, company, address, which I think is a wonderful resource.

**PL: Why do you think such jury list is so important?**

DB: Because if you search for information about someone who lived in Hong Kong in 1900, for example, the jury list can give you a lot of useful clues. You can immediately find out where they lived and worked. By comparing lists from different years, you can track where they lived and worked over a range of years. It’s very difficult to find this information any other way, so the jury lists are a wonderful resource.
**PL:** *In what contexts or situations would such information be useful? Or what kind of people would find such information useful?*

DB: For example, take someone who is doing research on a great-grandfather who previously lived in Hong Kong. With the jury list information, we would be able to tell them that they were in Hong Kong during these years; they started off in this company and they worked there for two years. And then they were promoted and after a few years, they moved to this company; and during that time, they lived at these addresses. We are currently relying on volunteers to transfer such information onto our Website, but it has been a very slow process. To be honest, I would rather pay someone to get the whole thing done.

**PL:** *Do you have anything to add before closing this interview?*

DB: For anyone who is reading this interview, if you have any old photos or old stories, or old memories of working or living in Hong Kong; or if you have questions regarding Hong Kong—anything like this, please come along to our Gwulo.com website and join in. This is our Website address: http://gwulo.com/
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Appendix

Statistics about Contents of Gwulo.com

The following statistical data are taken from Gwulo.com at: http://gwulo.com/node/14415

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Why Hong Kong Needs an Archives Law –
An Interview with Simon Chu (朱福強),
Chairman of Hong Kong Archive Society

Dr. Patrick Lo
University of Tsukuba

Introduction

What exactly is an archives law?  An archive is an accumulation of historical records of events that took place during the lifetime of an organization, preserved to document the functions of that organization. They are a repository of factual information and are necessary for helping us understand the history and identity as well as functions of that particular organization. According to Simon Chu, Chairman of the Hong Kong Archive Society, “An archives law is actually a very general piece of legislation. Such a law aims to govern the operations and the management of archives in a government, for ensuring that the government officials will have to create records to document their official transactions, as a result of their official duties.” To ensure that a country has a good archives system, many modern jurisdictions have an archives law. In many Asian countries such as Japan, Korea, Taiwan, Singapore, Malaysia, Mongolia and Macau, they all have archives legislation. Only Hong Kong is the exception. In the following interview, Simon Chu discusses his past experiences as an archivist for the Hong Kong Government, as well as the implications and benefits of introducing an archives law to Hong Kong.

The following interview with Simon Chu (朱福強), Chairman of Hong Kong Archive Society was conducted on 3rd January, 2013

Patrick LO (PL): Could you please begin this interview by first introducing yourself and your working experiences?

Simon Chu (SC): . . . My name is Simon Chu, and I am an archivist by profession. I worked as an archivist for the [Hong Kong] Government Archive for over 22 years, until I retired in 2007. All my life, I worked as an archivist. I am currently serving as the President of the Hong Kong Archive Society¹. I only became the President

¹ Hong Kong Archive Society. Homepage available at: http://www.archives.org.hk/about.html
about 2 years ago. . . . On top of being the President of the Archive Society, internationally, I am also the Secretary General of EASTICA. EASTICA is the acronym for the International Council on Archives East Asian Regional Branch. The International Council on Archives is similar to IFLA for the International Federation of Library Associations and Institutions for libraries and librarian worldwide. In addition, I am the Advisor for the Asia Pacific Committee of the UNESCO Memoir of World Programme. In fact, I have been working for the UNESCO over 15 years.

Moreover, I am teaching at the Chinese University of Hong Kong, and at Hong Kong University, SPACE, so I am the Adjacent Associate Professor of 2 different universities in Hong Kong. Furthermore, I am a member of the standing committee of the Chinese National Committee for Archive and Documentary Heritage Programme. This Chinese National Committee is actually responsible for appraising and selecting the documentary heritage of Mainland China, and I am preparing them for the submission to the international register. So, basically these are all the things that I am doing at the moment.

**PL: Are you one of the founders of the Hong Kong Archive Society?**

SC: Yes, I am one of the founding members of the Archive Society in Hong Kong. . . . With this Society, we try to establish a platform via which we aim to advocate the archives law, as a hidden agenda for Hong Kong.

**PL: Did you begin your career as an archivist in Hong Kong immediately after you graduated from university? Or did you work as a teacher before becoming an archivist?**

SC: No, after I finished my studies in Canada, I taught in Canada for a while at Medicine Hat College, a college about a 2-hour drive from Calgary. I was educated

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2 EASTICA. Homepage available at: http://www.eastica.org/
4 IFLA. Homepage available at: http://www.ifla.org/
5 UNESCO. Homepage available at: http://whc.unesco.org/
7 University of Hong Kong, School of Professional and Continuing Education (SPACE Community College). Homepage available at: http://hkuspace.hku.hk/
8 Medicine Hat College. Homepage available at: http://www.mhc.ab.ca/
in Calgary, and I also obtained my MLIS degree in Canada....

PL: How did you develop an interest in archival work? I can feel that you have such a keen interest and strong passion for archival work.

SC: I was a history student. When I was a student, I spent most of my time doing my research in an archive. So, I guess my passion for archival work developed gradually during my time as a student in Canada. All seemed very natural for me.

PL: Did you establish the Hong Kong Archive Society after you retired from the Hong Kong Government?

SC: I think it was back in 1992, or 1994. It was around that time, when we founded the Hong Kong Archive Society, and I was still working as an archivist for the Hong Kong Government then.

PL: What were the goals and purposes for founding this Hong Kong Archive Society? What are the current functions of the Hong Kong Archive Society?

SC: The general public in Hong Kong does not have any clear concepts about archives, and what kind of work is involved in an archive. They tend to mix up archival work with librarianship, or museum curator work. In fact, very few people have clear ideas about what an archive is, and what archivists actually do in an archive. Such common misconceptions tend to have significant impacts on the financial resources being provided for archival work, including archival work carried out in both public and private organizations. Because of such wrong perceptions, people in Hong Kong think that archival work can be taken up by librarians or museum curators. This is the actual situation in Hong Kong, both then and now. It has not improved very much, although it seems to be improving, but slowly.

For the Hong Kong Archivist Society, one of our objectives is to promote, ‘professionalism’, i.e., ‘archival professionalism’. Also, we aim to promote the awareness amongst members of the public, the importance, the values, and the uniqueness of an archive, i.e., the unique evidential values of an archive. We aim to teach people to distinguish archival materials from the other library materials or museum objects. With the Society, we simply aim to create more archive, i.e., to create more archival objects, more professionals, and more career opportunities, etc.
Unlike many other countries, because in Hong Kong, there is an absence of an "archives law" – which is actually very common amongst many civilized jurisdictions. In the West, as well as a majority of the Asian countries, they have this archives law. Such archives law is very general piece of legislation that applies to the government, and also applies to the public officials, but does not deal with the private or commercial institutions. In other words, it is a law that governs the operations and the management of archives in a government, ensuring that the government officials will have to create records to document their official transactions [resulting from] their official duties.

This law also ensures that all the created records will be professionally managed, according to the professional standards such as the ICA Standards, the ISO Standards... and all the other international standards. Finally, this archives law also makes sure that after the records are created, they will be transferred to the archive authority for proper appraisal. This law also ensures that the public offices have no right to dispose of any of the records without the proper approvals from the archival authority. For those records that are appraised to have 'permanent archival value', the archivists would then recommend those records to be transferred to the archive for permanent upkeep.

The last provision of the archives law is that, after a certain period of closure, or custody in the archive, usually it would be take about 20 to 30 years, the archive records will have to be opened for public access. In short, the archives law covers these basic 4 provisions:

(1) the archive records have to be created by the public officials as a result of their work, or in their official duties;

(2) the created archive records have to be managed professionally;

(3) the finished records have to be transferred to the archive for proper appraisal;

(4) the records will then be transferred to the archive for permanent retention, and eventually, they have to be opened for public access.

9 International Council on Archives Committee on Descriptive Standards. Homepage available at://www.icacds.org.uk/eng/standards.htm

But in the absence of the archives law, the Hong Kong public officials are not obliged to create these records. Even after they have created records as such, they can turn around and say, “Oh sorry, we do not have such records created”, if they do not want to show you these records as printed evidence of their Government’s transactions. Secondly, because of the absence of the archives law, they can easily destroy the records without approval from the archival authority. Moreover, without the archives law, the archival records in the archive, whether they will be opened for public access is entirely . . . up to their discretion, thereby depriving Hong Kong people [of their] right to know. And when you are talking about the freedom of information, there are many Western countries that have this legislation called “the Freedom of Information”, and by which, citizens can ask for access to information within the government. But in Hong Kong, we do not have this archives law, and also we do not have this so-called “Freedom of Information Act”. In its place, we do have this so-called the “Code on Access to Information”. However the “Code on Access to information” is not a law, [it is] in fact, only a ‘code’. As a result, granting the access to information about the Government is not a legal obligation on the part of the Government. In other words, getting information from the Government is not within our legal rights!

But even this “Code on Access to Information” has to first become a law, in order to guarantee the general public the legal rights to access information from the Government. But without this archives law, the Government can always say they do not have that kind of records created in the first place. In other words, the “archives law”, “the code on access”, and “our freedom to access information” are all in fact closely related. These 2 laws guarantee people’s right to know and serve as the basis of democracy and of ensuring government transparency. These 2 laws are therefore the basis of our Government’s accountability. So without these 2 laws, the Government can do whatever they like. As a result, the Hong Kong Archive Society is advocating strongly for the alignments of these 2 laws!

PL: Were you working as an archivist for the Hong Kong Legislative Council?

SC: No, I was the archivist for the Hong Kong Government. It and the . . . Hong Kong Legislative Council are 2 different things. With reference to the Legislative Council, my 2 former colleagues in the Government Archive, because of their activities to advocate for the archives law, were not very much welcomed by the Government. So they quit! They quit the Government and joined the Legislative Council instead. In fact, one of them is actually the founder of the Legislative Council Archive.
PL: When you are working as an archivist for Hong Kong Government, what were your major duties?

SC: Well, the major duties were actually very routine. I am not saying that because governmental departments do not have this 'legal obligation', they do not transfer records to us. Over the years, records still get transferred from the Government, . . . but we are not getting records from major vital bureaus. I mean the records that have been transferred to the Government Archive are not from major policy-making departments or agencies within the Hong Kong Government. As you understand, the bureaus are the decision-making units, and the departments are responsible for the actual implementation. Hence, records from the bureaus are far more important than the records from the individual departments, in terms of their historical and archival values. . . . We still had some of the routine work like doing record appraisals and accessioning, which are similar to what you do as a librarian—you catalogue, advise, describe and arrange the archives for access purposes. Even though we do not have the archives law, we have another rule called the “Code of Access Rule”, which is public record access rule. This access rule gives you some rights, while not legal rights, to access to the Archive.

When I first joined the Hong Kong Archive during the 1980s, maybe in 1982, I was very lucky to have worked with a founding archivist. He was very keen and very enthusiastic about archival work. . . . The War [the Second Sino-Japanese War] ended in 1945, and most of the Hong Kong Government records—the pre-1940s, pre-War records—were destroyed by the Japanese Occupation during the War . . . [W]e started building the Government Archive by going into . . . basements of different Government departments to search for those lost records or hidden records. We also started building up the Archive by making purchases of different records from the Foreign Office in London, and also from the former colonial offices in London. That is how we started building up the Hong Kong Government Archive. Actually, it is very ironic to say that, in terms of the holdings, before the War, or before 1945, we have almost a complete set of records. It is because we bought the microfilms from the London Office. But then, in terms of the completeness of the Archive, after 1945 until 1997, during this period, we do not have a great number of records, documenting the Government's activities.

PL: When you said from 1945 to 1997, were you referring to the British colonial period in Hong Kong?
Yes, I meant the British Colonial Government in Hong Kong from 1945 to 1997. ... [T]here was no archives law, meaning that the Government departments were not obliged to transfer the records to us. In other words, there was no regular transfer of records in accordance with the archive legislation. ... The situation after 1997 has become even worse!

**PL: How has it become worse?**

From 1945 to 1997 [during the colonial period], there were still some British colonial officials, and they were amateur historians. They knew about our [Hong Kong Government Archive] existence, and they were sympathetic about our work as archivists. So we got some support from the Government during that time. But after 1997, we lost ... those British colonial officials, whom I called amateur historians, and were sympathetic about our archival work. In short, from 1945 to 1997, we did not have many important classes of records coming in. When I say ‘important classes of records’, I meant the records created by the bureaus, those decision-making bodies. But from 1997 until now, the situation has become much worse than before [because] no important classes of records are coming in at all.

**PL: Do you think there is an obvious political agenda behind such low transactions of records?**

SC: ... , this [record transfer] is not their primary task within their own agency. They have their own work to do, and they are all very busy. The business of minding the records is not on their agendas. ... it is not a matter of concern for them.

**PL: During your time working for Hong Kong Government Archive, what kind of people would come to ask for your services, and what kinds of service did you provide on a regular basis?**

SC: Well, they were mostly academic people.

**PL: Did people from the different departments within the Hong Kong Government also come to the Archive to ask for your services?**

SC: There were some cases, as they ... wanted to check the records about some past policies, and if they couldn’t find the records in their own agencies, and they knew “Oh, we have the archive”, so they would come to us. But most of the time, we
couldn't give them much assistance, because as I said before, we don't have many records ourselves. So they did sometimes come to us, and ask for help to locate certain pieces of records. But I should say, most of the users were academics, lawyers, and reporters. These were the 3 main classes of users of the Government Archive.

**PL: Could you give me a situation where you think your work as an archivist has made major contributions to our documentary heritage, and to the overall development of the archives profession?**

SC: For my own personal contributions, . . . back in 1994, the Government was located on the mezzanine floor of the Multistory Car Park [Building] located on Murray Road on Hong Kong Island. . . . And in the 1990s, the Hong Kong ICAC\(^{11}\) wanted to expand . . . their Operation Department. The ICAC's Operation Department wanted to rent the commercial premises, but the commercial premises did not want to rent the premise to them. So the ICAC wanted to expand, and we were under them, and the Hong Kong Government decided to move us out of that Multistory Carpark Building, and attempted to relocate us all the way to Tuen Mun into a factory building named Sun Yik, which was located in the middle of an industrial slum. Right beside it was a warehouse for dangerous goods, and there was also a candle production manufacturing factory nearby that used to serve as a camp for the Vietnamese refugees. But after all the refugees had been expatriated, the whole commercial whole factory building became vacant. As a result, the Government ‘generously’ handed building over to us.

. . . [T]he environmentally hazardous ashes and waters just kept coming from these factory buildings, and I made them all known to the press, . . . telling them that “the Government has this plan of moving or exiling the Archive to Tuen Mun”. As a group effort, the Royal Society of Hong Kong and some of my friends at HKU\(^{12}\) and Chinese U\(^{13}\) started writing to the newspapers, accusing the Government for [making] a stupid move, because . . . never in the history of archives has a government selected such a location for the documentary heritage, a site that is in the middle of industrial pollutions. So there was a public hearing afterwards, and also some public protests.

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\(^{12}\) The University of Hong Kong. Homepage available at: [http://www.hku.hk/](http://www.hku.hk/)

\(^{13}\) The Chinese University of Hong Kong. Homepage available: [http://www.cuhk.edu.hk/english/index.html](http://www.cuhk.edu.hk/english/index.html)
against the Government’s move, and there were also various public accusations against the Government, [accusing it of attempting] to destroy all the records. Because if it had been a fire around that area in Tuen Mun, all the documentary heritage of Hong Kong, all the history of Hong Kong, would have been burned and turned to ashes. So after the public hearings, under pressure, the Government decided to find a more suitable location in the city for us to build a proper archive building. And the Archive now standing on Tsui Ping Road, in Kwun Tong, is an archive built for that purpose. So, this was my work and my 2 archivist colleagues . . . this was our work as a team . . . [W]e informed the press, and we also tried to leak this information to the members of the Legislative Council, all of which led to the public hearings and press conferences. But we are still in the same situation, as we are fighting for the archives law, which I think is even more difficult than fighting for an archive building.

PL: You have been saying there have always been conflicts between your work as an archivist and the Government’ agendas. With such a working relationship, how did it work? Because you were employed as a civil servant, they paid you for your work, but at the same time you were constantly working against them?

SC: Yes, your observation is correct. There were constant conflicts between my work and my Government. It was always about conflicts. But to be honest, this is very common amongst archivists, throughout the world. As an archivist, if you want to uphold professional ethics, and if you want to do your best as a professional archivist, one is bound to come into conflicts with the government. The reason is very simple—the government wants to destroy the records because they do not want any of their misdeeds or stupid acts to be documented . . . so they will make attempts to destroy them. But as an archivist, you want to say “No, it is better to keep it”. This has always been the conflict of interests.

When the Government wanted to relocate us to Tuen Mun, I said “No!”; because Tuen Mun was not an ideal place for housing our documentary heritage. So how did I work? I had no choice, unless I just tried to forget that I was an archivist and tried to brush aside my moral obligations, or professional obligations, so that I could live happily with my boss. So, there were many difficult years. It was difficult because I was always engaged in constant emails, discourses, fights, and debates. Over the years working for the Hong Kong Government, the relationship between me and my boss could be very difficult at times. But they could not get rid of me because I was a civil servant, and I was also pensionable. It meant unless I had committed a crime,
a very serious crime, . . . they could not get rid of me . . . . Also, because I was already in the archivist position, they could not demote me either. If they could demote me, they would have found every single valid excuse to do so.

PL: I think it is kind of rare to find a person of your character to be working for the local Hong Kong Government. The Government is very bureaucratic and they would usually prefer their staff to be compliant and willing to follow protocols without asking too many questions. If my observation correct?

SC: [Substantially]. After several years working in the civil service, I regarded myself as not suitable for the job. But my job in the Archive was very different from working in other Government agencies or departments. Because working in the Archive means the Government would leave us alone most of the time. I could do my research, do my appraisals, work on my historical research, and also do my cataloguing, making the Archive available for the future access. There was great satisfaction there. Also, as a historian, doing archival research, is always a challenge and at the same time, a bliss. So when I joined the Government, I found it very interesting and entertaining, and at the same time, very challenging. But these conflicts and constant struggles with the Government only came a little later. Only after they tried to move us to Tuen Mun did the relationship between us begin to deteriorate gradually. But before that, I was nothing, and they did not care, as long as I was not creating any troubles.

PL: What did you find most rewarding about your job as the Archivist for the Hong Kong Government?

SC: . . . I think the most rewarding thing was that I got to make acquaintance of a lot of archivist friends from different countries, broadening my horizon and my perceptions. And the satisfaction was that even though I did not see myself as an effective guardian, because without the backing of the archives law, I was crippled in my work as an archivist, I should think of myself as a guardian of this commodity, collecting memories. I still could perform some of the functions as an archivist in that regard. My satisfaction as an archivist also came from . . . raising the general awareness amongst the public about the Archive and the importance of archival work.

PL: Do think before 1997 [the transfer of sovereignty over Hong Kong] and after 1997, there is a difference in terms of attitudes towards archival work?
SC: You mean using the 1997 as the dividing timeline? Are you referring to the general public’s or the Government’s attitudes?

**PL: Both. Because I can see that after 1997, people in Hong Kong seem to have developed a stronger awareness for the preservation of the local Hong Kong identity, history, and culture, fearing that all these things we have taken for granted in the past might be gone one day.**

SC: You are perfectly right! After 1997, people started looking for their roots and started talking about the collective Hong Kong identity. All these are linked to the historical studies of Hong Kong, pursuing records of artifacts that would lead to the past. Yes, after 1997, there has been a rise of Hong Kong studies as an academic subject. Taking the local secondary school curriculum as an example, Hong Kong history has recently become a subject. But before 1997, there was nothing. And also at the Chinese University, one can now study Hong Kong history and Hong Kong culture, and you can also find much more research being carried out surrounding various Hong Kong-related subjects. Yes, after 1997, there are much more interests in Hong Kong history, Hong Kong identity and Hong Kong local culture.

**PL: Has this enhanced awareness of local Hong Kong history and identity made your job easier as an archivist?**

SC: No, but still, as I said, people’s concept of the Archive is still very foggy. I would not say it has made our job easier, but it is the perfect time to raise the public awareness about archival work in Hong Kong. And I have to say we couldn’t find a better time to do the job.

**PL: Are there any differences in terms of archival work being carried out before 1997 and after 1997? Has the Government given you more funding, more people, and more materials to handle after 1997?**

SC: . . . The Government . . . is worse. I think I mentioned that before. Before 1997, there were some British colonial officials, those Gweilo\(^\text{14}\), they were more interested in Hong Kong history. But after 1997, the local Chinese officials, the Chinese AOs [Administrative Officers], they don’t read books, they don’t read history, you know, they are not interested in history. After 1997, archival policy, and archival work

have become worse, as far as my experience is concerned.

**PL:** Are you referring to the Hong Kong SAR\(^{15}\) Government officials or the Mainland Chinese officials from the PRC\(^{16}\) Government?

SC: When I say the Chinese officials, I am not talking about the Chinese officials from Mainland China. I am talking about the Chinese officials from the local Hong Kong SAR Government. You know, in comparison to the Westerners, the Gweilo from the British Colonial Government in Hong Kong before 1997. As I mentioned earlier, the local Chinese officials who are in charge of Hong Kong now, they don’t read much history. In fact, they don’t read many books. I think they don’t even have a bookshelf at home. I can single out one incident as example. Before 1997, when our heads in the Colonial Government come to visit our Archive, we showed them around the Archive, they were very impressed with our holdings, especially impressed with our pre-War and early 19th-Century records. They . . . were very much interested, and spent time looking around in the Archive. But after 1997, with these Chinese Administrative Officers, these AOs, who became our heads, they also came to visit us at the Archive. As usual, we arranged the visit programme, and we showed these local Chinese officials around the Archive. During this very polite visit, I could see the difference, because they were not interested in it. They just looked around very quickly, and then wanted to leave to return to their Government Headquarters. When I showed them these pre-War records or our 1843 records of land of Hong Kong, they were simply not interested in them. They just walked past everything very quickly. So, I would say, this is the major difference. . . . Maybe I exaggerated a little bit, but this is the impression I got from them. After 1997, those local Hong Kong SAR Chinese officials, they are not interested in archival work.

**PL:** So did you see any differences in terms of the Archive’s usage rates or access rates before 1997, and after 97?

SC: Maybe after 1997 there are many more younger clients, and younger readers coming in. Because Hong Kong history has become a [part of the] curriculum in the local secondary schools. And there are younger students coming to the Archive, which was considered quite rare before 1997.

**PL:** Do you see there are many differences between the archival work done by the

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\(^{15}\) SAR - Special Administrative Region

\(^{16}\) PRC – People’s Republic of China
Hong Kong SAR Government and Mainland Chinese PRC Government? In terms of job duties and scope, are the any differences between the archival work carried out by the Hong Kong Government archivists and the archivists in Mainland China?

SC: In Mainland China, they have an archives law. The archivists or record managers performing archival work in a government agency, and . . . the descriptive part of archival work—cataloguing and describing the records—they are the same. But in Mainland China, they have this archives law, and this is a legal obligation that they have to follow and perform, in terms of management and preservation according to the Chinese archives law. Unfortunately, for the Hong Kong archivists working for the local Government, and we have been talking about this for the whole afternoon, they are working without the support of this archives law. As a result, receiving records is at the mercy of the Government – it is all very passive work. Whereas in Mainland China, archival work is very active. Archivists in Mainland China are taking a more proactive role. By comparison, in Hong Kong, you cannot take a proactive role. The whole environment in Hong Kong does not allow you to do so. The only proactive role we attempted and undertook was that we went out to the different governmental departments to acquire the records and making some enquiries. But if a public archive in Hong Kong is staffed by those archivists who are not so enthusiastic, these archivists could choose not to do all this extra work and duties. So after all, they are very passive.

PL: To advocate the archives law—is it one of your major duties or goals of the Hong Kong Archive Society? Could you also tell me the functions of the Hong Kong Archive Society?

SC: With the Archive Society, we try to advocate the archives law. But advocating the archives law so publicly in Hong Kong could frighten some of the members in our Society, especially those institutional members. We have membership category called institutional members in our Archive Society. And some of these institutions have good relationships and connections with the local Government. This is another reasons why our Society does not advocating so publicly for the archives law in Hong Kong.

PL: But don't you find it ironic, because of Hong Kong is rather a democratic society and our senior management of our Government is so frightened by this archives law. Whereas for Mainland China, which is far less democratic, but
they already have an archives law?

SC: Well first of all you are making an assumption that Hong Kong is a democratic place, but in fact it is not a democratic city. I mean, for the Hong Kong Government officials, they are not democratically elected by the general public. As a result, they do not have to answer to the people in Hong Kong. Therefore, for the Government officials, if they choose not to be accountable, they can do that. . . . That means, if I do not have to show the evidence of what I have done, I would not show it. Because this archives law governs the behaviours and actions of the public officials; this law will also create some kind of controls over them in return. As a Government official, do you want to introduce a law that could eventually control yourself in return? Let’s put it this way, for the people working in the Government, they would want to introduce a law to control you as the people, as the citizens, for example the “Public Safety Act”, or the “[Hong Kong Basic Law] Article 23”17—they want to introduce a law controlling you, and not controlling themselves as Government officials. The archives law is a law that could control the Governmental bodies themselves. By comparison, it is very natural for countries like Canada and the USA, those bi-party democratic countries with dual-party political systems. When Party A is in control and is in power; and Party B is the opposition party, Party B will make sure that what Party A has said, and has done, will be documented and recorded. And when Party A steps down and becomes the opposition, they would also want to make sure that Party B’s actions are equally accountable for. That is why the archives laws is so important and is a must. But in Hong Kong, that are no such incentives.

PL: Why would the Mainland Chinese Government create such an archives law then, since China is not a bi-party democratic country?

SC: This is a very good question, and a very legitimate question. You know why there is such a law in China? Because in China, the Chinese Communist Party first of all, is about controlling all information. Well, at least this is my own personal understanding, and maybe I am wrong. The Communist Party as a totalitarian party, they will try to control everything, and they want to control all access and flows of information. They want to make sure that all the municipal and provincial governments will agree to create the record, so that they can control them. Of course, for them, the archives law also serves some other purposes. But for us, our

17 Hong Kong Basic Law Article 23 – for details, please see:
http://www.basiclaw23.gov.hk/
http://en.wikipedia.org/wiki/Hong_Kong_Basic_Law_Article_23
interpretations and expectations of the archives law are a little bit different from them. For our archives law, we also emphasize much more on the rights and freedom of public access to archive records to that end. Maybe in China, the law also meets the proper provision for public access. But in real practice, we do not know how liberal they are. The law can be turned as political advantages for different governmental parties. But for the Hong Kong Government, there is no need for that.

PL: What major activities or events did Hong Kong Archive Society hold in the past and also plans to hold in the future?

SC: Our Society just held 2 major events recently. One was the International Archive Day Celebration18 in Hong Kong in June 2012, and another one was the Oral History Workshop, which was held in October, 2012. We also held different public seminars, public talks, with topics ranging from archives management, relations between archives and democracy, as well as the advocacy of archives law for various professionals and the general public in Hong Kong.

PL: To my understanding, there is no permanent home for the Hong Kong Archive Society. Is my understanding correct?

SC: Yes. We have [no permanent home], because we cannot afford to rent premises in Hong Kong.

PL: What would you say to those young people who want take up a career as an archivist?

SC: You mean the young people who want to take up a career in archival work in Hong Kong? I would advise them to try to figure out another choice or maybe to take it as a second choice. First of all, because the biggest employer for archivists is the Hong Kong Government, and you know, the Hong Kong Records Office is hiring archivists right now. I know they are hiring people in response to a very serious attack or comments made by the Auditor General on the archival work done by the Hong Kong Government. The Hong Kong Auditor General published this report last year in 2011, attacking the Government Records Service, the Public Office, and all the other offices under the Government Representative Offices—criticizing the deficiency, the inefficiency and the ineffectiveness of the archival work done by the Government.

18 For further information International Archive Day 2012 in Hong Kong, please see: http://www.ica.org/?lid=13103&bid=341
Actually, these were all frontal attacks on all the archival and record management within the Government record services. And in response to the Auditor’s attack, the Government representative offices attempted to reinvent themselves, by trying to do a small reform, which was that they started hiring professional archivists. And I can only say that this Auditor attack was also our making, because during the past year, we tried to expose the general problems found in archival operations in Hong Kong. Because of that they are hiring people. And other employers of archivists are big corporations, such as the Hong Kong Bank, the Standard Chartered Bank, and Swire. They started to hire professional archivists, rather than librarians or other related professionals to manage their archives. Yes, there are some employment opportunities, but I still think they are not enough. So, I won’t encourage young people to go into the archive business. Besides, we don’t have a formal archival school in Hong Kong. We do have a library school in Hong Kong at HKU-SPACE. And HKU-SPACE is collaborating with the Charles Sturt University, Australia, offering library studies degree programmes. But we do not have institution in Hong Kong that offers a ‘higher’ degree in archival science.

**PL: But based on my understanding, you can still take archival studies as part of their MLIS curriculum at HKU-SPACE?**

SC: But there is no such a concentration or a module on archival studies in MLIS programmes in general. At HKU, they also have an MLIS programme, but they do not have such a concentration on archival studies.

**PL: But would you agree that archival work should be learned on the job rather than studying it as an academic discipline?**

SC: I agree partially of course. The practical side of learning, learning in the actual environment, is of course very important for archival work. Actually, this is a major component in the curriculum of archive studies in the university programmes—I mean the practicum part. Both theory and the practical parts are equally important. If you have no other options, on-job training is a workable solution, provided that there is a sufficient professional staff in the agency to train you, and the professional staff has the time to train you. Of course, this would be the idea.

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19 Master of information studies degree programme in Hong Kong, jointly offered by Charles Sturt University, Australia, and HKU-SPACE - [http://hkuspace.hku.hk/prog/master-of-info-studies](http://hkuspace.hku.hk/prog/master-of-info-studies)

20 University of Hong Kong, Master of Science in Library and Information Management (MSc[LIM]). Homepage available at: [http://web.edu.hku.hk/programme/mlim/](http://web.edu.hku.hk/programme/mlim/)
PL: So, what are the practical skills and knowledge which you think are so important that cannot be learned from a textbook or inside the classroom?

SC: I think learning from textbook is one thing, but when you are coming to the actual environment, and when you really have to set your mind to actually doing it, they are actually very different. For example, a textbook can give you all the principles, it can teach you all these techniques on how to do it like a manual. But when you actually have to apply them in an actual environment, there could be major differences. So, I would say, the actual practicum is very important. But in Hong Kong, there are no schools could offer both theory and practical training.

PL: But when you have someone who is a fresh graduate, what kind of archival training would you give to this person to start with?

SC: At the Hong Kong Government Archive, it is not possible for us to recruit professional archivists. So we recruited students with history, or political science or public administration degrees, and with a few years of research experience. This is the “entry requirement” for junior archivists. In fact, many of our junior archivists are already master’s degree holders. Once they are in the job, we provide in-house training for them, which would last for minimum 2 years. Within these 2 years, we will try to expose these trainees to every aspect of archival works: appraisal, description, reference services, and arrangement. These are the 4 major areas of archival work. This new recruit will be going through these 4 aspects of archival work under a mentorship. I am talking about the Hong Kong situation here. At the end of this 2-year training programme, we will issue an examination for them. If they pass, we will send them overseas for further education. In the past, we would send them to either Australia or Canada for a one-year study programme, in order for them to get the professional qualification. After they come back, they are regarded as full-fledged professionals. So to summarize - 4 years of first degree, 2 years of research training, then 2 years of in-house training, and then one year oversea study—altogether almost 9 years in total. After he or she has successfully completed all the professional training and studies, one is then eligible to be promoted to the professional rank, i.e., the “Assistant Archivist”. This is actually the path which I went through myself.

PL: So how many such qualified professional archivists are now working in Hong Kong?
SC: How many? Are you referring about the Hong Kong Government Archive? If you are talking about the Hong Kong Government – there is only ONE! All the others, they did not receive the formal qualifications to work as archivists. So, they are not full-fledged. There are other 2 archivists, but they are not working for the Government, but working for the Legislative Council Archive instead. So, I would say there used to be 4 full-fledged archivists in Hong Kong. But since I am now retired, there are currently only 3 in total, with one of them working for the Hong Kong Government, while 2 of them working for the Legislative Council.

PL: There are also these archivists working for the different academic libraries, but it does not seem that they need to go through the same kind of training as you just mentioned.

SC: This is the case I have been trying to tell you. These are the people who call themselves or claim to be archivists, without actually going through the actual professional ‘path’. For librarian, it is the same. For librarians, you have to have librarian degree, i.e., master’s degree in librarianship, and then some years of on-the-job experience, in order to become a truly professional librarian. And in the archival work field, those 3 people whom I mentioned earlier, they are also fully-certified archivists. They are fully certified by a professional archival body in the US.

PL: Would you say there are major differences between the archival work being done now and the archival work done in the past, e.g., during the years when you first started your career as an archivist?

SC: Oh YES, there is a big difference, and all because of the onslaught of the digital world. Because of the emergence of digitized records, the emails, they are making a big difference in archival work. When I first joined the Archive, our world was paper-based, the ‘paper world’. After few years, we started to feel the differences, e.g., the emails, the electronic records, the digitalization, etc., you know all the digital aspects of our business . . . this could be very frightening! As an archivist, I always say this is a ‘nightmare’! Up to now, with my limited exposure to this, I don’t think the international archival community has come up with a very effective solution in managing and preserving records in electronic format. It is indeed a big threat and challenge! I am lucky that I am no longer in the archive business. It really scares me, because we still haven’t found any management software that could effectively classify, dispose and preserve archive records in the digital environment.
**PL:** Such difficulties and challenges are caused by the diversity or incompatibility of different record formats?

SC: Yes, because of the format, and also because of the different data structures, . . . When you are talking about digitalization in the library field, you are more concerned with information dissemination. But in the actual archival world, dissemination and access is one thing, and preservation is another thing. When we are talking about preservation, we archivists are not talking about preservation for 10 years, [we're talking about] preservation for 100 years, and over 1,000 years. So, that part of archival work is scary!

**PL:** So, are you saying that if the original format has to become digital, and when you try to store the record in some kind of software system, this software may become obsolete in a few years. And as an archivist, you always have to be concerned about the problems caused by data migration and the operational software being obsolete?

SC: Yes, it is indeed one of the problems relating to the obsolescence of record formats and data migration too. But we are talking about data transfer and also formatting and everything. One of the problems relating to this is because technologies change so fast and data formats became obsolete so easily. And we need transfer data from format to another.

**PL:** And also because data structures are so different from one another. So, having to provide centralized access for the records in different data formats and structures – is this one of the most difficult aspects of archival work that most modern archivists are currently facing?

SC: For us archivists, we are always taking about the integrity, and the authenticity of the records. We keep emphasizing that, because archival records should serve as historical evidence. And as evidence, they have to be authentic! Such integrity cannot be tampered with. So, this is why archival work is different from librarianship. Also, we are always talking about the uniqueness of that single and particular piece of record. Because we need to preserve the authenticity and the integrity of the records, we have to have a management software that will guarantee that. Because for a piece of record, when it is being transferred to another format, you do not know whether any of the data will be lost, or will there be any metadata loss . . . If there is data loss, we cannot guarantee the authenticity and the integrity of
the records as valid evidence. So, these are all the issues that we have to deal with. It is not very simple. I mean, for the records to be transferred from the present-generation formats to the next- or another-generation of records, while ensuring the authenticity and integrity of all records being handled, it is definitely not that simple!

**PL:** What are your plans for the Archive Society for the next 5 years?

SC: Well, first of all, I do not know if I will still be the President [for the Hong Kong Archive Society], because we will have a general election very soon. If I am still the President, I will of course try to take the Society another step higher, so that our Society will be more visible in the community, and try to be heard by more people in Hong Kong. So that more people will know about us. In order to achieve that, of course, we need to get more members for our Society. Also, we will organize more seminars, talks, and workshops, and we will provide free sandwiches and tea to attract more people to attend.

**PL:** Thank you very much.
Learning the Importance of Archives Law through the Tragic Loss of 39 Lives:

an Interview with William Waung (王式英),
Chairman and Founding Member of the Archives Action Group

Yang Lu Shanghai University
Dr. Patrick Lo University of Tsukuba

Introduction

“Good Governance is to a large extent effectuated by the documentation of decision processes and actions, and making the resulting documentation accessible to the citizens, i.e., the creation, management and dissemination of trustworthy records, which will further be referred to as recordkeeping. Recordkeeping is among the most important means of power and control, and an indispensable part of bureaucratic systems.” ¹

The “Archive Law” of the People's Republic of China (PRC) was promulgated on 1st January, 1988². According to the Chinese archives law's general provisions, “any document deemed to have historical value to the state and society, no matter whether created by government action or by private action, is “archival” and must be protected in the public interest.”³ The general provisions also assert “unified leadership and decentralized administration” as means to this end. These general provisions reflect the Leninist notion of a “national archival fond.”⁴


³ Ibid., pp. 217.

The formation and execution of the People's Republic of China (PRC)'s archives law was carried out via the central authority's 'top-down approach'. Such 'top-down policy' is also referred as the 'mandatory approach'. Although the execution of the archives law in PRC is viewed as paternalistic by many, it has effectively eliminated a large group of people (including government officials) from voicing their opinions, as well as successfully ensuring that all bureaus and departments involved put this archives law into immediate practice.

For the PRC, government records serve as an important and yet effective tool for political control, giving the PRC Central Government strict control over their resources, technologies, flow of and access to information, as well as their citizens. According to Simon Chu, Chairman of the Hong Kong Archive Society, "The PRC will try to control everything, and they want to control all access and flows of information. They want to make sure that all the municipal and provincial governments will agree to create the records, so that they can control them. Of course, for them, the archives law also serves some other purposes..."

With reference to the Government archives situation in Hong Kong, by contrast, Hong Kong has never been independent politically in the first place. For the local Hong Kong Government, regardless of whether it was during the British colonial period or after the handover to the PRC in 1997, the City has never enjoyed full independence under either ruler. Unlike other former British colonies, such as India, Malaysia or Singapore, Hong Kong lacks a self-reliant government that is willing to take up the responsibility of forming and executing archives legislation, although it has always been in great demand. It was only recently that a group of activists and experts, including legislators, academics, historians, archivists and lawyers, having witnessed the poor state of the Hong Kong Government Archive, decided to collaborate and found the Hong Kong Archive Society (HKAS) and the Archives Action Group (AAG) with the hope of identifying immediate solutions for tackling the 'archives situation', which has been rapidly deteriorating since 1997. One of the major actions carried out by the AAG was drafting the "Public Records Bill", with which to persuade and pressure the Hong Kong Government to take action to implement the archives legislation, as well as to put a stop to the massive destruction of government records.

In contrast to PRC, this kind of 'bottom-up approach' to pressure the government to take action is dependent on the active participation of its people, taken as they saw the urgent need of pushing the local government to take immediate action for protecting and preserving their own documentary heritage; guaranteeing people's rights to
information; as well as for ensuring the transparency, accountability, and good
governance of the local Hong Kong Government.

In the following interview with William Waung, the authors will try to explore the
true reasons behind the ‘lack-of-archives-law’ situation in Hong Kong, as well as
attempt to explain the opposition in implementing the archives legislation amongst
the Hong Kong Government officials. Most importantly, William Waung will also
explain how people in Hong Kong could learn the importance of archives law through
the 2012 Lamma Island ferry collision disaster, as one of the most unfortunate results
of not having a proper public records management system.

The following interview with William Waung (王式英) was conducted via Skype
on 14th May, 2013.

PL: Could you please begin this interview by first introducing yourself and your
profession before your retirement? In addition, could you please also describe
your involvement with the Archives Action Group in Hong Kong?

William Waung (WW): After legal studies and pupillage (barrister professional
training) in London, I qualified as a UK Barrister in 1971. I returned to Hong Kong
and was admitted as a Hong Kong Barrister in February 1972, and I was in
continuous private practice as member of Temple Chambers from 1972 to 1994,
specializing in commercial and shipping law. I was appointed as a Justice of the
High Court of Hong Kong in 1994. I was the Commercial Judge of the High Court
from 1994 to 1997 and the Admiralty Judge of the High Court from 1997 to 2008. I
retired from the Hong Kong High Court in 2008.

It was shortly before my retirement that I first learnt about the poor state of the
Government Archive in Hong Kong. It was at a dinner party where I met Nelly
Fung5 [another founding member of the Archive Action Group]—it was she who told
me that there was no archives law in Hong Kong. I was absolutely astonished!
Nelly Fung proposed that we all needed to do something together. I suggested that
we should form a small action group, in order to find out the actual state of the Hong
Kong Government Archive; and [present the case for] why we should follow other

5 Nelly Fung - Founder of Chinese International School and ISF Academy; and historian by avocation.
countries to establish a similar legislation for saving our government records. That is how the Archives Action Group (AAG) was first established in Hong Kong in 2008. When we first established the AAG there were myself, Nelly Fung, Simon Chu and Don Brech. Don is the former Government Records Service Director in Hong Kong. Don Brech is from Australia; and he used to work for the National Archives of Australia. In fact, Don Brech was the second professional archivist who joined the AAG. The first professional archivist who joined was Simon Chu. The third professional archivist was Stacy Gould from the USA. She is currently serving as the Archivist for University of Hong Kong. Then, Chua Fi-Lan who is a retired District Court Judge. So these were the core members who set up the AAG in Hong Kong about five years ago. These AAG archivist members were educating the lawyer members of AAG what the government archive situations were like in Hong Kong, in comparison with other overseas countries. We reached the conclusion that the Hong Kong archives system is unacceptable. I said to the AAG members that it was imperative for us to draft a “Public Records Bill”, in order to persuade and pressure the Hong Kong Government to take action. It took us over eighteen months to draft the Bill, and it was not finalized until March 2010.

In summary, the first phase of the AAG’s action plans was basically to study the local Government’s records services and their archival system, and to investigate the archives laws in other overseas jurisdictions in order to use them as reference when drafting our own archives bill for Hong Kong.

PL: When you were practicing as a High Court judge in Hong Kong, did you realize that there was a lack of such archives law in Hong Kong?

WW: No, I did not know. When I first learnt about the ‘lack-of-archives-law’ situation in Hong Kong, I was absolutely shocked! Given the rather mature legal
jurisdiction in Hong Kong, I assumed that there would already be a proper archives law in place to govern our public records. Unfortunately, in reality it is not the case at all.

**PL:** With your expertise and your professional knowledge, why did you choose to take part in advocating archives law, instead of doing other things that would tend more towards commercial law, which you practiced for a long time before your retirement?

**WW:** Because I regard it as vitally important for Hong Kong. There are two principal activities that I have undertaken after my retirement. One of them is to serve as a Board Director and Endowment Trustee of the Hong Kong Maritime Museum (HKMM), and in that work the HKMM has recently opened its beautiful new Museum at Pier 8. The other work is to become an AAG member and to advocate for archives law for Hong Kong. The archives law for me is far more important than the HKMM. In my opinion, the HKMM would no doubt benefit people in Hong Kong, but not every single person. On the other hand, the archives law would definitely affect every single one of our citizen in Hong Kong, and also our future generations because the archives law governs the Hong Kong Government’s creation, preservation, archiving, and giving access to public records. These public records are the most important aspects of the documentary heritage of any civilized culture or nation. That is why I have invested a lot of my time and energy in advocating for archives law for Hong Kong.

**PL:** How do your professional knowledge and your expertise contribute to your current work for the AAG?

**WW:** First of all, drafting the archives bill was a very technical exercise indeed. A law basically has to do with a legislative creation of a proper system in relation to a particular area of Hong Kong activity. A law is to set out in legal terms the vision of what that system is, whether it is a law relating to the archives, or a law in relation to the sale of goods. Ultimately, it is all about governing what should be the standards that everyone must abide by in that system of governance, and the detailed provisions of the law are only there to achieve that goal. So my knowledge in the law helped considerably in putting together this draft bill. During this exercise, we studied the archives law from England, Australia, and New Zealand in order to take the best parts from each jurisdiction and put together for Hong Kong our “Draft Public Records

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11 Hong Kong Maritime Museum – Homepage. Available at: [www.hkmartimemuseum.org](http://www.hkmartimemuseum.org)
PL: For places like India, Singapore, Malaysia - they were all British colonies at one time – but all these countries have archives laws developed. In fact, their governments are all practicing such a law. On the other hand, Hong Kong is the only exception in this regard, so I find it very strange. Could you tell me the reasons behind this lack-of-archives-law situation in Hong Kong?

WW: Yes, it is very strange indeed. I think during the British colonial period, there was already an absence of an archives law in Hong Kong; however, there was an archives law in the UK. And the British were doing not too poorly in terms of archival management in Hong Kong. Before 1997, they [British Hong Kong Colonial Government] were actively creating, collecting, keeping, and archiving the government records. Because of the democratic system in England, the archives management in Hong Kong had to be subject to questions in the Parliament of the United Kingdom. For that reason, although there was not archives legislation during the British colonial period, Hong Kong was not doing too badly in terms of public records management within the Government. However, after 1997 [the transfer of sovereignty over Hong Kong], things started to go downhill. With other former British colonies like India, Malaysia, and Singapore, when they became eventually independent, they simply accepted the necessity for archives law.

Unfortunately, Hong Kong, being not independent, was in a very unusual situation. China, our motherland, ruled by the Chinese Communist Party, has a good system of archives legislation. Whereas Hong Kong, where we could enjoy a much greater degree of political expression, ironically does not have an archives law... I think it is the result of a combination of different political and social factors. It is my pure speculation that the major reason for the Hong Kong public records services to decline after 1997 was because our Hong Kong SAR Government became increasingly dominated by weak civil services and powerful property tycoon lobby. Which I think is very unfortunate for Hong Kong. Whether this is the real reason behind such resistance in implementing the archives law amongst the local Government officials, I have never been able to understand. I can only speculate.

PL: Is there anything we can learn from Mainland China in terms of the

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12 Archives Action Group - Draft Public Records Bills. Available at: http://archivesactiongroup.org/main/?page_id=4

13 Hong Kong SAR - Hong Kong Special Administrative Region Government
**treatments of government archives or from their public archives systems?**

WW: For a country, having an archives jurisdiction basically means that it is very proud of its history, proud of its own culture and civilization. China has always been extremely proud of its country and cultural heritage. And that is why during imperial China, all the emperors would have large collections of historic records, not just from their own dynasties, but also historic records of the past dynasties. All jurisdictions which care about their history would normally have a good and mature archival system readily developed and an effective archives law in place to ensure that public records offices are doing their job properly.

Because of the way history developed, Hong Kong has never put any emphasis on its own local history, and everything is both seen and treated as temporary. Hong Kong has always neglected civic education. That is why we have not been able to energize Hong Kong people to care more about their own history, their own cultural heritage, and to care about the Government Archive. With that as the background, the Hong Kong Government’s reaction to archives law is: “What is the rush? We are doing okay! It really is not our high priority.”

**PL: For us teachers, librarians working in Hong Kong and overseas, and for academics like me and Dr. Lu Yang - is there anything we could do on our side to contribute our parts in terms of advocating for archives law for Hong Kong?**

WW: Yes, the first thing you should do is to write about it. But more importantly, the AAG has been courting the local political parties to persuade them to push the Hong Kong Government to take immediate action.

In fact, the AAG went to see Leung Chun-ying\(^\text{14}\) 2 years ago [in 2011] - to ask for his support and his response was very positive at that time. As soon as he was elected, and became the Chief Executive of Hong Kong in 2012, I went to see him again personally, and we had a one-on-one meeting in June 2012 about implementing archives law for Hong Kong. He said to me that he would study it with his new team, but eventually, as it came out, they are not going to implement it.

In order to push the Hong Kong Government to move forward, the Government needs to be pushed by the people of Hong Kong. For the people of Hong Kong to move,

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they have to understand the importance of proper government records management. In fact the 2012 Lamma Island ferry collision disaster\(^{15}\), (discussed later) became a very good lesson for all of us—what Hong Kong has become and suffered, by not having a proper system of public records management. As you can see, the reason that we do not have archives law is the development and result of our own unfortunate history.

I have been studying the Marine Report and I have done an Addendum to the AAG submission to the Ombudsman. My Addendum to this Marine Report implicates public records management in Hong Kong. Basically, what I want to highlight in our AAG Addendum submission is that the Marine Report shows huge shortcomings by the Hong Kong Marine Department\(^{16}\)--there were no lifejackets for children, the passenger seats were not properly secured, a watertight bulkhead door was lacking—which led to the very fast sinking (90 seconds) of the ferry and resulted in the tragic and unforgivable loss of 39 lives, including many children.

So the Report reflected very negatively on the Hong Kong Marine Department. There was a legal requirement for a ferry to have on board lifejackets for children. The Marine Department deliberately did not apply the law. During the public hearing, the Maritime Department was asked why lifejackets for children were not on the ferry and the Marine Department failed to apply the law, and their explanation was that the Marine Department has a policy of not enforcing the law for ships or vessels built before the coming into effect of this law. When the Hong Kong Marine Department was asked to show their policy, they said they did not have any written documents. Such information was only meant to be passed verbally from officers to officers, based on memories.

What I am trying to highlight is obviously very serious and damning against the whole government system. What is not understood by outside people is that the archives law is not just about archiving documents by the HK Government or merely filing for record-keeping reasons. This archives law will affect every single one of us in Hong Kong. I wrote in an article for *The Hong Kong Lawyer* regarding the first and foremost relevance and importance of a "Public Records Bill":

> The driving force for proper records management (keeping, destruction or transfer) derives from the identification and analysis of the business of the particular government agency, taking into account not only the legal and


Archivists, first of all, must understand the nature of the business of a particular government department, that is, what are its core businesses, its core functions, its core services, and what it is supposed to do. You have to understand all that before you can even begin to say what are the necessary documents you must create as a records manager, in order to have an efficient records management system to operate to carry out the basic functions of that particular government agency.

As a result, records management systems will and should vary from one government department to another, and there is no one single system that could fit all departments. The Marine Department’s records manager is different from the Hospital Authority’s records manager; and should also be different from the Financial Secretary’s records manager. It is because each government department performs totally different functions, so the proper archives legislation will entail the following two things. First, you have a central records authority, and it would have officers to work with each government departments’ records managers. In other words, each individual government department would have its own records managers. And the central archive authority people would work with the records managers. The records managers should have access to the very top of that department, and it is only in that way that you could have efficient creation of records. That is the very first step. You have to create records, and the proper managing of records, proper preservation of records and proper archival of records come much later down the chain.

Secondly, you have to create the right records before you can even talk about the preservation and the management of records. It has all to do with efficiency. We all know that in order for us to work properly, we all need to have a proper record filing system. If we do not have a proper record filing system, we will not be able to find our documents efficiently if at all. So what is it all about? It is all about efficiency. Memories may not be adequate and especially with the Hong Kong Government, civil servants tend to change jobs all the time due to the job rotation system. Government officials simply come and go. More importantly, you cannot rely on memories to pass information from person to person. The only reliable way to do it is via proper and professionally created records—the fuller the record, the better the other person will then be able to carry on doing that work. That is the essence of the vital necessity for record legislation.

PL: For us academics, teachers and librarians, would you agree that our job is to educate the next generation, to help promote the importance of the archives law for Hong Kong?

WW: Your job now is to educate the Hong Kong people the importance of what government archive records can do, and what these records are about. In fact, it is very simple! It is about how our government should create their own records, so that our government can operate more effectively and efficiently.

PL: Do you know if there have been any surveys carried out amongst the local universities or the general public to ask about their understanding about the archives law and whether they think there is a need for such a law in Hong Kong? Have there been any such surveys carried out in Hong Kong in the past?

WW: No, I don’t think so.

PL: Do you think there is such a need in Hong Kong?

WW: Yes, but a survey takes money. What you should promote is to say to all the academics, and to all the people involved in archival work, to organize the students to do such questionnaire surveys, and to broadcast the result. Students are indeed the most powerful force. If you can organize or inspire the students, or even young people, they will push their government to take action. I am trying to organize an exhibition at the Hong Kong Maritime Museum about the importance of archives. I am also trying to organize an exhibition about maritime safety based on this [Lamma Island ferry] Marine Report. As I would like to have the Hong Kong people, especially the children to understand in a small way what the creation of government records means. After seeing this exhibition, they will go back to ask their parents and teachers, “Hey! How come we don’t have an archives law in Hong Kong?”

PL: As I understand the current situation I don’t think the archives law could be implemented in the next five years because it will simply take a long time. In that case, what kind of impact would it have on Hong Kong society, especially on the Hong Kong Government’s operations as a whole? What kinds of actions will the AAG take for tackling the situation?

WW: At our next AAG board meeting, we will discuss our future strategies. Part of our future strategies are, in terms of short-term actions, to make people learn from
this Marine Report and its serious implications. We want to push some of the government departments to start adopting proper records creation, and that would be the very first step. I think the Marine Department is already saying that they need to have complete review of their governance and control system. The AAG has offered to help the Marine Department, as well as informing the general public what needs to be done.

When it comes to other long-term action plans, the government is trying to stall the archives law process by appointing a law reform sub-committee, which normally means that it will take about ten years for the law to be enacted. We need to continue to push the government to enact the law much faster, at least part of the law. For example, they could pass the law, maybe not in relation to [public] access, but they could at least pass the law up to an earlier stage before access. If you look at our Bill, it is divided into different Sections: creation, preservation, archival, access, and sanction. They can leave the access part of the law until much later because they might not be happy with the idea of public access. We need to first concentrate on the creation of archive records. We also have to stop the massive destruction of government documents. You probably know that over the last twelve months, the local government has been destroying a huge number of documents. Their excuse was that they needed to relocate their central government offices from the Government Hill to the Central Government Complex at Tamar. As you can see, there are many different directions that the AAG has been pursuing at the same time.

PL: Are you saying that during the British colonial period, the local government was keeping the records as a routine rather than relying on the archives law to collect the documents, because the archives law never existed in Hong Kong even during the British colonial period? Is that what you meant?

WW: Yes, under the British Colonial Government, they were doing the necessary routine archival work, that is, record creation, record preservation even without the archives law at that time. Unfortunately, after 1997, everything has gone downhill, therefore we need the archives law to stop the situation from deteriorating further.

PL: During the British colonial period, did the individual bureaus and the government departments in Hong Kong have a choice to submit or not to submit their records to the Government Archive? Or they could choose to submit their records in a selective fashion? Or it was mandatory for every single department to submit all the records to the Archive, since there has never an archives law in
place?

WW: You see this is the key to the necessity of the archives law for Hong Kong. The selection should not be done by the individual government departments. The selection should be done by an independent authority. Of course, both parties do need to work together, but the final authority must be an independent authority, that is the archives law authority. That is why it requires the creation of the legislation, so that the power is in the hands of the archivists—the government archivists—and not in the hands of governmental departments.

PL: Yes, I agree, but during the colonial period, who got to decide what kinds of records or documents should be submitted to the Government Archive?

WW: I think it was up to the individual government departments. I do not know what the situation was like then, but there were no complaints at that time about the massive destructions of government documents. And I think the civil servants [during the British Colonial Hong Kong Government] were much better civil servants if I may say that.

PL: Another question I want to ask about is the motion on the archive law. It went to Legislative Council and there were not enough votes for the motion to pass. Is this correct?

WW: You have to understand under the Basic Law¹⁸, and under a very strange political structure, in order to pass a motion in the Legislative Council, you need both the geographical constituencies, which means “one man, one vote” or democratic constituencies, as well as the functional constituencies which means largely non-democratic pro-government constituencies, and you need to have a majority from both. Although the majority in total numbers was in support, when it comes to the functional constituencies, all they need to do is to abstain; they don’t even need to vote against it. If you have, let’s say, twenty functional, you need at least ten positive votes. All you need is eleven of them to abstain, and that is enough. That is our version of legislative democracy and that is where the problem lies. It is because we do not have universal suffrage, and we therefore do not have democracy in Hong Kong— all the more reason we must have the archives law implemented.

Unfortunately, most Hong Kong people do not understand this. Most Hong Kong people are blind to the ridiculous situation in Hong Kong, both in terms of our political system, as well as the Government Archive. And our legislators are useless in explaining it to the people. All they did was negative criticism. They could at least educate the people of Hong Kong on how the system works, because people in Hong Kong are not stupid. But most people don’t understand why they need to vote. They never understand, why, when the majority in the Legislative Council was in support of a measure, it could still be defeated. It was defeated because of the defective political system which is slowly killing Hong Kong. That is why a former judge, someone who knows about the system, who studies the law, who studies the details, can understand why we are in this appalling situation, and that is why I am devoting so much of my time in the pushing for archives law in Hong Kong.

Lu Yang (LY): Have you ever studied the national archives laws of China?

WW: Not only have I studied the national archives law\(^{19}\), I have also studied the\(^{20}\) provincial laws of the different provinces in Mainland China. I also studied the city archives laws of Qingdao.\(^{21}\) Not long ago, I went with the AAG to Qingdao with TVB [Television Broadcasts Ltd of Hong Kong]\(^{22}\) for the shooting of a documentary on archives law. We visited the Qingdao Municipal Archives\(^{23}\) and talked to the archive people in Qingdao. During our visit, they produced, at our request, a massive amount of land documents (the very important documents are always land documents), which are usually archived within twelve months of their creation. The Qingdao Chinese officials even showed us a land transaction approved by the City Hall of Qingdao.\(^{24}\) From approval, document creation, document checked [appraised], to final arrival at the archive took about twelve months. They have wonderful archives systems in Mainland China and they are always fully used by the locals.

\(^{19}\) Archives law of the Peoples Republic of China. Further information available at: [http://baike.baidu.com/view/102861.htm](http://baike.baidu.com/view/102861.htm)

\(^{20}\) *Pearl Report on Public Records: Mainland versus Hong Kong.* [Online video] Available at: [http://archivesactiongroup.org/main/?page_id=400](http://archivesactiongroup.org/main/?page_id=400)


\(^{22}\) TVB-Television Broadcasts Limited of Hong Kong – Homepage. Available at: [http://www.tvb.com/](http://www.tvb.com/)

\(^{23}\) Qingdao Municipal Archives – Homepage. Available at: [http://www.qdda.gov.cn/](http://www.qdda.gov.cn/)

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In addition, I know from good sources that the Mainland Chinese authority is not against archives legislation and that there is no opposition from China to Hong Kong’s proposed archives law. The opposition is only found in Hong Kong, by the combination of the Hong Kong Government and the “big boys” in the business communities. I think they are probably the property tycoons.

LY: What do you think of the archives law in Mainland China? In addition to ensuring that the individual government bureaus and departments are creating and archiving their records, do you think the archives law in China is doing well in terms of guaranteeing people’s rights to information or I should say rights to governmental information?

WW: When I was in Qingdao, [China], we saw heavy usage of the local government archives amongst the general public. The local public in Qingdao was using the archives to find out about the past employment or to find information about their parents or grandparents or other ancestors. Based on what I have seen, there have been no problems about access at all in that particular part of China.

In our Bill, the final Part is about access. Now, access has two aspects: one is access given; the other is denial of access or the refusal of access. In Hong Kong, people can try to have access, but the government has actual right to say, “NO!” The draft bill provides for an appeal mechanism like an appeal to a court. So in cases of denied access, there is a central body to act as an appeal court to decide whether the denial or refusal is reasonable or not. But in Hong Kong, we have created this bill to deal with the creation, preservation, archival and access [aspects]. And there is also the penal sanction, which means that anyone who disobeys the law will be punished. Previously, our concentration has always been more on the whole bill from creation to access. But recently with the massive destruction of the public records in Hong Kong, we are very concerned about preserving them. Even more recently, with the Marine disaster Report, the need for creating proper records has become even more urgent. As you can see, it is necessary for the draft Bill to cover all aspects. But if the Hong Kong Government is willing to discuss with the AAG, and we are happy to say, “Let’s do Parts 1, 2 and 3 first, and leave the access until later.”

LY: What is the current situation in Hong Kong regarding access to governmental information?

WW: The Hong Kong Government has now created two Law Reform Subcommittees:
one is on archives; the other is on access to information. Now access to information is a very difficult area, and the AAG deliberately does not want to go into this, because there is also the element of privacy.

In Hong Kong, we have something called the Privacy Law, which makes it so you cannot easily reveal the Hong Kong ID card details of the people, because they say they contain personal information. Your hospital records also contain private and personal information! So access to information is often associated with privacy or personal information. The AAG is mainly concerned with the creation and preservation of government documents. Access to the documents through archives would eventually take place of course, but much later. Only after the records have been transferred to the Archive can you begin to talk and ask about access.

Whereas access to information is totally different and is contemporary, for example the media may say we need to know about this and that. You have the documents, but I don’t necessarily need to see the documents. You just need to give me the information, which is a very different aspect. It has more to do with the immediate transparency of government operations; and is about people’s right to know about good governance. The transparency of government operations is a very important feature of democratic society. As the Marine Report says what the Marine Department has done is totally not transparent. They have an oral policy about not enforcing the law, but no one outside the Marine Department knows about this policy. No one from the Marine Department said to the public, “Oh, there would be no lifejackets for children!” Only the Marine Department knew that. If there had been a law to guarantee your right to information, everything would have been much different. If there had been an archives law, they must tell you everything about their policy which must be documented.

**PL: Anything else would you like to add to close this interview?**

WW: I think we should have as many local and international archives conferences as possible so that the media will have a chance to cover and to educate more people about the current [archive] situation in Hong Kong. Tell all your friends and tell your friends to tell their friends, but don’t give them a technical document like the bill. Don’t give them my article, because it is a very technical document. But give them concrete examples, example like the Lamma Island ferry collision disaster that people could easily understand. For example, tell them that the Hong Kong Government does not have a proper public records system, and this led to the loss of 39 lives.
That is something the general public in Hong Kong can easily and must understand. In time, the Hong Kong Government will eventually be forced to change due to public pressure.

**Conclusion**

Based on the above interview with William Waung, we might never be able to identify the true reasons for the lack-of-archives-law situation in Hong Kong, and the opposition to implementing the archives legislation amongst the Hong Kong government officials might always remain a mystery; but the unavoidable truth remains that the public records service performed by the local government archive continues to decline. Meanwhile, no one has been able to put a stop to the massive destruction of public office records, all due to the absence of an archives law in Hong Kong.

Advocating for the archives law is only a small, and yet important, chapter of Hong Kong’s democratic development as a whole. The former 150 years of British colonization and the political separation from mainland China have enabled people in Hong Kong to enjoy a much greater degree of political expression. At the same time, the actions carried out by the AAG have explicitly highlighted to us that there is still a great demand for a much more transparent government, a strong desire for a democratic society, and the hope that the local government will assume a leadership role in preserving and educating about our documentary heritage that is unparalleled elsewhere in the world. These give us all the more reason for the people to come together to voice their concerns and to pressure the Hong Kong Government to take effective action to implement the archives law. To conclude this article, I want the Hong Kong Government and the people of Hong Kong to ask themselves this very important question, “How many more of such Lamma Island ferry collision disasters we would have to endure, before everyone of us in Hong Kong could truly understand the importance of Archives Law?
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Introduction

Most North American academic libraries have for decades used subject guides to help their users locate relevant information in a specific subject field. In the digital age, Web-based subject guides have gained more popularity, and it is rare to see a library that does not have any online subject guides. East Asian libraries are no exception, and East Asia librarians have been creating electronic subject guides to assist their users, especially in finding resources in foreign languages. Although East Asian guides are important in terms of providing aids for users to explore foreign resources, no literature exists regarding East Asian subject guides in US academic libraries. This article intends to investigate the topic of subject guides in East Asian studies in US academic libraries, and report on the platform and structure of the guides and relevant library resources and services provided.

Literature Review

The concept of library subject guides is not new, and academic libraries have long been using various formats of subject guides as pathfinders to information. As early as the 1930s, B. Lamar Johnson at Stephens College experimented in academic libraries in integrating library bibliographic services to facilitate instruction and learning. Later in the 1950s, similar studies were carried on at Monteith College by Patricia Knapp (Kent, Lancour, and Daily 1978, 223). Coined by Maria Canfield at MIT in 1972, a pathfinder was defined as “a checklist of references to those basic sources representing the variety of forms in which information on a specific topic can be found,” which “enables a user to follow an organized search path” (Canfield 1972, 287). According to the Online Dictionary for Library and Information Science, a pathfinder is “a subject bibliography designed to lead the user through the process of research a specific topic, or any topic in a given field of discipline, usually in a systematic, step-by-step way, making use of the best finding tools that library has to offer” (Reitz 2013). Pathfinders can be either print or electronic; however, in most of the literature pathfinders are associated with print format, while subject guides are associated with electronic format. In this paper, the term pathfinder is considered to encompass subject guides, research guides, and library guides in any format.

Library subject guides first appeared in print format, and abundant literature has discussed traditional print pathfinders and provided guidelines and suggestions for librarians to construct subject guides (Breivik 1982; Canfield 1972, 283-300; Jackson 1984, 468-471; Kapoun 1995, 93-105; Peterson and Coniglio 1987, 233-239; Stevens...
1973, 40-46; Thompson and Stevens 1985, 224-225). Although these articles primarily focused on print guides, they were later cited in the literature regarding electronic subject guides and used to provide recommendations for later electronic guides.

The late 1990s witnessed the emergence of web-based pathfinders, and since then, a plethora of research has been reported on electronic library research guides (Vileno 2007, 434-451). Similar to previous literature regarding print pathfinders, most of the studies conducted between the late 1990s and the early 2000s emphasized providing guidelines and recommendations for librarians engaged in creating guides (Cox 1997, 39-43; Dahl 2001, 227-237; Dunsmore 2002, 137-156; Jackson and Pellack 2004, 319-327; Morris and Grimes 1999, 213-217; Morville and Wickhorst 1996, 27-32; Wang and Hubbard 2005, 618-625). More recent studies, especially those after the mid-2000s, concentrated more on user-centered issues, such as accessibility, usability, evaluation, and so on (Dean 1998, 80-88; Hintz et al. 2010, 39-52; Magi 2003, 671-686; O'Sullivan and Scott 2000; Reeb and Gibbons 2004, 123-130; Staley 2007, 119-140). Studies on specific subjects have also been conducted, such as business, health science, philology, communication. In all these studies, however, there is no research about East Asian studies subject guides. This article aims to bridge this gap by investigating the current state of subject guides in the field of East Asian studies and the design and use of subject guides in the field.

Method

From June 6, 2013 to June 19, 2013, the authors visited both the library homepages and East Asian library/collection websites of 48 East Asian libraries listed by the Council on East Asian Libraries (CEAL 2013) to look for subject guides for East Asian studies, Chinese studies, Japanese studies, and Korean studies (CJK studies). Topic guides and course guides were excluded from this study. Of the 48 East Asian libraries/collections, four libraries/collections do not have any online guides available on their websites and were excluded from the statistical analysis. Some libraries did not create guides for certain countries/regions. Altogether, 137 guides were studied. The authors observed eleven parameters for a holistic examination of East Asian guides, which included platform used, entry point, title of the guide, librarian’s contact information, resource categories, instructional video, embedded instant messaging, web 2.0 features, clarity of ownership of online resources, resource annotation and last updated time.

Results and Discussion

Platform

Platform refers to the web application that is used to host and create subject guides. Among 137 guides, 59% (81) of guides were hosted by LibGuide, which is a mainstream subject guide software developed by Springshare; 27% (37) of guides by other Content Management Systems (CMS), whose brands the authors were unable to identify; and 4% (19) of guides were found to be coded by HTML, whose URLs ended with .html.
Most East Asian libraries/collections employed the same platform to host East Asian guides, Chinese studies, Japanese studies, and Korean studies guides. However, some libraries/collections utilized different platform for guides with different subjects. The most common inconsistency was that the East Asian guides, usually the guides for the English language collection, used the mainstream platform adopted by the university libraries, but Chinese, Japanese, and Korea (CJK) guides used a different platform. In other cases, even within CJK guides, different platforms were used. For example, one library had a Chinese subject guide hosted by LibGuide, while the Japanese and Korean subject guides were written in HTML.

Table 1: Platform used to host guides

**Entry Point**

Among 44 libraries, 52% (23) of libraries provided entry points both on the main library homepages and East Asian library/collection homepages, 23% (10) of offered only entry links on their homepages, and 20% (9) only listed guides’ links on their EA library/collection’s sites. Two libraries did not provide any access points to their guides, and these guides can only be retrieved through searching the main library search box. In one case, the subject guide listed on the East Asia library/collection’s page appeared to be different from the one linked from main library’s homepage.
Table 2: Guides’ Entry Point

**Title of the Guide**

“Research Guide” is the most popular name, and 39% (53) of the guides used this name. The second most popular name was “Subject Guide” which represented 28% (38) of the total share. Eight percent (10) of the guides were labeled “Study Guide.” The rest 25% (34) of the guides chose other names other than these three common names, such as resource guide, resource gateway, and East Asian collection.

While recording various ways of naming their guides, the authors also noticed that some guides were used as their East Asian library/collection’s homepage. Some guides were used as a collection’s usage guide and listed locally owned materials. It appears that course guides or topic guides are gaining increasing popularity. These guides were linked from general subject guides to help users retrieve more specific information about a particular course. Some libraries only created course guides or topic guides.
Table 3: Title of the Guide

Librarian's Contact Information

The great majority of guides provided librarian's contact information, including name, telephone, email, and office address. However, some librarian's contact information was missing or listed incompletely. Although the missing information could be found on the central staff page, this makes the librarian seem less approachable. Some guides listed contact information of multiple librarians with different job titles, which might be misleading for users. Of all the investigated guides, half (68) included the librarian's photograph. But some photographs were too small for users to identify, and a very few librarians used images instead of their photographs, such as scenery images.

List of Categories

Category here refers to the type of information listed on the guides. Twenty-six categories were selected to label different types of information, which included article indexes and databases, atlases and maps, biographical sources, blogs, bookstores, book reviews, chronologies, citation instruction, dissertations and theses, e-books, e-journals, English translated materials, government information, images, library catalog, museums and galleries, news, organizations and associations, primary sources, print journals, reference materials, special local collections, statistics, study abroad advice, films, and Internet resources.

The top 15 categories that were most frequently used are article indexes and databases (119), Internet resources (93), news (81), reference materials (76), library catalogs (74), statistics (50), e-journals (46), e-books (37), films (35), organizations & associations (34), print magazines (32), dissertation & thesis (31), images (29), special collection (28), and primary sources (26).
A major phenomenon the authors found was the lack of controlled vocabulary to categorize resources, which may cause confusion. For example, should e-journals belong to Database or be a separate category? In other guides, two different terms were used to label the same type of resources, such as Internet resources and Websites.

Table 4: List of Categories (the top fifteen categories)

**Instructional Video**

Instructional video refers to videos or tutorials that are designed to demonstrate how to use a library’s resources. Only seven guides out of 137 embedded or linked to instructional videos. The most commonly covered topics were CJK searching and the use of a specific foreign language database.

**Embedded Instant Messaging Service**

Chat reference has become a standard reference service in most academic libraries, and can be found on many libraries’ homepages. This study found that 21 out of 137 guides embedded an instant messaging service, or chat box, which reaches either a subject librarian or a general reference librarian.
Web 2.0 Features

Web 2.0 features in this study refer to the application of web tools to enable interaction between users and libraries or among users in a social media environment. A significant number of libraries adopted at least one type of web 2.0 feature. The detailed breakdown shows that 28% libraries (75) had social bookmarking functions available on their subject guides, 23% (61) provided RSS feeds, 17% (45) had comment or feedback capability, and 7% (20) linked to their Facebook accounts. Twitter (11) and Blog (10) take about 4% of the total share each. Some web 2.0 features were not present on the subject guides’ homepages, instead, they were buried in sub-pages, which made them difficult for users to find.

Table 5: Web 2.0 Features

Clarity of Ownership of Online Resources

We observed that many guides included both subscribed and freely available resources. We considered the following options are clear about the ownership of online resources: using the terms “owned” or “free” resources, using special icons (e.g. a lock icon) and language (e.g. restricted to a certain university), or listing owned and free resources separately. It appears that 60% (82) of the guides did not clearly distinguish between owned and free online resources: in other words, only 40% (55) of the guides clearly distinguish between owned and free resources.

Resource Annotations

As for annotations of listed resources, guides varied in the level of explanation. Some had very detailed information, such as the scope and coverage, and others only had a
few words. In this study, we only examined the existence of annotations and did not investigate whether enough information is given to help the user get a general idea of the listed sources. Seventy-one percent (97) of the guides had annotations following the resource links; 29% (40) listed only names and links of resources, but failed to provide any descriptive information.

**Last Updated Time**

This parameter measured the currency of the existing guides. We grouped the "last updated time" into several chunks of time based on the freshness of the guides, using June 6, 2013 as the cut-off date. Among 137 guides we visited, 30% (41) of the guides did not show "last updated time." Forty-six per cent (63) of the guides were updated within the recent three months, 8% (11) of the guides within the recent three to six months, 6% (8) between six and twelve months, 6% (8) between one and two years ago, 2% (3) between two and four years ago, and 2% (3) were updated more than 4 years ago.

<table>
<thead>
<tr>
<th>Currency of the Guide</th>
<th>Count</th>
</tr>
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<tbody>
<tr>
<td>&lt; 3 months</td>
<td>63</td>
</tr>
<tr>
<td>3-6 months</td>
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<tr>
<td>6-12 months</td>
<td>8</td>
</tr>
<tr>
<td>1-2 years</td>
<td>8</td>
</tr>
<tr>
<td>2-4 years</td>
<td>3</td>
</tr>
<tr>
<td>&gt; 4 years</td>
<td>3</td>
</tr>
<tr>
<td>No most updated time</td>
<td>41</td>
</tr>
</tbody>
</table>

Table 6: Currency of the Guide

**Conclusion**

This report presented a holistic picture of how East Asian libraries/collections have been using subject guides to promote usage of East Asian materials in print and electronic formats. It serves as an opportunity to open up the discussion among East Asian librarians about how service can be improved in the future. As the first step of
this Subject Guide study, this report will be followed by surveys sent out to East Asian librarians to gather more information regarding the creation of guides. The authors hope to solicit feedback in the following areas: Choices of guides’ platform, workflow, maintenance of guides, effectiveness of guides and user assessment. Fellow librarians’ feedback is essential to this study, as it provides individual experience and reflection. Such feedback will be incorporated into the follow-up paper and shared among CEAL community.
Bibliography


Table 7: 26 Categories of Resources
Supplementary Notes about Categories:

Articles and Databases: including owned and free resources in electronic formats. Index database is also included in this category.

Dissertation and Thesis: including owned and free resources in both print and electronic formats.

E-books: electronic books, including owned and free resources.

E-journals: electronic journals, including owned and free resources. Some libraries wrap it under “Databases”

Films: in all formats, including owned and free resources. Some libraries use Movies or Multimedia Resources as alternate terms.

Government Information: including owned and free resources in both print and electronic formats.

Images: including owned and free resources in both print and electronic formats.

Internet Resources: free Internet resources, include search engines. Some guides use Website as an alternate term.

Library Catalog: including local and outside catalogs. Some libraries use “Finding Books” as an alternate term.

News: including owned and free resources in both print and electronic formats.

Organizations & Associations: including affiliated and unaffiliated organizations and associations.

Print Magazines: including owned subscription journals in print format.

Primary Sources: including owned and free resources in both print and electronic formats.

Reference Materials: including owned and free resources in both print and electronic formats (e.g. dictionary, directory, thesauri and encyclopedia).

Special Collection: locally owned rare materials and special materials.

Statistics: including owned and free resources. Some libraries include Statistics as a subgroup of Government Information.

Atlas & Maps: including owned and free resources, in both print and electronic formats.

Book Reviews: links to book review websites.
Bookstores: links to popular bookstores for purchasing new or used Chinese, Japanese and Korean books in US and abroad.

Blogs: links to well-known blogs on East Asian topics.

Biographic Sources: including owned and free resources in both print and electronic formats.

Citation Instruction: guides that introduce users to citing information in a variety of citation styles, or links to citation guides.

Museums and Galleries: links to relevant museums and galleries.

Timelines & Chronologies: including owned and free resources on historical events listed in chronological order, in both print and electronic formats.

Translation Works: including owned and free resources in both print and electronic formats.

Trip Advice: links to general information for students and scholars to travel to China, Japan and Korea.

Acknowledgement

The authors would like to thank KL Clarke, the associate librarian at the University of Minnesota, Twin Cities, for her help in proofreading this paper.
East Asian Library Pioneers: A Continuing Series

Dr. Hwa-Wei Lee
and the Special Chinese Collections in the Library of Congress

Judy S. Lu (盧雪鄉)
Former Head, Collection Services, Asian Division, the Library of Congress

On Monday, June 24, 2013, Esther Lee, President of the Chinese-American Library Association announced to CALA colleagues and friends that the CALA Presidential Initiatives Task Force made special efforts to produce two commemorative items in helping to celebrate CALA’s 40th anniversary. These two items are:

A special issue of Spotlight on a CALA Member – Dr. Hwa-Wei Lee, can be seen at http://cala-web.org/files/spotlight/DrLee.pdf; and a video on The Life of Dr. Hwa-Wei Lee: A Scholar, A Library Leader and an Ambassador (李華偉博士之旅: 學者, 圖書界泰斗, 文化使者), at http://www.youtube.com/watch?v=2w7qjXOPbhE

“Dr. Hwa-Wei Lee is one of the CALA founders. In celebrating the happy occasion of CALA’s 40th birthday, we want to show our admiration and respect for Dr. Lee through the special issue of Spotlight on him and through the video of his life.” said CALA President Lee.

The CALA members feted Dr. Lee as the highlight of CALA’s 40th birthday and then followed that by a series of splendid CALA 40th anniversary events during the ALA Annual Conference in Chicago on June 30, 2013. Based on the many complimentary remarks expressed by the viewers of the video about Dr. Lee, no one should doubt his world-renowned reputation for being an outstanding scholar, a library leader, and an ambassador for the East-West cultural exchange.

However, these achievements are only one part of his long and productive professional life. The purpose of this article is to focus on (1) the administrative and organizational improvement Dr. Lee made at the Asian Division, the Library of Congress; and (2) the impact of the historically important programs that the Asian Division sponsored during his tenure. Even after he retired, he maintained a sense of mission to preserve the culturally and historically important Asian materials and urged the division staff to continue their efforts in this area. As a result, unique collections and materials were brought to the Library after many programs were initiated.

Dr. Lee arrived at the Library of Congress in 2003, and very soon afterward, many LC colleagues, including me, had come to admire his creative management style. He could make an unenthusiastic worker into a productive employee within a short time. He
reorganized the structure of the Asian Division, emphasizing cooperation and harmony. He provided clear definition of work assignments and encouraged team work efforts.

During the five-year tenure, Dr. Lee encountered many difficult work-related situations. In order to solve these problems, Dr. Lee came up with ten initiatives that totally reorganized the Asian Division. He implemented state-of-the-art improvements for personnel management, administrative procedures, and the preservation of the unique collections in various Asian languages. He worked to fill the vacant positions according to the needs of the Division. He publicly recruited the most capable candidates and instigated awards for employees who performed above and beyond their regular duties. The ten initiatives are listed below.

1. He revised acquisitions plans in order to acquire efficient online databases in the Chinese, Japanese, and Korean languages.
2. He revised acquisition methods and procedures using the financial support of the Luce Foundation.
3. He improved communication and contact between the Asian Division and LC’s field offices in the South Asia and Southeast Asia areas.
4. He opened the Asian Reading Room on Saturdays in order for more readers to be able to use the Asian collections.
5. He established the Asian Division Friends Society in order to increase scholarly activities and to promote the Division’s collections and services.
6. He increased fundraising in order to set up more research fellowships.
7. He improved the Asian collections and also established a new Asian American Pacific Islander Collection.
8. He oversaw efforts to reorganize the book deck and to send out un-cataloged periodicals for cataloging.
9. He oversaw the updating of the serial check-in system from a manually operated procedure to an online check-in system.
10. He fostered collaboration with the national libraries of the People’s Republic of China, Japan, Korean, and the Republic of China to digitize the unique rare materials in each library in order to make this information available to readers in all of these libraries.

Of these, five are considered to be the most noteworthy: (1) the Florence Tan Moeson $300,000 Fellowships and Collection Preservation Fund; (2) the Asian-American Pacific Islander Collection; (3) the international partnership for the joint Chinese rare book digitization project; (4) conversion of East Asian serials online check-in procedure; (5) the Asian Division Friends Society. These will be discussed in more detail below.

(1) Created the Florence Tan Moeson $300,000 Fellowships and Collection Preservation Fund

In fundraising, LC colleagues Paul Ho and Anna Ho were very helpful to introduce LC retired cataloger Florence Tan Moeson to Dr. Lee. Ms. Moeson was a devout Christian and wanted to reciprocate to society for her good fortune. When she heard from the
Ho’s that Dr. Lee was administrator of the the Asian Division, she was proud that an outstanding Chinese American such as Dr. Lee was being recognized by LC. To show her appreciation she expressed her interest in donating funds to support his activities. Ms. Moeson was fond of me personally because I could communicate with her in Cantonese dialect, our mother tongue, and I visited her often at her senior apartment. I accompanied Dr. Lee for many of his visits to Ms. Moeson throughout the entire process of obtaining the donation. In 2005 Ms. Moeson agreed to donate $30,000 each year for ten years for three categories of activities: (a) $14,000 to create ten or more fellowships to use the Asian collections; (b) $7,000 to hire librarians with Asian language expertise to organize the un-cataloged Asian materials; (c) $9,000 to purchase rare or unique Asian materials. These activities were implemented during Dr. Lee’s tenure. However, since Dr. Lee retired, the collection preservation funds have not been utilized, and as a result, valuable materials that need to be preserved have not been protected.

(2) Established the Asian-American Pacific Islander Collection

The United States is an immigrant country. Asians, particularly Chinese immigrants, came to this country in the eighteenth century and actively participated in the development of the country. But they did not receive the equal treatment with European immigrants in the early years, nor were their achievement and contributions properly recorded in American history. After getting support from Congressman Mike Honda, Chairman of the Congressional Asian American Caucus, and the approval of funding from LC officials, the Asian-American Pacific Islander Collection was officially established, and a librarian who is an expert in this area was selected in 2007. Dr. Lee not only put in a great deal of effort to establish the guidelines for this Collection, but he also set up a foundation fund for it by donating $10,000 himself, which led to more donations from the colleagues in the Asian Division and others.

Cong. Mike Honda was very pleased by Dr. Lee’s efforts for AAPIC Collection and for the entire Asian Division, and he submitted a statement to praise Dr. Lee. This statement appeared in the April 10th, 2008 issue of the Congressional Record:

Madam Speaker, I rise today to honor the many contributions and achievements of Dr. Hwa-Wei Lee. After an esteemed 5 years as the chief of the Asian Division at the Library of Congress—a bookend to his dedicated 50 years in the library profession, Dr. Lee is retiring ...

During his short tenure at the Library of Congress, Dr. Lee focused his energy on completely rejuvenating and reorganizing the Asian Division. He introduced innovative programs designed to improve and expand the division’s resources, collections, services, and outreach. As chair of the Congressional Asian Pacific American Caucus, it has been my privilege to have collaborated with Dr. Lee and his dedicated staff at the Asian Division. Our shared pursuit to tell the complete Asian American and Pacific Islander, AAPI, story and dispel the cloak of invisibility and mischaracterization upon the community has given life to a new AAPI Collection at the Library of Congress. This is another milestone of Dr. Lee’s storied career.
Dr. Lee and his lovely wife Mary will soon move to Florida to bask in the sunny rays of retirement. But I suspect that he will not slow down, and will continue his many pursuits. As anyone who has met Dr. Lee can attest, his boundless, enthusiastic spirit will not allow him to stay idle. ...

Madam Speaker, I commend Dr. Hwa-Wei Lee for his dedication and many contributions to the library profession and am especially grateful for his nurturing leadership of the Asian Division and of the establishment of the AAPI Collection at the Library of Congress. ...”  

Dr. James H. Billington, Librarian of Congress, also praised Dr. Lee for his outstanding services for the Asian Division at the farewell party at the end of March, 2008.

For information about the AAPIC collections, see the following website under “Asian Division Collections”:

http://www.loc.gov/rr/asian

(3) Initiated International Partnership for the Largest Chinese Rare Book Digitization Project

The joint venture of the National Central Library of the Republic of China (Taiwan) and the Library of Congress for digitizing over 2,000 Chinese rare books of LC is a success story in every aspect. To this day, it is the largest international partnership yet for digitizing rare material in the library community.

The idea of digitizing Chinese rare books began in 2004. Dr. Lee first discussed it with Dr. Fang-Rung Juang 莊芳榮, the Director of the National Central Library of ROC, who showed strong interest, but LC had no funds to finance the project at the time. In 2005, Dr Juang led a delegation of Taiwan librarians to attend ALA and visited LC afterward. At Dr. Lee’s request, Dr. James Billington, the Librarian of Congress, hosted a luncheon for the delegation and had pleasant conversations with Dr. Juang. At the meeting, Dr. Juang mentioned that NCL had just completed its digitization of rare books and still had some funding left. He proposed a joint project between LC and NCL to digitize Chinese rare books at the Library of Congress not held by NCL. Materials digitized would include pre-1795 block print editions and for manuscripts, no date restriction. Dr. Juang generously offered to have NCL bear the entire cost of the project, including the cost of sending a team of experienced technicians with appropriate equipment to LC. Both Dr. Billington and Dr. Lee were impressed by the generosity of the National Central Library.

Because it was an unprecedented international partnership, completion of the paperwork took a year, and the project was officially started in the fall of 2006. Dr. Lee

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appointed Head of Scholarly Services Dr. Mi Chu to be in charge of the project. In order to ensure the quality of selection, Chinese rare book expert Mr. Bang-jin Fan 范邦瑾 was hired with the financial support of the Chiang Ching Kuo Foundation. The responsibility for selecting the rare books for digitization was shared by Mr. Fan, Dr. Mi Chu and China Area Specialist Dr. Min Poon. In 2007, the agreement was revised and renewed first by LC, and then agreed upon and signed by NCL Director General, Dr. Kuan-chung Huang 黃寬重館長.

In the meantime, NCL sent to LC all of the needed high-tech digitization equipment and three well-qualified technicians to perform various tasks of digitization procedures. Director of the NCL Special Collection Division, Hsiao-ming Yu, was in charge of the operation from Taipei. This project took seven years to complete (2005-2012). This grand scale rare book digitization project is the most commendable act of commitment of Dr. Fang-Rung Juang 莊芳榮, Dr. Kuan-chung Huang 黃寬重, and later Dr. Shu-hsien Tseng 曾淑賢. Researchers and scholars for many generations to come will be benefitted by this visionary act of NCL.

The project outcome of 2025 titles of digitized images out of about 4000 rare Chinese books at the Library of Congress can now be accessed through NCL’s website at http://rbook2.ncl.edu.tw/, which includes fully digitized 7,700 rare Chinese books from the NCL, 382 titles from the University of Washington, and 294 titles from the University of California at Berkeley. If you prefer to search for Library of Congress materials only, these can be accessed directly through the following link:

http://rbook2.ncl.edu.tw/Search/SearchList?whereString=IEBSaWdodHNfT3duZXIgIu‐juWci‐Wci‐acg‐WcluabuOmkqClg0&sourceWhereString=ICYgQHNvdXljZV9zb3VyY2UgICLlj6TnsY3lvbHlg4_mqqLntKLos4fmlpnluqsi0&SourceID=1

(4) Conversion of East Asian serials online check-in procedure.

The conversion of 2,200 plus Asian serials check-in from manual operation to the state-of-the-art online check-in system in 2006 was a major breakthrough for the Library of Congress. When LC converted its Western language serials to an online check-in procedure in the early 1990s, Asian language serials could not be included. As a result, time-consuming manual operation continued until Dr. Lee convinced the Associate Librarian for Library Services, Deanna Marcum, to provide $250,000 for this project, and the Asian Division now has its own high-tech online serial check-in system.

(5) Established the Asian Division Friends Society

The experience of establishing a friends’ society for the University of Ohio Library was so successful that Dr. Lee decided to do the same for the Asian Division. The establishment of the Asian Division Friends’ Society (ADFS) allowed the staff to conduct many more outreach activities and joint ventures with the local Asian American communities. It also provided many opportunities to publicize the rich Asian
collections and the newly established Asian American Pacific Islander Collection. Additionally, it led to many more cultural and scholarly programs. The result was the increase of readership at the Asian Reading Room and more use of the Asian collections.

The Asian collections of the Library of Congress have a lengthy history. According to the early annual reports of the Library, the first group of Asian books that came to the Division could be traced back to 1865. In that year, books on topics related to Southeast Asia and the islands of the Pacific Ocean that had been purchased during the Wilkes Explorer Expedition in 1838-1842 in Singapore were transferred from the Smithsonian Institute to LC. Four years later, in 1869, the Tongzhi Emperor of China (同治皇帝) donated ten titles with a total of 933 volumes of valuable rare books to the people of the United States. In 1875 LC began to set up a material exchange system with the Government of Japan. Since then the LC collection materials in Asian languages, including minority tribal languages, have been coming in from every area of Asia.

The Library’s tireless acquisition efforts in early years have created the most valuable Asian rare book collections in the world and the most important asset of the Asian Division. Because of the long history of the Library of Congress of over two hundred years, and its policy for collecting research materials in all languages of the world, LC possesses the largest number of books and other written materials in the world. The Asian collections are also the largest and the best in the Western Hemisphere. For further information about the Asian collections please check:

http://www.loc.gov/rr/asian/

Being an experienced administrative librarian, Dr. Lee immediately determined that one of my major assignments was to take on major collection management projects for the Asian collections, apart from my China Area Specialist responsibilities, which I had fulfilled since 1995. Several collection specialists like me were also inspired to take the initiative to sponsor culturally and historically important programs that would bring unique materials to the Asian Division. There were also instances when research requests came in from Congressional Members, and we provided the pertinent information by researching through our rich Asian collections. In 2007, such an important research project occurred.

**Other Noteworthy Accomplishments:**

**House Resolution on Comfort Women in WWII** (Introduced in 110th Congress, 2007)

Congressman Mike Honda of California, who had given tremendous support to Dr. Lee for establishing the Asian American and Pacific Islander Collection in the Asian Division previously, called Dr. Lee one morning requesting the Asian Division staff to provide him with historical information about the “comfort women” whom were drafted in China, Korea, Taiwan and other Asian countries during WWII. I was assigned as the coordinator for this project. Within days all of the important documents on the comfort women in Asia from six sections of the Asian Division were submitted to the Congressman’s office.
Subsequently, during the 110th Congress in 2007, Congressman Honda introduced H. Res. 121, titled "A resolution expressing the sense of the House of Representatives that the Government of Japan should formally acknowledge, apologize, and accept historical responsibility in a clear and unequivocal manner for its Imperial Armed Forces' coercion of young women into sexual slavery, known to the world as "comfort women", during its colonial and wartime occupation of Asia and the Pacific Islands from the 1930s through the duration of World War II."

H. Res. 121 certainly was one of the Congressman's major achievements that helped to bring out this unjust portion of history to the attention of the world. In recent months the "comfort women" issue was brought up again as a "hot topic" in the global political arena. For example, the City of Glendale, CA had a bronze statue erected at the Town Center acknowledging thousands of Asian women forced by the Japanese Army to be sex slaves, commonly called "comfort women." Among those who attended the ceremony was a Korean comfort woman Bok-dong Kim, who has traveled globally to tell her sad story as a "comfort woman." She also attended the H. Res. 121 Congressional hearings in 2007. The Chinese comfort woman Wan Ai-hua万爱花, who initiated the first law suit against the Japanese Government and led many comfort women traveling to Japan to appear in courts, died on September 4th this year, and no law suit has been won.

The information about H. Res 121 can be found at http:// thomas.loc.gov. Under “More Legislative Information”, click “Search bill text for multiple congresses”, then click on 110th Congress, and search HRes121 or "comfort women" and the legislation can then be viewed.

**Unsung Heroes: A Symposium on the Heroism of Asian Pacific Americans During WWII, October 26, 2009**

Most people have heard of the “Flying Tigers” of WWII. The heroic image of the Flying Tigers was revered by people of many countries, especially Chinese and Americans. However, it seemed that no cultural institution ever took the initiative to invite surviving Flying Tigers to give their accounts of their experience in carrying out these dangerous missions. This international symposium took place on October 26, 2009 at the Library of Congress. Many Flying Tigers such as Sen. Ted Stevens, Gen. John Alison, Gen. Fred Chiao, John Gong (representing his grandfather), and Madame Anna Chennault came to speak at the symposium. All of these aging flying tiger veterans were pleased that their heroic stories will be forever preserved in the LC’s permanent video recordings. At this special occasion, the Veterans Association of the Republic of China awarded each Flying Tiger with a medal to commemorate the history of US-China strong allegiance during WWII. Dr. Lee had retired from the Library a few months before the program, but he came back to greet the speakers and played an important role at the program.
Prior to the symposium, the Asian Division received a valuable donation of over two hundred items about the history of the Flying Tigers from the Flying Tigers Museum in Hua-lian 花蓮, Taiwan. This collection includes a presidential award proclamation, official awards and documents, memoirs, photographs of Gen. Chennault and the Flying Tigers, and other memorabilia. Donation of this historically unique collection to the Library of Congress was authorized by the Minister of Defense, ROC. To locate these materials, readers are encouraged to go to http://www.loc.gov/rr/asian and use the “Ask a Librarian” to inquire about the Flying Tigers materials.

For researchers who are interested in finding the video for this symposium, they can go to LC homepage: http://www.loc.gov, at the dropdown menu “All formats” on top of page, select “Film, video” and search for “Flying Tigers”, the first item is the “Unsung Heroes” program. All of the Flying Tigers spoke in the morning session, and other Asian American heroes and Congressional Members spoke in the afternoon session.

**Confucianism as a World Cultural Heritage**, a symposium held on September 11 & September 15, 2010

This two-day symposium was held to implement congressional H. Res. 784, which was sponsored by forty-two members of Congress for the purpose of commemorating the achievements of the great thinker and philosopher Confucius, whose teachings and philosophy have steered Chinese minds since 500 B.C. and influenced the wider world’s civilization for the past several hundred years.

The keynote speaker was Cong. Al Green, who was the first initiator of H. Res. 784 on “The Congressional Recognition of Confucius Teachings.” Then renowned scholar Dr. Paul Youghshing Shao spoke on “Confucius: The Man and His Lasting Influence,” and world-renowned scholar Hsu Cho-Yun spoke on “Confucius: Ideas and Values in the Age of Globalization.” Also, the recipient of the Library of Congress John W. Kluge Prize for lifetime achievement in the study of humanity Prof. Ying-shih Yu wrote program notes on “Confucianism” for the program brochure. At the program closing, Congresswoman Judy Chu spoke on “The Impact of the Teachings of Confucius to the Chinese Americans’ Thinking.”

The Asian Division was extremely honored that Confucius’s 76th Generation Descendant Mrs. Kung Ling-Ho donated a hard-bound 80-volume “Confucius’ Family Genealogy” to the Chinese Collection.

**Republic of China (Taiwan) Presidential Election 2004 Collection**

Since the United States is one of the main allies of the Republic of China on Taiwan, and Congress shows intense interest in the democratic progress of this island, the Library of Congress sends a China/Taiwan Area Specialist to attend the presidential election activities during the election process once every four years. I was assigned to cover the 2004 presidential election. Because the outcome of this election was rather unusual, 500 plus pieces of campaign literature were brought back from Taiwan. For researchers
who are interested in finding these materials via the Library of Congress Online Catalog, they can be found by the following searches:

[Taiwan Presidential Election 2004, Newspaper Reports]. 3 vols. (505 items)

[Taiwan Presidential Election and National Referendum: Eye Witness Account of Facts and Issues of the Events on March 20, 2004]. By Judy S. Lu

Under subject: Elections – Taiwan, 107 items listed.

Under subject: Presidents – Taiwan – Elections, two titles were found for 1996 and 2000 elections.

Also keyword search can be: Taiwan Election Collections (Library of Congress), 20 records listed.

**An International Symposium on the Significance of Admiral Zheng He’s Voyages (1405-1433).** Symposium held on May 16, 2005.

In commemoration of the 600th anniversary of Zheng He’s first voyage in 1405, the Asian Division of the Library of Congress held a symposium at which presentations were given by a group of Zheng He scholars that included an oceanographer and hydraulic engineer, a retired British Royal Navy captain, historians, scholars of the Ming Dynasty, and other researchers who spent years researching various aspects of Zheng He’s expeditions. Our rich Chinese collection has been frequently used by scholars to research this issue, among them Louise Levathes, who acknowledged the Library of Congress’ contribution in her book *When China Ruled the Seas: the Treasure Fleet of the Dragon Throne, 1405-1433.*

Because of this symposium, an additional 60 plus titles were added to the Chinese Collection.

**Translation and Digitization of Naxi Manuscripts (1998-2001)**

The Naxi Collection in the Asian Division consists of 3,342 plus manuscripts, both originals and photostatic copies of original manuscripts. These manuscripts, written by Naxi dongbas, or shamanistic priests, document the unique cosmology of the Naxi people. They illustrate a range of Naxi myths and legends including the story of the creation of the world, sacrifice to the Serpent King and other principal gods, accounts of Naxi warriors and other people of high social standing ascending to the realm of deities, and love-suicide stories. Joseph Rock was the first American to study and interpret Naxi writings. His first article on the subject was published in *National Geographic* magazine in 1924. During his 24 years in China Mr. Rock amassed a collection of some 7,500 manuscripts. LC purchased 2,228 pieces of Naxi manuscripts from Mr. Rock. The other 1,114 pieces of the Collection were donated by Quentin Roosevelt, the grandson of President Theodore Roosevelt.
In 1998, China Area Specialist Dr. Mi Chu received funding from the Chiang Ching-kuo Foundation for International Scholarly Exchange for translating the entire Naxi manuscript collection to the Chinese language. Naxi language expert Prof. Zhu Baotian was invited from Yunnan Province to take on this project. In 2001, the translation project was completed. This project attracted great interest in the scholarly community.

During the tenure of Dr. Lee, digitization of the Naxi Collection was one of his priorities because of the uniqueness of this pictographic language and the culture it represents. A digital database, entitled Selections from the Naxi Manuscript Collection is available on the Library’s website. (http://international.loc.gov/intldl/naxihtml/naxihome.html)

**In the Footsteps of Marco Polo: An International Symposium and A Special Book Exhibit on Italy-China Cultural Exchange in the 13th-17th Centuries.** Symposium held on Thursday, March 23, 2006.

This symposium was a joint venture of the Asian Division and the Italian Embassy. Asian Division Chief Dr. Hwa-Wei Lee gave the opening remarks, Head of Scholarly Services Dr. Mi Chu introduced the well-known Italian historian Dr. Piero Corradini who spoke on “Marco Polo and Other Italians in China in the XIV Century.” Later, Rev. John Witek, Ph.D., professor of East Asian History, Georgetown University, spoke on “Through an Italian Lens: Viewing Books on Sixteenth and Seventeenth-Century China in the Library of Congress.” Another speaker, Dr. Kam-wing Fung of the University of Hong Kong, delivered a speech on “Lexicography, Cartography and Instrument Making: Matteo Ricci and Jesuit Science in China.”

In support of this symposium, hundreds of manuscripts and books on the history of Jesuit science in China were displayed. Also, an image of Matteo Ricci’s World Map published in China in 1602 was used for the program flyer.

In the Library of Congress Online Catalog, under the keyword “Marco Polo and China” there 123 titles are listed.

**A Bridge between Cultures: Commemorating the Two-Hundredth Anniversary of Robert Morrison’s Arrival in China.** A book display sponsored by the Asian Division, the Oxford Centre for the Study of Christianity in China, and the Confucius Institute at the University of Maryland, was held on March 15, 2007.

A newly published annotated catalogue of the 19th Century missionary work in Chinese at the Asian Division entitled “Christianity in China” compiled by Mi Chu and Man Shun Yeung was in the book display.

In the Library of Congress Online Catalog, under the keyword “Christianity in China” 382 titles are listed.

Apart from the above mentioned programs and projects, Dr. Lee also authorized funds from the Florence Tan Moeson Collection Preservation Funds to preserve two other special collections. These collections are:
(1) Hong Kong Ephemera Collection
There are 39 groups of books, documents, and magazines that were collected during the transition period of changing the sovereignty of Hong Kong from the United Kingdom to PRC from 1996 to 1997. I was sent to Hong Kong to collect books, magazines, HK Government documents, writings about social change, and photographs of political demonstrations. Also, there are about 5,000 newspaper articles from Hong Kong online newspapers that were collected from 1996 to 1999 for the purpose of recording the changes in the society in Hong Kong. These newspapers are kept in Deck 50 in the Jefferson Building.

For researchers who want to see this special collection, go to the Library of Congress Homepage: http://www.loc.gov, use the keyword search from the Library of Congress Catalogs, type in: Hong Kong Ephemera Collection (Library of Congress.) For librarian’s assistance, please go to LC Homepage, at “Ask a Librarian.” write an email to the Chinese Reference Librarian in the Asian Division for help.

(2) Macau Returns to China Collection
During the transition period of changing the sovereignty of Macau from Portugal to PRC in 1999, the method of observing the changing of society was by acquiring books about Macau during the period of 1998 to 2000.

Researchers can type in “Macau -- Sovereignty” as subject keyword in LC Catalogs to retrieve 11 titles.

As librarians we feel strongly about building useful historical collections for library patrons to use. What Dr. Lee did in the Library of Congress has set an unprecedented example for all of us to follow. We are pleased that these materials were collected and preserved and are also certain that researchers and librarians will be benefited by these special collections for many generations to come.

Below:

Dr. HuaWei Lee with Dr. James Billington, Librarian of Congress, on the occasion of Dr. Lee’s retirement party in March 2008.

(Photo courtesy of Ms. Mao-feng Yu, Chinese World Journal 世界日报)
IN MEMORIAM

Eizaburo Okuizumi
(1940-2013)

Eizaburo Okuizumi, the Japanese Studies Librarian at the University of Chicago Library since 1984, died on July 21, 2013, at the age of 72. During his 29-year tenure at the Chicago East Asian Collection, he greatly enhanced the strength of the Library’s Japanese collection, which is widely regarded as one of the best in the United States.


Many faculty members and students at the University of Chicago received reference and bibliographic assistance from Mr. Okuizumi across the decades, and he was a key member of the East Asian Library in Regenstein. “His elegant style, warm collegiality and deep service orientation will be missed by colleagues and patrons alike,” said Judith Nadler, Director and University Librarian. Yuan Zhou, Curator of the University of Chicago East Asian Library, wrote of Mr. Okuizumi, “He has been a very dedicated librarian who devoted his last 29 years here in Chicago to build our Japanese collection and to serve not only faculty and students on our campus but also many scholars and patrons elsewhere who came to use our collection or contacted him for assistance. He was a kind, gentle, collegial, and warm-hearted colleague that many of us here at Chicago enjoyed working with. As a senior Japanese Studies librarian, he was also well respected for his knowledge and rich experience in the field by his colleagues in this country and in Japan. His passing away is a true loss to our East Asian Collection. He will be greatly missed.”

Highly respected internationally, Mr. Okuizumi was honored by the Government of Japan in 2004 for his work to promote U.S.-Japan relations. In a letter expressing his condolences, Noritada Otaki, Director of the National Diet Library in Tokyo described Mr. Okuizumi’s passing as “an immense loss for Japanese studies librarians in North America, and indeed, all the people involved in academic research who have benefited directly and indirectly from his longtime devoted work.”
Born in Japan, Mr. Okuizumi received his B.A. in Library Science, B.A. in Political Science and Law, and M.L.S. from Keio University in Tokyo. From 1965 to 1974, he served as Acquisitions Librarian at Keio University. From 1974 to 1983, he served as Japanese Bibliographer at the library of the University of Maryland, College Park. For many years, he was a Visiting Scholar at Meisei University and Hosei University in Japan.

Mr. Okuizumi is survived by his wife Keiko, daughters Yuri Okuizumi-Wu and Kaoru Okuizumi, and five grandchildren, as well as two brothers in Japan.

A memorial service for Mr. Okuizumi was held at the Quadrangle Club on the University of Chicago campus on October 3, 2013.

(From an obituary in the University of Chicago Library News posted August 21, 2013, and an Eastlib posting by Yuan Zhou, The University of Chicago)

Michio Tomita  
1952-2013

Michio Tomita, the pioneer of the Open Source Movement in Japan and the force behind the creation of Japan’s Internet-based archive of Japanese literature and non-fiction Aozora Bunko, died of liver cancer at the age of 61 on August 16, 2013 at the Gifu Prefectural Hospital.

In 1997 Michio Tomita and three friends, inspired by Project Gutenberg and Voyager Company’s Expand Books, began a free online library they named Aozora Bunko, or “Blue Sky Library,” because they wanted the library to have an unlimited future. Aozora Bunko is now the richest digital collection of modern Japan literature and contains over 11,700 Japanese works in the public domain, works that are either out-of-copyright or that the author has chosen to make freely available. “Tomita and his army of volunteers, currently numbering more than 800, have revolutionized the way modern Japanese literature is read, making it available anywhere with an Internet connection,” said Ken K. Ito, professor of Japanese Literature at the University of Hawaii, Manoa. “Once researchers learn how to fully exploit its search and linking capacities, Aozora Bunko will revolutionize the way Japanese literature is understood.”

Considered Japan’s equivalent of Project Gutenberg, “in the last decade Aozora Bunko has emerged as a real force in Japanese culture, creating an indispensable bridge between Japan’s rich literary past and its high-tech present,” reflected Michael Bourdaghs, University of Chicago professor of Japanese literature and culture. Aozora’s dedicated volunteers actively transcribe works of major Japanese authors as their copyright expires, making them available on their own website, and also easily available through Internet Archives.
In recent years Mr. Tomita and his colleagues at *Aozora Bunko* have become vocal public policy advocates working to ensure preservation and continued access to their growing catalog of e-books, becoming particularly vocal in opposing extension of Japanese copyright law, currently 50 years. As part of negotiations for the Trans-Pacific Partnership (TPP) Japan has been under pressure from the US to extend their copyright period to 70 years after the death of an individual, and 95 years in the case of a corporation, uniform with that in the US.

Michio Tomita was born in Hiroshima, Japan, in 1952, and following graduation from Waseda University worked as an editor in the publishing industry. After contracting Hepatitis C in his late thirties Tomita retired to devote his time to writing, the creation and expansion of *Aozora*, and advocacy for open source content. He is the author of seven books including *Hon no Mirai – The Future of Books*, published in 1997 and made available to *Aozora Bunko* on the day of his death, August 16, 2013.

“Long before open access sources and eBooks became popular, *Aozora Bunko* had already become an integral and natural part of most Japanese literature programs in North America,” said Sarah Frederick, a specialist in Japanese literature from Boston University.

“Tomita almost single-handedly expanded the availability of Japanese literature exponentially. For readers outside Japan, where print versions of these works are either hard to find or non-extant, *Aozora Bunko* has become an indispensable window to the rich world of Japanese literature,” said Susanna Fessler, professor of Japanese literature at the University at Albany.

(Compiled by Victoria Bestor, Executive Director North American Coordinating Council on Japanese Library Resources, the NCC)
A Tribute to Hideo Kaneko (金子英生) 1934-2013

Tsuneharu Gonnami (権並恒治)
East Asian Librarian Emeritus, University of British Columbia

I first met Kaneko-san in May 1973 at what was then the East Asian Collections of Yale University in New Haven, Connecticut. That was during my two week trans-continental drive by Toyota Corolla from the University of British Columbia (UBC) in Vancouver, BC, Canada to Harvard University in Cambridge, Mass., U.S.A. On the same road trip, when I visited Harvard-Yenching Library 燕京図書館, I met Dr. Alfred Kai-Ming Chiu ( Qui Kaiming 裘開明) (1898-1977). Dr. Chiu was emeritus scholar-librarian and the founding director of that library, serving from 1931 to 1965. At Harvard-Yenching, I also met Dr. Eugene W. Wu 吳文津, then the incumbent and second director of the library, and Mr. Toshiyuki Aoki 青木利行, head librarian of the Japanese Collection. At the Yenching Library I observed the splendid Chinese collection, high in both quality and numbers of volumes, far exceeding the Japanese and Korean collections. It was quite impressive to me. Also unforgettable to me were voluminous Tibetan Buddhist sutras wrapped in traditional preservation cloths piled up in one of their Library’s basement rooms, at that time still uncataloged.

I had originally learned about Kaneko-san, Curator of the Yale Collections, from Mr. Tsutomu Nakamori 中森強 of Japan’s National Diet Library (NDL) 国立国会図書館 in the fall of 1970 when he came to visit our Asian Library at UBC. Mr. Nakamori was one of my seniors at the Japan Library School (JLS) 日本図書館学校 of Keio University 慶應義塾大學 in Tokyo. He was in the first class of JLS in 1951, and I was in the tenth class in 1960. Two other retired CEAL members, Mrs. Teruko Kyuma-Chin 陳久間照子 (Washington, Seattle) and Ms. Shizue Matsuda 松田静江 (Indiana) were also among the first class students of JLS. Mr. Nakamori was dispatched from NDL to the University of Washington in Seattle in 1970, and then to Yale in 1971 for a total of two years as a visiting librarian in NDL’s overseas research study program. Visiting the East Asian libraries at both institutions, he did research on American library systems and management practices, and in 1972 he returned to Japan to work at NDL. Mr. Nakamori retired from NDL in the mid-1980s and became a professor of library
science at Shobi Gakuen University 尚美学園大学 in Saitama Prefecture, Japan.

During my visit home to Japan in 1971, I also heard about Kaneko-san from Mr. Hisao Matsumoto 松本久男, then Field Director of the LC Tokyo Office (LC 東京事務所), when I paid my visit of courtesy to him. At that time their Tokyo Office was leasing one floor of the building of Japan Publications Trading Co., Ltd. (JPT) (日本出版貿易株式会社) in Kanda Book Town (神田書店街), Tokyo. After they collected new and antiquarian Japanese books, they immediately catalogued them and also produced a printed card of each book by the Japanese Kanji Typewriter for The National Union Catalogue (NUC) and shipped both books and printed cards to LC in Washington, D.C. by the US Military Cargo every weekend from the Yokota Air Force Base in the suburbs of Tokyo. Mr. Matsumoto praised Kaneko-san as an excellent administrative librarian at Yale and a brilliant liaison librarian between Japanese and North American libraries. Kaneko-san used to visit NDL, LC Tokyo Office, JPT, and other antiquarian bookstores in Kanda, during a trip to Japan on his summer vacation, when he renewed his library business relationships and private friendships, as well.

It seems to me that nowadays most of the incumbent CEAL members don't know about the Japan Library School (JLS). Therefore, let me make a brief description of it for them. JLS was established in 1951 by the Civil Information and Education Section of the General Headquarters of Supreme Commander for Allied Powers (CIE, GHQ-SCAP) (連合国軍最高司令官総司令部民間情報教育部) in Occupied Japan as a post-war reform program in higher education in co-operation with the American Library Association (ALA) (米国図書館協会) providing teaching staff members and texts and Keio University (est. 1858) preparing school facilities. Prof. Robert Gitler (1909-2004), then Director of the Library School at the University of Washington (on Sabbatical Leave in 1951/52), was appointed to this first university level professional library school in Japan as founding director (1951-56). After returning to the U.S.A., he served for A.L.A. as executive secretary of the Library Education Division (1956-60). I was honoured to be one of his last class of students in 1961, when he served as Visiting Professor at JLS for the second time. In total, twenty American and one Canadian faculty member in library science selected by ALA came to JLS for teaching between 1951 and 1961. Since then JLS has successfully developed to the present
School of Library and Information Science (SLIS) at Department of Humanity and Social Sciences, Faculty of Letters, Keio University (慶應義塾大學文学部人文社会学科図書館情報学系). The school officially changed its name from JLS to SLIS in 1968. SLIS retains the undergraduate course of JLS for a B.A. in librarianship (in contrast to the demise in the 1960s of such undergraduate library schools in North American institutions), instituted a Master’s course in 1967, and further started a PhD program in 1975. JLS and SLIS have produced a total of approximately 3,000 graduates over the past 60 years.

When Kaneko-san and I first met with each other during my coast to coast travel by car in 1973 at Yale, after chatting about our mutual library friends and colleagues, he kindly showed me around the Yale East Asian Collections. I was very much impressed with Yale’s fine collection of Kotenseki 古典籍 (Rare Antiquarian Materials) and Kanseki 漢籍 (Sino-Japanese Classics), most of which were kept in traditional book cases. Mr. Kaneko explained to me that many of them were purchased by the former scholar-curator, Professor Kan’ichi Asakawa 朝河貫一 (1873-1948), a Japanese historian, during his collection and acquisition trip to Japan in 1906-1907 and some parts of them were gifts from the Yale Association of Japan. Some of the volumes were also donated to Yale by the great Japanese entrepreneur, Mr. Eiichi Shibusawa 濁澤榮.


3 Asakawa Kan’ichi, The Documents of Iriki=Iriki Monjo 入来文書 (Tokyo, Kashiwa Shobo, 2005).


一 (1840-1931), who was involved in the founding of some 500 companies during his lifetime. Mr. Shibusawa also donated many fine works of Japanese art to Yale’s art museum. He left his great mark during the emerging period of modern Japan not only in industrial economics but also in international relations, public welfare, education, and other areas. One of our colleagues of the Council on East Asian Libraries (CEAL)(東亜図書館協会), Association for Asian Studies (AAS)(米国アジア学会), and the North American Coordinating Council on Japanese Library Resources (NCC)(北米日本研究資料調整協議会), Ms. Izumi Koide-Yasue 小出安江いずみ, is presently serving at the Shibusawa Memorial Museum (澁澤史料館) in Nishigahara, Kita-ku, Tokyo 東京都北区西ヶ原. Over the years, during my local East Asia library visits at the AAS-CEAL annual conferences, I noticed that similar very large collections of Shibusawa’s historical materials formed the core of most of the major Japanese collections in North America. I also observed during my tenure at UBC that Mr. Kaneko and Dr. Warren M. Tsuneishi常石ミチオ・ワレン (1921-2011), former Head of the Asia Division of the Library of Congress (LC) (米国議会図書館), were jointly key players on the U.S. side in the 1970s and 80s as organizers and hosts of the Japan-U.S. Conference on Libraries and Information Science in Higher Education (日米大学図書館会議). Kaneko-san was very active in promoting exchanges of library materials and librarians between North America and Japan as a part of this and various other international library programs. During his career, in addition to his main duty to manage the administrative, budgetary, and planning functions as curator of the East Asian Collections at Yale, he also contributed substantially to the East Asian library community by writing professional articles, presenting at conferences, and serving as president of CEAL (1979-1982). Scores of retired Japanese Study librarians emerita/tus such as Ms. Emiko M. Moffitt 益子恵美子(Stanford), Mrs.Yoshiko Sawa 澤佳子(Toronto), Mrs. Miwako Kendlbacher 磯部美和子(Toronto) (8th class of JLS), Ms. Ryoko Toyama外山良子(Rutgers), Ms. Sumiko Takaramura 宝村スミ子(LC), Mrs. Ichiko T. Morita森田一子(LC), Ms.Yasuko Matsudo松戸保子(Michigan), Mrs. Yasuko Makino牧野泰子(Princeton), Mrs. Mihoko Miki三木身保子(UCLA), Mr. Eiji Yutani由谷英治(UCSD), Mr. Kenneth K. Tanaka田中一雄(Maryland), Mr Eugene Cavalho (Kansas), Mr. Masaei Saito 齊藤雅英 (Michigan), Mr. Kenji Niki 仁木賢司 (Michigan)、Mr. Hisayuki Ishimatsu 石松俊幸(UC, Berkeley)(20th class of SLIS), and other CEAL CJK colleagues including Mr. Eizaburo Okuizumi奥泉栄三郎 (1940-2013) (Chicago) (13th
class of JLS), who just passed away on this July 21, 2013, had fond memories of Kaneko-san as a successful builder of an international library bridge across the Pacific Ocean through his sincere dedication to global library services.

Beginning from the mid-1970s Mr. Kaneko was also one of the main proponents of computerized cataloguing of East Asian materials. He served on the "Steering Committee for a Study of the Problems of East Asian Libraries of the American Council of Learned Societies" along with then eminent East Asian librarians, Dr. Warren M. Tsuneishi (LC), Dr. Eugene W. Wu (Harvard), and other prominent scholar-librarians such as Dr. Tsuen-hsui Tsien 錢存訓 (Chicago), Dr. Thomas C. Kuo 郭成棠 (Pittsburg) and the forward-thinking library administrators, Mr. Weiying Wan 萬惟英 (Michigan) and Mr. Karl Lo 盧國邦 (1935-2007) (Washington, Seattle). All of these farsighted librarians bravely tackled an unprecedented challenge that would eventually affect all East Asian language speakers throughout the world: adapting East Asian languages to modern computers. As in East Asian countries, these North American library innovators faced issues relating to the digitization of CJK text (Hanzi/Kanji/Hanja 漢字), but specifically with regards to CJK in library records for a North American audience. By 1979, the basic technology for the input, display, and manipulation of East Asian scripts in CJK bibliographic records had been developed, but it had not been used in library systems. It was still a huge challenge, and required more time. During the developmental period over the next few years, I used to look forward with great anticipation to progress reports from the study group. The pioneering efforts of this committee’s members eventually led to today’s new era of advanced CJK-capable online cataloguing systems in North American East Asian Libraries. The birth of this new era came with the first CJK cataloguing record, which was entered by LC on September 12, 1983.6

The late esteemed senior librarians, Ms. Naomi Fukuda 福田なをみ (1907-2007) (Michigan), Ms. Miwa Kai 甲斐美和 (1913-2011) (Columbia), and Dr. Masato Matsui 松井正人 (1930-1998) (Hawaii), were always thinking of grand plans for the total development of Japanese Collections in North America from their broader perspectives.

Kaneko-san played a significant role, usually behind the scenes, of being the intermediator between leaders’ ideals and younger generation’s practical proposals. Far-sighted views of senior librarians led to the current shared acquisitions project of the North American Coordinating Council on Japanese Library Resources (NCC). Younger librarians’ proposals have been initially realized as the NDL Training Program for Japanese Studies Librarians abroad, jointly organized by the National Diet Library (NDL) and the International House of Japan with a funding from the Japan Foundation, and this project began in 1997 and ceased in 2007. This can be called a harbinger of similar international library workshops such as the CEAL Committee on Technical Processing (CTP) Sponsored Cataloguing Workshop started in 2006, the Tenri Antiquarian Materials Workshop launched in 2007, the NDL Japan Specialist Workshop—one week training programs co-sponsored by the International House of Japan that began in 2010, and the Junior Japanese Librarians Training Workshop7 held in 2012 at the University of Toronto Libraries, under joint sponsorship of the Canadian Task Force and NCC with a financial support of the Japan Foundation.

I still remember vividly when I visited the Library of Congress (LC) for the first time during my inter-continental car travel in May 1973 and met Messrs. Warren M. Tsuneishi and Andrew Y. Kuroda (1910-1997) in their Japanese Section. Mr. Kuroda wrote a retrospective review of the Japanese Collection at LC.8 He served on the LC Tokyo Office as its second field director for a few years from 1979 to 1981 after Mr. Matsumoto returned to the U.S.A. in 1979. What greatly impressed me on my first visit to LC was the huge number of catalog-card filers, probably a few hundred clerical workers, who were in a very large room and were quietly processing many big piles of catalog-cards on rows of tables. Sometime later I found out that prominent Professor of Japanese Literature, Dr. Donald L. Keene (Navy), and Asian Studies Librarian, Dr. Warren M. Tsuneishi (Army), were both U.S. Military Intelligent Officers during W.W. II. These two veterans knew each other very well, despite belonging to

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different branches of the military, according to War-Wasted Asia; Letters, 1945-46. This is a collection of letters exchanged by information officers engaged in Japanese translation and interpretation during the Pacific War campaign. I met Dr. Keene only once at the AAS-CEAL annual conferences held in the early 1990s at New Orleans. During our short conversation at the AAS reception he told me that he was living at Nishigahara in Kita-ku, Tokyo, near the Shibusawa Memorial Museum, for half a year, and in New York for other half, every year. In January 2012, he obtained his Japanese citizenship and decided to settle down in Japan for the rest of his life after teaching at Columbia University over 50 years. Just before he left New York for Tokyo on August 31, 2011, former Curator of the C.V. Starr East Asian Library, Dr. Amy V. Heinrich, and their Japanese Studies Librarian, Dr. Sachie Noguchi野口幸生(15th class of JLS), came to help him clear his apartment, according to the monthly literary journal, Shincho新潮. Another general intellectual magazine, Bungei Shunju文藝春秋, also reported that Dr. Keene donated about 600 volumes of his private collection to his neighbors' Public Library in Kita-ku, Tokyo. Needless to say, book-lover Keene-Sensei also donated a countless number of Japanese books to Columbia's East Asian Library as well as to the Donald Keene Center for Japanese Culture. Mr. Jim Cheng, present Director of the C.V. Starr East Asian Library at Columbia, made an announcement in an Eastlib listserv posting on August 6, 2012, which was later reprinted in The Journal of East Asian Libraries, that their Library recently honoured Prof. Emeritus Donald Keene with a commemorative plaque permanently displayed in its historic reading room in recognition of his ongoing generous support of the Japanese Collection. Currently, prominent literary publisher Shinchosha of Tokyo has been publishing The Collected

11 Takuya Sugiyama 杉山拓也, "Nihon no Kao, Donarudo Kiin: Donald Lawrence Keene, Nihon Bungaku Kenkyusha 日本の顔 ドナルド・キーン: Donald Lawrence Keene, 日本文学研究者," Bungei Shunju 文藝春秋, Vol 90, No.2 (February 2012), Photogravure p. 5.
Works of Donald Keene in Japanese.\textsuperscript{13} Many of his readers hope that one day in the future his complete works shall be published in English, as well. Then, this would contribute greatly to the advancement of a comparative study of world literature.

Mr. Hideo Kaneko was born on April 13, 1934 in Osaka, Japan and passed away on February 4, 2013 in Patch Cheshire, Connecticut, U.S.A. He received his first degree, a B.A. in Social Science at George Fox University in 1957, and the second one, an M.A. in Philosophy of the University of Oregon in 1959, and further obtained an M.A. in Library Science from the University of Michigan in 1961. He also did graduate work at other U.S. institutions. He started his professional career at Yale in 1961 as a cataloguer, served on the East Asian Collections of the University of Maryland as its Head from 1963 to 68, and was appointed to the position of Associate Curator of the East Asian Collections at Yale in 1968. In 1969 he was promoted to Curator, a position he held until his retirement on August 31, 2000. He published numerous publications, and he also devoted much research time to the life of his mentor, Dr. Kan’ichi Asakawa,\textsuperscript{14} and to his major field of library and information science, which he pursued even in his retirement days.

Kaneko-san’s love and passion for East Asian books and libraries was inspiring and contagious. During his time CJK collections were increased and CJK librarians were developed and well trained at Yale and other CEAL institutions. I had the honour of being associated with Kaneko-san as a CEAL colleague for 33 years during my tenure at UBC (1969-2002), and I have high admiration not only for his professional achievements in East Asian and international librarianships but also for his personal philosophy of what is important in life. Over his career, he was the classic workaholic, an organizer for library programs and a genuine curator of CJK collections. He was a lifelong visionary and also showed an enthusiastic CEAL spirit for inter-cultural


\textsuperscript{14} Yoshio Abe 阿部善雄 and Hideo Kaneko 金子英生, Saigo no “Nihonjin,” Asakawa Kan’ichi no shogai 最後の「日本人」朝河貫一の生涯 (Tokyo: Iwanami Shoten, 1983).
development of libraries between East and West through his non-stop working. He was a wonderful librarian, a sophisticated gentleman, and a beloved family man. My heartfelt sympathy goes out to Mrs. Kaneko and the family.  

Gassho (hands clasped in prayer)!

Acknowledgements:

I would like to express my deep appreciation to Mr. Robert R. Britt at the University of Washington (Seattle) for his timely input, constructive comments, and friendly suggestions to my draft when I consulted with him about the development of computerized cataloguing of CJK materials. I also extend my sincere thanks to Dr. Gail King, Editor of JEAL, for her well-fitted corrections and revisions of my English as a second language, which has always resulted in improvements of not only this article but also previous writings over the past two decades.
NEW APPOINTMENTS

Molly Des Jardin appointed Japanese Studies Librarian at the University of Pennsylvania
Dr. Molly Des Jardin began her duties as Japanese Studies Librarian at the East Asia Library of the University of Pennsylvania Libraries on July 8, 2013. Prior to her appointment she held a postdoctoral fellowship as the Archive Development Manager for the Digital Archive of the 2011 Disasters in Japan at the Reischauer Institute of Japanese Studies at Harvard. She received her PhD in Asian Languages and Cultures with a focus on modern Japanese literature and book history from the University of Michigan in 2012 and her Master of Science in Information with a specialization in Library and Information Science, also from the University of Michigan, in 2011. Molly completed her undergraduate studies in History and Computer Science at the University of Pittsburgh in 2003 and received an MA in Asian Languages and Cultures, specializing in Modern Japanese Literature, at the University of Michigan in 2007.

Molly conducts research into the history of the book in Japan and is working on a book manuscript project based on her dissertation, which was titled "Editing Identity: Literary Anthologies and the Construction of the Author in Meiji Japan." She can be reached at (215) 898-3205 and mollydes@upenn.edu.

(From an Eastlib posting by Peter Zhou, University of California Berkeley, on behalf of Martha Brogan, University of Pennsylvania)

Azusa Tanaka appointed Japan Studies Librarian at University of Washington
Ms. Azusa Tanaka joined the East Asia Library of the University of Washington in Seattle as Japan Studies Librarian on July 1, 2013. Ms. Tanaka received her MLS degree from Syracuse University in 2008 and her MA in Korean studies from the Jackson School of International Studies at the University of Washington in Seattle in 2005. Prior to moving to UW, Ms. Tanaka had served as the Japanese catalog and subject Librarian at the East Asia Library of Washington University in St. Louis since 2009. Ms. Tanaka has been actively involved in the National Coordinating Committee for Japanese Library Materials and Council on East Asian Libraries committees.

At the University of Washington East Asia Library Ms. Tanaka will be responsible for Japanese studies collection development, library instruction and reference services, and faculty and student liaison. She can be reached at the East Asia Library at 206-543-7051 and azusat@u.washington.edu.

(From an Eastlib posting by Zhijia Shen, University of Washington)

Ts-Ching Kao appointed Chinese Technical Services Librarian at Yale University
Ts-Ching (TJ) Kao began work July 1, 2013, as the Chinese Technical Services Librarian in the International Collections & Research Support (ICRS) area of the East Asia Library, Yale University Libraries.
TJ received both his master degrees in library and information science and public administration from the University of Washington. From 2007-2011 he worked as the Asian language cataloging librarian at the Multnomah County Library in Portland, Oregon, where he was responsible for cataloging Asian language materials, including Chinese, Vietnamese, Japanese, and Korean. TJ also contributed to public services and collection development of Chinese materials. Prior to his tenure at MCL, he was the serials cataloger at Library of the University of Connecticut and the University of Washington East Asia Library. TJ can be reached at ts-ching.kao@yale.edu or 203-436-9847.

(From an Eastlib posting by Keiko Suzuki, Yale University)

Yukari Sugiyma appointed Japanese Technical Services Librarian at Yale
Yukari Sugiyma began her duties as Japanese Technical Services Librarian for the East Asia Library, International Collections & Research Support (ICRS), Yale University Libraries, on August 15, 2013. Yukari received her MLIS from UCLA in June 2013. While at UCLA, she worked in the Richard C. Rudolph East Asia Library, Cataloging and Metadata Center, and in the Digital Library Program. Prior to her work at UCLA she was a cataloging intern in the Getty Research Institute and a student language assistant in the Main Library in Ohio State University. She also worked in the business sector as a senior export analyst. Yukari can be reached at yukari.sugiyama@yale.edu or 203-436-9846.

(From an Eastlib posting by Keiko Suzuki, Yale University)

Liangyu Fu appointed Chinese Studies Librarian at the Asia Library of the University of Michigan
Dr. Liangyu Fu joined the Asia Library of the University of Michigan as Chinese Studies Librarian in August, 2013. She received a PhD in Communications an Advanced Graduate Certificate in Asian Studies from the University of Pittsburgh in 2013. Her dissertation, titled “Found in Translation: Western Science Books, Maps, and Music in China, 1860s-1920s” is under contract with Brill. She was named “Malkin New Scholar” in 2011 by the Bibliographical Society of America, and her numerous publications have appeared in Translation Studies, Papers of the Bibliographical Society of America, and in leading Chinese library science journals.

Liangyu obtained her MLS from Nanjing University with an emphasis on Chinese bibliography and print culture. She also holds dual BA degrees in Literature (editing and publishing) and in Laws from Wuhan University. She has worked at various libraries, recently at the East Asian Library of the University of Pittsburgh. Dr. Fu can be reached at 734-936-2353 and liangyu@umich.edu.

(From an Eastlib posting by Yunah Sung, University of Michigan)

Charlene Chou joins East Asia Library, University of Washington
Ms. Charlene Chou joined the University of Washington Libraries as Head of East Asia Library Technical Services and Chinese Cataloger on October 1, 2013. Charlene will be
responsible for overall EAL technical services operations and will also carry out original cataloging for Chinese languages materials.

Charlene came to UW Libraries from Columbia University Libraries, where she held various positions in Central Technical Services and departmental libraries for twenty years. Since 2007, she had served as the Chinese Cataloger at the Starr East Asian Library and was Acting Head of the Starr East Asian Library Technical Services January-August, 2008. As well as being a seasoned cataloger and technical services librarian Charlene is also an experienced trainer in serial and monographic cataloging, and RDA training. In addition, she is an international speaker on technical services-related topics. Currently she serves as president of OCLC CJK User Group Board (2012-2014) and was the lead trainer for the RDA & CJK Workshop team in 2012-13.

Charlene received her MLS from University of Maryland, College Park in 1988. She also has an MA in Organizational Psychology from Teacher's College, Columbia University, and a BA in Library Science & Humanities from National Taiwan University.

Charlene can be reached at 206-543-6155 and cc83@uw.edu.

(From an Eastlib posting by Zhijia Shen, University of Washington)
INSTITUTIONAL NEWS

Columbia University Libraries Establishes Miwa Kai Endowment Fund
In July 2013 Columbia University Libraries announced the establishment of the Miwa Kai Endowment Fund for the Japanese Studies Collection in the C.V. Starr East Asian Library.

The endowment, with principal funding of $50,000, has been established in memory of Miwa Kai (1913-2011), former Head of the Japanese Studies Collection at the Starr Library. Established in 1931, the collection holds over 300,000 volumes, over 2,500 serials, and many unique collections, including the Adachi Bunraku Collection and the Makino Collection.

During her professional tenure at Columbia from 1944 to 1983, Miss Kai dedicated her career to the development of the Japanese Studies Collection. After her retirement, she continued to work with and support the faculty and students on a consultative basis, and paid many visits to the Starr Library up until nearly her last days.

“We are deeply grateful to the members of the Kai Family, Miss Kai’s colleagues, friends, the related vendors and institutions, and the Department of East Asian Languages and Cultures at Columbia. Their donations and contributions made the establishment of Miwa Kai Endowment Fund possible,” said Jim Cheng, Director of the Starr Library. “This is the most meaningful way we can remember Miss Kai and continue her favorite cause of supporting the Japanese Studies Collection at Columbia in perpetuity.”

(From a press release by Columbia University Libraries news@libraries.cul.columbia.edu)

The University of North Carolina at Chapel Hill receives grant of $90,000 from Taiwan Ministry of Education
On Thursday, September 26, 2013, representatives from the Taiwan Ministry of Education and the University of North Carolina at Chapel Hill Library signed a Memorandum of Understanding for a grant of $90,000 over a period of three years to be used to enhance UNC library resources on the history and cultures of Taiwan. The new funding will focus on the acquisition of major electronic databases, e-books, and art materials from Taiwan.

A key goal of the funding agreement is to promote a strong relationship between Taiwan and the UNC Library through the development of teaching and library resources related to Taiwan.

(From an Eastlib posting by Hsi-chu Bolick, University of North Carolina, Chapel Hill)
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