

# **NUS Museum**

## **Student Internship Prospectus**

**About NUS Museum**

Established in 1997, the NUS Museum is aligned to the broad directions of the University and aims to contribute to and facilitate the production of knowledge and its reception. The museum focuses on Asian regional art and culture and through its collection and exhibition practices, synergises the visual arts with other academic disciplines keeping in sight enterprise development through internal and external partnerships.

The Museum has four main collections comprising over 7,000 artworks and artefacts. These are the Lee Kong Chian Collection; Ng Eng Teng Collection; South and Southeast Asian Collection; and the Straits Chinese Collection.

The Lee Kong Chian Collection is named after the Chancellor of the former University of Singapore, Dato Lee Kong Chian. With close to 4,000 pieces of ceramics, paintings and calligraphy, archaic jade, bronze and sculptures, this collection is valuable for understanding the rich and diverse culture of China. The collection was originally from the Lee Kong Chian Art Museum which was established in 1970 at the former Nanyang University campus with a grant from the Lee Foundation. In 1980, with the merger University of Singapore and Nanyang University, the museum came under the management of the National University of Singapore.

The Ng Eng Teng Collection represents the most comprehensive collection of works by a single artist in Singapore. The late artist and cultural medallion winner Ng Eng Teng made three donations to the university totaling 1,106 drawings, sculptures, figurines and pottery. A selection of works that span over four decades of artistic creations is displayed making the Museum a vital centre for the study of Singapore art.

Initiated as a teaching resource in 1955, the South and Southeast Asian Collection comprises paintings, classical and modern sculptures, textiles and ceramics. The collection is well represented by works of pioneer Malayan artists such as Chen Wen Hsi, Cheong Soo Pieng and Liu Kang as well as early works of 2<sup>nd</sup> generation Singapore and Malaysian artists. Hindu and Buddhist classical sculptures, Southeast Asian ceramics and textiles and Chinese trade ceramics complete the collection.

The Straits Chinese Collection will be located in NUS' Baba House at 157 Neil Road and comprises furniture, porcelain, textiles and photographs. The Baba House and the Straits Chinese Collection were acquired with a donation made by Ms Agnes Tan in 2005. Ms Tan, youngest daughter of the late community leader Tun Dato Sri Tan Cheng Lock, hoped that the Baba House would play an important role in promoting the distinctive Peranakan culture as well as preserve the memory of her father.

Temporary exhibition spaces, such as the NX gallery opened in April 2006, facilitate the presentation of works from visiting artists and host a wide range of shows incorporating visual, literary and performing art elements.

## Current and Upcoming Exhibitions

- a. **Highlights: Modern Southeast Asian Art**  
Ongoing  
[http://www.nus.edu.sg/museum/exhibitions\\_sseac.htm](http://www.nus.edu.sg/museum/exhibitions_sseac.htm)
- b. **Ways of Seeing Chinese Art**  
Ongoing  
<http://www.nus.edu.sg/museum/exhibitions.htm>
- c. **Sculpting Life – The Ng Eng Teng Collection**  
Ongoing  
[http://www.nus.edu.sg/museum/exhibitions\\_net.htm](http://www.nus.edu.sg/museum/exhibitions_net.htm)
- d. **The Blacksmiths' Alchemy**  
25 April – 29 June 2008  
<http://www.nus.edu.sg/museum/alchemy.html>
- e. **Strategies Towards The Real**  
**S. Sudjojono and Contemporary Indonesian Art**  
10 May to 24 August 2008  
[http://www.nus.edu.sg/museum/exhibitions\\_nx.html](http://www.nus.edu.sg/museum/exhibitions_nx.html)
- f. **Recent Works of Ventura**  
5 September – 16 November 2008

Filipino artist Ronald Ventura uses the human body to explore subjects such as commodification of humans, paranoia and religious consciousness. His hyperrealist paintings are created mainly in graphite on canvas. The artist's studies are also expressed in sculptures and assemblages. Ronaldo Ventura was born in 1973, studied painting in the Philippines College of Architecture and Fine Arts, University of Santo Tomas, Manila, where he now teaches.

The exhibition will be presented during the period of the Singapore Biennale. The exhibition is presented in conjunction with a permanent display of works from the Museum's **Ng Eng Teng Collection**, a donation from the late Singapore modern sculptor consisting of sculptures, paintings and drawings.

- g. **Bound for Glory**  
12 September – 30 November 2008

Wong Hoy Cheong is one of Southeast Asia's most influential contemporary artist, whose practice is conditioned by multiple and simultaneous contexts of history, memory, nation, globality, ethnicity, culture and political contingencies. The exhibition Bound for Glory presents Wong Hoy Cheong's five recent works Re:Looking (2002-1003), Anthem (2006), Chronicles of Crime (2006), Suburbia: Bukit Beruntung, Subang Jaya, (2006), and Oh Sulukule, Darling Sulukule (2007).

Born in 1960 in Georgetown, Malaysia, Wong's practice is interdisciplinary, involving areas such as drawing, installation, theatre/performance and video, and often reveals the artist's interest in historical, social and aesthetic issues.

The exhibition will be presented during the period of the Singapore Biennale, with additional support provided by Valentine Willie Fine Art. It is also presented as part of the Museum's **NX Gallery** programme, a space conceived as a contemporary art venue to showcase emerging artistic trends in Singapore and beyond, as well as to encourage critical curatorial and museum practices.

### **Our Internship Programme**

Through this programme, we aim to build a rapport with you and encourage your interests in the arts. By working as part of our team, many learning opportunities will be available, enabling you to gain greater insight into the workings and resources within an arts centre and museum.

We envision your internship as the beginning of a relationship with our museum and the arts world in general where opportunities for research, education, leisure and various entrepreneurial alliances abound. As you further your studies or move into the work environment we welcome your continued participation and proposals for collaboration.

Although this programme was developed with the undergraduate in mind, others who are interested may also apply and will be considered.

### **Learning Opportunities**

Depending on our projects and activities at hand during your attachment, a selection of learning opportunities will be open to you.

#### **1. Collections Management**

The role of collections management is to ensure that the museum's collection is properly cared for, maintained and documented. The range of responsibilities includes:

- cataloguing of objects
- maintaining an inventory including documentation on location, movement and acquisition
- managing object storage
- monitoring the suitability of the storage and display environment and recommending adjustments if necessary
- conducting periodic checks on objects to assess their condition and sending them for conservation when necessary
- handling of objects for cleaning, display, etc.

#### **2. Curatorial and Programmes Management**

Curatorial work involves the overall interpretation of the objects displayed at the museum and encompasses:

- defining exhibition themes and directions
- overall planning and management of the exhibition process
- researching and interpreting the displayed objects
- publication of research
- recommending acquisitions
- liaising and negotiating with collectors and artists on matters of loans, acquisitions and commissioned works
- developing and fine-tuning policies and procedures relating to acquisitions, conservation, etc. and working with the other teams on policies and procedures

By organizing a range of activities such as seminars, workshops, films and various lifestyle events, museums provide an informal learning environment for different age and interest groups. Programming for schools and public concerns the management of such activities and requires:

- conceptualizing
- planning
- organizing
- implementing
- evaluating
- fine tuning

In reaching out to schools, the museum's objective is to develop and implement programmes that are directly complementary to the education curriculum using the museum's resources such as the exhibitions, collections and expertise.

### 3. Customer Service Management

Customer service management involves direct interaction with visitors and is responsible for establishing an approachable environment such that each visitor has a pleasant experience. Customer service management includes:

- understanding the museum's products and services
- answering phone calls and emails from the public
- explaining and responding to visitors' queries, requests, complaints and feedback
- when necessary, identifying and liaising with relevant internal sections to address visitor matters
- following up and ensuring closure of all visitor matters
- ensuring that the museum environment is always orderly, clean and ready to receive visitors
- making recommendations on improvements to enhance visitor experience

### 4. Exhibition Design

The function of exhibition design is to add the artistic element to curatorial concepts and storylines thus bringing them to life. Working closely with curatorial and programming staff, exhibition designers:

- develop the creative themes for projects
- develop suitable gallery designs for exhibitions
- recommend effective modes of display and communications for a variety of occasions (e.g. text based with sound, black and white photographs, video projection, interactive media, etc.)
- design the collaterals for projects

### 5. Exhibition Logistics Management

Exhibition logistics management deals with the actual operational process of putting up an exhibition. The responsibilities include:

- managing the preparation and fabrication of galleries, exhibition panels and labels (e.g. calling for quotations, evaluation, selection and supervision of fabricators)
- making recommendations on the storage and reuse of display structures (e.g. showcases, wall panels, etc.)
- overseeing the installation of exhibitions ensuring compliance with approved designs
- overseeing the de-installation of exhibitions and return of exhibits

## 6. Guiding

Guides (also called docents) lead visitors on tours of the galleries and help them to see the exhibitions through a variety of perspectives. They inspire visitors to interpret the displays and question the commentaries based on each visitor's background and experience. Being the 'face' of the museum that the public most often sees, guides must be able to communicate to visitors about the objectives of the museum and its programmes.

## 7. Library Management

Administration of the museum's library which includes:

- cataloguing of reference materials
- maintaining records on movement of reference materials
- providing assistance on use of reference materials

## 8. Marketing

Marketing is the market research and sales function which promotes the museum's products and services. This involves:

- understanding the available products and services
- development of marketing writeups and materials, including a Museum Newsletter
- conducting market research and providing feedback to internal teams on market requirements and preferences
- developing a marketing plan including identifying the target audience
- implementing the marketing plan

## 9. Volunteer Management

Volunteers are important resources as they help to supplement the museum's skills and workforce. Volunteer management involves attending to the overall welfare of volunteers and includes:

- recruiting
- planning and organizing volunteer training
- evaluating volunteers' skills and implementing improvement plans
- keeping volunteers informed of museum's directions and developments
- maintaining the interest and cohesion of the volunteer corps through opportunities for interaction and feedback
- developing volunteer benefits and recognition / appreciation schemes

**General Qualities and Qualifications of Applicants**

You should be enthusiastic and responsible with a positive attitude towards a variety of work assignments. An interest in arts and culture will enhance your enjoyment of the internship programme.

Fluency in spoken and written English and the use of common computer applications are required. Fluency in Mandarin is an advantage.

Applicants who have completed at least Year 2 of their undergraduate studies are preferred. Others who are interested may also apply.

**Applying for the Internship Programme**

You may submit your application at anytime. Offers will be made based on availability of projects and vacancies. Students interested in a specific project or research area should indicate this in the application form.

**Duration of Internship**

Applicants who are able to join us for at least two months are preferred.

**Attachment Location**

NUS Museum  
University Cultural Centre  
50 Kent Ridge Crescent  
National University of Singapore  
Singapore 119279

**Allowance**

\$300/- per month unless otherwise stated.

**Working Hours**

Monday to Thursday: 8.30am to 6.00pm  
Friday: 8.30am to 5.30pm

However, interns are required to adjust their working schedule to support the museum's programmes.

**Information and Enquiries**

Find out more about our exhibitions and programmes at [www.nus.edu.sg/museums](http://www.nus.edu.sg/museums).

If you have further enquiries about the internship programme, please send an email to [museum@nus.edu.sg](mailto:museum@nus.edu.sg).

**How to Apply**

Please complete the application form and send it together with your CV to [museum@nus.edu.sg](mailto:museum@nus.edu.sg)