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Curating Writers' Libraries: Towards Policy Development on the Management of Special Collection

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Curating Writers' Libraries: Towards Policy Development on the Management
of Special Collections

A Master's Thesis

presented to the

School of Information and Knowledge Management

Philippine Normal University

Manila

In Partial Fulfillment

of the Requirements for the Degree

MASTER OF ARTS IN EDUCATION

Library and Information Science

DONNA LYN G. LABANGON

2020

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I offer this study to God, Almighty, for giving me enough wisdom, knowledge and patience to write this. I also thank Him for giving me a family who inspires and supports me in every step of the way.

ABSTRACT

Name : Donna Lyn G. Labangon

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Special collections often represent rare and unique items usually belonging to a notable individual or institution. In this study, it will explore such collection as the research revolves around the existing collection management of writers' collections in libraries, archives, and museums – practices, issues, and challenges. The study employs exploratory and descriptive research design using a quantitative method. The researcher created a survey questionnaire that represents the core themes of this study: selection, acquisition, documentation, collection preservation, collection maintenance, and marketing. The data collection tool has been reviewed by librarians and archivist who are experts in the field and gained a good reliability estimate. Respondents in various regions in the Philippines, showed a variety of practices and management techniques in handling writers' collection which caused major concerns among collection managers. With the results of this study, the researcher recommends to further review the proposed collection management policy with librarians, archivists and curators to enable them to adopt a written collection management policy; provide specialized trainings for LAM managers and staff handling such collections; and study a possibility of creating a location register of writers' collections.

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CHAPTER 1

THE PROBLEM AND LITERATURE REVIEW

Background of the Study

Special collections in academic libraries contain a breadth of research materials and formats. Its potential can serve a particular discipline but may extend to include a more multidisciplinary content, which is useful to all potential clients and users of a particular library. On a report from a Working Group on Special Collections (Association of Research Libraries [ARL], 2009), they worked at the context of special collections to be “construed broadly to include distinctive material in all media and attendant library services” (p. 5). In North American libraries the term “special collections” has been used in different ways but the most defining characteristic back then is the inclusion of rare books, rare editions and those with special printings. In most cases, the term is used to encompass archival collections of varied formats such as theatrical publications, pamphlets, photographs, drawings, and manuscripts. The materials included in the collection encompasses an entire range “of textual, graphic and artifact primary source materials in analog and digital formats, including printed books, manuscripts, photographs, maps, artworks, audio-visual materials, and realia” (Association of College and Research Libraries [ACRL], 2003a, para. 6). Hence, creating an information source revolution that established these formats as an equally important item in a research library.

With the complexity of the materials and the overarching principles in managing such collection, Purcell (2012) aptly described the structure of special collections department with specialists working together in a hybrid environment; there is a centralized reading room for all inquiries and research with a department head to represent the department within the library

setting.

Notably, a special collection is a fascinating assemblage of primary research materials as its significance extends beyond paper to other formats of cultural significance. In the Association of College and Research Libraries' (ACRL, 2003b) statement of principles *Research Libraries and the Commitment to Special Collections*, a special collection puts itself uniquely as it supports scholarly research by providing researchers with unparalleled primary sources. They contain items that has an increased value due to their association with important figures or institutions in history, culture, politics, arts and sciences. Hence, putting the libraries who keep them as an enduring contributor to research and learning.

Due to the increasing value seen in special collections, even the collection of literary works coming from notable literary figures are being held in libraries to further support their growing curriculum. In an article from the Daily Nebraskan (2016), the University of Nebraska-Lincoln's library capitalized on important documents from writers ranging from William Shakespeare, Queen Elizabeth I to Martin Luther and Captain John Smith by providing descriptions of their historical worth to raise funds that will help in the conservation of the said library materials. Conservation of these documents ensures that dialogue and research using these materials will continue.

These high-profile collections are oftentimes referred to as personal libraries. The personal libraries of writers, scholars, artists, and other well-known people occupy an ambiguous place within the special collections areas of libraries that assume custody of them after their owners' deaths. They usually find their place in a collecting institution because of their cultural and historical significance (Nicholson, 2010).

Why in special collections? In the book of Hubbard, Jackson, and Hirshon (2016) born out of a colloquium on special collections entitled “Acknowledging the Past, Forging the Future”, Jackson (2016) emphasized on how authors and even their descendants are now considering donating or selling their archives to libraries and special collections. It is primarily because these private collectors are now looking for something more — an added value to their own collections which will create talk and publicity. They want to bring forth a lasting legacy that will cater to the future scholarly needs of a generation. What used to be purchased only by certain private collectors are now being donated to libraries particularly those who maintain a special collection.

How do we see value in these collections? In the study of Amirouche (2017), it showed how the content of Lewis Carroll’s private library, a writer, and logician, aimed at the formation of a special collection that amasses works of logic that was ever known to exist. Hence, these libraries are treasure troves for a certain discipline that the collector collects. It is also worth noting that in the study of Carl (2010), the celebrated 6th Librarian of the Congress, Ainsworth Rand Spofford, earlier argued for a limited canon of great New England based American authors, wherein his institution collected via copyright deposits the same popular novelists he sought to exclude from the attention of readers. When late-twentieth-century scholars began to promote the literary merit of nineteenth-century works that had long been excluded from academic attention, the wide inclusion policy that Spofford had ushered into existence ensured that copies of these texts would be available for study. Modern students, therefore, have Spofford to thank for a choice of books wider in scope than at any time since American literature became a field of academic study. Hence, we can deduce that an academic library who catered collections of writers were able to save works that are later on needed by researchers. When such collection managed to remain

intact, it can be considered a decent find for researchers because such type of collection can contain wealth of information which can range from historical accounts, social practices, reading and literary styles as well as cultural heritage.

To further add to the importance of these collections, in a local study of the literary treasures of the Quezon province in the Philippines, it was recommended that aside from integrating their local works on the study of Philippine literature, the researchers have noted that a special section in a university library must be established to feature the literary works of Quezonians to preserve the province's culture, literature, and arts (Palanca, Salazar & Mijares, 2015).

Building on the importance of literary collections and private libraries, it is also important to contextualize the influences, resources, and practices that motivated their owners to collect (Potten, 2015). His case study of a private multifaceted library owned by a provincial antiquarian, Charles Winn, concluded that the collection played an important role in the wider intellectual life of the local community. Further, closing in on a specific private library owned by a writer, interestingly, such libraries are getting attention because of their potential significant contribution to scholarly research. Even before, its indispensability has been acknowledged. In the study of Gribben (1986), authors' working libraries are progressively being recognized as significant sources for scholarly research in terms of literary and cultural history even in the area of biographical studies.

Today, academic libraries continue to leverage their collections on behalf of the writers. Such collection has even found their way in the management of libraries under the special collections which acts as small-scale versions of a library. Carter and Whittaker (2015) is on point

when they described the special collections—which usually encompasses rare, archival, or other primary source materials. Because of the rarity exemplified in these collections they are seen as a factor that distinguishes one academic library from another. These resources, should they survive, are usually kept in libraries. As Buckridge (2012) attested, personal libraries, or sometimes called as private libraries, generally become available to researchers when they are donated to libraries, where they may be preserved as part of the 'special collections'. If carefully preserved, these literary materials from our noteworthy contributors usually find their homes within local libraries, archives, museums or local heritage centers.

However, there are certain considerations in obtaining such collection e.g. acquisition policies, donors conditions, space, and maintenance constraints to name a few. These issues unique to the management of these collections make it more distinct and challenging from other sections of the library. They deal in a multitude of librarianship practices which often times delving into archival and museum work. As further emphasized by Evans (2015), these units are the ones that handle donor relations, contract deals, deeds of donation, selection, and acquisition even the operations and management of facilities and staff. Hence, requiring much consideration in terms of written policies and guidelines.

Likewise, in establishing a collection, it will require a dedicated collector, a budget and time as indicated by Ruxin (2016 in Hubbard et al., 2016). Further, Ruxin (2016) noted that managers of special collections must invest in establishing personal relationships with donors. Further, building the collection should include expanding access to an expanded audience of potential users. Hence, an accurate retrieval process that enables cataloging previously unfindable material and digitizing previously untouchable, fragile paper or parchment. This is to primarily

support the aim of special collections to preserve their holdings for use, rather than just as mere materials curated simply for viewing in exhibition cases. To achieve this, LAM managers, conservators, and technology experts must see themselves as part of the advocacy, and must come to know each other, to respect each other, to encourage each other, and to work together. Therefore, the work of a librarian, curator, and an archivist matters in managing a special collection.

In processing the materials, the demands of today's academic libraries make it difficult for special formats catalogers to focus only on rare books. Instead they may be expected to create online records for manuscript collections, upload finding aids into the catalogs, serve a reference desk shift, and teach bibliographic instruction courses to graduate students. The traditional role of a curator—to protect and build collections—cannot fulfill the larger mission of today's special collections departments to provide improved access to a variety of audiences with diverse research needs. The biggest challenge for these specialists, and for college and university archivists, is to use emerging technologies to better serve the research needs of their users (Dooley, 2009).

Another challenge arise when there is a presence of 3D objects. Purcell (2012) emphasized that artwork, objects, and furniture are often found in special collections, even though typically special collections are not, nor should they be, museums. These nonarchival collections, more suitable for a museum, find their way into special collections for several reasons – many academic libraries may have developed either gallery space or cultivated donors with an interest in collecting objects of some kind. Because special collections have traditionally had a museum-like quality to their reading rooms, these departments have become the most obvious storage facility for items such as paintings, cadet swords, tapestries, and antique chairs owned by former presidents of the institution. Special collections librarians are often unable to refuse such gifts and their departments

become a holding facility for non-archival material that has little research value for its regular patrons. Some pieces may be useful for display or exhibit purposes, but managing a large collection of objects detracts from the mission of special collections programs.

Likewise, according to Purcell (2012) special collections departments are now becoming intimately connected to the challenges and trends facing academic libraries. Instead of being isolated from the other activities of their library systems, special collections departments are integrated into the digital and service mentality of modern academic libraries. Today's special collections librarians are charged with building collections during times of poor economic growth, training and recruiting new professionals to the field, adequately replacing a generation of retiring leaders in the profession, creating new development and donor relationships, managing burgeoning collections in often inadequate or inappropriate spaces, designing new facilities, attracting different audiences into the reading room, providing library instruction on how to use primary sources during research, making the most use of emerging technologies to serve more users, and serving as key leaders in academic libraries. While these issues are not limited to special collections, these departments have a unique place in the academic library environment.

We can now say that special collections—its history, collections, organization, people, and great potential—is at the core of the work of today's academic librarian and archivists. There is an enormous opportunity for them to play a significant role in shaping the world of special collections. An understanding of primary sources, the research process, donor relations, collection development, how an institution functions, and especially new technological tools have put today's academic librarian and archivists in a prime position to lead special collections departments, and influence the direction of academic libraries.

With the multitude of tasks and challenges that arise in collecting materials that came from a highly regarded individual, one must understand the overarching principles in managing libraries, archives, and museums which are inherently found in these personal private collections.

Although these collection, as aptly described by Douglas (2013) in her dissertation, personal archives have been under-studied and under-represented which also correlates to the observation of Hoppner, Jessen, and Munkner (n.d.) that writers' libraries are still a new territory in literary research. Working on libraries of early modern scholar and Goethe's libraries – they explore on collection interests, organization system used, and library traditions.

Most of these libraries depicts the luminaries as cultural treasures and producers but are mostly ill informed about the value of their material so they resort to selling these priced collections (Douglas, 2013).

Hence, it is worthwhile to look into the existing practice in the Philippine landscape with regards to the management of private collections particularly those that come from authors. This study can also be helpful to prospective donors and those who have inherited the personal archives of writers.

Literature Review

The Proliferation of Literary Materials

It is evident that our world is rich with literary treasure. Each place has their own unique interest, culture, and tradition that are either verbally passed on or written by their people. Hence, each generation produces a range of content, style, and form of literary materials.

In the Philippines, the diversity of our literature has evolved with our history. Our pre-

colonial ancestors showcased our past with folk speeches, folk songs, and folk narratives. Macansantos and Macansantos (2015) noted that the literature of the Philippines from pre-colonial until our conversion to Christianity were mainly oral — epics, legends, songs, riddles, and proverbs. Nonetheless, our literature continued to flourish from religious and secular prose and poetry to works in the form of political essays that pointed out issues from different regimes. However, new literary forms also surfaced during the American period such as the free verse that highlighted the writer's ability. Hence, our literature continued to grow and evolve as writers find more topics and ideas to share. Godinez-Ortega (2015) further noted that writers in the Philippines continue to write poetry, short stories, novels, and essays that come from their experiences brought about by their social consciousness whether personal in intention or not. Today, awareness to the art of writing persistently increased with the pervasive creation of creative writer's workshops and the founding of different literary awards such as Don Carlos Palanca Memorial Awards for Literature, the Philippines Free Press, Philippine Graphic, Home Life, and Panorama literary awards.

We are a living in an active, expressive creative world. In a study of Verma (2016) she reiterated that our society is ever more accepting of personal expressions, and there numerous outlets for exercising the drive to get words onto paper – or into pixels. In this movement, libraries play their role as partners of literary-minded individuals when they help to stimulate the communities' appreciation to the arts and to promote the work of writers and poets. Even with the continuous progress of technology, creative expressions in the form of printed materials are still being considered by scholars as a source in their research pursuits.

The Importance of Literary Resources

Literary resources are often consulted by researchers. In literary research, various drafts of well-known poets are still being considered as a primary source. As noted by Pavelich (2010), researchers still opt to refer to primary materials to discern the improvements made to literary works over multiple iterations. Likewise, such creative outputs of writers who found their way in a libraries' special collections were often times regarded as a material in teaching instruction. Pavelich (2010) further noted that strategies emphasizing the use of manuscripts, historical fiction, and editorial files are enumerated for creative writing instruction. These resources are mostly consulted by faculty members who are teaching in the creative writing program.

Meanwhile, in the study of Nolen and Richardson (2016), they deduced that there is diversity in the usage of sources by literary scholars. They even used citation analysis in the field of English literary studies which aimed to identify core groups of scholarly works that can be used as a collection development tool for literary scholarship. Some interesting finds in this study was that citation patterns reflects how literary scholars prefer monographs and do not generally choose sources based on currency. Hence, research in the literary field is not narrowed down to the use of digital formats and that older materials are still being used.

Likewise, scholars do not just study books and other historical objects for their contents, but also as physical artifacts that manifest important evidence of the cultures that produced them. As observed by Galbraith (2014), there has been a recent rise in the study of material culture across many disciplines which has benefited special collection libraries which brought an increasing number of researchers to their collections. Digital access is an essential growth area in special collections, but artifacts held in these collections often demand hands-on research. This can occur

when the nature of the object does not allow for a suitable facsimile or scholars are studying the artifact as a material object and a facsimile simply will not do.

These literary resources are usually included in the collection of libraries since most libraries have been connected with the arts to enhance and enrich their communities. Although this is a feat that is typically exhibited by the public library sector, today, academic libraries are also turning their support in the arts and wider communities. Partnerships with literary minded individuals e.g. poets, storytellers, writers etc. flourish in this setting. According to Smallwood and Gubnitskaia (2017), there are key factors for an academic library to cultivate partnerships on the aspect of community efforts for writers. This includes: a) the varied information resources and services for writers; b) suitable spaces for people to gather; c) presence of creative writing program on campus; c) existence of community of writers that value library offerings and programs. Hence, there has always been a potential to maximize partnership and collection building through this literary community.

Building on the premise of Hoppner (2017) that even though writers' libraries are still at the peripheries of literary studies, at least in European literary studies, there has been a shift in studying authors' libraries. These libraries become focal points of the literary writers' interest, habits and patterns. A rich source of discourse in the literary, historical, and cultural studies.

In the Philippines, with the increasing awareness on the importance of local cultural heritage, Palanca, Salazar and Mijares (2015) suggested that there should be a more extensive study of the literary treasures of Quezon Province further recommending to integrate the literary works of Quezonians in studying Philippine literature. They are also supporting the idea that a special collection must be placed in a university library to feature a collection of literary works

created in their province to be preserved for the region's culture, literature, and arts.

Building on the importance of literary and historical contributions, the National Commission for Culture and the Arts (NCCA), a government institution created through the passage of Republic Act 7356, an overall policy making body was established to explicitly govern all efforts towards preservation, development, and promotion of Philippine arts and culture. Further, through Executive Order No. 80, the coordination among the cultural agencies was ensured, this placed the Cultural Center of the Philippines; Commission on Filipino Language; National Historical Institute; National Library; National Museum; and Records Management and Archives Office under the NCCA umbrella. Hence, NCCA, exists to direct concerted efforts to promote and sustain activities for the culture and the arts (National Commission for Culture and the Arts [NCCA], 2015).

Likewise, it is also worthwhile to mention that cultural heritage is given importance through Republic Act 10066, National Cultural Heritage Act of 2009, which states that:

“The Constitution likewise mandates the State to conserve, develop, promote, and popularize the nation's historical and cultural heritage and resources, as well as artistic creations.” (Art. I, Sec. 2)

It can be deduced that with all these mandates, the State fully recognizes pursuit of development of the arts, strengthen cultural institutions and cultural preservation to maintain our Filipino identity. Moreover, such pieces of our nation’s heritage consequently found their way in libraries — case in point were some collections that even came from National Artists, which under the Republic Act of 10066 are important cultural property:

“For purposes of protecting a cultural property against exportation, modification or demolition, the following works shall be considered important cultural property: (a) works by Manlilikha ng Bayan; (b) works by a National Artist.” (Art. III, Sec. 5)

Hence, if our special collections contains works that are culturally and historically significant because of their association with prominent scholars, artists, and writers, we must then ensure proper management of these important resources.

Special Collections in Libraries

Why put focus on special collections? Despite the presence of e-resources and the increasing consideration to consortial sharing of our general collections, there has been a growing similarity of our collections. As described by Galbraith (2014) collection development in special collections will play an increasingly important role in academic and public libraries. As our collections continue to overlap with other institutions, the rare and unique content found in special collections will grow in stature. Eventually, special collections will define and individualize the content and personalities of libraries.

Such collections – those that are usually donated by private collectors or notable figures – are usually kept in a libraries’ special collections. The presence of special collections in libraries, particularly in the academic sector, adds prestige and research value to the institution. Dupont and Yakel (2013) further stressed that despite the absence of identifiable metrics of their distinctive value, these collections keeping rare and unique materials will serve as distinguishing marks when most libraries with their core collections rapidly gearing to licensed content.

The value associated with having special collections can be regarded to the nature of

resources that they keep. Evans (2015) also attested that special collections are given the “special” stature because of these elements – “rarity, scarcity, uniqueness, and distinctiveness of their holdings” (p. 117). An institution keeping a repository of these materials, in the future, will pride itself with having the only copy of an item or the comprehensive ‘primary’ collection from a particular donor. Hence, in the management and development of such collections it is important to keep in mind the archival principles such as appraisal, provenance, preservation, and ownership. These principles might be implemented in varied ways but managers of special collections must collaborate and integrate staff skill set as these practices continue to evolve.

There is no doubt that special collections adds flavor to the current mix of a library’s collection. As attested by Pavelich (2010) in the literary field, these spaces hold crucial pieces of resources e.g. historical fiction on which some come from primary sources, editorial interventions that researchers can discover, drafts that educate researcher on the revision process, versions that fosters discussion about the literary styles along with other formats. Seeing how a certain piece was created, made them construct possible references to the cultural contexts and social conditions of writing and reading. With the significance of such collection, librarians must strive to unhide and uncover them for public use. As Soper (2016) further reiterated, these special collections can engage librarians by harnessing their expertise to improve access, reduce inaccuracy, and ensure continued preservation of rare special materials.

The Donor and their Personal Libraries

Such special collections may come from donated personal libraries. According to Buckridge (2012), a personal library is a collection of books acquired over a period of time by an individual. It may contain information about the individual's reading history, and perhaps also

about wider patterns of reading behavior.

These type of libraries are particularly owned by writers, artists, and other well-known people, which may contain an assortment of materials e.g. postcards, pamphlets, letters, programs, and other ephemera. Some may even contain an ample amount of handwritings and some underlining marks from the owner. Hence, presence of such ephemera and annotations highlights the notion that personal libraries are semi archival in nature. Nicholson (2010) is succinct in describing the wealth of information presented by this kind of library – to study personal libraries is to showcase the extent of the writers’ reading. Oftentimes, one can also find dedications of colleagues on books which captures the interlinked network of the writers’ relationship thereby creating a detailed portfolio of the literary culture they lived in. The details provided in annotations can range from experience and views. Thus, libraries, in effect, function as the medium through which we help scholars demystify their intellectual lives.

The Emergence of Writers’ Libraries

Collectively, a personal library that is bequeath from a writer is called a writers’ library. According to Oram and Nicholson (2014) a writer’s library is “a set of books or printed works owned by the author at a particular moment in time”.

On the part of the writers and authors, they are also in favor of leaving their collections in institutions. Micunovic, Marčetić, and Krtalić (2016) was able to note an author respondent in their study about some concrete actions when asked about steps that can be undertaken in preserving digital legacy. A respondent even mentioned, *“I’ve started an Institute with some of my colleagues (...) I would strive to leave all my contents and all my work to it or to a similar association that has similar goals and missions. And those are works on cultural heritage and, really, preserving*

cultural identity (A1)” (p. 11). Hence, we can deduce that one’s created knowledge are being favored to be kept under libraries and other institution. These are the people who share the same mission of keeping such works for research purposes and cultural identity preservation. Likewise, it is assumed that these writers must be knowledgeable about the impact of their writings to their local cultural landscape and must actively take part in preserving their work foreseeing the issues of personal digital archiving.

If we are to consider writers’ libraries playing an important part in our society, we must then look at a writers’ personal archive as a dynamic, social, and collaborative collection. As reiterated by Douglas (2015), when we view it in this way it enables us to understand that there is more to just a collection. There is an ongoing engagement between the writer and those who manage the collection – curator, librarian, and archivist as well as between the writer and the users who interacts with them through their papers. Hence, forming a continuous discourse on its use.

However, a writer’s library in the possession of an institution usually does not only hold printed materials, there are also cases wherein their personal mementos were included in the collection. As mentioned by Douglas (2013), literary authors who usually maintains a writer’s archives encompasses a large number of records and record creators. Hence, varied formats of materials are being managed by the librarians. It is in this uniqueness that challenges also arise.

The characteristic of such collection may be likened to a specialized information center in Philippines called as local studies centers. They are centers combining features of a library, an archives and a museum. It was recommended in the study that guidelines or pointers must be developed to consider in establishing and maintaining local studies centers (Perez & Templanza, 2012).

The Challenges of Maintaining Writers' Libraries

In the observation of Hoppner, Jessen, and Munkner (n.d.) they have noted that the writers' libraries are still new territory in literary studies research. This is astonishing, considering that such libraries offer more insights into the thought processes and writing practices of writers and scholars than almost any other source.

These collections often belonged to a well-known person, mostly from writers or scholars, were acquired by institutions due to their provenance or cultural significance. However, curatorial considerations are needed to be addressed in maintaining such collections. Stone and Berryman (2014) attested that there has been no standard on how to classify, describe, and access such collection further reiterating the complexity of personal libraries due to its intersecting facets that crosses archival and library boundaries. They further recommended emphasizing on the theoretical and practical consideration to the status, management, and conservation of personal libraries.

In addition, from a survey of special collections cataloging among Association of Research Libraries member institutions, Russell (2004) found out that there is a variation in organization, staffing, and workflow. He also noted that special collections are growing beyond rare book collections and continue to encompass more formats, languages, and subjects — innovative responses will need to be made to providing access. Hence, there is an evident problem in processing these collections. As Dysert (2015) further emphasized, management of rare books and special collections presents major concerns e.g. ensuring access to uncatalogued collections and the development of an assessment tool to determine their level of processing, preservation needs, and research value. Ascher and Ferris (2012) that to improve access, they recommend that institutions must develop a workflow and a simple automatic process that even a student worker

or a paraprofessional can use to continue with collection surveys since archival, book, museum objects, visual arts, and digital resources all have very different processing and descriptive workflows. This is to ensure that all materials will be properly documented and can be accessed by researchers since a huge backlog in the processing is also seen as a challenge in this area. Locally, same premise was presented in the study of Orantoy (2017) where a study of theological school libraries also presented challenges in its preservation emphasizing on striking a balance between protection of the items and its accessibility.

This was further substantiated by the conclusion made by Evans (2015) that modern special collections should evaluate and revise strategies to further support collection development policies. Management of special collections proved to entail a great deal of understanding archival processing; collection expertise and interest; intellectual property and copyrights; outreach and advocacy. These skills and concepts will ensure the authenticity and integrity as well as promote access to collections preserved in perpetuity regardless of format. These materials, if acquired and preserved properly, will safeguard disciplines, culture and history for the future generations, the indication that we build nations and our identity upon.

With the convergence of libraries, archives, and museums (LAMs) feature in this kind of collection, managers of such collection must closely work with the other fields. Stone and Berryman (2014) concluded in their study that librarians working in personal libraries are recommended to look beyond the parameters of library and information studies. Hence, should incorporate the archiving principles of provenance and context analysis in managing the collection.

Oram and Nicholson (2014) stressed that processing a writer's collections – which are often hybrid in their identity – entails difficulty as both incorporates archival collections and books.

Specifically, challenges are seen in the following areas: presence of ephemeral items, separated collections, considerable costs due to demands of the donors, and processing challenges — accessioning, preservation and cataloging of artifacts. Likewise, Hobbs (2001), stressed that a personal archives, which is also a present aspect in a writer's library, requires a different appraisal approach than other records.

Nicholson (2010) indicated in his study that since this collections possesses a hybrid identity, it needs to integrate the management aspects for books and manuscripts. Hence, challenging libraries to present unique cataloging and technical processing to enable access to these often hidden resources.

Given the varying materials present in the collection, librarians, curators, and archivists working with this kind of collection must also consider managing the electronic content. In Johnson and Fong (2017), their study of the ever evolving Sherlock Holmes' collections recommended to modify work flows, digital infrastructure and metadata creation to newly created materials — podcasts, videos, artwork — since most fall outside earlier norms. Thus, they suggested that curatorial actions involving acquisition, preservation, description, and access must be carefully considered to adapt to the growing Sherlockian expressions and insights

Aside from the fact that these collections transcend the dynamics of LAMs, they also deal with interdisciplinary concerns. One such noteworthy detail was in the study of Gribben (1986) in which he cited the elaborate complexity in dealing with the annotations and significant marking found in these collections. He stressed out that descriptive catalogs of writers' libraries may call for cross-disciplinary skills on which librarians will need to assert literary knowledge and critical judgment to treat these details whilst an English professor, who is familiar with the literary

relationships and social context of these marking are unable to fully describe them in the library standard details. Hence, the analysis of a writer's library is a borderline between literary studies and library sciences. This was further substantiated in the study of Stone and Berryman (2014) when they studied the personal collection of Robert Menzies, the former Prime Minister of Australia. They came to a conclusion that such collections present valuable opportunities for interdisciplinary dialogue and collaboration between librarianship and other fields of knowledge. The content revealed an inclination to social dimension from the extensive social network and personal interests of the donor from acquisitions that were made over the course of his lifetime. Hence, they suggested that this calls for application of an archival approach that will focus on provenance, relationships, and context than just a detailed bibliographical analysis. This was further substantiated by Nicholson (2010) when he noted that even though focus on the literary and cultural significance of personal libraries are getting attention today, less has been written about the role of libraries in making these complex collections accessible to the public by means of item-level and collection-level cataloging records, finding aids, and other technical processing techniques. Further, the study suggested that a more consistent application of cataloging and technical processing techniques might bring these complex collections into much sharper focus for library users. Even if partial and incomplete, such efforts may make personal libraries within special collections areas more available to the scholars and students who wish to explore them and thus ensure that these important parts of our cultural heritage are as thoroughly studied and written about as the collections of personal papers and manuscripts.

Further worth noting are some external factors that make these collections more multifaceted. Gribben (1986) earlier noted that librarians face a continuing challenge in educating

the public about the scholarly value and preservation of books as artifacts as well as the advantages of making them available for scholarly purposes in a well-maintained academic environment. Collaboration between the teaching faculty and librarians is needed to protect and describe such personal libraries of authors. Even today, this problem is still evident as Soper (2016) described that a particular challenge for libraries and special collections is the issue of hidden collections—particularly those which have special significance to the institution. Her work focused on the collection of an early Canadian curator-librarian, J. Davis Barnett, who travels extensively in search for rare books. The study noted that the original dispersal of the collection made it hard to uncover how many of Barnett's books are still held by Western Libraries. Hence, damages are likely to continue until writers' private libraries become recognized outside academic communities as a significant tool of scholarship in literary history and criticism and in intellectual and cultural history, aside from their significance to biography.

We can then deduce that such special collections, specifically the writers' libraries, are valuable source of scholarly materials and it is equally essential to note that these must not remain hidden. Hence, special collections librarian must exercise all means to create easier access and management of these collections to ensure that they can be used by scholars at the right time.

Collection Management in Libraries, Archives and Museums

As we start to open up our institutions in embracing such collections, certain management issues that touches in the practice of libraries, archives, and museums must be deliberated upon.

LIBRARIES

In the library field, the term collection management is used interchangeably with the phrase

collection development. The latter was used to cover a range of activities that is related to the development of the libraries' collections i.e. selection of materials, policy formulation, collection analysis and community needs assessment. After some time, the term collection management was used as an umbrella term under which collection development was included. Nonetheless, professional literature uses them interchangeably. Johnson (2009) added that in this paradigm, collection management includes collection development and has added facets about collection maintenance (weeding, storage and preservation), budget and finance, outreach activities and collection assessment. Hence, collection development and management comprise many activities. However, librarians have the same understanding in the practice of collection development and management. Johnson (2014) further addressed the scope of collection development by stating that the goal of any organization is to provide the needs of its client population. Hence, each portion of the collection must be developed in accordance to the mission of the library and needs of patron.

A library's collection is established while keeping in mind that they are connected to each other and is also related to an intended audience as well. Hence, the intended users define or are used to define what items are classified as "appropriate" for their use. It is the collection developer, a librarian, who will assist in ensuring that these items connect to one another within the body of the collection as a whole. According to Disher (2014), a collection developer will soon need to identify specific priorities, audiences, goals, and objectives in order to remain vital. Once these have been identified, collecting some items necessarily becomes more important than collecting others. At this point, the collection development activity has moved into the realm of collection management. It has been earlier noted that the terms collection development and collection management are commonly used interchangeably. Generally, any management function is

regarded as the umbrella term under which all other processes are developed. As reiterated by Disher (2014), the collection management process helps in determining policy and priorities for the collection. The collection developer uses these priorities to identify a focus audience (or audiences) and to build the library's collection in a way that supports the organization's mission and stays true to the tenets of what a true "collection" is.

In every organization, a collection developer must consider the following: the items they want to collect; their preference in collecting; the cost of acquiring the items; where to acquire the items; where to place, or display, the collection; and (if needed) how to get rid of items in the collection. To state these clearly, a collection development policy is constructed as the go to document that outlines what their collections do and do not contain, and how and why they make decisions regarding their collections. The document is written in an easy to follow format so that it can fairly inform about whom the collection is primarily for; who is ultimately responsible for making selections; how selections are made; what priorities exist for the collection; what the collection will not include; and how the collection is evaluated and maintained. The elements found in a collection development policy, according to Disher (2014), are: 1) Introduction, 2) Mission, Vision, and Goals, 3) Community Served, 4) Responsibility for Collection Development, 5) Funding for Allocations, 6) Selection Policies, Procedures and Priorities, 7) Special Collections, 8) Digital and Electronic Collections, 9) Weeding, 10) Gifts and Donations, 11) Cooperative Relationships and 12) Handling Complaints and Challenges. To summarize, these are generally outlined as: 1) Selection, 2) Acquisition, 3) Collection Maintenance, 4) Collection Preservation and 5) Collection Promotion.

ARCHIVES

Meanwhile, in the archives field, Wallot (1991), succinctly describes the collection development process of archival selection and appraisal when he noted that the archivist's main challenge is to create a documentary base that is sufficient to nurture the needs of the future generation ensuring the "continuity of the memory" of our people. These collective "remembering" and "forgetting" as described by Cook (1997) usually occurs through galleries, museums, libraries, historic sites and monuments, and archives. Hence, these institutions are on the front line of ensuring permanent records are captured and preserved. Wallot (1991) enumerated the following functions: 1) Appraisal, 2) Selection, 3) Acquisition and 4) Description were the four main activities that enables records to be accessed by future researchers.

Cook (1997) further outlined the theories relating to archival principles which are important to collection management. In 1898, the Dutch trio of Samuel Muller, Johan Feith, and Robert Fruin introduced their Manual for the Arrangement and Description of Archives. The manual supported the twin pillars of archival theory: provenance and original order. Hence, it poses that records must be separate and not mixed with other creators and that the arrangement must be based on the original organization of the archival collection's creator. Meanwhile, Sir Hilary Jenkinson posed another principle that centers on the archives as an organic source of documents from the creator. Hence, records from a creator can only provide authenticity through the evidence of relationship between the records. Thus, records must be grouped according to their fonds – according to the organization, individual or entity who created the records – further introducing the respect des fonds principle. Jenkinson's view was all-encompassing, with his archive group containing the entirety of records "from the work of an Administration which

was an organic whole, complete in itself, capable of dealing independently, without any added or external authority, with every side of any business which could normally be presented to it" (p. 24).

Though these are the foundations for archival processing, modern records keeping presents difficulties. From the study of Cook (1997), pioneer American archival writer, Margaret Cross Norton expressed that, "it is obviously no longer possible for any agency to preserve all records which result from its activities. The emphasis of archives work has shifted from preservation of records to selection of records for preservation" (p. 26). Stating how that selection work is done was for Theodore R. Schellenberg, the father of appraisal theory in the United States, to summarize. For Schellenberg, however, the importance of what records to keep must be made in consideration for the researchers' need, not just for administrators. Schellenberg considers building bridges between archivists and librarians, and between archivists who manages institutional records and those responsible for private manuscript. He further noted that, "archives" were only a small portion that had been chosen by the archivist for preservation from the larger, original whole, which was termed as "records." Records were the concern of records managers and creating institutions; archives were the concern of archivists and archival institutions. These concepts was further elaborated by Hans Booms, who promoted the thinking archives are of the people, for the people, often even by the people. Hence, the society must be allowed to define its own values and these must be mirrored through the archival records. He asserted that "archivists require a useful analysis of records-creating functions to help them connect the documentary needs with the records themselves" (p. 30). Helen Samuels later suggested that a documentation strategy where modern record keeping can only be understood by analyzing the record and it's creating

institution. Samuels' approach of searching for connections between formal institutional archives and private manuscript archives was anticipated in Canada by the "total archives" concept from the early 1970s. The Canadian "total archives" approach involves the integration of the official role of archives as guardians of their sponsors' continuing requirements for recorded evidence of their transactions and the cultural role of archives as preservers of societal memory and historical identity, in both cases encompassing all media. Further, from the study of Cook (1997), David Bearman, on the other hand, the most visionary of thinkers dealing with electronic records, asserts that "the important point of these challenges to the traditional document is that the boundaries of the document have given way to a creative authoring event in which user and system participate. Only the context in which these virtual documents are created can give us an understanding of their content" (p. 42). Bearman argues, reassuringly for archivists, that this new mindset "corresponds closely to a professional perspective of the archivist, which has long focused on provenance and the context of records creation rather than on the physical record or its contents." He concludes that, "the analysis to date has enriched the concept of provenance and reinforced its direct link to missions, functions and ultimately the activities and transactions of an organization rather than to organizational units" (Cook, 1997, p. 42).

Though these are the solid rock foundations of archival principles, Cook (1997) stressed that archival thinking must be viewed as an ever changing concept because it needs to adapt to the changes in the nature of records, record creating organizations, record uses and systems, as well as the social and technological trends in society. By embracing conceptual redefinition of provenance as the dynamic relationship between all connected functions, creators, and records, archivists can develop an intellectual framework to address, the challenges of integrating

electronic records into their professional practice, of appraising complex modern records with acuity, of describing in rich context archival records in all media.

MUSEUMS

In the museum field, collections management also covers a broad range of activities. Matassa (2011) indicates that looking after culturally significant objects will include careful documentation, upkeep, storage, movement, exhibitions, loan and access which applies to national galleries to small local museums. Taking into consideration the sustainability, security matters are also an integral part of the day-to-day collection administration. The process of collections management in museums may be enumerated from: 1) documentation, 2) movement, 3) storage, 4) acquisitions, 5) loans, exhibitions/ display and 6) access. This was further substantiated by Elif (2014) when he noted that in the study of museology, certain parameters like the criteria of collecting the materials which will compose the collection, documentation, protection, and maintenance of the materials and exhibition methods are all expected to be built between the collection and the visitor. Hence, it further highlights the necessity of collection management policies.

Convergence of Libraries, Archives and Museums (LAMs)

Principles of collection management from the libraries, archives, and museums field must be taken into consideration when managing a special collection, in particular, a writer's library. As succinctly described by Hubbard et al., (2016), collection development must be achieved as a mutual understanding between archivists, curators, librarians, and donors. But what if these tasks are managed only by the special collections librarian in an academic setting?

Further noted by Evans (2015), collection development efforts in the academic setting are driven either by the curriculum or faculty research, donor relations, and the administration. The concept of accepting collections at will or archival work being unseen to be effective is no longer a viable option. Due to changes in formats and access expectations, it is more effective for archivists to share why and how they do things, to actively collaborate with others, and adjust how they do things for the longevity of collection access. No one denies the importance of archives as evidence or the organic nature of them, but for the success of special collections, application of these principles should not isolate them to the point where it hurts them. Flexibility and innovation are two key factors in managing modern special collections.

Meanwhile, Jones, Darian-Smith, Tout-Smith and McCarthy (2017) emphasized in their collaborative project that sought to visualize archival data from the museum as a means to investigate the structure and context of the Dorothy Howard Collection, they noted that in the combination of archival records, artefacts, and contextual information, they are also a rich resource through which to explore the requirements of expanded collection documentation and network visualization.

Jones (2016) encouraged to explore the idea that effective documentation requires more than a focus on items and collections. Instead, it requires working with individuals, organizations and documentary resources (published and unpublished) to reveal explicit connections and capture implicit knowledge in ways which more accurately reflect the complexity of collections and the entities needed to understand them.

It is for these circumstances that this study will aim to create a collections management program to document the significant processes essential to collecting, managing, and curating a

special collection. Such program can be helpful to institutions and communities who would like to establish a special collection such as a writer's library.

Conceptual Framework

According to Oram and Nicholson (2014) a writers' library is "a set of books or printed works owned by the author at a particular moment in time" (p.1-2). It can be assumed that materials found in this collection are mainly books. However, most of the writers' library contains correspondences, photographs, manuscripts, and even their memorabilia. Thus, a mixed collection like this entails varying treatment in collection arrangement and collection care. Hence, this study will strive to create a collection management policy (CMP) that will bring together the concepts and principles found in libraries, archives, and museums (LAMs) which enables a library to manage a writers' library.

LAMs all manage their collection but with the difference in the format of their collection and their mission purpose they also differ in their collection management policies. According to Johnson (2009), the collection development and management in libraries is typically composed of the following: 1) selection; 2) acquisition; 3) collection maintenance and weeding; 4) storage; 5) preservation; 6) collection promotion and 7) collection analysis with careful consideration to budget and finance, assessment of the needs of users and potential users as well as resource sharing. In Disher (2014), a collection development policy includes: 1) introduction; 2) mission, vision, goals; 3) community served; 4) responsibility for the collection development; 5) intellectual freedom statement; 6) funding and allocations; 7) selection policies, procedures and priorities; 8) special collections; 8) digital and electronic collections; 9) weeding; 10) gifts and donations; 11) cooperative relationships; and 12) handling complaints and challenges.

However, in museums, according to Matassa (2011), the collections management process is composed of the following: 1) documentation; 2) movement; 3) storage; 4) acquisitions; 5) loans; 6) exhibitions and displays and 7) access.

Both libraries and museums are used to developing their collections to ensure that their collection relates to their organization's mission. The archives are also well aware of their fundamental role in collecting which assures that their records are preserved for the future. Hence, collecting is their basis for archival preservation and access. According to National Archives (2011) of the United Kingdom, important sections in developing a collection policy are the following: 1) collections context; 2) methods of collecting; 3) priorities for collecting; 4) collection development; 5) access; and 6) sustainability.

These organizations might differ in certain aspects, some in the choice of words only, but principles in the libraries, archives and museums' (LAMs) collection management can be applied to each one. This study has chosen key concepts that are found in managing LAMs which. As seen in the figure, this study incorporated the following key elements of collection management namely: 1) selection, 2) acquisition, 3) documentation, 4) preservation, 5) maintenance, and 6) marketing.

The end goal of this research is to develop a collection management policy for a special collection of writers' libraries. The premise of a collection management policy follows a cyclical process that includes selection, acquisition, documentation, preservation, maintenance and promotion. However, the writers' libraries operate with an overlap of practices found in libraries, archives, and museums. Hence, this study will explore the internal policies implemented by LAMs as well as the preferred conditions of donors and see how these can all contribute to a more efficient management of such collections.

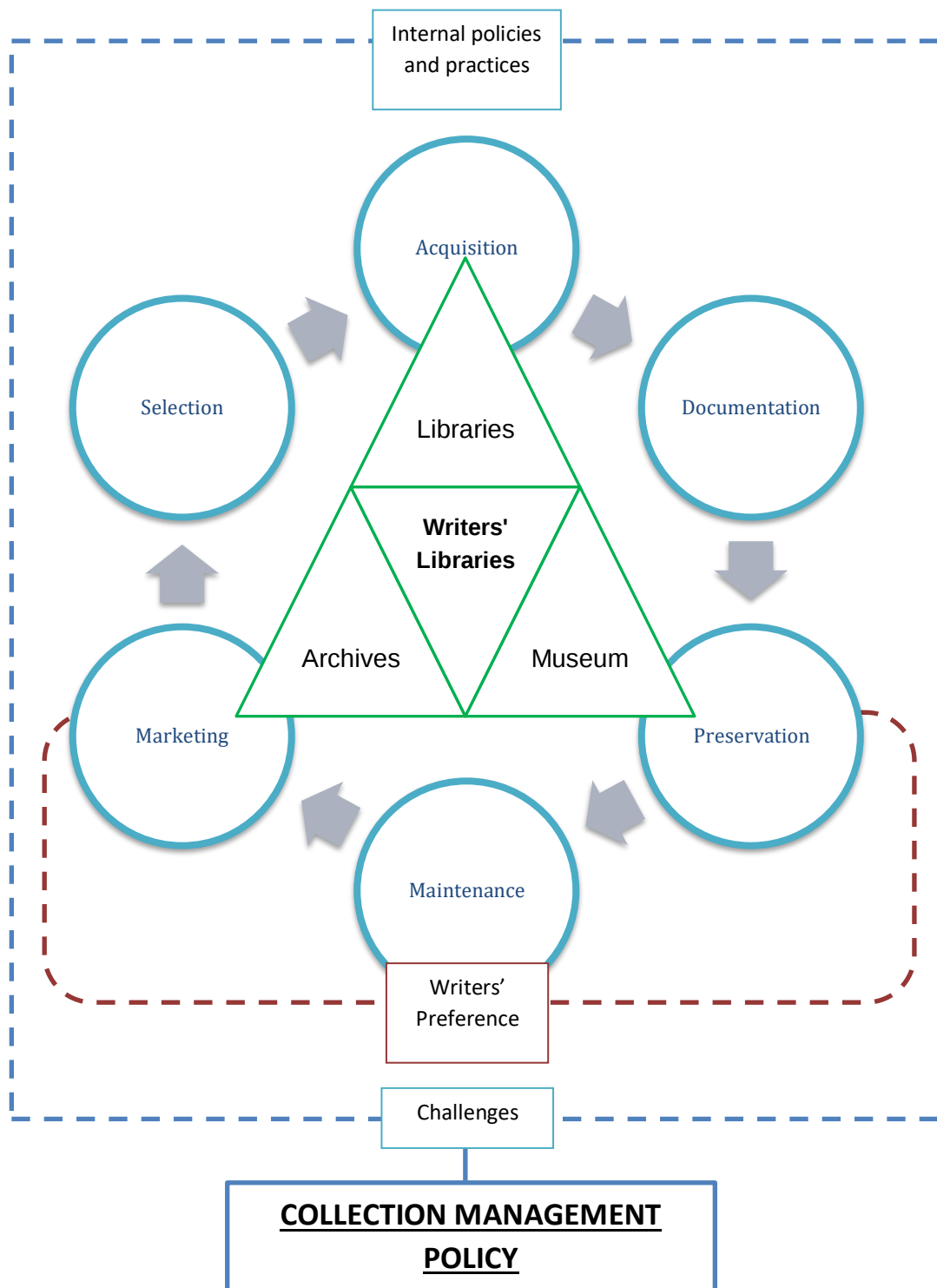


Figure 1. Conceptual framework of the study

Hence, this study will explore the internal policies implemented by LAMs as well as the preferred conditions of donors and see how these can all contribute to a more efficient management of such collections. The researcher thought that an understanding and review of the existing policies and guidelines will aid in the development of a collection management policy catered to the complexities of a special collection. Merging key concepts found in LAMs, it will tackle issues concerning — selection, acquisition, documentation, preservation, maintenance, and promotion. These essential components of a collection development policy are usually evident in most LAMs, hence, focus will be on these elements. Aside from the existing policies, it is also essential to consider the preference of the writers' who have donated their collection. Their criteria and basis for selecting an institution as well as their expectations on how such libraries will preserve their collection based on the space and facilities that the institutions have. Based on experience, some donors consider a lot of factors before they finally decide to let go of their collections. It is for this reason that the researcher would also like to get the perspective of selected donors who have bequeathed their collections to be considered in devising a proposed collection management policy. Factoring in the internal policies and writers' preference on top of the existing key components of a collection development policy, these will be the foundation of this proposed collection management policy.

Research Problems

Since a writers' library contains varied materials and often involves processes that concerns LAMs, it is envisioned that a collection management policy will incorporate the necessary practices to manage such collections effectively. These inquiries will get further insights on the existing management practices that revolve on the identified core themes of collection management: selection, acquisition, documentation, preservation, maintenance, and marketing. It also gather perspectives from the donors who have already donated their collection, which can shed light to their preferences and outlook for their collection. Hence, this study aims to develop a policy in enhancing collection management in writers' libraries.

Specifically, it aims to address the following:

1. How do information centers such as LAMs manage their collections, specifically writers' libraries, based on existing policies and practices in terms of:
 - 1.1. Selection
 - 1.2. Acquisition
 - 1.3. Documentation
 - 1.4. Preservation
 - 1.5. Maintenance
 - 1.6. Marketing
2. What are the challenges encountered by LAM managers in managing their special collections and how are these challenges addressed by LAM managers?

3. What are the writers' preferences and perspectives in donating their collection?
 - 3.1. Preservation
 - 3.2. Maintenance
 - 3.3. Marketing
4. How do LAM's address the special conditions and agreements of the donors in their special collection focusing on:
 - 4.1. Preservation
 - 4.2. Maintenance
 - 4.3. Marketing
5. What policy can be proposed for effective, efficient, and sustainable collection management system for writers' libraries?

Definition of Terms

The following terms were the relevant concepts as presented in this study. For better understanding of the study, the following terms were defined:

Acquisition – the processes of obtaining library materials after they are selected (Johnson, 2009). These are considerations to be taken to acquire a particular item for the library collection.

Archives – a division within an organization responsible for maintaining the organization's record of enduring value. It collects records of individuals, families, or other organizations (Pearce-Moses, 2005). This section essentially maintains primary sources and records of enduring value.

Collection development – a decision-making process by which libraries seek to accumulate and disseminate useful resources over time (Sandler, 2014). This process helps the libraries to identify the strength, weakness and gaps in the collection.

Collection development policy – [informs] about whom the collection is primarily for; who is ultimately responsible for making selections; how selections are made; what priorities exist for the collection; what the collection will not include; and how the collection is evaluated, maintained, and challenged (Disher, 2014). This document outlines the policies ensuring the development of a particular collection.

Collection management – [the] umbrella under which all other processes are created and developed. The collection management process helps in determining policy and priorities for the collection (Disher, 2014). This encompasses all the functions necessary to manage a particular collection.

Collection maintenance - includes systematic inspection of materials that would result in weeding outdated, damaged, or irrelevant materials from the collection. (American Library Association, 2017) This process involves upkeep and assessment of the collection.

Curating – this is the act of organizing and maintaining a collection of books, papers and memorabilia for scholarly purposes and exhibition.

Documentation – the process that involves gathering, recording, and maintaining the information about an item in a collection. (Matassa, 2011) This records necessary data regarding the collection.

Family archives – an archive consisting of “private documents accumulated by or belonging to an individual.” (Pollard, 2001) A particular archives that is accumulated by a particular family.

Library – a collection of published materials, including books, magazines, sound and video recordings, and other formats. (Pearce-Moses, 2005) An institution that collects print and non-print materials and provides information and literacy services.

Marketing – is the process of determining the user communities’ wants and need, developing products and services in response, and encouraging users and potential users to make use of the products and services. (Johnson, 2009) This process ensures promotion of the resources and services to the target communities.

Museum – an institution that maintains a collection of artifacts and other objects of artistic, cultural and historical significance. (Matassa, 2011) This institution collects and curates its collections for safe keeping, conservation and exhibitions.

Personal archives – this is a collection that is created by an individual in private capacity and for personal reasons e.g. communication, artistic endeavor, or other. (Hyry & Onuf, 1997)

Policy – is a set of ideas that is used as a basis for making guided decisions and serves as information on specific actions to be taken for a desired outcome.

Policy development – this is a set of processes which involves identifying the need, gathering information, drafting the policy, consultation, implementation and review.

Preservation – this is a broad range of activities intended to prevent, retard, or stop deterioration of materials. (Johnson, 2009)

Selection – this is the process of deciding which materials should be added to the library collection. (Johnson, 2009) It includes what should and should not be acquired in the collection.

Special collections – a collection that contains items that are valuable through their rarity, monetary value, or their association with important figures or institutions in history, culture, politics, sciences, or the arts. (Association of Research Libraries [ARL], 2003)

Weeding – this is the process of selecting items in a library collection for withdrawal or relocation to storage. (Johnson, 2009)

Writers' library – a special collection of the authors' books, writings and memorabilia. (Oram & Nicholson, 2014) This library is privately built and collected by a writer.

CHAPTER 2

METHODS

Research Design

As primarily exploratory and descriptive research, this research is an initial step in the development of a policy in managing such special collection. Hence, this study explores the collection management of writers' libraries as a special collection. Such recorded practices are used to come up with a policy to help other institutions should they need aid in establishing one. As such, the researcher determined the availability and the administration of the special collections of writers in LAMs. It pointed out perspectives of the writer's (donors) in the course of creating their own libraries — their collecting habits and its relationship to their work which the researcher believes to be helpful for other institutions who may want to understand the conditions needed and significance of preserving such collection.

This study is governed by a quantitative method and used a descriptive exploratory research design. The design is appropriate to obtain information concerning the current status of the phenomena and to describe "what exists" with respect to variables or conditions in a situation. As Purdy (2016) elaborated, a descriptive research, either qualitative or quantitative, describes behaviors, situations, events, and results. Descriptive studies are also called observational, because it enables researchers to observe the subjects without otherwise intervening. It also aimed casting light on current issues or problems through a process of data collection that enables to describe the situation more completely. This method was used to describe various aspects of the phenomenon by describing characteristics and/or behavior of sample population since the main purposes of descriptive studies are describing, explaining and validating research findings. The method also

allows opportunity to integrate the qualitative and quantitative methods of data collection. Hence, even though the study is quantitatively dominant it also recognizes additional qualitative data to add further insights in, if not all, research questions.

A qualitative research is based on observations that are summarized and interpreted in a narrative report (Gravetter & Forzano, 2016). Unlike quantitative research that are analyzed and interpreted using standard statistical procedures, qualitative research calls for an extensive reporting of interpreting a phenomenon being studied. This often involves an inductive exploration of the data to identify recurring themes, patterns, or concepts and then describing and interpreting those categories (Nassaji, 2015). This research method also allows opportunity to integrate the exploratory research design of data collection. One of the oldest qualitative research method is the case study method. It is an in depth study of one or more individuals, groups, social settings, or events (Jackson, 2012).

In addition, due to the limited settings and lack of further studies about this problem it is also considered exploratory in nature. As explained by Jupp (2011), exploratory research is a methodological approach that is primarily concerned with discovery and with generating or building theory. Stebbins (2001) expounded that this type of research is a preferred methodological approach when a group, process, activity or situation has received little or no systematic empirical scrutiny. The exploratory case study investigates distinct phenomena characterized by a lack of detailed preliminary research, especially formulated hypotheses that can be tested, and/or by a specific research environment that limits the choice of methodology (Mills, Durepos & Wiebe, 2010).

Sampling and Participants

Due to the rarity of this type of collection, only identified institutions holding such collections is included in this study. Hence, the study employed a purposive sampling in selecting respondents for this study. As explained by Pajo (2018), purposive sampling or often called as judgmental sampling allows the researcher to select participants in the study because they have unique characteristics from a specific population.

As mentioned, with the rarity of the occurrence of this collection, the institutions included must satisfy the following criteria: 1) the collection was from a private collector particularly an author or literary writer; 2) must contain their writings; 3) must have a collection that is comprehensive in terms of the diversity of format that it holds e.g. print resources, archival materials and memorabilia; 4) must be within a library, archives or museum institution.

Research participants are informed about the nature of the study prior to getting their insights. Hence, a written informed consent is presented and discussed. A brief presentation about the study is presented to them to help them further understand why their responses are significant to this study. In addition, the duration and extent of their participation were presented as well as the risks and benefits of their participation. All these are all found in the informed consent form (See Appendix A).

Primarily, the special collections librarian, archivist or curator assigned to manage the collection was interviewed. The Director of the institution may also supplement in the discussion. In addition, donors who are still alive were interviewed. The researcher believed that getting their insight gave a much needed perspective on the creator's attitude while shaping the collection and what they envision for their collection. All the research participants undergo a brief presentation

about the study before the interview proper took place. In addition, no minors and indigenous people contributed in this study, hence, no additional clearances were deemed necessary.

The population of this study comprises of those who are directly involved in the management of the special collections. This study was able to gather responses from several institutions who are currently managing special collections of writer's libraries. Since LAMs primarily handle this kind of collection, a representative sample from these groups were selected as part of this study. As seen on Table 1, the respondents were classified under the type of institution they belong vis-à-vis with the region they are geographically located. Majority of the respondents with 69% came from the library sector followed equally by 15% from the archives and 15% from the museums sector.

Further, the respondents of the study came from eight (8) regions in the country namely: Cordillera Administrative Region (CAR), National Capital Region (NCR), Region III (Central Luzon), Region IV-A (CALABARZON), Region VI (Western Visayas), Region VII (Central Visayas), Region X (Northern Mindanao) and Region XII (SOCCKSARGEN) with percentages of 8%, 31%, 8%, 8%, 15%, 15%, 8% and 8% respectively. Majority of the respondents were from NCR with the highest percentage of 31%.

Table 1

Frequency distribution of personnel in charge of the special collection

In-charge	<i>f</i>	%
art consultant	1	8
family-heir	1	8
librarian	8	62
museum researcher	1	8
tourism officer	2	15
Total	13	100

In particular, these collections were directly managed by the respondents who participated in the study. As seen on Table 1, majority were handled by librarians at the 62% range. It is followed by 15% who were tourism officers then equally at 8% were institutions managed by a museum researcher, art consultant and the heir of a family archives.

Instruments

The researcher created a survey questionnaire that represents the core themes of this study: selection, acquisition, documentation, collection preservation, collection maintenance and marketing. It was supplemented by an interview guide patterned with the dissertation of Douglas (2013) entitled, *Archiving Authors: Rethinking the Analysis and Representation of Personal Archives* which sought to fill in some gaps in the under-studied nature of personal archives particularly those that are created by literary. Additional questions were added to get information about the other aspects that were not tackled in the patterned instrument.

Essentially, Likert-type scales use different criteria than just the 5-point "agreement" choices. Hence, the respondents were asked to answer the survey according to their institutions level of "implementation" following the scale value below:

Rating	Verbal Description	Interpretation
5	Strongly implemented	The practice was excellent with no need for further improvement.
4	Moderately implemented	The practice was generally executed with few lapses, deviation and unconventionality.
3	Implemented	The practice was executed with occasional lapses, deviation and unconventionality.
2	Poorly implemented	The practice was executed with often noticeable lapses, deviation and unconventionality.
1	Not implemented	There is an evident absence of the practice.

After assessing each areas, the computation for the numerical rating and descriptive rating followed this scale value below that was also used in the study of Orantoy (2017).

Rating	Verbal Description
4.5 – 5.0	Strongly implemented
3.5 – 4.49	Moderately implemented
2.5 – 3.49	Implemented
1.5 – 2.49	Poorly implemented
1.0 – 1.49	Not implemented

The data collection tool has been reviewed by librarians and archivist who are experts in the field with an overall instrument reliability rate (Cronbach's Alpha = 0.9455). The tool is free from any bias (e.g. gender, class, ethnic, cultural) and is only geared at soliciting feedbacks regarding the practices of institutions in handling special collections.

Data Gathering Procedure

The data needed in this study was gathered through survey, documentation, interview and actual visit to the identified existing writers' collections. Once it is approved by the Director of the institution, interviews happened at the most suitable time of the respondent and took only 30-40 minutes of their time.

Likewise, the researcher observed the libraries' typical operation and recorded details related to the problems of the study in a field notebook that chronicled the researchers' insights and perceptions. During site visits, documentation in the form of administrative documents such as proposal, internal policies and evaluations was checked (Yin, 2014). The observation only took 15-20 minutes.

Further, the researcher contacted the writers (donors) who have donated their collection for a brief interview that only took 15 minutes. All of the data collected were recorded and kept confidentially.

Data Analysis

As mentioned by Creswell (2010), data analysis in a quantitative research tends to shape their data more explicitly in the earlier stages of the process. Prior to the data being collected, the researcher has already categorized the data. Raw data were grouped and organized to be more easily understood. Themes were directly evolved from the research questions and were pre-set before data collection even began e.g. selection, acquisition, documentation, collection preservation, collection maintenance and marketing.

As noted by Denscombe (2010), after producing a description of the profile of the data, the analysis continued to look for patterns and relationships in the data. Hence, it employed content analysis to identify patterns. The process of conducting a content analysis followed the general research process of quantitative inquiries and its most distinctive part is the construction of a coding scheme, a detailed instruction for identifying and classifying the units of analysis.

Recorded interviews were carefully transcribed. As noted by Bailey (2008), the first step in analyzing data is to represent audible and visible data into a written form – hence the transcribing. From the full transcript of the discussion a summary of the conclusions were drawn.

Since some parts of the questions are in interview form, a qualitative approach is used to ensure the ‘trustworthiness’ of the findings (Noble & Smith, 2015). Hence, triangulation of data is present as this study collected data from multiple sources e.g. interviews, observations and

document analysis (Creswell, 2014).

Further, although this study used an interview guide patterned with the dissertation of Douglas (2013) entitled, *Archiving Authors: Rethinking the Analysis and Representation of Personal Archives* and Spectrum, UK's collection management standard (Collections Trust, 2011), it further employed content validation to ensure that the additional questions were evaluated accordingly. This is a common practice for establishing content validity — employing the judgment of subject matter experts and uses the resulting feedback to provide evidence supporting claims of validity. (Pearl et al, 2018)

Likewise, the study meticulously recorded the discussion to demonstrate a transparent record trail to ensure that data are consistent. It also included rich verbatim descriptions of the participant's accounts to help support the findings (Slevin, 2002).

Ethical Considerations

As an inquirer in this study, the researcher's personal background and experience may hold certain potential in shaping interpretations. The researcher's contribution to the research is envisioned to be positive. Being assigned as the Special Collections librarian for six years who handles various collection turn over and donations from notable individuals – spurred the researcher's interest in pursuing a study that will focus on personal libraries. The researcher believes that given the understanding about the context of special collections in academic libraries enhances awareness and sensitivity to the challenges encountered in managing these collections.

As the researcher investigates the state of writers' libraries, it is hoped that a collection management policy for this special collection will be proposed as there are overlapping issues that

transcends libraries, archives and museums. Hence, the research sites were carefully selected following a set of criteria. In lieu of this, no conflict of interest will transpire. Research sites and respondents are selected following as set criteria. Only those who fulfill the conditions are included in the study.

In addition, in accordance to the existing Philippine law Republic Act No. 10173: Data Privacy Act, no personal information about the respondents was mentioned or published in this study. Anonymity is guaranteed to all the respondents during the conduct of this study. The researcher assigned codes and pseudonyms for participants that is used on all research notes and documents. Data gathered were stored properly by the researcher during the course of data analysis. For instance, the researcher assures that in keeping notes, interview transcriptions, and any other personal identifiers it was stored in a locked cabinet that only the researcher have access to. All copies of the responses, researcher's notes and audio recordings were discarded properly e.g. shredded and deleted.

Therefore, assuring that the researcher surveyed and interviewed appropriate subjects for this matter while ensuring that all data needed are captured, recorded and used ethically. The researcher also kept the study available to the respondents should they need to check and verify contribution.

Further, the following ethical guidelines were observed during the research period:

- a) The well-being of participants interviewed is ensured at all circumstances.
- b) Participants were informed for the voluntary nature of their participation and that they could withdraw from the study at any time without penalty. They were advised that they could

decline to answer any question at any time during the process if they are not comfortable of answering it.

c) The research objectives was presented to the participants.

d) The participants were oriented on all information gathering strategies and exercises.

e) Transcriptions and interpretation of the information are made accessible to the participants.

f) The research information stayed classified during the conduct of the study and the researcher was able to secure the participant's consent to use their real names in the research report if necessary.

g) The participants were made aware that no incentive or compensation is given to all who agreed to participate in the study. It is to be understood that their insights are helpful in contributing to the formulation of a policy for collection management.

CHAPTER 3

RESULTS AND DISCUSSION

This chapter presents the results and discussion that addresses the research questions raised.

The section presents the results of this study through descriptive analysis: a) percentages and frequencies for demographic information, b) mean rating and its verbal description for the core themes (i.e. selection, acquisition, documentation, preservation, maintenance and marketing) as well as c) thematic presentation for the qualitative areas of the study.

1. Management of Collection

To ensure that the collection is in good supervision, certain principles in collection management are applied. From the initial stages of selection, acquisitions process, proper documentation, correct preservation strategies, sustained maintenance efforts until continuous marketing approaches – all contribute to effective management of the special collections. In the following section, these collection management facets will be presented as recorded for this study.

In relation to the research questions that must be addressed by this study, the following were the results drawn from the survey concerning the management of the six (6) major themes in collection management: selection, acquisition, documentation, preservation, maintenance and marketing.

1.1.Selection

In an effort to understand the management practices concerning selection, the following questions were asked with their corresponding responses in numerical data.

Table 2
Collection management practices on selection

Question	Mean Rating	Verbal Description
1 A set of criteria is used in selecting a particular collection.	3.08	Implemented
2 The librarian / archivist / curator is part of the selection process.	3.93	Moderately Implemented
3 A subject expert or a special committee is consulted in the selection process.	3.08	Implemented
4 The relevance of the collection to the community is a crucial criteria in the selection.	4.08	Moderately Implemented
5 The cost of acquiring the collection is considered in selection.	2.92	Implemented
Total	3.42	Implemented

As seen on Table 2, the mean rating of 4.08 is the highest recorded response rate which emphasizes on the relevance of the collection to the community as a crucial criteria in the selection according to the respondents. This is followed by 3.93 mean rating that corresponds to the involvement of the librarian / archivist / curator in the selection process. The existence of a selection criteria and consultation with subject experts came in third with a 3.08 mean rating. Meanwhile, the lowest ranked consideration in the selection process is on the cost of acquiring the collection with a 2.92 rating. Overall, the selection aspect garnered a mean rating of 3.42 with a verbal description of “implemented”.

From these responses, it can be easily deduced that the main consideration in the selection criteria was the relevance of the collection to the community. This can be related to the study of Dupont and Yakel (2013) when they contended that instead of a collection-centric approach, a user-centric approach must be considered in defining a special collections value. As libraries lean towards adopting a user-centric perspective, it is then mindful to consider how researchers will use the special collections at various points in their research. This is also supported by Hubbard and

Hirshon (2016) when they discussed how special collections integrate collection-based collections into the institutional fabric thereby reflecting the priorities set forth by the parent institution which is to support the research needs of the academic community. It is with Barnes et al. (2010) discussion that among the criteria for items to be moved to special collections were its significance to the institution. Hence, acknowledging that relevance of the collection to the community is of prime importance – making this as an important criterion to be added in the proposed collection management policy.

Table 3
Profile of existing materials in the special collections

Material type	f	%
books	13	12
cassette tapes	5	5
CD/DVDs	4	4
ebooks	1	1
journals	10	9
letters/ correspondences	11	10
long playing audio	4	4
manuscripts	11	10
medals	8	7
paintings	11	10
photographs	12	11
plaques	10	9
trophies	11	10
Total	111	100

*multiple responses

Further, as seen on Table 3, all the Special Collections reported that they all have books in their collection and majority of the institution collects varied forms of materials such as books, photographs, paintings, trophies, manuscripts and letters or correspondences. Similarly noted by Stone and Berryman (2014), personal libraries often contains books, journals, photograph albums and even notebooks. Further, Potter and Holley (2010) also concluded in their study that the

attraction of collecting special collections is not limited to those into the fields of humanities – it also deals with rare materials that have a museum aspect as well.

However, although there are a number of items that most institutions similarly collect, it is worth noting that AV materials such as long playing audio, CD/ DVDs as well as cassette tapes were the least collected along with e-books topping the bottom list. This can be associated to the assumption that since private collectors were from the older generation where AV materials aren't collected as much as the traditional forms such as books and photographs.

Table 4
Peculiar items found in the special collections

Material Type	No. of Institution
art prints	1
ceramics	1
Filipiniana clothes	2
furniture used: table, chairs	3
matches	1
musical scores	1
personal artifacts: gloves, magnifier,	
pens	3
sculpture	2
soaps	1
textiles	1
typewriter	2

It is also substantial to note that respondents has included the following materials as part of their collection. See Table 4. These materials are originally part of the donor's private collection. Hence, in the absence of a rigid, selection criteria and its strict implementation, these 'peculiar' materials made their way in the institutions collection space. This uniqueness in the realm of personal libraries, particularly in the case of writers, scholars and artists, were noted by Nicholson (2010) to apparently contain a collection of a variety of materials such as letters, postcards,

pamphlets, receipts, programs, and other ephemera that are more commonly found among personal papers. In addition, from a special proceeding published by the Council on Library and Information Resources (CLIR) regarding cataloging hidden special collections and archives, Oestreicher (2015), reported that the projects has created item-level records for the following materials: books and manuscripts; audio and audiovisual recordings; items of ephemera; pamphlets; maps and map series; artifacts; artworks and even architectural drawings. From this register, we can clearly see the vastness of the materials being kept in other special collections and archives. Hence, justifying how these local institutions keep the materials seen on Table 4. Peculiarity exist depending on the nature of the collection and the collector owning the collection. This is also worthwhile to note so that LAM managers can include special considerations or criteria in the collection management policy particularly when thinking of selecting peculiar items.

1.2. Acquisition

Table 5
Collection management practices on acquisition

Question	Mean Rating	Verbal Description
1 An acquisition guideline is followed.	3.23	Implemented
2 The librarian / archivist / curator spearheads the acquisition process.	3.31	Implemented
3 A governing board / administrator has the final approval in the acquisition of a collection.	4.31	Moderately
4 A variety of methods in acquiring a collection is practiced.	3.61	Implemented
5 A variety of formats is accepted in the collection.	4.23	Moderately
Total	3.74	Implemented

Next aspect in the area of collection management comes acquisition. As seen on Table 5,

the highest consideration in the acquisition process garnered a mean rating of 4.31 with the verbal description of ‘moderately implemented’. This is about having either a governing board or administrator to have the final approval before the acquisition of a collection. As Evans (2015) noted, academic special collections are always required to remain aligned to their parent institution and libraries in adhering to the goals set forth by its governing body. As the collection aim to preserve memory, educating the community and seeking their involvement are important to build and acquire collections, but also to sustain them. Hence, it is beneficial that the community are also involved in the initial stages of the acquisition. Evans (2015) further emphasized that the collection development efforts are driven either by the curriculum or faculty research, by donor relations, and the university administration.

Next highest practice in the acquisition garnered a mean rating of 4.23 = ‘moderately implemented’ which represents that a variety of materials is accepted in the collection. In a study of Herrada (2000) that follows on the development of sizeable donation from a donor, led to works that contain notes and biographical information on many activists and writers during that time, the collection then amassed diaries, journals, artwork, letters, autobiographies, photographs, posters, scrapbooks, as well as the common printed materials: books, journals, and newspapers. Thus, explicitly stating that this is quite a practice in other special collections where multiple formats of material is included in the collection. Again, further strengthening the diversity of the profile of selected materials that was presented on Table 4. A good indication that this can be included in the proposed collection management policy – encourages diversity on the collections’ content.

In addition, although practiced by some of the respondents, the lowest in this section garnered a mean rating of 3.23 = ‘implemented’ which focused on having an acquisition guideline

followed. The acquisition policy is one of the things to consider in accepting a collection. And these personal libraries become publicly available only when they are given to and accepted by libraries where they usually form part of its special collections. Buckridge (2012) confirmed that in Australia, such decisions to bequest collections are done in accordance to a framework of acquisition policy, space constraints and bequest conditions that also takes into consideration the owner's prominence, rarity of the collections and monetary value or specialist focus of the contents. Clearly, the main point they consider in acquisitions lies within the collections uniqueness. However, as noted in the result of the study, this being the lowest practiced in the management of collection, suggests that these institutions might be having problems on what to accept and reject in their collection. Not having a clear framework for acquisitions may affect the scope of collecting priorities, preservation capabilities and may create more physical space related constraints in the long run. This evidently suggests for a need to come up with a collection management policy that will outline a selection criteria before accepting a collection.

Overall, the acquisition section of this study garnered 3.74 = ‘moderately implemented’ which is relatively high in its implementation but is still subject for improvement.

Table 6
Acquisition strategies employed

Methods	<i>f</i>	%
coordinating with organizations and institutions	7	39
posting call for donations	0	0
referrals	6	33
scouting and directly contacting potential donors	5	28
Total	18	100

*multiple responses

Furthermore, as seen on Table 6, the respondents employs a variety of strategies to ensure

that they get in touch with potential donors for their Special Collections. Majority of the respondents chooses to coordinate with other organizations and institutions (39%) followed by referrals (33%) while some were able to acquire through scouting or directly contacting potential donors (28%). From these results, it can be deduced that forming connections with other institutions help them seek potential donors. Collaboration is key in expanding network that may eventually lead to connecting these institutions to private collectors within or outside the scope of community. Evidently, as pointed out by Evans (2015), managers of special collections must be able to engage the community if they want to develop collections. This engagement expands their network through partnerships that allows the creators (donors) or community to build the collection over time. Engaging the community through joint collection building activities can create funding and collecting opportunities.

Table 7
Acquisition methods employed

	<i>f</i>	%
donation	12	48
gift	6	24
loan	2	8
purchase	5	20
Total	25	100

*multiple responses

If the main mode of their strategy in acquisitions is to coordinate with organizations and other institutions, this can eventually yield an increase in donation turnout. As seen on Table 7, donation is the most implemented method in acquiring a collection followed by gift, purchase and loan. As emphasized by Potter (2010), acquisitions of libraries are often through donations. Such practice ensures that the collection is intact and that researchers will benefit from the richness of the resources. Hence, in the special collections environment, institutions expand their collection

through donations from private collectors. In this regard, LAMs may use the strategy employed by the Harry Ransom Center at The University of Texas where in their team has made an art of identifying writers, seeking them out and befriending them, and making sure that the library is their first choice for purchase or gift. (Lindseth, 2016)

Table 8
Frequency of acquisitions in the special collection

	<i>f</i>	%
depending on donor availability	9	69
monthly	0	0
quarterly	1	8
weekly	0	0
yearly	3	23
Total	13	100

Although donation is seen as the primary acquisitions strategy, it does not ensure a more frequent acquisition of special collections. As seen on Table 8, most respondents depend on the availability a donor which is then followed by yearly accrual, then quarterly. None reported to have acquisitions in a weekly and monthly manner.

1.3. Documentation

After selecting and acquiring materials for the special collections, collections management calls for proper documentation procedures. This ensures that resources were recorded, tagged, described and listed correctly as part of the institutions holdings.

Table 9
Collection management practices on documentation

Question	Mean Rating	Verbal Description
1 Documenting and managing the addition of objects and associated information to the collections is properly carried out as a primary procedure in documentation.	3.85	Moderately Implemented

2	Documenting the borrowing of objects for which the recipient organization is responsible for specific period of time and purpose is maintained.	4.15	Moderately Implemented
3	The documentation of the history of the material is a priority particularly in the case of artifacts and memorabilia.	3.38	Implemented
4	A proper pre-entry documentation is established - identifying when the material is due to arrive, who is liable during transport, damage during travel and so on.	2.69	Implemented
5	There is documentation about interventive and preventive conservation activities in the materials.	2.46	Poorly Implemented
6	A documentation regarding insurance needs of objects within the collection is observed.	1.54	Poorly Implemented
7	There is proper documentation in response to loss and damaged materials while in the custody of the organization.	2.69	Implemented
8	A catalogue is maintained that allows each item to be distinguished from other collection as well as to facilitate quick retrieval of the material.	3.69	Moderately Implemented
Total		3.06	Implemented

Given the data of responses, the highest rating in this category, as seen on Table 9, has a mean rating of 4.15 = ‘moderately implemented’ which signifies that the institutions document borrowing of objects that specifies the recipient and its liability over a specific period of time and purpose. Clearly, these institutions adhere to ACRL and RBMS when they published, in 2012, a revised guideline for interlibrary and exhibition loan of special collections materials. The guidelines stipulate and emphasizes on, “enhance access, support research, and promote awareness of[...] collections,” advocate for “institutions receiving requests [being] as generous as possible” in the loan of materials (American Library Association, 2012, n.p.). Further, in the study of Griffin and Schmidt (2017), with improved policies and careful consideration to the process, interlibrary lending of Special Collections materials was a success at the University of South Florida Library. With proper documentation this practice can yield major benefits in terms reaching out to distant researchers and can foster potential partnerships with other institutions.

Next with the highest mean rating was at 3.85 = ‘moderately implemented’ which attests that the institutions implement documentation of materials and its other information as it become a part of their collection. As practiced by Wright State University Libraries (2019), the processing involves both arranging and describing a collection to help researchers successfully find materials. Same in museum work, documentation is part of the museum’s main activities (Jones, 2016).

Despite the implementation of documentation processes by these institutions, there were items that yielded ‘poor implementation’. Lowest in this aspect garnered a mean rating of 1.54 which represents documentation of insurance needs of objects within the collection. This result would not be an issue if the materials collected does not cover artifacts and other objects. However, as seen from Table 3, the top three (3) materials included paintings and trophies with other 3D memorabilia listed on Table 4. Hence, these materials might need insurance coverages. With this in mind, the collection management policy must state considerable portion for insurance needs of its most vulnerable collections.

Another poorly implemented aspect in the documentation part yielded 2.46 in its mean rating. These covers documentation about the preventive and conservation activities in the materials. In the manual of procedures from Wright State University Libraries (2019), a preservation assessment form is maintained which details the preservation strategies done in the collections such as PH testing and identification of preservation problems e.g. mold, encapsulation, humidification needs plus the recommendations made by the person who conducted the survey. This is beneficial to keep track of the materials condition to maintain and better its overall condition. Hence, preservation activities must be greatly considered in drafting the collection management policy.

Moreover, having a pre-entry checklist and documentation of loss and damaged materials both garnered a mean rating of 2.69 equivalent to ‘implemented’ but this is somehow close to reaching ‘poorly implemented’ status. Books, periodicals, letters and photographs were usually found in most libraries and archives but with the presence of 3D objects, most institutions lack the proper ways of documenting such materials. In Williams (2017), he stressed that the collecting policies must be examined during the document analysis phase for the future development of a mix of different formats and item types. Again, another important factor to add in the collection management policy – appropriate documentation guideline as to what, when and how to document.

Overall, the documentation part of this study yielded a mean rating of 3.06 regarded as implemented. Clearly, this aspect of collection management is performing marginally lower than the previous themes (selection, acquisition). With the growth of the presence of 3D objects (as seen on Table 3 and 4), the institutions were somehow unprepared to handle such materials.

All the respondents reported that they maintain a catalogue that allows each item to be distinguished from other collection as well as to facilitate quick retrieval of the material.

Table 10
Effectiveness of documentation practices

	<i>f</i>	<i>%</i>
Poor	0	0
Needs Improvement	6	46
Fair	3	23
Good	4	31
Excellent	0	0
Total	13	100

With some aspects in the documentation rated as poorly implemented, this section therefore confirms the responses of majority of the respondents (See Table 10) when they expressed that

their institutions needs improvement (46%) in the aspect of documentation. Since most of the aspects of documentation concerns museum practices because of the presence of 2D and 3D materials, these figures suggests that those who are managed by libraries and archives need to understand the dynamics of museum collection management practices if they are to accept such materials in their collection. Stone and Berryman (2014) further attested that there has been no standard on how to classify, describe, and access such collection further reiterating the complexity of personal libraries due to its intersecting facets that crosses archival and library boundaries.

1.4. Preservation

Another important aspect in the management of the Special Collections is the preservation capability of an institution. In Table 11, respondents assess their existing efforts in place to sustain the collection.

Table 11
Collections management practices on preservation

Question	Mean Rating	Verbal Description
1 A preservation policy is carefully observed.	2.46	Poorly Implemented
2 Sustained efforts in preserving the collection is done regularly.	2.85	Implemented
3 The provision of storage space is crucial before accepting a collection.	3.31	Implemented
4 The staff handling the collections were properly trained regarding the basic preservation of materials.	3.15	Implemented
5 Experts are also considered in the preservation and/or conservation of the materials.	3.38	Implemented
Total	3.03	Implemented

In Griffin and Schmidt (2017), the essential role of their special collections is to balance use and access with long-term preservation to ensure that the materials are available for subsequent generations of scholars. Further, as emphasized by the Association of Research Libraries (2003c),

since these collections include precious items due to their value and association with important figures or institutions in history, culture, politics, sciences, or the arts, the development, preservation, support, stewardship and dissemination of such special collections becomes a characteristic of the true research library, and an obligation assumed by all members of the Association of Research Libraries. Hence, putting great value to preservation capabilities of the institution. Unfortunately, the existence of preservation policies within the respondents' institutions garnered a mean rating of 2.46 which corresponds to this aspect being poorly implemented. This value ranks as the lowest in the aspect of preservation. If there is no carefully observed preservation policies, preservation efforts are not met on a regular basis. Hence, the mean rating of 2.85 that corresponds to 'implemented' but is leaned towards poor implementation. If there are reported poorly implemented preservation policies and low efforts concerning preservation on a regular basis, staff expertise is also affected. This speaks truth when the next lowest in the rating garnered 3.15 which corresponds to the staff's skills in handling basic preservation of materials. However, to compensate with the evident lack of preservation capabilities, it is worthwhile to note that the highest rating in this section (3.38) was emphasizing on consulting with experts to preserve and/or conserve their materials. Clearly, there is a need to emphasize preservation concerns – guidelines, training, staff skills to be included in the collection management policy.

Overall, Table 11 presented a total of 3.03 mean rating that corresponds to this area being 'implemented' in the aspect of preservation.

Table 12
Effectiveness of current preservation practices

	<i>f</i>	%
Poor	0	0
Needs Improvement	5	38
Fair	6	46
Good	2	15
Excellent	0	0
Total	13	100

With the preservation themes explored above, majority of the respondents assessed that their current preservation efforts range from needs improvement (38%) to fair (46%). The respondents mostly feel that as keepers of these collections, they must follow certain protocols and standards in preservation. As reiterated by the Association of Research Libraries (2003c), to maintain such collections, institutions should provide reliable funding for the support, staffing and preservation of Special Collections.

1.5. Maintenance

Table 13
Collections management practices on maintenance

Question	Mean Rating	Verbal Description
1 A scheduled inventory is followed.	3.54	Moderately Implemented
2 Collection assessments are periodically done.	3.00	Implemented
3 An established disaster preparedness manual is followed.	2.00	Poorly Implemented
4 An existing plan for management of weeding / disposal is in place.	1.92	Poorly Implemented
5 Weeding of an item is a result of the process of either retrospective appraisal or reappraisal.	1.92	Poorly Implemented
6 Deaccessioning and disposal is guided by coherent policy and is agreed upon by top management.	2.31	Poorly Implemented
7 The collection donor is consulted in the weeding / deselection process.	2.54	Implemented
Total	2.46	Poorly Implemented

Another crucial aspect of the collection management is the maintenance and upkeep of the collections and Table 13 present the response of the participants. Weeding is an essential aspect for the upkeep of the collection. An item deemed for removal is not just randomly picked in the shelves for disposition. In the responses, however, the lowest mean rating garnered 1.92 with a verbal description of ‘poorly implemented’. This item corresponds to two equally important aspects in the maintenance of the collection – the presence of a weeding policy and that the weeding process is a result of an appraisal process. In the research of Greene and Meissner (2005), they have noted that in the manual of Lucile Kane (1966), “an item considered for rejection must be evaluated both as a part of the collection and as an individual item.” Hence, to be evaluated one must establish a set of guidelines in disposition. As stipulated in the guidelines for libraries documented from best practices by Cassell K. et al. (2008), particularly in those donated to the collections, it emphasized that the library may dispose unwanted materials in accordance with its procedures for disposition of materials. This concerns the need for collecting institutions to have a weeding or disposition policies on which the respondents reported to be poorly implemented as seen from its mean rating of 1.92. Hence, another important item in the proposed collection management policy.

Aside from the importance of weeding policy, part of the maintenance aspect will look into the disaster preparedness capability of the institution. In this study, presence of disaster preparedness in the collecting institutions was reported at 2.0 with the verbal description being ‘poorly implemented’. This finding, however, correlates to a dissertation regarding an investigation on the theory and practices of selection for digital preservation in UK memory institutions. Ravenwood (2013) reported that in among the seven (7) respondents only one (1) institution has a policy guide regarding disaster/ emergency plan. Hence, as a conclusion it was

further emphasized that there is a clear need for institutions to develop policies that will guide their staff in decision making and at the same time reassure donors which will result in increased trust and additional donations may come. Same with this study, policies lay a strong foundation in the management of special collections. It is alarming that even with the value and rarity of the items and resources, there is a lack of guidelines when an emergency happens. This is important to note in the collection management policy – to add a bold statement about disaster plans and emergency precautions. Although, highest in this section is recorded at 3.54 with the verbal description of implemented. It presents that inventory has been a usual practice in libraries to check their holdings and is done regularly. Correlating to Table 14, all the respondents have been undertaking the process of inventory but varying only in its frequency which is mostly done annually (54%).

Table 14
Inventory schedules

	<i>f</i>	%
as the need arises	3	23
every 2 years	1	8
every 3 years	1	8
twice a year	1	8
yearly	7	54
Total	13	100

Overall, maintenance, as part of the collection management section gathered the lowest mean rating of 2.46 that reads as ‘poorly implemented’. This also affirms the impressions of majority of the respondents when they expressed that this aspect of collection management needs improvement (62%) as presented in Table 15.

Table 15
Effectiveness of maintenance and upkeep

	<i>f</i>	%
Poor	0	0
Needs Improvement	8	62
Fair	3	23
Good	2	15
Excellent	0	0
Total	13	100

As noted by Evans (2015), modern special collections should evaluate and revise strategies to further support collection development policies. Management of special collections proved to entail a great deal of understanding archival processing; proper appraisals; outreach and advocacy. These skills and concepts will ensure the authenticity and integrity as well as promote access to collections preserved in perpetuity regardless of format.

1.6. Marketing

Table 16
Collections management practices on marketing

Question	Mean Rating	Verbal Description
1 A regular marketing activity is done to promote the collection.	2.92	Implemented
2 A network of linkages with other institutions has been established.	3.69	Moderately Implemented
3 Access tools are made available for researchers regarding the content of the collection.	3.54	Moderately Implemented
4 Digital marketing e.g. social media are harnessed to promote the collection.	2.85	Implemented
5 Offline marketing e.g. printed products like posters, leaflets and brochures are maximized.	2.54	Implemented
Total	3.11	Implemented

Last but not the least, the marketing aspect of the collection plays an important part in the collection management with Table 16 illustrating the data for this. To support in the promotion, highest mean rating garnered 3.69 which meant that most of the respondents has established a network of linkages with other institution. This holds true in promoting the collection and a good example is the Churchill Weavers collections where a project team from the Kentucky Historical Society (KHS) worked with marketing and communications department to develop strategies for reaching target audiences (Spence, 2015).

The marketing arm of any institution is continually aimed to reach target audiences and it is worthwhile to mention that a project team at KHS collaborated with their marketing and communications department. KHS created and implemented a communications plan to attract their identified key people – weavers, scholars and museum professionals. Their plan included activities such as using social media (e.g., Pinterest and Facebook) and developing printed marketing materials (Spence, 2015). Same with the results of this study, digital and offline marketing is also put to good use by the surveyed institutions when deemed appropriate. Both garnering the mean ratings, 2.85 and 2.54 respectively, which has a verbal description of being ‘implemented’. These channels are depicted in Table 17.

Table 17
Promotion channels utilized

Marketing channel	<i>f</i>	%
brochures	8	27
exhibitions	12	40
programming	4	13
website	6	20
Total	30	100

*multiple responses

Respondents explicitly uses both digital and offline marketing strategies to effectively market their collections. From Table 17, these institutions now shifted from the traditional paper based marketing strategies and pushed their reach through online activities. This might be a result of the various tools and applications that can now be used in promoting ones brand and resources.

Table 18

Summary of the findings for the different collection management practices

Collection Management Practices	Mean Rating	Verbal Description
Selection	3.42	Implemented
Acquisition	3.74	Moderately implemented
Documentation	3.06	Implemented
Preservation	3.03	Implemented
Maintenance	2.46	Poorly implemented
Marketing	3.11	Implemented

Overall, in this section of collection management practices, highest in the mean rating is the acquisition part followed by selection, where in these collection management practices seldom does not have any problem in these institutions as the usual practice was to accept collections especially when it comes from notable individuals and families. Further, as seen on Table 18, maintenance was the lowest in the mean rating followed by preservation and documentation. These areas, in return, is carefully considered in the policy that is proposed in this study.

II. Challenges

As emphasized by Nicholson (2010), to possess a hybrid identity both incorporating books and manuscripts, such libraries present unique processing challenges to the institutions charged with caring for them and making them available for use and study. Hence, as we move further in the next section will present the challenges encountered by LAM managers and how the LAMs

address them.

Table 19
Perceived challenging aspects in collection management

Collection management practices	<i>f</i>	%
Selection	2	8
Acquisition	0	0
Documentation	7	28
Preservation	10	40
Maintenance	5	20
Marketing	1	4
Total	25	100

As seen in Table 19, preservation is the most challenging aspects in managing this kind of special collection. This is a crucial role in the stewardship responsibilities of a special collections department where thoughtful consideration in the selection of items for conservation treatment is practiced (Seo & Zanish-Belcher, 2006). Next challenging aspect is documentation and maintenance, respectively, which are crucial in sustaining efficient management of the collections. Similarly, with the study conducted by Perez and Templanza (2012) on local studies centers in the Philippines that also mirrors the writers' libraries as a special collection that combines a library, archive and museum as one. In their study, they recommended that allocation and provision of sufficient resource (finance, manpower, facilities and support) for the maintenance and sustainability of these centers should be given priority. There were no reported challenges perceived on the area of acquisition, which rely on the donations that are given to them by the prolific donors.

Table 20

Summary of challenges encountered in collection management

Collection management practices	Problem areas
Acquisition	- collections coming from overseas - lack of documented preservation treatments
Documentation	- lack of insurance documentation - pest infestation - natural risk e.g. earthquake
Preservation	- budget constraints - no librarians in the team
Others: Staffing	- lack of training
Others: Policies	- lack of documented policies

Table 20 summarizes the challenges encountered by LAM managers in managing a writers' library with the excerpt of the interviews on Appendix E.

The area of acquisition posed a unique challenge in one of the respondent. It was when a particular donation came from abroad. It is a different story when there are 3D objects, which has to undergo Custom's clearance, and the institution has to work out the budget for the tax imposed.

Termite infestation pose a great threat to their print collection and to the building as a whole. There is also a need to digitize the extensive materials but is still being on hold due to lack of funding although partnerships but the family is looking into partnering with academic institutions for the preservation of the materials. (Acevedo & Martinez, 2017)

One respondent even remarked,

"Our experience is on frames, Luckily, it was not too old. It is a framed photo of writers. Sadly, the temperature inside the gallery fluctuates and it attracted the termites. They have eaten the frames then the next damaged part were the photos. It was too aggressive." – *Respondent A, personal response, February 2019 (See Appendix E)*

In addition, natural risks such as earthquakes poses a challenge in some of the structures where the special collections are held but again, through resourcefulness of the people in charge of these materials, links with other capable institutions were maximized for repair and restoration.

“Yes, there were artifacts that were damaged during the earthquake. In the glass case, only string cables hold the glass so when the earthquake happened, the collections crashed and shattered. We closed for several months. – *Respondent A, personal response, February 2019 (See Appendix E)*

Aside from problems in preservation, next challenging aspect was documentation. This aspect reflected as one of the lowest in the tasks undertaken by the respondents. According to Lindsay (2018), a successful documentation provides clear guidelines and processes that allows staff to record their activities in a simple and meaningful way. However, this study revealed that this is lacking. These activities usually require persons with the skill set to manage such activities. For instance, Lindsay (2018) reiterated that institutions with an in-house conservator managed documentation systems more comprehensively and up-to-date. This is a problem in most institution in the Philippines and with most of the respondents of this study.

Ultimately, most institutions cannot have it all – preservation labs, curators, conservators among others. What the other lacks can be maximized through effective partnership working between professionals such as curators, archivists, conservators, managers, staff, administrators and even local government units. The main challenge here is to develop effective systems to monitor what is happening to our heritage collections and to create a tool to help discuss and justify between the value of collections, access and preservation based on real-time evidence. Developing effective systems is not a difficult task but it can take time to get right. The risk of experiencing

institutional memory loss constitutes a powerful argument that this is time well spent.

Meanwhile, other respondents also specifically named organization of the collection and staffing as another challenge. Respondents have remarked,

“Then in one of our collections, our problem is, we are not trained as librarians, so, we do not know how to classify the magazines...” – *Respondent A, personal response, February 2019 (See Appendix E)*

“There’s no librarian in our team so we cannot organize the collection.” – *Respondent E, personal response, February 2019 (See Appendix E)*

Likewise, these problems was also explicitly seen in the recent study of Russo (2017), wherein in the lack of librarian/curator position posed a challenge in organizing their new born library that houses rare manuscripts.

With all these challenges, absence of a clearly defined policy adds to the dilemma faced by LAM managers. In a response by one of the respondents, documented policies, if in place, create a firm basis about the authority of the institution on what and how to collect as well as providing coherent documentation guidelines for transfer and documentation of materials. (See Appendix E)

This part according to the respondent is addressed through unwritten policies wherein approval and other authorization is coursed through the University Librarian. Interestingly, on the issue of provenance details, crowdsourcing is reported as their means of getting significant information regarding the materials on their possession. Just like in other studies, crowdsourcing remains an opportunity for data enhancement of the collections (Jones, Darian-Smith, Tout-Smith & McCarthy, 2017) through social tagging of cultural collections (Chae, Park, Park, Yeo & Shi,

2016).

Undoubtedly, just like any other institution, part of the challenge in maintaining such collection is the budget. As mentioned by a respondent,

“Budget. Like last year, we have noted materials that needed repair. But because of budgetary constraints, we cannot fund for the repair immediately.” – *Respondent A, personal response, February 2019*

Throughout the study, it can be deduced that through grit and resourcefulness, LAM managers are still able to address these challenges. For instance, in the area of preservation, which proved to be the most challenging, respondents, have noted that they tend to look for trainings that offer collections care emphasizing on preservation, conservation, and restoration. In addition, for those who do not have enough background on LIS, they address this issue by looking out for partners and coordinating with other institutions to assist them in preservation works.

Further, a library museum respondent funds maintenance in partnership with various organizations, like the National Commission for Culture and the Arts, University of the Philippines Visayas and the University of San Agustin.

III. Writer's Preference

The next section will present the preferences and perspectives of writers in donating their collections. The study was able to ask two (2) National Artists about their preferences and insights in donating their private collections.

Table 21
Writer's preferences in donating their collection

Theme	Writer's preference
Preservation	- staff skills
	- equipment
	- adequate space
Maintenance	- facilities e.g. separate room
	- programming is essential e.g. writers' dialogues, forum, exhibits etc.
Marketing	- accessibility

Both agreed that what they look for in an institution who can keep their private collections are the following: 1) relevance of the collection to the course offerings, 2) facilities, 3) preservation capabilities and 4) space. In addition, long-term safekeeping and access for future generation is seen as a primary basis for donation. (See Appendix D)

Likewise, both also agreed that forums and writers' dialogues or workshops remain an essential programming arm for their collections. To reiterate this importance, here's a response from one of the respondent:

"I think it's one thing that the library can do and that is to promote critical thinking. And how do you that? through meeting (dialogues, writer's conversation) we did because you cannot depend on information as is, they have to be discussed and questions must be asked.

– Respondent A, personal response, January 12, 2019 (See Appendix D)

These donors believed that simply announcing you have their collections is not enough to promote its relevance. As Traister (2003) noted, whatever it takes to promote use must be maximized – exhibitions, colloquia, symposia, publications, and other library events and activities. Institutions might explore increased cooperation with neighboring institutions to increase the rare

book collection's presence and its readership. Whatever it takes to give a collection the sense that it is a vibrant and active research center in which students, faculty, readers, and librarians meet easily and cooperatively over joint ventures.

In addition, both agreed that libraries are the most logical place to donate the collection and will advise them to consider donating their collection taking into consideration the collection and economic stats of the writer. It is also worthwhile to note that criteria's of what can be accepted in the institutions is clear to the public to further establish boundaries and difference of what is accepted as part of the general collection and those for a special collection.

“There is also the question of what would qualify to be preserved as a special collection or special library. The importance of the donor or owner of the collection; the size and uniqueness of the collection; its relevance to the academic programs of the university. The reality is that many donations are best integrated into the general holdings of a library rather than kept as a separate, special collection.” – *Personal communication, February 10, 2019*

IV. Special Conditions of Donors

Further, this next section will present how LAMs address special conditions of the donors. The frequency distribution summarizes the values and their frequency.

Table 22
Special conditions of the donor for their collection

Conditions of the donor	<i>f</i>	%
creation of programs for the collection	3	9
has restricted access	5	15
requires approval from donor	6	18
room use only access	11	33
separate room	8	24
	33	100

*multiple responses

As seen on Table 22, the donors request for their collection varies from access to its physical location. In the same manner, it was also evident in the study of Sweetkind-Singer (2013), since donors usually have conditions attached to their donations, the collections librarian is in charge of managing donor communications and creating MOUs that outlines important aspects in the transfer of the donations e.g. protocols for inventory, the storage of materials while on campus, technology to be used in preservation as well as guidelines when an item is damaged in transit or while being scanned. Transparency in these areas are practiced to build trust with the donor and to convey that the institution can be faithful stewards of the collections.

In addition, we can see that majority of the respondents has been implementing room use access followed by the collection being kept in a separate room per donor. Others also reported that there's certain restriction when it comes to access and requires approval from the donor. The lowest turnout was about requests for creation of programs for the collection's promotion. All the respondents noted that they adjust accordingly to the request of their donors while considering the internal policies of their institution.

Hence, there must be a clear understanding of the internal policies and the alignment of the donors condition to the existing guidelines. As noted by Bishop, Smith and Sugnet (2010), an important element in any gifts-in-kind or donation program is to assure the potential donors that materials will be accepted according to the set policies encouraging personal papers and memorabilia that documents institutional memory.

V. Collection Management Policy

After carefully understanding the existing management practices that revolve on the identified core themes of collection management: selection, acquisition, documentation, preservation, maintenance, and marketing and the perspectives from the writers who donated their collection, the study proposes a policy in enhancing collection management in writers' libraries.

As the policy outlined the key elements in collection management, it has taken into great consideration the weak areas in each area. It provided emphasis on the documentation process detailing when and what to include in the records as well as adding for a provision of an insurance component. This is quite new as it offers focus on the artefacts and memorabilia now being collected in such collections. It also highlighted the preservation component by putting condition reviews and assessment so that areas of priority are identified, disposal candidates are listed and potential risks recognized. In addition, staffing was also added in the collection management policy because it turned out to be a concern of most of the respondents. Hence, a dedicated portion was also outlined in the proposed policy. See Appendix F.

CHAPTER 4

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary of the Study

Writers' libraries are distinct special collections that can be found in libraries, archives and museums (LAMs). The premise of this study was based on the assumption that writers' libraries, with the extent and comprehensiveness of their collections, combine features of LAMs that make it more challenging to manage. In this regard an investigation of the existing collection management practices as well as writers' and donors' preferences were undertaken.

Evidently, using quantitative analysis and follow-up interview questions, the study revealed that these special collections are managed in libraries, archives and museums. These collections are born out of the private collections of individuals and institutions. However, although collection management practices are carried out, there are still aspects that need improvement. Hence, challenges became apparent particularly on the aspect of maintenance, preservation, documentation and marketing. Primarily, factors that contribute to these were staffing, lack of training in some areas of collection management, budget constraints and the absence of clear processes and guidelines. In addition, donors considers the collections' relevance when added to the institution, facilities, space and preservation capabilities when looking for an institution to safeguard the collection. These donors, in return, have pre-arranged conditions for their collection mostly dealing on access policies, restrictions and programming.

Having all these facts at hand, the study proposed a policy for collection management practices for those who are handling such special collections that will consider application of some principles practiced in LAMs.

The policy will enable LAM managers to practice sound collection management practices for the development of the special collection. It is also envisioned that this will also be applicable in other special collections donated by notable individuals in other fields.

Summary of Results

In writing this study, the researcher has found out that special collections, such as those from writers and authors, provide a haven of tangible historical, literary and humanist source of materials that balances out the resources now being made available brought about by the Fourth Industrial revolution and technological advances.

1. Respondents in various regions in the Philippines and their existing practices in the areas of collection management showed that acquisition is the best-implemented aspect in collection management closely followed by selection. Problem areas are in documentation, preservation and maintenance.
2. The writers' library collection encountered challenges when it comes to managing collections. One of the major challenges evolve through the extent and format of the collection, treatment in the arrangement, collection maintenance including collection preservation. Collection managers stumbled upon in the organization and management of books and periodicals in the museum. Collaboration with Library and Information Science professionals and students were done to aid managers on their needs of organizing such materials as stated in the analysis of the study. The study also shows variety of practices and management techniques in handling writers' collection which can cause major concerns among collection managers. Mutual understanding of collection development among archivists, curators, librarians and as well as donors is

acknowledged as key element to enhance visibility and access to these unique collections.

3. Interestingly, as libraries, archives and museums seeks to collect relevant, tangible sources of information, donors' preferences are after institutions who can keep their private collections by satisfying the following: 1) relevance of the collection to the community, 2) facilities, 3) preservation capabilities and 4) space.
4. Donors noted some special consideration in managing their collection which focuses on the accessibility, restrictions and programming relevant to the promotion and use of their collection. They noted that there should be a strict management of donated collection and promotion to properly utilize the unique collections.
5. Hence, after being able to examine the existing collection management practices, issues and donor's preferences and conditions, a collection management policy is proposed that is foreseen to increase the overall management of such special collections. The written policy on collection management specific to writers' collection will help and assist LAM managers in sustaining and maintaining special collection.

Limitations of the Study

This study focused on institutions that have special collections donated by writers. This research will only target those who maintain a special collection solely for writers and authors. Such LAMs must house the private collection of literary contributors in the society with a range of materials from their manuscripts, books to memorabilia. Quite similar to the dissertation of Douglas, J.L. (2013), this study looked closely into the management of writers' libraries that still holds analogue formats as the bulk of donations continues to be in paper with inclusion of 3D

formats and not those in digital nature. It was also presumed by the researcher that private collectors will deposit their materials in institutions that they deemed are most accessible to the general public.

It highlights the existing practices and issues concerning the management of writers' library. Specifically, it focused on the management of the collection in terms of: a. selection; b. acquisition; c. documentation; d. preservation; e. maintenance and f. promotion. The study does not cover collection organizations e.g. item-level descriptions, metadata but focused more on the overall themes of collection management, which is more fitting to help further establish policies for collection building of writers' library. It emphasized on the policies and procedures that records acquisitions and collecting policy, its documenting practices e.g. loans and exhibitions policy, preservation capabilities and its marketing strategies which the researcher found lacking in the responding institutions.

Conclusions

With the results of the study, the researcher concludes that:

1. Collection managers of writers' library varies in terms of their practices in the areas of collection management. Selection, acquisition and marketing proved to be less challenging than those of documentation, preservation and maintenance.
2. Collection organization, maintenance and preservation is a big challenge in managing writers' library collection. Difficulty were evident in these area of collection management due to lack of knowledge and skills in handling and managing unique collection like this.
3. Donors are more focus in terms of relevancy of their collection to the community, housing and storage of their collections and most importantly the capability to preserve their

collection/s to make it last for a long time.

4. Writers' library donors take it to consideration the security and promotion of their rare collection. They find it significant that their collection must be protected and can be accessible in the different LAMs.
5. Developing a written policy on writers' collection will aid the collection managers as well as the donors to effectively and efficiently manage collection.

Recommendations

With the results of this study, the researcher recommends the following:

1. Conduct a review of the proposed collection management policy with librarians, archivists and curators to further enhance the policies and guidelines in managing hybrid collections;
2. Provide specialized trainings for LAM managers and staff handling such collections;
3. Study a possibility of creating a location register of writers' collections held in various LAMs to be envisioned as an established source for study of Filipino literature, if possible harnessing geographic information system (GIS).;
4. Create opportunities for the traceability of the collection by encouraging LAMs with writers' collections to register in the directory of Diasporic Collections, a directory that is a work in progress but illustrates the extent of the global migration of literary collections.
5. Adopt a written collection management policy for institutions handling writers' libraries.
6. Conduct further research about the future trends on writers' libraries and special collections.

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APPENDICES

Appendix A - Informed Consent Form

Curating Writers' Libraries: Towards Policy Development on the Management of Special Collections

Informed Consent Form

for

Librarian / Archivist / Curator

Donna Lyn G. Labangon
Philippine Normal University
dlabangon@gmail.com

PURPOSE OF THE STUDY

You are being invited to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what your participation will involve. Please read the following information carefully and feel free to ask the researcher if there is anything that is not clear or if you need more information.

The purpose of the study is to create a collection management policy for special collections particularly those created by eminent individuals e.g. writers' libraries. You are deemed significant to partake in this study with your experience in handling such collections.

STUDY PROCEDURES

You will be interviewed regarding your experience and expectations in donating your collection. There will be thirty five (35) survey questions; sixteen (16) items of checklist and fourteen (14) supplement interview questions to answer.

DURATION

This will take one (1) hour of your time. Should there be other follow-up interviews for clarification, I will be informing you ahead of time.

VOLUNTARY PARTICIPATION

Your participation in this study is voluntary. It is up to you whether or not you decide to participate. If you decide to participate, you will be asked to sign this consent form. After you sign this consent form, you are still free to withdraw at any time and without giving a reason. Withdrawing from this study will not affect the relationship you have, if any, with the researcher. If you withdraw from the study before data collection is completed, your data will be destroyed.

RISKS

Risks might include confidentiality issues. But rest assured, that anonymity will be ensured. Hence, responses will remain confidential.

You may decline to answer any or all questions and you may withdraw your participation at any time if you choose.

BENEFITS

As the contributor to this study, you will help shed insights to the donors point of view in creating, collecting and donating your collection. In return, you will be helping the community of libraries, archives and museums to continue creating an efficient collection management for special collections like yours.

CONFIDENTIALITY

Your responses in this research will be anonymous. Every effort will be made by the researcher to preserve your confidentiality, including the following:

1. Assigning codes/pseudonyms for participants that will be used on all research notes and documents.
2. Keeping notes, interview transcriptions, and any other personal identifiers in a locked cabinet that only the researchers will have access to. If the research is sensitive and/or involves participants who are highly vulnerable, explain any extra precautions you will take to ensure safety and anonymity.

CONTACT INFORMATION

This study was approved by the Research Ethics Review Committee of Philippine Normal University. If you have any questions at any time about this study, or if you experience any non-normative sensations as a result of participation, you may contact the researcher whose contact information is on the first page. If you have any questions regarding your rights as a research participant, or if problems arise which you do not feel you can discuss with the Principal Investigator, please feel free to contact the Director of the Office, Educational Policy Research and Development Center at eprdc@pnu.edu.ph.

CONSENT

[This section is mandatory]

I have read the provided information, or it has been read to me. I have had the opportunity to ask questions about it and any questions I have been asked have been answered to my satisfaction. I understand that I will be given a copy of this form, and the researcher will keep another copy on file. I consent voluntarily to be a participant in this study.

Print Name of Participant _____
Signature of Participant _____
Date _____
Day/month/year

[This section is mandatory]

Print Name of Researcher _____
Signature of Researcher _____
Date _____
Day/month/year

[This section is optional]

Print Name of Impartial Witness _____
Signature of Impartial Witness _____
Date _____
Day/month/year

[If the participant is illiterate 1]

I have witnessed the accurate reading of the consent form to the potential participant, and the individual has had the opportunity to ask questions. I confirm that the individual has given consent freely.

Print name of witness _____
Signature of witness _____
Date _____
Day/month/year

1 A literate witness must sign (if possible, this person should be selected by the participant and should have no connection to the research team).

Appendix B - Survey

SURVEY QUESTIONNAIRE

Designation of the person completing the survey: _____

Institution: _____

This questionnaire is aimed at gathering insights regarding the management of your special collections particularly writers' libraries. Please put a check mark on your response to the stated question.

Legend:

SI - Strongly Implemented
MI - Moderately Implemented
I - Implemented
PI - Poorly Implemented
NI - Not Implemented

MANAGEMENT

I. SELECTION

SI MI I PI NI

- | | | | | | | |
|--|--|--|--|--|--|--|
| 1 A set of criteria is used in selecting a particular collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 2 The librarian / archivist / curator is part of the selection process. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 3 A subject expert or a special committee is consulted in the selection process. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 4 The relevance of the collection to the community is a crucial criteria in the selection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 5 The cost of acquiring the collection is considered in selection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |

II. ACQUISITION

SI MI I PI NI

- | | | | | | | |
|--|--|--|--|--|--|--|
| 6 An acquisition guideline is followed. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 7 The librarian / archivist / curator spearheads the acquisition process. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 8 A governing board / administrator has the final approval in the acquisition of a collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 9 A variety of methods in acquiring a collection is practiced. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 10 A variety of formats is accepted in the collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
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III. DOCUMENTATION

S I M I I P I N I

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|--|--|--|--|--|--|--|
| 11 Documenting and managing the addition of objects and associated information to the collections is properly carried out as a primary procedure in documentation. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 12 Documenting the borrowing of objects for which the organization is responsible for specific period of time and purpose is maintained. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 13 The documentation of the history of the material is a priority particularly if it is an artifact or memorabilia. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 14 A proper pre-entry documentation is established - identifying when the object is due to arrive, who is liable during transport, damage while traveling and so on. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 15 There is a maintained up to date information accounting for, inventory and locating all objects for which the organization has responsibility. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 16 There is a documentation about interventive and preventive conservation activities in the materials. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 17 A documentation regarding insurance needs of objects within the organization's permanent collection is observed. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 18 There is a proper documentation in response to discovery of loss of, or damage to, objects while in the custody of the organization. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |

IV. PRESERVATION

S I M I I P I N I

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|--|--|--|--|--|--|--|
| 19 A preservation policy is carefully observed. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 20 Sustained efforts in preserving the collection is done regularly. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 21 The provision of storage space is crucial before accepting a collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 22 The staff handling the collections were properly trained regarding the basic preservation of materials. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 23 Experts are also considered in the preservation and/or conservation of the materials. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
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V. MAINTENANCE

S I M I I P I N I

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|---|--|--|--|--|--|--|
| 24 A scheduled inventory is observed. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 25 Collection assessments are periodically done. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 26 An established disaster preparedness manual is followed. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 27 An existing plan for management of weeding / disposal is in place. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 28 Weeding of an item is result of the process of either retrospective appraisal or reappraisal. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 29 Deaccessioning and disposal is guided by a coherent policy and is agreed upon by top management. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 30 The collection donor is consulted in the weeding/ deselection process. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |

VI. MARKETING

S I M I I P I N I

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|--|--|--|--|--|--|--|
| 31 A regular marketing activity is done to promote the collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 32 A network of linkages with other institutions has been established. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 33 Access tools are made available for researchers regarding the content of the collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 34 Digital marketing e.g. social media are harnessed to promote the collection. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |
| 35 Offline marketing e.g. printed products like posters, leaflets and brochures are maximized. | <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> | | | | | |
| | | | | | | |

CHECKLIST

MANAGEMENT

I. SELECTION

1. What materials do you usually select?

PRINT		NON-PRINT		2D/ 3D	
☐	books	☐	CD/DVDs	☐	plaques
☐	journals	☐	cassette tapes	☐	trophies
☐	letters	☐	long playing audio	☐	medals
☐	manuscripts	☐	ebooks	☐	paintings
				☐	photographs

Others: _____

2. How do you recruit potential donors?

☐	posting call for donations
☐	scouting for donors
☐	referrals
☐	others

II. ACQUISITION

3. How do you acquire collections?

☐	purchase
☐	loan
☐	gift
☐	donation
☐	others

4. What is the frequency of your acquisition?

☐	weekly
☐	monthly
☐	quarterly
☐	yearly
☐	others

5. How do you monitor the acquisition of your collection?

☐	reports
☐	checklist
☐	database
☐	others

III. DOCUMENTATION

6. How do you organize the collection?

☐	separate area/ room per collection
☐	by format
☐	others _____

7. What documentation is eventually available to researchers?

☐	accession record
☐	finding aid
☐	online catalog
☐	others _____

8. How would you rate the effectiveness of the documentation that you have in your library?

☐	1 - Poor
☐	2 - Needs Improvement
☐	3 - Fair
☐	4 - Good
☐	5 - Excellent

IV. PRESERVATION

9. How would you rate the current preservation efforts of your library?

☐	1 - Poor
☐	2 - Needs Improvement
☐	3 - Fair
☐	4 - Good
☐	5 - Excellent

10. Do you consider and provide for the following in preserving the collections?

☐	space	☐	ventilation
☐	storage	☐	equipment
☐	lighting	☐	acidity of materials
Others _____			

V. MAINTENANCE

11. If performing inventory, how often do you perform it in your collection?

☐	quarterly
☐	yearly
☐	others _____

12. If engaging in collection assessment, what kind of assessments?

☐	usage assessment
☐	materials condition assessment
☐	others _____

13. How do you rate the current disaster preparedness of your library?

☐	1 - Poor
☐	2 - Needs Improvement
☐	3 - Fair
☐	4 - Good
☐	5 - Excellent

14. What are the existing plan for the management of disposal (transfer, destruction of objects) and of deaccession?

☐	transfer
☐	destruction
☐	donation

Others: _____

VI. MARKETING

15. How do you promote your collection?

☐	website
☐	brochures
☐	physical exhibit
☐	online exhibit
☐	programming
☐	writing workshops
☐	writers dialogues
☐	forum
☐	others

16. How would you rate your linkages to other institutions and individuals?

☐	1 - Poor
☐	2 - Needs Improvement
☐	3 - Fair
☐	4 - Good
☐	5 - Excellent

Appendix C - Informed Consent Form

CERTIFICATION

STATISTICIAN'S REPORT

INSTRUMENT RELIABILITY and INTERNAL CONSISTENCY OF THE
INSTRUMENT OF THE STUDY

“

”

A commonly accepted rule of thumb for describing internal consistency and reliability using Cronbach's alpha is as follows:

Cronbach's alpha	Internal consistency
$\alpha \geq 0.9$	Excellent
$0.8 \leq \alpha < 0.9$	Good
$0.7 \leq \alpha < 0.8$	Acceptable (Surveys)
$0.6 \leq \alpha < 0.7$	Major Revisions
$0.5 \leq \alpha < 0.6$	Poor
$\alpha < 0.5$	Unacceptable

FINDINGS:

Using the Cronbach Alpha's Test for Internal Consistency and Reliability, results were found to be:

A. Management

Cronbach's Alpha = 0.7885
Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C2	9.917	4.078	0.3914	0.2971	0.7982
C3	10.250	3.108	0.7429	0.6004	0.6881
C4	10.000	3.885	0.4103	0.2203	0.7938
C5	10.000	3.357	0.8297	0.7228	0.6541
C6	10.167	3.713	0.5291	0.4379	0.7604

B. Acquisition

Cronbach's Alpha = 0.8290
Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C7	9.000	3.542	0.5584	0.5925	0.8132

C8	9.167	3.243	0.7977	0.8645	0.7435
C9	9.250	3.388	0.4378	0.7133	0.8678
C10	8.583	3.554	0.7339	0.9096	0.7822
C11	9.000	3.247	0.7379	0.7302	0.7605

C. Documentation

Cronbach's Alpha = 0.8942

Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C8	19.500	6.640	0.5496	0.9429	0.8916
C9	19.583	6.640	0.4062	0.8272	0.9086
C10	18.917	6.748	0.6691	0.9056	0.8858
C11	19.333	6.315	0.8348	0.9046	0.8661
C12	18.667	6.301	0.7115	0.9342	0.8772
C13	18.667	6.035	0.8418	0.9368	0.8629
C14	18.167	6.322	0.8047	0.9153	0.8686
C15	18.250	6.398	0.6811	0.8622	0.8801

D. Preservation

Cronbach's Alpha = 0.8808

Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C16	13.500	3.729	0.8207	0.7841	0.8351
C17	12.917	3.315	0.8989	0.8619	0.8068
C18	13.583	3.450	0.8283	0.7871	0.8266
C19	13.833	3.713	0.7192	0.6798	0.8542
C20	13.167	4.218	0.3488	0.2366	0.9211

E. Maintenance

Cronbach's Alpha = 0.8327

Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C24	21.083	4.776	0.1141	0.5857	0.8664
C25	21.000	4.369	0.5546	0.7879	0.8143
C26	20.917	4.188	0.6838	0.8449	0.7931
C27	20.667	4.459	0.4013	0.8081	0.8369
C28	20.667	4.141	0.7732	0.9065	0.7792
C29	21.083	4.274	0.6870	0.7956	0.7954
C30	21.083	3.679	0.8773	0.8206	0.7508

F. Marketing

Cronbach's Alpha = 0.7755

Omitted Item Statistics

Omitted Variable	Adj. Total Mean	Adj. Total StDev	Item-Adj. Total Corr	Squared Multiple Corr	Cronbach's Alpha
C32	12.250	2.989	0.4535	0.6723	0.7690
C33	12.583	2.999	0.6399	0.8332	0.7099
C34	12.917	3.059	0.5246	0.6471	0.7428
C35	12.333	2.605	0.7464	0.7553	0.6548
C36	12.250	3.137	0.4244	0.5737	0.7719

OVERALL INSTRUMENT RELIABILITY: *Cronbach's Alpha = 0.9455*

This is to certify that the instrument, on the overall, obtained a Cronbach alpha value of 0.93 internal consistency from the items of the six (6) dimensions considered herein. The Instrument is **EXCELLENT**.

Recommendation: Instrument is good for implementation.

Tested and Prepared by:



Mark S. Borres

Statistician/Researcher

Appendix D - Interview transcript for donors

January 12, 2019

AUTHOR A

1. Why did you donate your collection?

A: Well, number one, to see to it that the works are in one place. Primarily, to be available for scholars if they want or to whoever wants to ... kasi kapag namatay na yung writer hindi mo na alam 'san 'yung mga libro niya. So, it's important especially for teachers who want to know more about this writer and it is in one place, 'yun ang pupuntahan nila. For someone like me or to other writers, they'd rather give it to a library kaysa magkalat-kalat or ipagbili ...because some heirs, most of them don't really care. They don't see the importance of keeping these mementos.

2. When did you start 'collecting' your collection?

A: I would say from college days.

3. In writing, what material do you usually consult?

A: (laughs) Number one is the dictionary then afterwards thesaurus.

4. About the collection you built, since it's not just about the books you bought and written, what are the other source of your collection?

A: Mga regalo sa akin, books that were written by my friends, people I knew.

5. What do you think does your collection reveal about yourself?

A: Alam mo iha, that question was never really ask of me, but I'm inclined more towards history, cultural anthropology but basically history. Books that are, kung non-fiction, revealing of the nature of man and history. Because, bandang huli, alam mo had I become an academic, I would have been cultural anthropologist. Because I am very, very, not only interested, but also observant of cultural change – what happens to people as they are affected by historical process, geography, climate, by war. What happens to them and how much of their own belief, survive these tests. Just like life itself is a constant test.

6. How do you feel about scholars checking your collection about clues to your writing?

A: It's part of their territory, iha. But you cannot judge the person sa kung ano 'yung sinusulat niya. No, not that everything is here. No, because some people may write very well, brilliantly even and some people may reveal certain aspects that are contrary to what they are.

Can you follow? Like if you read some of the writings of _____, kita mo, he is a very brilliant man, patriotic, but in person actually magnanakaw.

7. What was your basis of where to donate your collection?

A: One, sa La Salle noong araw pa si _____. Kasi yung mga manuscripts ko nung araw, tinatapon ko. So sabi niya, you keep your manuscript for future scholars. And another person, kaibigan niya din, si _____, Director of the National Library of the Philippines. I write journals. Pero ang tinatago ko sa literature na lang. Afterwards, I was referred to _____.

8. Where would you likely to donate – libraries, archives or museums?

A: Library - because library is more accessible.

9. Ano pa po naiisip niyo na programs for your collection?

A: The library should not be cemeteries. They should be places where people meet, kasi madaming libro where the library becomes also a meeting place. If you ever had a chance to go to Singapore, visit. People congregate. So, remember, we had that talks, lectures, conversation, gusto ko 'yun. Pro bono. People like me I have so much to tell young people not so much about myself but what I've seen through the years because literature is history that is lived and writers whether they do it on purpose or not are actually historians and if there is anything na kulang na kulang dito sa atin is the sense of history na wala na sa 'ting Pilipino. That is why people like _____ are important because they (...) history and ngayon when people are looking for data or education that's where the libraries come in. Of course there are many things simplified in the Internet, but the internet, maraming hindi kapani-paniwala doon. I don't consider it the function of the library but I think it's one thing that the library can do and that is to promote critical thinking. And how do you that? yung mga meeting (dialogues, writer's conversation) na ginawa natin because you cannot depend on information as is they have to be discussed and questions must be asked. Materials are in the library but how to use the library properly, perhaps, that is librarian, themselves should address.

10. What do you advice other writers? Would you advice them the same – donate the collection?

A: Yeah, of course. To do the same thing but then dapat there should be a way by which you also tell the public that we have this because kung di niyo sasabihin people will not know. So you must also have a good system, communication system with teachers.

11. What do you think is the future of books? Is it still secure?

A: The wonderful thing ngayon because of digital age, digitization you can put most things in such a small place, but alam mo I am so old fashioned, there is nothing like holding the book. But like I said, 'wag gagawin na cemetery ang library. Make it alive – a social place.

12. Do you think writers have collection?

A: I do not know but some writer really buy book. First, for their own entertainment and education and also so they can keep abreast. My advantage is I have this bookshop, so I am updated in the book publishing world.

February 10, 2019

AUTHOR B

1. Do you have a private collection? When did you start collecting?

B: Yes, I have a private collection. I started seriously collecting books in 1980.

2. Do you think this is second nature to all writers – having their own private collection? Why?

B: You have to define "collecting." Writers generally read a lot and accumulate books in the process but what they keep may just be a small, working collection; some (or perhaps many) of them will be bibliophiles as well (people who do not only read books but love books as artifacts or objects, and are thus more likely to preserve them instead of throwing or giving them away after reading them); and then there are serious book collectors (people who consciously and actively build collections, based on their subject interests, opportunities, and resources). Not all writers are serious collectors.

3. Where do you usually keep your collection?

B: I keep my collection at home.

4. In your collection, which books do you often consult?

B: I have a large collection of probably more than 20,000 titles spanning the following categories: Filipiniana, world literature (mostly, contemporary, with particular emphasis on European, Latin American, and Asian titles), and academic works in the social sciences and humanities. What books I'd consult depends on what topics I'm working on at any given point of time.

5. What do you think your library reveals about you?

B: The content of a collection reveals its owner's interests and tastes.

6. If you are to donate your private collection, what do you seek for in an institution, what will you

seek for in an institution? e.g. alumni university; facilities; preservation capabilities; course offerings; space

B: All of the things you listed.

7. Where do you think is the best place to leave your collection - in a library, a museum or an archives? Why?

B: A library, of course, is the logical place.

8. Will you be willing to shell out funds to manage your collection?

B: The answer depends on whether you have a wealthy donor. I am not.

9. What programming will you intend your collections to have? e.g. writing workshops; writers dialogues; exhibits; poetry readings; silent readings; forum

B: All of the things you listed. It will all depend, of course, on how well-endowed the special library is.

10. How do you want to see your collection has grown from where you left it?

B: Depends on the nature of the collection.

11. What advice can you give to other writers' or private collectors regarding stewardship of their collections? Would you advise to donate their collection?

B: It depend on the collection and the economic status of the writer/collector.

12. Do you think the future of books is secure? Do you think writers' libraries of the future will look different from the writers' libraries today?

B: Yes.

Additional comments:

B: Most writers with sizeable collections will probably sell rather than donate (writers, after all, are not the wealthy who will simply give away for free what they have patiently built up through the years, or provide an endowment to maintain the collection). What other arrangements are there apart from sale or outright donation (trust, deposit, loan, sponsorships, etc.) There is also the question of what would qualify to be preserved as a special collection or special library. The importance of the donor or owner of the collection; the size and uniqueness of the collection; its relevance to the academic programs of the university. The reality is that many donations are best

integrated into the general holdings of a library rather than kept as a separate, special collection.

Appendix E - Interview transcript for LAM managers

Practice – Acquisition

Respondent A

Researcher: By the way, can you describe if paano nangyayari ‘yung negotiation between the donor when it comes to donating their collection?

CC: Usually, iba-iba kasi. Depend. Most of the time, it’s the donors who are willing to donate.

Researcher: Sila na ang lumalapit?

CC: Yes. So, ‘yung acquisition, hindi siya masyadong mahirap. Kasi they’re the ones who approach. There was just one time na nahirapan kami because we didn’t expect a donation to come from abroad, which is ‘yung isang gallery naming na exhibit.

Challenges – Preservation

Respondent B

PM: Original ‘yan. Itong mga nasa gitna mga importante na gamit kaya nakalagay sa hindi maaarawan. Remember, sa rules ng preservation na dapat hindi siya maiinitan. Kaya ‘yung mga importante records dyan ko din inilagay.

Researcher: Sino-sino po ang partners o nakakatulong niyo?

RM: Ayan, siya lang then ako.

Researcher: Yung buong buhay ipapa-restore?

CA: Oo.

RM: Dito naka-arrange ang books pero ililipat na din ‘yan. Nag-leak ang roofing kaya sacks and sacks of souvenir programs ang naitapon. Pero late ko na nalaman yung methods of archiving pwede ko pala siya ma-save. Saka may termite infestations na din.

Challenges – Policies

Respondent C

Researcher: Is there any challenging issue when managing the special collections?

GC: I think yung conflict na malaki yung demanded na output sa'yo. Information demand hindi nagma-match sa authority granted. Walang policy na ilipat dito automatically yung certain documents. Like in this case, hindi naisama 'yung details per item. Walang document attached doon sa mga dinalang materials. More of archival problem. Malaki yung responsibility pero mababa authority – even sa pag-select. Less active more passive.

Researcher: How do you address or adapt to these situations?

GC: For example sa lack of policy so may unwritten policies na lang muna kahit hindi pa formally set. But yes, everything has to be coordinated with the University Librarian. Still, trying to draft the policies. As for the problems in provenance, kapag may mga taong nagvi-visit, we ask them. Parang crowdsourcing. But we made sure that they are reliable sources.

Challenges – Acquisition abroad

Respondent A

CC: Yes. So, 'yung acquisition, hindi siya masyadong mahirap. Kasi they're the ones who approach. There was just one time na nahirapan kami because we didn't expect a donation to come from abroad, which is 'yung isang gallery naming na exhibit. Napakahirap kasi it involved Customs.

Researcher: Of course. May mga artifacts?

CC: Yes, may mga artifacts. That's how we discovered na 'yung sa Customs pala, 'yung pi-noint out lang nila dun sa tax law, mga books lang. Mga printed. Walang mga artifacts. So, nahirapan kami kasi 'yung weight ng di-neliver was one whole truck load, 4 big crates of mga Ifugao na collections.

Researcher: Yes, yes.

CC: So, it took a while before namin siya ma-retrieve. We had to ask for help from Custom breakers [brokers]. Kailangan pa naming maghanap ng sinong makapag-negotiate sa kanila doon kasi minsan, it involves money. Tapos, kami sa museum, we do not have that big budget.

Researcher: Exactly.

CC: Ang tagal. So, that was one of the challenges, I think. If there will be another donor coming from abroad, I don't know if we will really improve that negotiation process talaga. Like if they were from abroad and they would like to donate something to us, 'yun.

Challenges – Natural threats

Respondent A

CC: 'Yun lang pong earthquake. Yes, 'yun 'yung, I think, one of the big challenges namin.

Researcher: Ano pong nangyari?

CC: Kasi, may mga na-ano talaga kami na items.

Researcher: Kailan po ito? Recent lang?

CC: Noong October 2015.

Researcher: Ah, okay.

CC: Tapos, parts of the structure was also affected by the earthquake.

Researcher: Structure na po talaga?

CC: Yes. May mga artifacts din na nasira noong pag-lindol. Tapos, 'yung glass case kasi namin, string lang 'yung naka-attached doon sa glass. So, noong lumindol, nayanig, nahulog, nangabasag. Pero na-repair naman. Pero 'yung sa structure, kasi this is a 150-year-old structure. So, it's really a challenge for us during that time. But thankfully, there was the National Historical Commission and the National Museum na nag-assist sa mga historical structures sa Visayas for repair and restoration. So, nag-close din kami noon ng ilang months.

Researcher: Just for the...

CC: Yes.

Researcher: Okay. So, doon po sa mga na-damaged na material or sa artifacts, ano pong nangyari po doon sa process?

CC: It was already the Historical Commission who did all the work kasi sila lang din naman 'yung may mga experts doon so they conducted mga series of assessments.

Researcher: yes.

CC: Tapos, mga preventive installations doon sa mga walls namin para in case yumanig ulit. Kasi may mga aftershocks noon kahit ilang days after.

Researcher: Mayroon?

CC: Oo, mayroong mga aftershocks. So, nilagyan ng mga braces ‘yung mga walls. And then, eventually they came up with budget on how much everything costs for the restoration.

Challenges – Staffing

Respondent A

CC: Tapos, doon naman sa collection ni Vicente Rama, problema din namin is, we are not trained as librarians. So, we don’t know how to classify the magazines, the date...

Researcher: Okay, ‘yun po challenge.

CC: Kasi may mga classifications din, ‘di ba?

Respondent D

MM: I wanted to organize that but at the moment wala ako training sa pag-oorganize. It was my kasama na namin before na napa-train nila. Pero wala na sila dito so I took over by 2015.

Researcher: Mayroon po bang mga unusual request ang mga donor?

MM: So far sa time ko wala. More of gusto lang nila na mai-tabi ‘yung mga collection nila.

Researcher: Pinaka-kakaibang non-paper format?

MM: Paintings lang. Handwritten manuscript, marami kami nyan.

Challenges – Budget

Respondent A

Researcher: Okay. Sa challenge po, kasi nabanggit na po natin kanina ‘yung sa acquisition kapag galing abroad. What else pa po kaya ‘yung anything po na challenging when it comes to managing

such collection?

CC: Budget. 'Yun lang talaga. Kasi the budget is only 2 million to operate a year. I don't know if binigyan nila ng consideration that we are managing a structure. I think, sa tingin nila nag-a-activity lang kami dito. But 'yung operations kasi namin dito is more than conducting activity kasi 'yung conducting activity, wala namang problema kasi we have a lot of people to partner with na gustong mag-conduct ng mga activities dito. May mga taong gustong mag-exhibit, mag-art exhibit.

Researcher: Nice.

CC: May mga ganoon. Pero 'yung challenge talaga namin is how to maintain the structure. Like last year, may mga na-diagnose kami na mga kailangang i-repair sa museum. But because of budgetary constraints, we cannot fund for the repair immediately. So, kailangan pang maghintay ng ilang... So, in effect to the damages na na-diagnose namin the previous year, hindi namin magamit 'yung isang function room namin kasi hindi pwedeng papasukan ng mga tao sa loob para ma-prevent lang... Oo.

Researcher:: So, structure?

CC: Running a facility, hindi naman kami kailangan kasing kumuha ng partner because this is a responsibility. You know, operating the facility is already a responsibility of the provincial government. Kasi, kung i-a-asa mo ito, for example, 'yung ilaw mo. Kailangan mo pang i-asa 'yan sa partner. It's a cost that, I think, we have to spend for. 'Yung air-conditioning namin. If we will go there later sa collection, 'yung air-conditioning niya ay sira. It has been sira for how many months now, almost a year na siguro. Hindi namin siya ma-pa-repair agad-agad kasi hindi lang siya 'yung air-conditioning na sira. So, it's really challenging because we have to keep the temperature inside of the room.

Appendix F – Proposed Collection Management Policy for Special Collections

1. Statement of Authority

The Special Collections is managed by a librarian, archivist or curator who is chiefly responsible for the management, organization, development and maintenance of the collection. This function may be, in most cases, overall supervised by a Director and/or a Board of Trustees for consultation and approval of important matters.

2. Staffing

2.1 The Special Collections is committed to develop skills and expertise of its staff to ensure proper care of its collection. It will ensure that:

- The librarian, archivist or curator leads the department as the manager who has the responsibility to set policies, procedures and plans. Partnerships and collaboration is highly encouraged but the manager will prioritize the direction.
- A qualified team, equipped with the necessary skills to organize and care for the collection.
- Only trained staff can carry out preservation activities.
- New staff must receive appropriate orientation, training and supervision with strict compliance with this policy. It is their responsibility to familiarize themselves with the content of the Special Collections manual.
- Sharing of staff expertise with other institutions through trainings and workshops are encouraged.

3. Selection

3.1 An item or a collection of items generally considered and added to the Special Collections if it fulfills one or more criteria:

- it enriches the existing collection thrusts of the institution;
- it supports the teaching and research needs of the institution;
- it adds to the local historical and cultural content;
- it contains items in manuscript format;
- it incorporates rare printed works, artefacts and photographs;
- it intensifies the primary resources of the institution;
- it encompasses fragile, vulnerable formats that require special storage, access and management conditions.

3.2 In general, items are NOT accepted under the following circumstances:

- it does not complement the existing collection strengths;
- it is a duplicate of a material already held by the Special Collections, unless the duplicate is in better condition than Special Collections' copy or if it has special markings and/or annotations;

- the collection requires significant research, arrangement and cost before it can be made useful;
- the collection has access restrictions;
- the collection is offered on loan or deposit.

3.3 Further, the selection team will take into account the existing capabilities of the institution:

- the remaining available collection and storage space;
- the ability to process the material, and;
- the ability to provide for the preservation of, and access to, the material entrusted.

6.4 The institution have the right to reject a donation from the above mentioned details. However, donors will be directed to other collecting institutions as we avoid further dispersal of the research collection. The Special Collections will try to avoid acquiring material known to be primarily collected by another institution, unless there is a compelling reason to accept the material.

4. Acquisition

4.1 The core collections are acquired through gifts or donation where items are considered as a permanent collection upon careful evaluation by the selection committee. Purchase may be done but on a case to case basis most particularly if funding is available.

4.2 Gifts or donated materials must be conveyed to the institution through a deed of gift or through a deed of donation without any payment required. The collection can enter the institution through direct negotiation with the owner or can be targeted to a specific donor with a known collection and negotiate a donation.

4.3 Ownership and copyright details must be discussed. Preferably, transfer of copyright to Special Collections along with transfer of ownership. Further, transfer of ownership along with granting right to use, reproduce, and make the donated material publicly accessible is also acceptable. Donors may transfer ownership along with copyright of materials by signing the standard Deed of Donation officially approved by Legal Counsel.

4.4 If in some cases, donors prefer to just transfer ownership without transfer of copyright, donors must sign the Special Collections standard Deed of Donation that states none transfer of copyright to Special Collections. The highest approving officer in the institution will sign deeds that officially transfers ownership and/or copyright of materials donated to the Special Collections.

4.5 The Special Collections understands the need for collaboration and consultation with other collecting agencies, hence, will take account their collecting policies where conflict of interest may arise.

5. Documentation

5.1 The institution does not just collect but ensures that important information about the material is gathered significantly and accurately. Details such as its complete history, including where and when it is found and previous owners are necessary especially in artefacts and memorabilia. At the most basic level, the record of the materials will need to include the following:³

- *what the object is*: object title or name; artist or creator of the object; cultural affiliation of artist or maker
- *where it came from*: place names; provenance; history
- *how it must be cared for*: dimensions; materials, condition, handling, storage, display
- *current location*: unique identifying number that links the record to the object, usually the object's accession number

5.2 Information about specific object locations, its appraisal value, and dates of transfers must be kept confidential and restricted to certain officers and/or staff only.

5.3 Paper recorded documents such as title deeds, signed deed of donations, contracts and receipts must be carefully stored and must follow the institution's archiving practice.

5.4 High-value materials and unique works must have an accompanying image for insurance purposes and for identification in cases of theft. A procedural manual that provides a detailed instruction on capturing images in different types and resolutions must be made to serve different purposes such as: identification, publication, reproduction and condition reporting.

5.5 A documentation plan must be established to assess what percentage of the collection is fully documented and to remedy the gaps in the documentation.

5.6 A unique number must be given to an item when it first enter the Special Collections. The number is vital for location, identification and inventory. The numbering system must maintain an unbroken sequence. It must contain brief information about the materials e.g. FSJ.1989.s.28 that translates to:

FSJ: name of the Special Collections 'Francisco Sionil Jose

1989: date of acquisition

s: sculpture collection

28: item number

5.7 Marking and labelling items must consider the following instances:⁴

- equipment and materials;
- where to put the mark;
- types of objects and surfaces;
- types of appropriate marking material

5.8 All items are properly accounted through delivery lists and proper forms from acquisition to disposal stage. A condition report is necessary to record the condition of the item at a specific point in time and can be used to monitor its state. The inspection and recording must be done at the following times:⁵

- on the acquisition of the object
- before a move
- after a move
- to monitor condition
- for insurance assessment
- before exhibition
- after exhibition
- before it goes on loan
- after it was returned from loan
- after an emergency

5.9 Any change of location must be recorded as well as new information.

5.10 A note of provenance will be included in the online catalogue of the items.

5.11 A conservation record which also includes before and after photography of all treatments will be maintained. All treatments will be fully documented in written and image record.

6. Maintenance

6.1 Arrangement

- Arrangement shall follow, where possible, original order.
- For the records, where absence of original order is evident, appropriate order may be determined by the librarian archivist based on the items nature and content.

- The collection is contained in a separate room, if possible.

6.2 Deaccessioning

- The permanent removal of an item from the collection is a practice that is aimed to refine the collection, identify those that are no longer relevant to the collection goals, can be appropriately housed in another institution or is in poor physical condition.
- Removing items from the collections is achieved by returning items to the donor, transfer to other collection areas, transfer to another institution and discarding of materials. The Special Collections librarian will recommend items for deaccessioning to the approving officers. Materials will be disposed in accordance with the donor's instructions in a written agreement accepted by both the donor and Special Collections, if such an agreement exists. Every effort to resolve issues in complying with the donor's intention and restrictions on their collections will be made before deaccessioning materials.
- Permission to weed collections is assumed as the responsibility of the institution unless otherwise stated in the deed at the time of transfer.

6.3 Risk management

- The institution duly recognizes its primary responsibility to protect and secure all resources in its possession while following appropriate protocols.
- Risks are classified as: 1) natural: fire, flood, earthquakes, pollution, and pest; 2) man-made: handling, theft, vandalism. Hence, members of the team must routinely carry out risk assessments to prevent the risks stated. Risk management is undertaken from the actual building up until item-level. Identified risk, its probability and resulting damage is thoroughly used to create an emergency response plan.
- Identified collections that needs insurance are applied and insurance provisions are met. Insurance policies include costs for restoration in the event of damage.

6.4 Disaster plan

- The Special Collections works with the institutions' Security and Safety Office for the establishment of a disaster recovery plan and ensures that emergency training exercises are carried out periodically.
- All emergency response kits, trolleys and fire extinguishers are fully stocked and accessible.
- Security is supported by the institution's Security Office with careful and strict management of access, keys, CCTV and intruder alarm system.

- An in-depth disaster plan is in place to ensure that proper actions are done and staff can handle the situation when an emergency arises.

6.5 Inventory

- Periodic inventory and needs assessment surveys are scheduled to ensure that all materials are accounted and can be easily retrieved.

7. Preservation

The Special Collections affirms its role to preserve materials of cultural and historical significance entrusted to its care. The team must have trained staffs that understand the importance of caring and conserving these resources appropriately with proper attention. The team undertakes the following activities:

7.1 Preventive conservation

- The Special Collections will work with the institutions' Facilities Management to ensure that the building and its facilities are well maintained and that any defects are addressed promptly.
- The long-term preservation of the materials are ensured using appropriate space and storage facilities. Ventilation must be kept under normal conditions through a controlled air-conditioning with automated monitoring of relative humidity and temperature. Recommended environmental standard for paper-based collections is at 13-20 C (35-65 F) and 30-50 percent relative humidity (RH). Other materials may require different [standards](#).¹ Priority treatment is given based on immediate need, uniqueness of the material or those that are high risk of deterioration and if items are selected for display or exhibition.
- Collections must be regularly inspected for signs of any pest activity by performing good housekeeping procedures through a maintained cleaning schedule. Incoming collections must be inspected thoroughly for signs of infestation. An effective monitoring program is in place to identify the pests that are present and how they are entering the facility to create a more targeted approach preventive program for the collection. There are a variety of means for controlling the environment so as to achieve the parameters recommended by BS EN 16893:2018.²
- In handling objects, the Special Collection ensures that it will be kept at a minimum with proper training following its *Guidelines for Handling Objects*. All localized and in-house made boxes, cases and other forms of protective protection used to prolong the items are made from high quality archival materials. Proper, protected and secure techniques are observed when Special Collection materials are moved outside their

normal storage areas. Coordination with the institutions Safety Office is necessary for moving large or heavy items. Appropriate documentation are properly accounted and dated accordingly.

- Provision of a storage room whether onsite or offsite that strives to meet the provisions of BS EN 16893:2018, Conservation of Cultural Heritage, 2018: detailing the specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections.

7.2 Remedial conservation

- Any conservation treatment that requires advance level of skill will be carried out by a qualified conservator in consultation with other institutions and partners.
- Full examination of the material with condition assessment is readied with past treatment records will be consulted.

7.3 Condition review

- Condition surveys (displayed and kept) and storage assessments of the existing collection are documented.
- Areas of priority are identified, disposal candidates are listed and potential risks recognized.

7.4 Digitization

- An active digitization program is an effort of the institution to balance long-term preservation and scholarly access to the collection.
- The Special Collections is guided by the [Federal Agencies Digital Guidelines Initiative \(FADGI\) Technical Guidelines for Digitizing Cultural Heritage Materials](#).⁶

7.5 Training

The institution recognizes the need for training of all staff working at the Special Collection to ensure awareness of preservation practice, materials and procedure.

8. Access

8.1 All materials are available to researchers for scholarly use, research activities, and reproduction and exhibition loans, while ensuring that the items are properly used, and risks were minimized.

8.2 Loans of Special Collections materials are subject to the approval of the librarian in charge initiated through formal writing by the requesting institution. No fees are required but all the transfer and transportation cost is to be handled by the requestor. A properly filled out exhibition loan agreement is accomplished to properly monitor the loan.

8.3 All objects agreed for loan will undergo necessary repair and/or conservation treatment before leaving the collection. Borrowers will be advised on the suitability of mounting and display methods.

9. Monitoring and review

This collection management policy is subject for periodic review every three (3) years. Effective upon consultation and approval of the Board of Trustees. Key stakeholders will be notified of any changes to the policy.

Revision history				
Version	Approved by	Approval date	Effective date	Sections modified
#				

¹ Smithsonian Institution Archives. (2011). Published environmental standards. Retrieved from https://siarchives.si.edu/sites/default/files/pdfs/SummaryStorageStandards_0.pdf

² BS EN 16893:2018 Conservation of Cultural Heritage, 2018: detailing the specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections <https://shop.bsigroup.com/ProductDetail/?pid=000000000030324475>

³⁻⁵ Matassa, F. (2011). Museum collections management. London: Facet Publishing

⁶ Federal Agencies Digital Guidelines Initiative. (2016). Technical Guidelines for Digitizing Cultural Heritage Materials Creation of Raster Image Files http://www.digitizationguidelines.gov/guidelines/FADGI%20Federal%20%20Agencies%20Digital%20Guidelines%20Initiative-2016%20Final_rev1.pdf

CURRICULUM VITAE



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I. ACADEMIC BACKGROUND

Degree	Field Specialization	Educational Institution	
MAED LIS	Library and Information Science	Philippine Normal University	2020
BLIS	Library and Information Science	Philippine Normal University	2009

II. PROFESSIONAL BACKGROUND

1. Professional Experience

Designation	Institution	Dates	No. of. Years
Associate American Studies Resource Center Librarian	De La Salle University Library Manila	May 25, 2012 – present	8 years
Associate Librarian	De La Salle University Library Manila	May 25, 2011 – May 2012	1 yr
Librarian	Far Eastern University Library	Apr 2010 – May 2011	1 yr

III. AWARDS, HONORS, DISTINCTION RECEIVED

1. Honors/Awards

Cirilo B. Perez

Given November 22, 2018, Philippine Librarians Association, Inc.

Board Placer (10th place): Licensure Exam for Librarians

Taken 10–11 November 2009, Manuel L. Quezon University (MLQU), Manila

2. Scholarships/Fellowships

- *American Spaces Workshop - PY351 Introduction to American Spaces*
Office of American Spaces
International Information Programs (IIP/PL/AS)
Department of State | American Embassy Vienna
Vienna, Austria
06.06-10.2016

IV. PROFESSIONAL ACTIVITIES

1. Papers Presented

- *Full STEAM ahead: Empowering and catalyzing creative thinking and social entrepreneurial skills of the community through library makerspace*
84th International Federation of Library Associations and Institution General Conference and Assembly (IFLA)
Kuala Lumpur Convention Centre, Kuala Lumpur, Malaysia
08.24-30.2018
- *Towards a Literate Studentry: Media and Information Literacy Implementation in the Philippines*
17th Congress of Southeast Asian Librarians (CONSAL)
Myanmar International Convention Center II, Naypyitaw, Myanmar
05.02-05.2018
- *On Building Records Retention and Disposition – Philippine Experience on Establishing Guideline and Schedule*
5th International Conference of Asian Special Libraries (ICoASL)
UIN, Sunan Kalijaga, Yogyakarta, Indonesia
05.09-12.2017
- *Embedding Corporate Social Responsibility (CSR) Activities in an Academic Library: Highlights on the Social Aspects of the Human Library*
16th Congress of Southeast Asian Librarians (CONSAL)
Bangkok International Trade and Exhibition Centre (BITEC), Bangkok, Thailand
06.10-13.2015

2. Publications

- Yap, J.M. & Labangon, D. G. (2018). フィリピンと東南アジア諸国連合 (ASEAN)
におけるヒューマンライブラリー = *Human Library in the Philippines and the Association of Southeast Asian Nations (ASEAN)*. In K. Tsuboi, M. Yokota, & K. Kudo (Eds). 多様性を育む「人を貸し出す図書館」の実践と研究. Tokyo: Akashi Shoten.
- *Defining, Understanding and Promoting Cultural Diversity Through the Human Library Program*
Pakistan Journal of Information Management & Libraries (PJIM&L) (19), pp. 1-12
- *Embedding Corporate Social Responsibility (CSR) Activities in an Academic Library: Highlights on the Social Aspects of the Human Library*
PAARL Research Journal (2) 1, pp. 14-24.