

VOL. 40
NO. 1
2020

PhJLIS

PHILIPPINE JOURNAL OF LIBRARIANSHIP AND INFORMATION STUDIES

1-4 **EDITORIAL**
“New” agenda for the “new” normal
Iyra S. Buenrostro, Ph.D., Editor-in-Chief

5-16 **CELPh'S cooperative ebook development project:
Implications for future directions**
Ana Maria B. Fresnido & Sharon Maria S. Esposito-Betan

17-28 **Alone together: Experiences of solo librarians in the Philippines**
Dez Noelle V. Macasaet

29-40 **Quickstart in LIS classrooms: Media materials, technology and the pandemic**
Johann Frederick A. Cabbab

41-46 **VIEWPOINT**
**Health literacy education and research in the Philippines:
An agenda for Filipino information professionals**
John Robert Bautista

47-52 **RESOURCE REVIEW**
**Of companions, slaves, and handmaidens:
Women and the archive/s of empire**
Benedict Salazar Olgado

ISSN
2719-0471
(Online)

PhJLIS

VOL. 40
NO. 1
2020

PHILIPPINE JOURNAL OF LIBRARIANSHIP AND INFORMATION STUDIES
ISSN 2719-0471 (Online)

Editor-in-Chief Iyra S. Buenrostro-Cabbab, Ph.D.

Associate Editors Mark Anthony A. Santos
 Johann Frederick A. Cabbab

Issue Editor Mark Anthony A. Santos

Layout Editor Johann Frederick A. Cabbab

Editorial Advisory Board Vyva Victoria M. Aguirre (De La Salle University, Philippines)
 Songphan Choemprayong, Ph.D. (Chulalongkorn University, Thailand)
 Emily Drabinski (CUNY, U.S.A.)
 Tom Nesmith, Ph.D. (University of Manitoba, Canada)
 Kathleen Lourdes B. Obille (UP School of Library and Information Studies, Philippines)
 Diljit Singh, Ph.D. (University of Malaya, Malaysia)



UP School of Library and Information Studies
Quirino Ave., UP Diliman, Quezon City 1101
Metro Manila, Philippines
(+632) 8981 8500 local 2869-71

EDITORIAL

“New” Agenda for the “New” Normal

Iyra S. Buenrostro
Editor-in-Chief, PhJLIS

On March 7, 2020, less than two months after the first reported coronavirus disease 2019 (COVID-19) case in the Philippines, the Department of Health (DOH) confirmed two cases of local virus transmission in the country (DOH, 2020). This was a critical turning point for the Philippines in which the national government declared an emergency health situation, implemented nationwide quarantine measures and restrictions, as well as long periods of lockdown. The number of cases in the country and in many parts of the world had steadily increased in the following days and months. Most hospitals reached their full capacity, schools were closed, travel bans were imposed, various industries were compelled to adapt by adjusting their business models, and work-from-home arrangements became the regular means to continue the workflow of organizations and businesses. This global pandemic caused major disturbances to people’s daily lives, and sunk the world into crisis.

In the midst of uncertainty and looming danger of contracting the virus and economic downturn, we have been forced to adjust and try to continue with our lives—even with a little semblance of normalcy. Libraries and schools are just some of the key institutions that grapple with the concept and realization of this “new normal.” In this time of pandemic, libraries may

have been physically inaccessible to users for health and safety reasons, but their role and responsibility are seen to be more crucial than ever. The onset of the pandemic had unfolded interesting information behavior and sensemaking of the situation as people actively and inactively sought information related to the virus (Tandoc & Lee, 2020). Hence, libraries are called to provide remote information services and assistance to their users, and develop programs that would put media and information literacy at the forefront especially when it comes to consuming and disseminating information related to COVID-19. Various initiatives were and are being done by libraries all over the world as their immediate and continuing response to this global health crisis. The United Nations Educational, Scientific and Cultural Organization (UNESCO) earnestly publicized its world digital library for everyone to access and use during this perilous time (Elouahsoussi, 2020), and started to call for collaborations with member associations to mobilize media and information literacy with the use of free resources (UNESCO, 2020). International library associations have also compiled and made available different resources related to the pandemic such as an updated listing of resources for academic libraries focusing on distance learning and engagement made by the Association of College and Research Libraries

(ACRL, 2020), and pandemic preparedness resources for libraries by the American Library Association (ALA, 2020). Aside from free information resources, the International Federation of Library Associations and Institutions also issued a guide that can be used by libraries towards their reopening (IFLA, 2020; Ojala, 2020). Indeed, the international library and information community actively took action by providing information, maintaining library services through remote assistance and digital migration of services, prioritizing health concerns, fostering collaborations with stakeholders as well as public health agencies and publishers for wider dissemination of and access to health information resources, and counteracting the spread of dis/misinformation (Kosciejew, 2020).

Libraries in the Philippines likewise responded to the crisis by collecting COVID-19 resources and making them available to the public. For instance, the National Library of the Philippines came up with a list of free e-resources (NLP, 2020), the University of the Philippines Manila Library provided information on and links to free databases containing contents and materials related to COVID-19 (UPM Library, 2020), and the De La Salle University also launched a COVID-19 research portal that is regularly updated (DLSU, 2020). The University of the Philippines Diliman Library also issued a set of guidelines and assistance to faculty and students to access library resources in UP Diliman (UPD Library, 2020). The importance of public libraries was also recognized by some public officials during this pandemic (Casayuran, 2020; Casas, 2020). In this situation, public libraries could provide free spaces in the continuous learning of the community despite the pandemic, such as the Quezon City Public Library's initiative of offering free online classes on topics ranging from sciences to humanities (Pedrajas, 2020).

As we are all adjusting to the “new” normal with these aforementioned actions and initiatives, how would libraries continuously adapt and move forward? What could be the collective agenda for libraries to pursue as they gradually reopen their (physical and/or virtual) doors? What are the priorities and arrangements that could be done even during the post-pandemic period? At this point, most libraries and other cultural institutions in the Philippines remain closed, and as mentioned earlier, some of them continue to operate and render information services remotely. While remote access to library services and resources has been around for quite some time even before the pandemic hit the world, this mode of providing services to our library clientele is now seen to be more essential than before especially that educational institutions were suddenly pressed to shift to flexible and online learning, teaching and content delivery. However, in developing countries such as the Philippines where digital divide widely prevails, not everyone can fully adapt to this modality and many are being left behind. Many libraries in the country are also facing the same dilemma of having limited resources and access to technologies—and this pandemic has made this unfortunate reality more evident. While it would be ideal if the entire library community does its best to confront and overcome these challenges, we still have to acknowledge that libraries and all our goals and functions do not exist in a vacuum. There is a need for a steady and strong support from the entire community, government and concerned institutions, including publishers and internet service providers. If libraries are to provide people with spaces where they can freely access reliable information, they must be provided with better infrastructures, faster and cost-efficient internet connectivity, and ability to liberally disseminate information from credible sources and research studies. Reasonable copyright policies should also be in place for

libraries to be authorized to give copies or access to the needed materials by their clients in these challenging times. Making these information readily available by reputable publishers in coordination with libraries can be a quick and good response to critical situations such as what we are currently experiencing. Also, training and development of librarians on how they can effectively respond to crisis through the use of right information and facilities must be done and likewise prioritized.

For many years, libraries have been lobbying for fair access to technologies and information, removal of unreasonable paywalls, control of the spread of mis/disinformation, and availability of safeguards to protect the health and well-being of librarians and our clients. We should continue promoting these and make them as the core of our agenda during and post-pandemic. The collective new agenda in the “new” normal goes beyond the actual operations done by the libraries to serve their direct users—it is about having a national policy on information and libraries, obtaining extensive and sustainable support, and fostering more collaborations. This agenda is actually not entirely new, but rather a continuous one that needs to be strengthened. Libraries should be envisioned as spaces that care for their librarians and clients, help bridge digital divide, raise responsible and informed citizens, and empower communities.

REFERENCES

- American Library Association (ALA). (2020). Pandemic preparedness resources for libraries. Retrieved from <http://www.ala.org/tools/atoz/pandemic-preparedness>
- Association of College and Research Libraries (ACRL). (2020). Pandemic resources for academic libraries: Distance education and engagement. Retrieved from <https://acrl.libguides.com/pandemic/distance>
- Casas, W. (2020). Isko shows off new Manila City library. Retrieved from <https://manilastandard.net/lgu/ncr/336637/isko-shows-off-new-manila-city-library.html>
- Casayuran, M. (2020). Angara: Tap public libraries, barangay reading centers for distance learning. Retrieved from <https://mb.com.ph/2020/10/31/angara-tap-public-libraries-barangay-reading-centers-for-distance-learning/>
- De La Salle University (DLSU). (2020). COVID-19 research portal. Retrieved from <https://www.dlsu.edu.ph/research/covid-19-research-portal/>
- Department of Health (DOH). (2020). DOH confirms local transmission of COVID-19 in the Philippines. Retrieved from <https://www.doh.gov.ph/doh-press-release/doh-confirms-local-transmission-of-covid-19-in-ph>
- Elouahsoussi, R. (2020). UNESCO encourages free use of world digital library. Retrieved from <https://www.morocoworldnews.com/2020/03/296641/unesco-encourages-free-use-of-world-digital-library/>
- International Federation of Library Associations and Institutions (IFLA). (2020). Library re-opening strategies around the world: An overview of current proposals (6 June 2020). Retrieved from https://www.ifla.org/files/assets/hq/topics/libraries-development/documents/overview_of_re-opening_plans_6_june.pdf
- Kosciejew, M. (2020). The coronavirus pandemic, libraries and information: A thematic analysis of initial international responses to COVID-19. *Global Knowledge, Memory and Communication*. Advance online publication. <https://doi.org/10.1108/GKMC-04-2020-0041>
- National Library of the Philippines (NLP). (2020). COVID-19 e-resources. Retrieved from <http://web.nlp.gov.ph/nlp/?q=node/10318>

- Ojala, M. (2020). IFLA guide to reopening libraries after COVID-19 shutdowns. Retrieved from <https://www.infotoday.eu/Articles/News/Featured-News/IFLA-Guide-to-Reopening-Libraries-After-COVID-19-Shutdowns-141658.aspx>
- Pedrajas, J. (2020). Quezon City public library offers more online classes. Retrieved from <https://mb.com.ph/2020/09/08/quezon-city-public-library-offers-more-online-classes/>
- Tandoc, E. C., & Lee, J. C. B. (2020). When viruses and misinformation spread: How young Singaporeans navigated uncertainty in the early stages of the COVID-19 outbreak. *New Media & Society*, 1–19. <https://doi.org/10.1177/1461444820968212>
- United Nations Educational, Scientific and Cultural Organization (UNESCO). (2020). MIL alliance response to COVID-19. Retrieved from https://en.unesco.org/sites/default/files/gapmil_covid-19_resources.pdf
- University of the Philippines Diliman Library (UPD Library). (2020). UPD Library response to the COVID-19 pandemic. Retrieved from <https://mainlib.upd.edu.ph/new-normal/>
- University of the Philippines Manila Library (UPM Library). (2020). Free resources on COVID-19. Retrieved from <http://library.upm.edu.ph/node/125>



This work is licensed under a Creative Commons Attribution 4.0 International License.



The PhJLIS is published by the School of Library and Information Studies, University of the Philippines Diliman. ISSN 2719-0471 (Online)

CELPh'S COOPERATIVE EBOOK DEVELOPMENT PROJECT: IMPLICATIONS FOR FUTURE DIRECTIONS

Ana Maria B. Fresnido
DLSU Libraries
ana.fresnido@dlsu.edu.ph

Sharon Maria S. Esposito-Betan
UP College of Engineering Libraries
ssesposito-betan@engplib.upd.edu.ph
(corresponding author)

Abstract

This paper is a descriptive study of the profile and success of the collaborative ebook development project of the Consortium of Engineering Libraries-Philippines (CELPh). CELPh was established in 2014 to provide its member libraries better access to online resources through shared subscriptions/acquisitions. In the last three years, it has jointly acquired a total of 1417 e-book titles, bought in 3 tranches. The decision whether to continue or end the project depends largely on its success. To measure success, this study looks into the utilization rate, the cost-efficiency of the acquired e-books, and the members' insights with regard to the project's strengths and weaknesses through the collected usage data from publisher and interviews among selected head librarians of member libraries. This study determines the cost-per-use to ascertain cost efficiency, while Applegate's Formula is used to ascertain utilization rate that include the percentage of items used/accessed, the circulation ratio of all titles, and the circulation ratio of downloaded titles.

Keywords: cooperative collection development, eBooks, cost-per-use, library consortium

INTRODUCTION

Providing the most comprehensive information sources possible, with oftentimes, very limited financial resources, has driven librarians to come together (Jakubs, 2015), usually in the form of consortia. It is for this very reason that the Consortium of Engineering Libraries of the Philippines (CELPh) was formed.

CELPh started out as an informal group in 2012 but

was formally established and officially registered under the Securities and Exchange Commission (SEC) in 2014. It initially had eleven members consisting of academic libraries from higher educational institutions (both private and state-funded), offering degree programs in engineering. Two years after its establishment, CELPh's membership grew by 63%. Currently it has 18 members, where nine are based in Metro Manila (Adamson University (AdU), Ateneo de Manila University (ADMU), De La Salle University (DLSU),

FEATI University, Mapua Institute of Technology (MIT), Technological Institute of the Philippines - Manila (TIP-Manila), Technological Institute of the Philippines-Quezon City (TIP-QC), University of Santo Tomas (UST), and the University of the Philippines-Diliman College of Engineering Library (UPD COE)); five in other parts of Luzon (Central Luzon State University (CLSU), Holy Angel University (HAU), Nueva Ecija University of Science and Technology (NEUST), Saint Louis University (SLU), University of the Philippines Los Baños (UPLB)); two in the Visayas (Cebu Institute of Technology - University (CIT-U) and University of San Carlos (USC)); and, two more based in Mindanao (Mindanao State University-Iligan Institute of Technology (MSU-IIT) and Xavier University-Ateneo de Cagayan (XU)).

Member admission to the consortium is based on program offering (engineering program specifically); autonomy, both the institution and the library (i.e., self-governing and is at liberty to enter into agreement with CELPh as a formal organization); library administration (i.e., the library should be managed by a licensed librarian); and, more importantly, the availability of sustaining funds as proof of the member's capability to join and finance shared access to online resources.

In 2016, it has initiated a collaborative e-book development project among its member libraries. In the next three years, it has jointly acquired a total of 1417 e-book titles, which were bought in three tranches. Based on the agreement with the publisher, titles are to be acquired on a per batch basis. A member library selects e-book titles worth USD5,000.00 at the minimum. All titles selected and paid for by a library are owned by said library, perpetually. However, that library also gets to access all other titles acquired and owned by other members that made their purchases in the same batch, thus increasing the number of titles a member library can actually access. Access to other member libraries' acquired titles is charged with a one-time fee of USD2500.00. If Library A, therefore, acquires 43 titles in the first batch of acquisitions, it owns 43 titles but also gets to access 362 titles more that were

acquired by other members buying in batch 1. Thus, it is able to access a total of 405 titles, although it only paid for 43 titles (plus the USD2500.00 access fee, of course). If, for example, Library A decides not to join the second batch of acquisitions, then its access will be limited to all titles included in batch 1 only, while those who joined both batches one and two acquisitions, get to enjoy access to all titles for the two batches; that is, provided they pay for another one-time access fee for the second batch.

CELPh's strength lies in the number of its members, its wide geographic coverage, and its highly specialized collection need, that is, electronic resources in engineering. As such, it takes advantage of its unique features as a group to negotiate with publishers and make sure to leverage on its purchasing power as a quite big group, to achieve its main agenda which is to save on cost, while at the same time providing a comprehensive engineering collection in electronic format to its respective clientele.

More importantly, CELPh is guided and has been influenced by the best practices done by libraries in different countries. Based on library literature and practice, cooperative collection development is a common activity among library consortia. For instance, the Conspectus of the Research Libraries Group (RLG) was created to enable the member libraries to jointly develop their collections, with each of the members specializing on the build up of a particular subject field, thus relying on each other's collection strength (Jakubs, 2015) to fill and compensate for one another's weaknesses. Efforts of other library consortia on cooperative collection development are likewise made evident in published literature. The experience of the University of Colorado (CU), for example, on its shared purchasing and cataloging of e-books project among its five libraries located in different campuses was shared by Lu and Chambers (2013). Said study focused on the catalog records of acquired e-books and how these are customized to fit CU's needs. The implications of the Pareto principle (80/20 rule) in the e-journal subscriptions of the UGC-Infonet Consortia in India was ascertained by Singson and

Hangsing (2015). Said rule proved to be relevant in understanding consolidated usage of large library consortia. The experience of Cleveland State University with consortial agreements, being one of the members of OhioLINK, particularly its impact on the roles of the selector or the librarian, in general, was, on the other hand, examined by Thornton (2000). Findings indicate that the profession, as a whole, is sure to undergo significant transformations. An assessment of interlibrary loan lending data was carried out by Thacker et al. (2019) to explore on the possibility of collaborative collection development on area studies collections. The study concluded that such is possible.

This study looked into the utilization rate and the cost-efficiency of the acquired e-books of CELPh which will serve as bases for the members in coming up with the decision on whether to continue or end the project. The members' insights with regard to the project's strengths and weaknesses, were also ascertained so it could be addressed and eventually help maximize e-book access.

METHODOLOGY

The study made use of descriptive quantitative design. Statistics of e-book usage were obtained from reports provided by the publisher. The reports covered a period of three years, that is, from 2016 to 2018, which included purchased titles of 12 member libraries for three batches. Statistics of titles that form part of the fourth batch of purchases were excluded from the study.

Structured interview was also conducted among the head librarians, particularly those who took part in the shared e-book project. However, only seven out of the 12 (58.33%) head librarians were able to share their thoughts regarding their expectations, issues, and future plans, as far as the project is concerned.

Data gathered were analyzed and presented using descriptive method of analysis of simple frequency count, mean and percentages. The individual cost-per-use (CPU) was calculated by dividing the total acquisition cost (sum of the total list price + access

fee) to the total number of views or downloads of titles acquired by the individual institution. The consortium cost-per-use, on the other hand, was computed by dividing the total amount of all titles accessed (including those owned by other member libraries) to the total number of views or downloads of accessed titles. Microsoft Excel was used in organizing data into tables.

The extent of e-book utilization was ascertained using the 80/20 rule (also known as the Pareto principle) and the formula devised by Singson and Hangsing (2015), which was first used for printed books. The 80/20 rule presumes that 80% of the usage comes from 20% of the collection (Shachaf, 2003). The Applegate (2013) formula, on the other hand, looked at the percentage of titles circulated or used and the circulation ratio of all titles (titles that were viewed/downloaded in the case of e-books, and those that were not used at all) as well as the circulation ratio of titles that were used as shown in the number of times that they were viewed or downloaded. To determine the percentage of e-book titles used or accessed, the number of viewed/downloaded titles in a particular subject segment or class letter (e.g. TA) was divided by the total number of titles held in the said subject segment and was then multiplied by 100. To compute for the access ratio of all the titles in a particular subject segment, the number of views/downloads was divided by the total number of titles held in a particular subject segment. To calculate for the access ratio of used titles in a particular subject segment, the number of views/downloads was divided by the number of titles that gathered usage.

RESULTS AND DISCUSSION

Profile of the Collection

From 2016 to 2018, there were 1417 titles acquired by the members of the consortium. On the initial year of the project's implementation, 12 members eagerly joined amassing a total 405 titles of acquisitions. A decline of 37.28% in the number acquisitions was observed on the second year of the project. Remarkably though, the number of acquisitions increased by 198% on the third year of its implementation.

Library consortia usually undergo a series of developmental stages—from the embryonic stage, to the early development stage, then the development stage, and finally maturation stage (i.e., either developing into a meta-consortia or disbanding for some) (Singson & Hangsing, 2015). Just like any other consortia, CELPh went through these different stages. The sharp decline in the number of acquisitions on the second year of the project (which is also the third year of the establishment of the consortium) reflects the members' feelings of uncertainty that is typical during the third stage, which is the development stage. The sudden increase in the number of e-book acquisitions on the third year of the project (not to mention the increase in the number of members), on the other hand, signals that CELPh is approaching the early stage of maturation where members feel more stable. In the coming years, the consortium is expected to negotiate with more publishers and database aggregators to further develop its members' engineering collections. Evaluation and assessments

are foreseen to also be carried out more regularly to allow for evidenced based decision-making.

Of the 12 members that participated in the e-book project, only seven (58.33%) joined for three straight series of batch acquisitions. The rest had either joined just one- or two-batch acquisitions. Library K, which happened to have the biggest number of student population, had the biggest share of title acquisitions. On the contrary, Library D, having the smallest number of student population, purchased the least number of titles, having joined only the first batch of acquisitions (refer to Table 1). Based on the trend, the number of titles purchased by the different members seemed to relate to the size of their population, which is very logical as the availability of budget, especially for private institutions, relies mainly on the number of enrollees.

Since the consortium comprises of libraries in higher educational institutions offering engineering programs, the goal of the e-book cooperative collection development project is to strengthen the engineering collections and related disciplines of all the members by providing access to more e-book titles than each of the institutions could actually afford. Looking at the table below shows that while indeed titles in engineering (T-TX) and sciences (Q-QR) dominate the acquisitions, there were titles that seemed to have deviated from the focus of the collection development. A close look at some of the titles classified under philosophy, psychology and religion (B-BX), auxiliary sciences of history (C-CT), and political science (J-JZ) showed incongruity with the established collection development goal. While the number of titles that did not fit into the criteria may be minimal, these still are misfits, hence may be considered as bad collection development decisions.

Table 1
Breakdown of Title Acquisitions per Member Library

Institution	No. of Titles Acquired			Grand Total
	Batch 1	Batch 2	Batch 3	
Library A	43			43
Library B	34			34
Library C	34	98		132
Library D	28			28
Library E	35	34	90	159
Library F	35	32	84	151
Library G	36		88	124
Library H	28	32	96	156
Library I	27	29	48	104
Library J	37	39	62	138
Library K	37	51	134	222
Library L	31	37	58	126
Grand Total	405	254	758	1,417

Utilization

Overall Utilization

Out of the 1417 titles jointly acquired by the members, only 656 (46.29%) generated usage. Of this total number, 233 (16.44%) gathered 80% of the usage. Based on the 80/20 rule (which presumes that 80% of the usage will come from 20% of the collection) (Kumar & Lalita, 2017) the e-book usage of CELPh member libraries fell short as only 16.44% (less than 20%) of the titles generated 80% of the usage. This denotes that only a small portion of the title selections (233 or 16.44%) are considered vital to the clients of the member libraries and that the remaining 1184 (83.56%) are regarded to be trivial titles, further confirming title selection issues.

Table 2

Breakdown of Titles Acquisitions by Subject

Class Letter	Subject	No. of Titles
B-BX	Philosophy. Psychology. Religion	4
C-CT	Auxiliary Sciences of History	1
G-GV	Geography. Anthropology. Recreation	18
H-HX	Social sciences	153
J-JZ	Political science	1
K-KZ	Law	8
L-LT	Education	8
M-MT	Music and books on music	1
N-NX	Fine arts	19
P-PZ	Language and literature	1
Q-QR	Science	337
R-RZ	Medicine	31
S-SK	Agriculture	8
T-TX	Technology	821
U-UH	Military science	3
Z-ZA	Bibliography. Library science	3
Grand Total		1,417

Most Frequently Accessed Titles

Sixteen (16) titles from among the 1417 titles acquired generated more than 500 views and downloads. The selection of Library E entitled Handbook of Human Factors and Ergonomics gathered the most number of usage, implying a common need and high demand for said title from among all the member libraries. Notice that its usage is way above the rest of the titles on the list demonstrating its value to the users. Examining the list of titles showed that only 2 (0.14%) out of the 1417 titles jointly acquired by the members covered ergonomics (the subject matter of the title with the highest number of usage), which again suggests uninformed collection development decisions among the member libraries.

High usage titles (titles that were accessed/downloaded more than 500 times) came from the selections made by eight member libraries where each of these libraries contributing an average of two in demand title selections. On the contrary, none from the selections of Libraries B, F, G, and J made it to the list of in-demand/most frequently accessed and downloaded titles.

Utilization of Owned Titles

The percentage of owned titles that were accessed or downloaded by the owner libraries ranged from 0 to 100%. Library B's usage of its owned titles was at 100% (refer to column E of Table 4) implying excellent title selections, considering that all the titles it acquired have been used by its own clients. Similarly, Library F generated 45.03% usage

Table 3
Most Frequently Accessed Titles

Title	Class Letter	Owner	Total Usage
1. Handbook of Human Factors and Ergonomics	TA	Library E	2451
2. A Handbook for Construction Planning and Scheduling	TK	Library K	1,006
3. Water Resources in the Built Environment: Management Issues and Solutions	HB	Library L	888
4. The New Workplace: A Guide to the Human Impact of Modern Working Practices	TK	Library C	847
5. Agricultural and Food Electroanalysis	TH	Library E	844
6. Digital Signal and Image Processing Using MATLAB®: Advances and Applications: The Stochastic Case	TK	Library D	832
7. Introduction to Particle Technology	TP	Library H	762
8. Progress in Nanotechnology: Applications	TA	Library A	729
9. Transport Phenomena: An Introduction to Advanced Topics	TP	Library H	699
10. Handbook of Food Safety Engineering	TX	Library I	595
11. International Handbook of Work and Health Psychology, Third Edition	HF	Library C	594
12. Digital Signal and Image Processing Using Matlab®: Volume 1 Fundamentals	TK	Library A	582
13. Open-Ended Problems: A Future Chemical Engineering Education Approach	TP	Library K	566
14. Design of Highway Bridges: An LRFD Approach	TG	Library L	556
15. Dictionary of Scientific Principles	Q	Library L	532
16. Risk Assessment	QA	Library L	510

(refer to column E of Table 4) from its owned title selections. These libraries' title selections showed to be responding well to the needs of their respective clients given the high utilization rate.

Quite alarming, though, is the case of Library D and

Library G, as the titles they had purchased to own, gathered zero and one usage, respectively. This clearly demonstrates a mismatch between the titles selected and the needs of their users. Worst is the fact that the data presented actually corresponds to three years of e-book usage (refer to column F of

Table 4). As the titles are sure to “age” through the years, its relevance is likely to diminish, thus increasing usage in the succeeding years is highly improbable. Therefore, the investment that these libraries have put in to acquire these titles is inclined to go to waste, that is, as far as its own clients are concerned. Once more, this corroborates the previous findings that indeed there are problems with the selection of titles.

The extent to which e-books are being utilized is best gauged by looking at the access ratio of all titles as this provides a holistic view of how well the title selections of an individual institution are meeting the needs of its users. The access ratio of all titles refers to the average number of times the titles were used

within the specified time frame, which in this case is three years. Library F generated the highest usage at 16.90 from 2016 to 2018 or a yearly average usage of 5.63 times per title. On the contrary, Libraries D, G, and J generated 0, 0.01, and 0.25 usage of its owned titles, respectively, in the last three years, implying poor collection development decisions and practices (refer to Column F of Table 4).

The average number of times that a used title has been accessed or downloaded is presented in column G of Table 4. Library K obtained the highest access ratio of used titles which was closely followed by Library E. Used titles that garnered high access ratio proved to very well match with the user needs.

Table 4
Utilization of Individual Institution's Owned Titles

A	B	C	D	E	F	G
Institution	No. of Titles	No. of Titles with Views/ Downloads	No. of Views/ Downloads	% Used/ Accessed (C/B*100)	Access Ratio of All Titles (D/B)	Access Ratio of Used Titles (D/C)
Library A	43	8	167	18.60	3.88	20.88
Library B	34	34	149	100.00	4.38	4.38
Library C	132	7	173	5.30	1.31	24.71
Library D	28	0	0	0.00	0.00	-
Library E	159	10	407	6.29	2.56	40.70
Library F	151	68	2,552	45.03	16.90	37.53
Library G	124	1	1	0.81	0.01	1.00
Library H	156	16	477	10.26	3.06	29.81
Library I	104	14	356	13.46	3.42	25.43
Library J	138	6	35	4.35	0.25	5.83
Library K	222	10	408	4.50	1.84	40.80
Library L	126	4	116	3.17	0.92	29.00
TOTAL	1,417	178	4,841	12.56	3.42	27.20

Access to Consortium Acquisitions

Based on the gathered data, Library I logged the most number of views and downloads from 2016 to 2018 followed by Library L and Library C, respectively. Surprisingly though, even those that have access to only one batch of title acquisitions like Libraries A, B, and D had their fair share of views and downloads (see column D of Table 5), suggesting that the number of titles accessible to the members does not necessarily dictate the usage trend; rather, it is how well the selections fit the needs of the users.

Comparing the individual institutions percentage of used titles that they actually own against the percentage of used titles that they have access to appeared to have dropped for most of the

libraries, except for Libraries D and G (refer to column D of Tables 4 and 5). This is because the number of titles accessible to the member libraries is a lot higher than the number of titles they actually own, thus the apparent decrease. Comparing column Cs of Tables 4 and 5 will best illustrate the reason behind the seeming decrease. In reality though, the member libraries actually benefited significantly from one another through the shared e-book project as they were able to multiply the number of titles made available to their respective users.

Distinct from the rest of the members was the case of Library B, which seemed not to have taken advantage of other members' acquisitions and appeared to have restricted its access to only

Table 5
Shared Utilization of Consortium Acquisitions

A	B	C	D	E	F	G
Institution	No. of Titles	No. of Titles with Views/ Downloads	No. of Views/ Downloads	% Used/ Accessed (C/B*100)	Access Ratio of All Titles (D/B)	Access Ratio of Used Titles (D/C)
Library A	405	43	5,289	10.62	13.06	123.00
Library B	405	34	4,737	8.40	11.70	139.32
Library C	1,163	43	6,872	3.70	5.91	159.81
Library D	405	27	3,768	6.67	9.30	139.56
Library E	1,417	43	6,194	3.03	4.37	144.05
Library F	1,417	75	5,136	5.29	3.62	68.48
Library G	1,163	43	3,556	3.70	3.06	82.70
Library H	1,417	86	4,418	6.07	3.12	51.37
Library I	1,417	83	8,400	5.86	5.93	101.20
Library J	1,417	77	5,842	5.43	4.12	75.87
Library K	1,417	51	5,270	3.60	3.72	103.33
Library L	1,417	50	7,322	3.53	5.17	146.44

those titles that it owns. Thus, from a 100% utilization of the titles it owns, the percentage of titles it accessed or downloaded from the entire number of titles that it has access to dropped to 8.40%. Said library seemed to be having access problems as it looks like they were unable to view titles acquired by the other member libraries. The sad part though, is that they seem not to be aware of the said problem or that they may have been experiencing difficulties addressing the problem, which has been going on for three years now.

Cost-per-Use (CPU)

Individual Libraries CPU

The cost per use is a measure for gauging the cost efficiency of a subscription (Tetteh, 2018) or an acquisition. The average individual libraries' cost per use was computed at USD43.08 or Php2175.32 (at Php50.4950 exchange rate). This means that the 12 libraries paid Php2175.32, on the average, for every access/download made by its own client from its owned title selections.

Examining the individual performance of each of the 12 libraries, however, proved to be upsetting if not infuriating. Take Library G as an example. If said Library acquired as a solo institution, it would appear that the single e-book view/download made by its own client from the titles it owns had cost it a humongous amount of USD14,234.34 (Php718,762.99). The case of Library D is even worst, though. Since it logged no usage from its owned title selections by its own clients, it totally wasted away its USD6,673.84 (Php336,995.55) investment. This should not have happened and could have been avoided if the selection of titles was done judiciously. On the contrary, Library F's CPU which is at USD8.62 (Php435.27) showed to be very encouraging.

Consortium CPU

The average consortium CPU was computed at USD8.13 (Php410.52), which is 81.13% lower than the average individual institution's CPU.

This clearly shows that the cooperative e-book acquisition project of CELPh is very cost-efficient generating a total savings of USD334,840.93 (Php16,907,792.76) or an average of USD27,903.41 (Php1,408,982.73) per member, thus significantly benefitting all its members.

From among the member libraries, Library L's individual's cost per use appeared to be the lowest. However, looking at the amount of money it was supposed to have "saved", revealed that it actually incurred a loss amounting to USD9,314.53 (Php470,337.19) as the titles of e-books it has actually accessed summed up to an amount that is way less than what it actually paid for. Among the 12 members that joined the project, it was Library J that profited the most having accessed e-books that cost more than three times the amount it actually paid for. Surprisingly, even Library D which generated no usage from the titles it owns benefited a lot having accessed titles from other member libraries, the amount of which exceeded the price it paid for.

Currently though, there is no standard value that has been established which could be used as a basis to determine the level of cost-efficiency or a formula to compute for an "acceptable" CPU. Some libraries use their average CPU as a benchmark (Kumar & Lalita, 2017) to determine how cost-efficient a database or an e-book title is, while others use the average cost of purchased articles from publishers or document supply sources which, at present, is between USD30.00-USD35.00 (Kumar & Lalita, 2017).

If the average individual CPU, which is USD43.08, is to be used as the basis, then, only Libraries F and A passed in terms of cost-efficiency. Table 6 provides a comparative quantifiable value of the individual institutions' and the consortium's cost per use.

CELPh Librarians' Insights on the e-Book Project

Strengthening the member libraries' engineering collections and expected savings from the shared e-book access were the two main reasons why the

Table 6
Individual vs Consortium Cost-per-Use

A	B	C	D	E	F	G	H	I
Institution	Actual Amount Paid (in USD)	Individual Views/ Downloads	Individual CPR (B/C) (in USD)	Total Cost of Titles Accessed (in USD)	Total Views/ Downloads	Consortium CPR (E/F) (in USD)	Savings (in USD) (E-B)	% Savings
Library A	6,876.70	167	41.18	20,887.19	5,289	3.95	14,010.49	67.08
Library B	7,450.69	149	50.00	11,595.19	4,737	2.45	4,144.50	35.74
Library C	17,432.18	173	100.76	51,681.68	6,872	7.52	34,249.50	66.27
Library D	6,673.84	0	-	8,849.49	3,768	2.35	2,175.65	24.59
Library E	21,973.45	407	53.99	84,616.05	6,194	13.66	62,642.60	74.03
Library F	22,010.90	2,552	8.62	66,492.16	5,136	12.95	44,481.26	66.90
Library G	14,234.34	1	14,234.34	20,514.04	3,556	5.77	6,279.70	30.61
Library H	21,245.91	477	44.54	61,338.53	4,418	13.88	40,092.62	65.36
Library I	21,629.95	356	60.76	41,660.22	8,400	4.96	20,030.27	48.08
Library J	25,403.84	35	725.82	115,151.40	5,842	19.71	89,747.56	77.94
Library K	22,322.64	408	54.71	48,623.95	5,270	9.23	26,301.31	54.09
Library L	21,302.84	116	183.65	11,988.31	7,322	1.64	-9,314.53	-77.70
TOTAL	208,557.28	4,841	43.08	543,398.21	66,804	8.13	334,840.93	61.62

member libraries decided to join the project. Except for one library (14.29%), all the others (85.71%) are convinced that the project was able to meet their expectations of having a strong engineering collection at a reduced cost. This shows that for the librarians, acquiring or having access to additional engineering titles is tantamount to having a strong collection regardless of whether those titles proved to be useful or not. It should be noted though that no usage reports had been provided by the publisher to the head librarians since the project commenced in 2016, thus, no assessments have ever been conducted by any of the libraries. Therefore, the librarians' perceptions seemed to be based on their best estimate of the project's benefit and not on accurate

and reliable data. The single librarian who expressed disappointment with the project also appeared to be upset not with the project per se but with the technical problems (e.g. connectivity) that it persistently encountered, which is a totally different issue emanating from a totally different source, and had nothing to do with the project or the publisher.

The idea of being able to literally stretch their budget by having access to more number of titles for the least amount of money possible is what all the librarians liked most about the project. Access issues and publisher support regarding access problems were issues that some of the member libraries encountered.

CONCLUSION AND RECOMMENDATIONS

CELPh's e-book cooperative collection development project proved to have successfully attained its goal of providing a comprehensive engineering collection to its members at a significantly lower cost. Given this, it would be sensible to continue with the project as it definitely was able to provide benefits which would not have been possible if the members were to acquire the e-books independently.

It is unfortunate though that the process of selecting titles demonstrated to be a challenge that is common among the members. The lack of expertise of title selectors, the librarians' unfamiliarity with the users' needs or imprudence, seemed to have contributed to poor title selections. As such, it is recommended that title selection be done judiciously which can be carried out by looking at available data. Examining turnaways, analyzing usage patterns or transaction logs are some of the many ways which may be carried out to gather insights to serve as bases for title selection. The publisher may actually be tapped to help provide useful data so that selection decisions made are evidenced-based.

Overall, the effort of the members to provide a comprehensive engineering collection to library users is noteworthy. However, ensuring that the titles selected fit the users' needs so that use is maximized, is more virtuous; hence, should be the ultimate goal of the consortium.

DECLARATION ON CONFLICTING INTERESTS

The authors declared no potential conflicts of interest with respect to research, authorship, and/or publication of this article.

DECLARATION ON SOURCES OF FUNDING

The authors received no financial support for the research, authorship, and/or publication of this article.

REFERENCES

- Applegate, R. (2013). *Practical evaluation techniques for librarians*. Libraries Unlimited.
- Jakubs, D. L. (2015). Trust me: The keys to success in cooperative collections ventures. *Library Management*,

36(8–9), 653–662. <https://doi.org/10.1108/LM-08-2015-0058>

Kumar, N., & Lalita. (2017). Usage of electronic resources at University of Delhi: A case study. *Collection Building*, 36(3), 96–107. <https://doi.org/10.1108/CB-11-2016-0031>

Lu, W.-Y., & Chambers, M. B. (2013). PDA consortium style: The CU MyLibrary cataloging experience. *Library Resources & Technical Services*, 57(3), 164–178.

Shachaf, P. (2003). Nationwide library consortia life cycle. *Libri*, 53(2), 94–102. <https://doi.org/10.1515/LIBR.2003.94>

Singson, M., & Hangsing, P. (2015). Implication of 80/20 rule in electronic journal usage of UGC-Infonet Consortia. *Journal of Academic Librarianship*, 41(2), 207–219. <https://doi.org/10.1016/j.acalib.2014.12.002>

Tetteh, E. O. A. (2018). Usage evaluation of electronic resources in academic and research libraries in Ghana. *Global Knowledge, Memory and Communication*, 67(4/5), 316–331. <https://doi.org/10.1108/GKMC-11-2017-0097>

Thacker, M. L., Teper, T. H., Lenkart, J., & Coşkun, E. Ç. (2019). Establishing the impact of area studies collections and exploring opportunities for collaborative collecting. *Library Resources & Technical Services*, 63(1), 46–61.

Thornton, G. (2000). Impact of electronic resources on collection development, the roles of librarians, and library consortia. *Library Trends*, 48(4), 842–856.

AUTHOR BIOGRAPHIES

Ana Maria B. Fresnido currently serves as a Librarian at the De La Salle University Libraries, where she was also Director from 2006 to 2017. She has presented numerous papers in conferences here and abroad and has published papers in local and international journals. She is an active member of professional organizations like the Philippine Librarians Association (PLAI) and the Philippine Association of Academic/Research Libraries (PAARL). Likewise, she actively serves as a member of the Commission on Higher Education-Region Quality Assessment Team (CHED-RQAT).

Sharon Maria Esposito-Betan is the Head Librarian of the University of the Philippines College of Engineering Libraries. In UP Diliman Libraries, she is the Chairperson of the Collection Development Policy Committee. She is the immediate past President of the Consortium of Engineering Libraries in the Philippines (CELPh) where she also served as Chair of the Collection Development Committee. Her research initiatives are presented in national and international conferences and are published as conference proceedings or journal article. Her involvements in professional organizations in the university and in the country in the field of librarianship and information service ushered her to teaching in the UP School of Library and Information Studies (SLIS) as a Senior Lecturer. She handles graduate courses on information science, collection development, and library management.



This work is licensed under a
Creative Commons Attribution 4.0 International License.



The PhJLIS is published by the School of Library and
Information Studies, University of the Philippines Diliman.
ISSN 2719-0471 (Online)

ALONE TOGETHER: EXPERIENCES OF SOLO LIBRARIANS IN THE PHILIPPINES

Dez Noelle V. Macasaet
Philippine Dominican Center of Institutional Studies
dnvmacasaet@gmail.com

Abstract

This qualitative study describes the experiences of some solo librarians in the Philippines. With the existence of many libraries managed by librarians working alone or solo, there is still a lack of local literature on this. Therefore, this study aims to provide a better understanding of how solo librarians cope with their work and responsibilities as they manage their respective libraries. A preliminary survey was conducted to determine the respondents who would later voluntarily participate in the study. Through semi-structured interviews, four (4) librarians shared their challenges motivations and views working as a solo librarian, as well as the challenges they have and have been encountering. While many of them experience stress and burn out, administration-related difficulties, and professional isolation, they remain to be motivated by their freedom and independence as professional librarians, familiarity, and altruism.

Keywords: solo librarian, one-person libraries, library management

Introduction

Managing a library is not an easy task, and managing it alone entails a more significant challenge. In the foreword of the book *How to Thrive as a Solo Librarian*, Valerie Nye said that a librarian working alone is the primary advocate of all the library services and collection (Smallwood & Clapp, 2012). Solo librarians are responsible for all aspects of management from collection development, cataloging, reader's services and reference services, and may also perform menial tasks like arranging books and dusting shelves. Being the primary advocate and sole professional in the library, the term for this position has many names: solo librarian, one-person library (OPL), only professional librarian, sole-charge librarian, and one-man band library (Siess, 2004). However,

these terms or names and even their importance were actually not given substantial recognition forty-seven years ago. It was only when Guy St. Clair first used the term One-Person Library in the 1972 annual conference of the Special Library Association (SLA) in Boston, Massachusetts, and published the first article about one-person library when attention was given to these one-person libraries and solo librarians. In the later years, St. Clair, together with other librarians, published newsletters and other materials related to one-person libraries, and conducted trainings for solo librarians (Siess, 2003). In the 1988 annual conference of SLA, under the initiative of Martha Rose Rhine, the Solo Librarian Caucus of the SLA, presently known as Solo Librarians Division was formed. They used the term solo to

avoid confusion because “One-Person Library” during that time was already a commercial application (St. Clair & Williamson, 1992). Furthermore, Rhine reiterated that the word solo was like implying artists with talents. The members of the caucus then defined themselves as “isolated librarian or information collector/collector or provider who had no professional peers within the immediate organization” (St. Clair & Williamson, 1992, p. 3). The latter definition was deemed to be more encompassing since this category included either a professional librarian or an information provider working as a manager in the library.

Aside from the evolution of names or how solo librarians were called, St. Clair and Williamson (1992), stated four typical situations that led to the emergence of solo librarians: incorporated need, discovered need, negative need, and minimal need. Incorporated need pertains to the institution’s requirement to provide information centers since they are essential to the nature of their work. Discovered need is realized when overtime, institutions need to organize their information materials, thus the need for a librarian arises. The negative need, on the other hand, is when institutions decide not to have more than one librarian because they cannot afford to hire more. Lastly, the minimal need emerges when a library is small and one person can practically manage it alone. Having these situations, there has been a steady increase in the number of solo librarians. In 1986, the estimated number of solo librarians was 4000 and an increase was noted in 2004 by more than 12,000 in SLA alone (St. Clair & Williamson, 1992; Siess, 2004). These figures show that solo librarians are continuously growing in quantity. Aside from Solo Librarian Divisions of SLA, there were other interest groups for the OPL such as One-Person Library Group, Chicago Area Solo Librarians in the US, OMB (One-Man Band) Group in United Kingdom, Australia’s One-Person Australian Libraries (OPAL), and OPL-Kommission-fur One-Person Librarians in Germany (Powdwal, 2007; Siess, 2003). Solo librarians are present in all types of

libraries—public, school, academic, or special—but more common in special libraries. Some libraries where solo librarians work at are prison or jail libraries, hospital libraries, museum or zoo libraries, church or synagogue libraries, public libraries, public or private school libraries (Siess, 2003).

In the Philippines, there is still no definite number of Filipino solo librarians and no specific interest group is dedicated to them. The organizations that professional solo librarians may join are the Association of Special Libraries in the Philippines (ASLP), Medical and Health Librarians Association of the Philippines (MAHLAP), Philippine Association of School Librarians, Inc. (PASLI), and the Philippine Librarians Association, Inc. (PLAI), which is the Accredited Professional Organization (APO) of librarians in the Philippines. Aside from not having given so much focus on solo librarians in terms of membership to a specific interest group just like the ones in other countries, the distinction of the status, needs, challenges, and various motivations of Filipino solo librarians is likewise unclear.

Thus, being a solo librarian for five years, I recognize the importance of studies about Filipino solo librarians. On a personal note, I find it interesting to know how fellow solo librarians manage and run their libraries. Having experienced challenges in my own responsibilities as a solo librarian, the purpose of this study is to determine how Filipino solo librarians thrive and survive their lone positions in their libraries. Some might think that this study does not offer anything new, because solo librarians do the same tasks that other librarians do. But, what has been overlooked by many is that doing library work alone can also be a different story. Hence, this paper aims to give voice to those librarians working alone, so that their stories can be heard, and their needs can hopefully be addressed. This study focuses on the experiences of selected solo librarians in different types of libraries in the Philippines. Although the SLA defines solo librarians as professional librarians and other information professionals, this study only includes registered librarians according to Republic

Act No. 9246 or The Philippine Librarianship Act of 2003.

Related Literature

A review of related literature was conducted about the solo librarians using both print and electronic resources found in the University of the Philippines School of Library and Information Studies Library and Miguel de Benavides Library of the University of Santo Tomas. Few books were found in the two libraries discussing solo librarians. Due to limited demands for research on solo librarians, only few books and resources were available in these two libraries. Although the term "solo librarians," yielded a thousand results in online searches. Most of the publications were handbook and manual in nature and were written by solo librarians themselves based on their experiences — these served as guide to librarians on how they would manage their libraries well. However, there are only a few empirical research (Powdwal, 2007). In the Philippines, Cruz (2014) conducted a research on the current state of one-person libraries in foreign language and cultural centers in Metro Manila, especially their best practices and the technology they used as aid in providing information services. This study is just a tip of the iceberg of what lies in the Philippine solo librarianship since it only focused on a single type of library. With that said, this paper provides a general overview of Philippine solo librarians working in different library settings.

In 2018, Mc Laughlin et al. conducted a census of solo health librarians, and this uncovered the needs and challenges faced by solo librarians in the health care setting. Three hundred eighty-three (383) solo medical librarians from the United States, Canada, Australia, New Zealand, Belgium, United Kingdom, Africa, Argentina, and South Africa participated in the said study. As earlier mentioned, in the Philippines, Cruz (2014) conducted a pioneer study by studying technologies used by one-person libraries in some foreign language and cultural centers in Metro Manila. His output was a manual about the best practices regarding the technologies used in those libraries. These studies are focused only on one kind of library. These proved that there were still

many possibilities for future research. One can broaden solo librarianship in different types of libraries.

Using the literature available, the following were identified as the everyday challenges of solo librarians: professional isolation, lack of clerical support, lack of management support and dealing with non-librarian supervisors, budget, and anxiety and burn out (Keogh, 2006; Siess, 1999; Siess, 2004; Moniz & Slutzky, 2016; Bryant, 1995; McLaughlin et al., 2018) Since institutions were only manned by single professional librarian, librarians might feel alone because of lack of feedback and interaction. But this challenge could be solved through networking (Siess, 2004). Moreover, it was for the purpose that several interest groups were formed to create interaction among solo librarians. According to Church (2011), the advancement of "technological interconnectedness" proved that a solo librarian was "definitely not alone." Nickel (2011) also added said that it was through sharing and collaboration that a librarian may conquer isolation. Lack of management and clerical support because of reporting to a non-supervisor also posed a significant challenge. It was because some managers might not recognize the need and the importance of the library. This could also lead to budget cuts and lack of funding. In the article by Anderson (2011), she suggested that one of the tips to get grants and funding for school libraries, was to share the vision of library to the administrators, or to collaborate through social media and other local funding. Another obstacle for solo librarians was anxiety and burnout. Doing all task alone could be tiresome overtime. To overcome this, Moniz and Slutzky (2016) suggested using mindfulness and meditation. It could be said that despite issues and challenges solo librarianship faced, what was certain was that there was available literature that could help them overcome these setbacks.

Despite the many cons in solo librarianship, there were also pros in being sole professional in the organization. Some of the reasons why people worked in a one-person library were independence, variety and satisfaction, and power. Some would

value independence, where they may plan on their own and manage their own time and resources (Siess, 2004; Keogh, 2006). St. Clair (1997) discussed how solo librarians achieved freedom through power and influence pyramid using three factors: political awareness, shared vision, and partnership with the management. He also said that power was necessary to provide excellent service, and quality service was the priority of solo librarians. This was evident in Powdwall's (2007) dissertation, wherein she measured the perceived role of solo librarians and their locus of control. Although the solo librarians in Mumbai maintained a high locus of control, other non-solo librarians showed a higher locus of control compared to solo librarians. Solo librarians were indeed independent, but this did not mean that they were alone. Collaboration was still vital for active management libraries. It was also assumed that the emergence of many blogs of librarians working solo and their positive feedbacks on how they were surviving as a sole library professional was an excellent indicator of how their job could be rewarding. These challenges and motivations collected in the review were a good starting point whether the same issue applies to Filipino librarians.

Another aspect of the general study about solo librarianship was their professional development. Bryant (1995) noted that the development of solo librarians was both professional and personal since not all learnings came from formal training and courses. There were also some which were learned informally like searching the web and reading self-help books. Hornung (2015) conducted a study about the views of continuing professional development (CPD) of solo librarians in Ireland. She categorized their views on five orientations of librarians regarding the CPDs. These were service orientation for the sake of organization/library service; library and information science profession orientation in order to develop as a professional librarian; OPL orientation because it helped them in the nature of their work; the personal orientation where they wanted to improve and applied what they learned; and lastly, the life-learning orientation that believed

that CPD was for development as human being. This did not only lead to her findings that there were different types of CPDs needed by solo librarians, but also enhanced the profile of solo librarians in Ireland.

Unquestionably, these studies showed the importance of researches about solo librarians; these could bring more solo librarians into collaboration and interconnectedness; to see themselves as part of larger groups, to voice their concerns, and to envision their possibilities. But almost all the prior studies mentioned above were conducted in other countries except for the bachelor's thesis of Cruz. These reasons also encouraged me to pursue this topic where Philippine solo librarianship is still unexplored.

Methodology

This qualitative study aims to understand the experiences, including the motivations and challenges faced by solo librarians in the Philippines through phenomenological lens. Phenomenology focuses on understanding people's lived experiences (Creswell, 2003), and in this study, I investigated the experiences of solo librarians. In order to identify possible participants, I conducted a preliminary survey using Google Forms that were disseminated through four (4) Facebook groups of Philippine librarians namely: PLAI Officers and Members, Librarian Ako, Association of Special Libraries of the Philippines, and MAHLAP Members. This preliminary survey was open for responses for one week in order to determine the basic profile of solo librarians/information providers who would voluntarily want to be part of the study and be interviewed later. Participants were interviewed based on their mode of preference (asynchronous online interview via Google Form or e-mail, phone interview, and personal interview). I used a semi-structured type of interview, wherein even though there was a set of questions, I could still include follow-up questions in response to the participant's answers and comments (Savin-Baden & Major, 2012). For those who opted to do asynchronous online interview, follow-up questions were sent through their e-mails for clarifications and further

information. For personal interviews, observation was also used as an accompanying method to collect significant data.

Results and Analysis

After a week of collecting data in the preliminary survey, I received 29 responses from solo librarians/information professions in different types of libraries. Twelve librarians expressed their willingness to participate in a brief interview to share their experiences as a solo librarian/information professional. Eight persons worked in an academic library, one school librarian, one librarian in the public sector, and two librarians in special libraries. I communicated with the eight librarians through the information they provided in the pre-survey. But only four voluntarily participated in the interview. Three librarians were from academic libraries and one from special sector. Two librarians answered through Google Forms, one through phone call, and one librarian through personal interview. For confidentiality and ethical reasons, three of them chose not to reveal their real names hence, they chose their own alias except for Thelma who preferred to use her own name.

Profiles of Solo Librarians and their Libraries

The following were the profiles of the solo librarians who voluntarily participated in the study, and were interviewed:

“Thomas,” a solo academic/special librarian for about 4-6 years. He manages a theological academic library with at least 140 clients. At the same time, he supervises a library for K-10 about 250 students. The academic library has an estimate of 40,000 collection of monographs and 5,000 bound journals and additional collection of 2,000 monographs for K-10 students. He works together with one non-licensed librarian and a teacher/paraprofessional with 15 years of library experience.

“Muslim,” a librarian for more than 15 years and a solo librarian for 6 months. She works in a community college in an urban area and has less than 1000 clients with 7,000 print collection alone. She has one support staff.

“Maria,” an academic librarian in a medical school. She has been working for about 10 to 15 years. She has one library assistant and one library clerk. Her library has about 4,800 collection of print books with additional online resources and subscriptions, and caters around 1000 clients. Her organization is part of a larger institution but has a separate and independent management.

Thelma is the librarian of Armed Forces of the Philippines Health Service Command (AFPHSC) Library. This is a special medical library exclusive for hospital staff, including consultants, officers, nurses, resident interns, and on-the-job trainees. It also caters to its civilian employees and students with around four thousand collections of print resources. She is a professional librarian working solo for fifteen years.

All four solo librarians became solo because of the minimal need of the institution they serve, as defined earlier by St. Clair and Williamson (1992). These libraries follow the the minimum requirements of the Commission on Higher Education (CHED) for the required number of librarians. Their libraries are considered small in terms of the clients they served. Although three of them are considered academic librarians, each of them serves specialized clients: religious, college and high school students, and medical students. Their number of years of service is also diverse.

Nature of Work

Solo librarians do not only perform traditional library work such as cataloging, acquisition, collection development, reference and information service, circulation, but also other tasks such as maintaining the cleanliness of the library. All participants have demanding workloads as solo librarians. Thelma shared that she also maintains the cleanliness of her library since she has no support staff/ library clerk. Maria described her typical day of work as extremely busy, and this also happens to Muslim where she always has to be in a hurry if there is something needed to be submitted or students need to check out some materials in the library counter. Being alone in the library also means lesser time to do all things at the same time. Thomas said that they have a

Table 1

Some of the Responses Describing the Nature of Solo Librarians' Everyday Work

Name of Respondent	Response
Thelma	"I also have to maintain the hygiene of the library. So I'm a housekeeper as well as a librarian"
Thomas	"In the academic library, we have a very sizable backlog, not to mention mis-catalogued items. I haven't started on the classification of the school library. I just shelved them under hundreds classification"
Maria	<p>"well <i>busyng</i> busy <i>kasi</i> aside from traditional work like cataloging, acquisition, <i>sa</i> service, staggered breaks... <i>so may mga</i> times <i>na kelangan ko din magservice</i>"</p> <p>(Translation: "Well, we're very busy because aside from traditional work like cataloging, acquisition, in [library] service [we have] staggered breaks, so there are times we also need to render services.")</p>
Muslim	<p>"<i>Windang talaga ako</i> from Monday to Friday. <i>Tumatakbo ako kapag kelangan may isubmit akong</i> communication or correspondence, and I have to ask students to <i>pakitingnan ang counter kasi kelangan ako sa office ng ganitong boss</i>"</p> <p>(Translation: "I feel so torn between tasks from Monday to Friday. I am running in a hurry if I need to submit a communication or correspondence, and [then] I have to ask students to kindly look after the [library] counter because I need to go first to our boss' office.")</p>

significant backlog of uncatalogued books. Table 1 presents some of the quotations from the interviews describing the nature of the solo librarians' everyday work.

Overcoming Challenges/ Difficulties as Solo Librarians

All the participants mentioned that one of the challenges of being solo is the amount of workload that they have. The workload is overwhelming and they only have little time to do them. "We [solo librarians] have broad responsibilities that may lead to stress and burnout," Thomas shared, "to avoid stress, I make it a point to leave the work to my workplace and try to become realistic about what I could do and should do." On the other hand, Thelma and Maria demonstrated their optimism by taking everything as a challenge to handle multitasking and having a sense of fulfillment in doing the work alone.

Helping hands are also important in balancing their work. Maria said that she is blessed to have good and reliable staff. On the other hand, Muslim asked for five hours of library duty from those students who had late library registration. Table 2 presents some quoted responses from the librarians.

Aside from being overwhelmed with work, another challenge for Thomas, Muslim and Maria is dealing with administrative matters such as having non-librarian supervisors and lack of strong support from the administration. One example of this, is that Thomas faces difficulty because of the adjustment that he needs to due to the change of management styles. But despite this, he feels somewhat valued in the institution. While he feels that his opinion about the library is being respected and the library clients are always grateful to him, the management is not allocating enough budget for additional library staff

and the salary he receives is low. The same is true with Muslim, in which she sometimes feels that she is not being valued because the people in the administration do not visit the library and do not ask her how the library is. She also shared that the administration removed one of her support staff. She then emphasized the importance of good communication skills so that the administration to understand and support the library. In Maria's case, she used to have difficulty in earning the trust of the administration since she was young and new. She had to seek approval to head librarians of their parent institution before they (administration) would adopt her decision. But through years, she has earned their trust and has proven her worth as a solo librarian.

Table 3 presents some of the thoughts of the librarians on the challenges they face with regard to their administration, and how they cope with and overcome them.

Lack of mentorship is also a struggle for Thomas because being the only licensed professional librarian in their institution means that there is no one to ask for advice whenever he is in doubt. This may also be considered as professional isolation. He manages to overcome this by communicating with professional colleagues outside of his library, reading relevant materials, and pursuing further studies. On a personal note, I share the same sentiments with Thomas, as I also started being a solo librarian without any

Table 2

Some of the Responses Describing the Difficulties of Solo Librarians

Name of Respondent	Response
Muslim	<p>“One thing <i>na</i> manifest <i>kapag</i> solo <i>ka</i> is there is too much to handle with your two hands, two feet, one head, and how complex library services, how complex information needs and wants... <i>Minsan isang buong klase ang pupunta dito habanapin isang libro</i>”</p> <p>(Translation: “One thing that manifests when you are working solo is that there is too much to handle with your two hands, two feet, one head and how complex library services, how complex information needs and wants... Sometimes the entire class would come here and look for one book.”)</p>
Thomas	<p>“The stress of the job, you worry about the needs of the library, the communities served, and the expectations that you have for what you want yourself or the library to be. This I mitigate by leaving work to the workplace and being realistic about what I can do/ should do.”</p>
Thelma	<p>“Some of my difficulties are: Lack of personnel, and broad responsibilities. However, it challenges me to handle multitasking duties.”</p>
Maria	<p>“Difficulty, <i>syempre pag mag-isa ka lang ikaw lahat ang trabaho... Matrabaho nga lang kasi ikaw lahat, cataloging, ikaw din magseservice, acquisitions... so yun challenge siya difficult siya kasi overwhelming siya most of the time. Pero yun parang rewarding din kasi nakaya ko yun mag-isa</i>”</p> <p>(Translation: “Difficulty, of course if you are the only one [in the library], you do the job alone. It takes a lot of work, because you do everything, you also do [reference] service, acquisitions... so it is a difficult challenge because it’s overwhelming most of the time. But I think it is rewarding also because I could do all of it by myself.”)</p>

Table 3
Some of the Responses Describing the Challenges of Solo Librarians Regarding Administration

Name of Respondent	Response
Thomas	<p>“The previous administration took no stock with written strategic plans, so I have got to the habit of merely having them in my head (one of the primary reasons for one is coordination with the wider institution). However, with the change in administration, I need to get back to having a formal planning process. (An aside is the sheer amount of time you "waste" by going through the bureaucracy because there's no one else who you can pass that task off to)”</p>
Muslim	<p>“Competencies, communication skill as professional, <i>kasi minsan ang hirap nai-communicate yung value, importance the bawat phase sa library process... articulation ng professional kailangan kasi minsan you have to translate it to their language kasi may cultural differences. Yung mga factors nakaka-affect sa success, or di ko alam tawag dun pero that's what I find kasi kung di mo to matranslate ng maayos at i-communicate mo lang na ito ang kailangan sa library mahirap silang mapersuade kasi iba ang level of perception nila 'pag dating sa library compliance...”</i></p> <p>(Translation: “Competencies, communication skill as professional, because sometimes it is hard to communicate the value, importance of each phase of the library process... this needs articulation from a professional, because there are times that you need to translate it to their language as there are cultural differences. About the factors that affect success, or I am not sure how it is called, but that's what I find, because if you cannot appropriately translate and communicate that you need something for the library, it is hard to persuade them due to their different perception in terms of library compliance.”)</p>
Maria	<p>“At first, <i>'yun nga dahil bata pa ako</i> that time <i>tapos wala kang immediate boss tapos andito na ako agad parang</i> considered <i>kasi na medical institution kami so kaunti lang 'yung may experience sa academe... so parang hindi sila ganun ka-confident sa'kin</i> as a decision maker for I was young and <i>parang walang mag-dedefend sa'kin ng decisions. Pero as I go along I think I have proven myself of their confidence and their trust, so parang fulfillment sa'kin na parang kabit bata ako sa tingin nila mayroong time na hindi ko na kailangang hingin 'yung approval ng dalawang libraries. Now they [administration] said I am equivalent to five librarians dan”</i></p> <p>(Translation: “At first, because I was still younger then, and I had no immediate boss, and I was already here which is considered as a medical institution so there were only a few who had experience in the academe...so they were not confident with me as a decision-maker for I was young and it seemed like there was no one who could defend my decisions.”)</p>

previous experience. At first, I wanted to quit but I accepted it as a challenge with the help of the previous librarian, and other librarians. I also decided to pursue further studies, and it helped me cope with this difficulty. On the other hand, Maria received some trainings from the parent larger

organization of the library before she eventually started to manage the library. Receiving mentorship, education and training, and professional development are recognized by the respondents to be important in overcoming the challenges as solo librarians.

Motivations

Thomas and Maria consider freedom and independence as rewards of being solo librarians. Solo librarians have the freedom to run his/her library. According to Thomas, the library is the reflection of the librarian. Maria also said that doing things alone makes her more independent. She also pointed out the fulfillment of doing something alone is different from doing it with others. The librarians shared some of their experiences on how they get motivated:

"I find it rewarding the fact that when you talk about "your" library, you mean it in a more literal way than usual as "the" librarian of the library. You get freer reign on how the library is to be run (depending on the administration/resources) There is responsibility commensurate of course, as the short comings of the library must necessarily reflect on you as well."

-Thomas

"Kabit ikaw labat gumawa, ikaw labat 'yung nagtrabaho, 'pag tinanong nila ikaw,dahil ikaw 'yung gumawa alam mo agad 'yung sagot wala ka na dapat i-consult wala ka na iche-check sa system, 'pag kasi ikaw 'yung nag-encode naalaala mo na. Tapos 'yung sense of fulfillment, mahirap siya, 'yung sense na nagawa ko kabit ako lang mag-isa, iba 'yun compared sa may kasama ka."

-Maria

(Translation: "Even though you're the one who does all the work, when they ask you, you already know the answer and you don't need to ask anyone or check the system since you did the encoding and you can remember it. Then the sense of fulfillment, the work is difficult but I have this sense of accomplishment that I did these things, and this is different compared to others who have others assisting them. – Maria)

Familiarity is another motivation being a solo librarian. Since the library is small, it is easier to get acquainted with its collection and clients. The librarians would know every patron from their library and that would make it easier for them to provide service because they already know what they would need. This is also true for Thomas who

said that he could provide library service for everyone. Moreover, Thelma appreciates how helping her medical clients makes them return kindness in their own way.

"Libraries such as these also mean that you have more of a relationship with your users/patrons; the community is small in number and you transact with everyone at some point or another."

-Thomas

"In some cases there is advantage, like you are well-known to your clients. When you need help in the hospital your clients prioritize you in the ward."

-Thelma

Muslim and Thomas are also inspired to serve as solo librarians knowing that they would be of help to their community, as they shared:

"I really did not apply for big libraries, mindset ko, ung big schools they can afford to have more while 'yung community college kailangan din nila ng librarian at nahibirapan silang maghanap so I am more in the advocacy of information dissemination, 'yung mga ganong advocacy 'yung...ganun tayo di ba? So sabi ko kung ito 'yung makakatulong sa community, I might consider"

-Muslim

(Translation: I really did not apply for big libraries, my mindset was the big schools could afford to have more [librarians], but the community college also needed a librarian and it would be difficult for them to find one, so I am more in the advocacy of information dissemination, this advocacy, we're like this, right? So, I said if this is what could help the community, I might consider [to stay as a solo librarian]" – Muslim)

"I am motivated by knowing that in some small way, I contribute to the community that I serve, to the profession, to the needs of the country. That in serving them, I hope to serve in a way pleasing God. And I am sometimes amazed that by being surrounded by books and helping others to find out what they want to know, I get paid and even help my family"

-Thomas

Their experiences above prove that working alone also has advantages. As stated in literature, freedom, and independence are common motivations of solo librarians. Moreover, Filipino solo librarians also value service orientation and community advocacy by choosing to stay in the institution where they could be of great help.

The Future

Participants were asked about if they would want to stay as solo librarians. Muslim and Maria both replied that they hope that they would not stay and

work solo because their institutions are growing in population. While Thelma would stay solo until the date of her retirement. On the other hand, Thomas would look for another library to serve but might consider staying if the work load and salary would be better. Being employed as a solo librarian could be a coincidence, but staying solo would also be another choice. While the librarians are motivated and are able to overcome some of the challenges in their work, their perceptions of their current place and plans for the future vary, as presented in Table 4.

Table 4

Some of the Responses Describing the Perceptions of Solo Librarians About their Current Situation and Future Plans

Name of Respondent	Response
Muslim	<p>“I would rather say in the meantime <i>tyatyagain ko na to habang ito muna ‘yung capacity ng institution where I belong. But come to time na mag-mature sila they’ll be able to find way para madagdagan. No one siguro would want na gusto ko ‘yan kasi solo lang ako I would say walang ganun. Ang meron na sa sabihin na wala akong magagawa kasi solo item lang talaga ‘yung available for now, pero here is another professional librarian to be teamed... much better kasi two heads are better than one of our own”</i></p> <p>(Translation: “I would rather say in the meantime, I will stick to this job since this is my institution’s capacity. But, if the time comes that they will mature, they will be able to find a way to add [more librarians]. Maybe no one would say they want to work solo, I would say there is no such thing. They would say, I can do nothing about it because there is only solo item available, but there will be another professional librarian, it would be much better because two heads are better than one of our own.”)</p>
Maria	<p>“<i>Sino ba ang ayaw ng kasama? Parang di ko bet na maging solo forever, kung papalarin mabigyan ako kasama kasi hindi naman paliit ang aming institution, palaki sya...</i>”</p> <p>(Translation: “Who doesn’t want to have some company? I think I don’t like to be solo forever, if I will be lucky to be given company because our institution is not getting smaller, it gets bigger...”)</p>
Thelma	<p>“Yes, I am happy and contented in my position and want to retire in this center with my service reputation intact, source of family pride.”</p>
Thomas	<p>“Beyond that, I might go looking for another library to serve. This mostly because of the pay and the workload. Should the pay be raised (to support the family) and they get a librarian for the grade school library (I originally applied for the academic library), then I would likely stay specially since I like where I am now and feel fulfilled doing the work that I do.”</p>

Conclusion

This study presents the lived experiences of Filipino solo librarians. The participating librarians in this study may be limited, but the experiences they shared show the challenges and motivations of librarians working alone that are often not getting attention in the professional practice and library administration. However, their positive outlook in facing these encounters are quite notable. Indeed, working solo has its cons and pros and may not be a job for everyone.

This paper is just an initial and humble attempt to provide an overview of the experiences of solo librarians in the Philippines. For further research, this study hopes to gather and get to know more solo librarians in the Philippines, including the factors that make them stay or leave, their work transition and knowledge transfer within their libraries, their ways to overcome their perceived professional isolation, and their goal to have continuing professional development. As a solo librarian myself, I hope that someday there would be specific interest groups for Philippine solo librarians, where we can share our stories, struggles, and experiences. These will serve as avenues for us to encourage and to learn from one another. Finally, even though solo librarians are the only professional information providers in their respective institutions, they/we are not alone because studies like this bring us together.

DECLARATION ON CONFLICTING INTERESTS

The author declared no potential conflicts of interest with respect to research, authorship, and/or publication of this article.

DECLARATION ON SOURCES OF FUNDING

The author received no financial support for the research, authorship, and/or publication of this article.

REFERENCES

Adams, H. R. (2011). Solo librarians and intellectual freedom: Perspectives from the field. *Knowledge Quest*, 40(2), 31–35.

Bartlett, J. A. (2017). When it's just you: The challenges of solo librarianship. *Library Faculty and*

Staff Publications, 31(3), 1–3. https://uknowledge.uky.edu/libraries_facpub/284

Bishop, L. (2012, October 11). *The solo act: Thoughts on solo librarianship in school libraries, pt. 1*. <http://hvla.blogspot.com/2012/10/the-solo-act.html>

Bishop, L. (2012, October 20). *The solo act: Part 2*. <http://hvla.blogspot.com/2012/10/the-solo-act-pt-2.html>

Bryant, S. L. (1995). *Personal professional development of the solo librarian*. Library Association Pub.

Burns, E. (2015). *Being a solo librarian in healthcare: Pivoting for the 21st century healthcare information delivery*. Elsevier.

Busch, A. (2011, November–December). The maxed out librarian: How I learned to keep smiling and remain effective as a solo librarian. *Knowledge Quest*, 40(2), 14–17.

Church, A. P. (2011). Definitely not alone! Online resources and websites help keep school librarians connected. *Knowledge Quest*, 40(2), 36–39.

Clair, G. S. (1997, December). Solo power: How one-person librarians maximize their influence. *Information Outlook*, 12(1), 27–33.

Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches* (2nd ed.). Sage.

Cruz, R. A. R. (2014). *Best practices and the use of technology in one-person libraries of language and cultural centers in Metro Manila: Towards proposing a technology manual for one person librarians* [Unpublished undergraduate thesis]. University of the Philippines School of Library and Information Studies.

Harmon, L. (2012, June 14). Things to know when going solo. *Letters to a Young Librarian*. <http://letterstoayounglibrarian.blogspot.com/2012/06/things-to-know-when-going-solo-by.html>

Hornung, E. (2015). Continuing professional development of one-person librarians in Ireland: A qualitative study. *Literacy Information and Computer Education Journal*, 6(3), 1950–1955. <https://doi.org/10.20533/licej.2040.2589.2015.0260>

Karabush, C., & Pleviak, P. (2011). Talk me off the ledge: Surviving solo librarianship. *Knowledge Quest*, 40(2), 48–53.

Keogh, K. (2006, May). Solo librarianship: Unique challenges and opportunities for new librarians. *LIScareer: Career strategies for librarians*. Retrieved September 10, 2019, <http://www.liscareer.com/>

keogh_solo.htm

- McLaughlin, L., Spencer, A., Zeblisky, K., Liszczyński, H., & Laera, E. (2018). Solo census: Demographics, duties, needs and challenges. *Journal of Hospital Librarianship*, 18, 127–135. <https://doi.org/10.1080/15323269.2018.1437503>
- Moniz, L., & Slutzky, H. (2016). The solo librarian. In R. Moniz, J. Eshleman, J. Henry, H. Slutzky, & L. Moniz, *The mindful librarian* (pp. 187-205). Chandos Publishing.
- Nickel, R. (2011). Solo librarians working collaboratively. *Knowledge Quest*, 40(2), 40–43.
- Pasco, B. (2011). Solo but not separate: Preparing 21st century school library professionals who can "go it alone". *Knowledge Quest*, 40(2), 26–29.
- Powdwal, S. (2007). *Solo librarians in Mumbai: A study* [Unpublished doctoral thesis]. SNDT Women's University. Retrieved from <https://shodhganga.inflibnet.ac.in/handle/10603/6403>
- Savin-Baden, M., & Major, C. H. (2012). *Qualitative research: The essential guide to theory and practice*. Routledge.
- Siess, J. A. (1999). Flying solo: Librarian, manage thyself. *American Libraries*, 30(2), 32–34.
- Siess, J. A. (2003). One-person library. In M. Drake (Ed.), *Encyclopedia of Library and Information Science* (2nd ed., pp. 2209–2217). Marcel Dekker.
- Siess, J. A. (2004). *One-person librarianship: a short overview*. Retrieved from http://www.lianza.org.nz/sites/default/files/one_person_librarianship_siess.pdf
- Smallwood, C., & Clapp, M. J. (Eds.). (2012). *How to thrive as a solo librarian*. Scarecrow Press.
- St. Clair, G., & Williamson, J. (1992). *Managing the new one-person library* (2nd ed.). Bowker Saur.
- Williamson, J. (1988). One person libraries and information units: Their education and training needs. *Library Management*, 9(5), 2–72. <https://doi.org/10.1108/eb054912>.

APPENDIX

Interview Questions

1. How do you describe your library?
(In terms of the size of collection,

number of your clients)

2. How do you describe your typical day at work as a solo librarian / information provider?
3. How did you become a solo librarian? Did you become a solo librarian because of your own choice or by coincidence?
4. What are your challenges/difficulties as a solo librarian / information provider? How do you overcome them?
5. What aspects of solo librarians do you find rewarding? What are your motivations as a solo librarian?
6. Do you think you are valued in your institution? Why or why not?
7. What are your plans for your career? Do you want to stay in your position as solo librarian? Why or why not?

AUTHOR BIOGRAPHY

Dez Noelle V. Macasaet has been working as a solo librarian at the Philippine Dominican Center of Institutional Studies since 2014, right after she graduated from the University of Santo Tomas with a Bachelor's degree in Library and Information Science (BLIS). She is now finishing her Master of Library and Information Science (MLIS) at the School of Library and Information Studies, UP Diliman. She presented this paper at the 2nd UPSLIS Research Colloquium last December 2019 as part of her graduate course requirement in LIS 271 – Seminar in Philippine Librarianship. Aside from her present work and studies, she is also an active member of the Philippine Librarians Association, Inc. (PLAI).



This work is licensed under a Creative Commons Attribution 4.0 International License.



The PhJLIS is published by the School of Library and Information Studies, University of the Philippines Diliman. ISSN 2719-0471 (Online)

QUICKSTART IN LIS CLASSROOMS: MEDIA MATERIALS, TECHNOLOGY, AND THE PANDEMIC

Johann Frederick A. Cabbab

School of Library and Information Studies

University of the Philippines, Diliman, Quezon City, Philippines

jacabbab@up.edu.ph

Abstract

This paper presents the approach undertaken in teaching the undergraduate course LIS 131: Media Materials and Technology, and its graduate equivalent LIS 264: Media Technology in Library and Information Science during the pandemic. These courses are offered by the School of Library and Information Studies, University of the Philippines Diliman. In the middle of the global pandemic, a quickstart student-content approach was done with the intention of getting the students up and running as quickly as possible, with enough know-how to help them along for tasks and projects associated with school and work. A comprehensive overview for each topic was formulated, only essentials were retained with familiarity and appreciation as the goal, and they were not explicitly meant to lead the students to professional work in media production. The quickstart student-content approach revolved around four main components: a. Concepts; b. Options; c. Demonstration; and d. Challenge.

Keywords: Media Materials, Media Technology, Educational Technology, LIS pedagogy, Emergency Remote Teaching, Emergency eLearning

Introduction

When the pandemic hit the Philippines, no one was ready nor was expecting the impact on our day-to-day lives. The University of the Philippines, as were others, was at a loss as to the scheduling of the semester. As a result of consultations and the rate of infection, the semesters for 2020 were shortened.

With the pandemic came anxiety (Baloran, 2020) and a shift to the work and study from home scenario in the Philippines. This sudden shift, especially in terms of educational and learning modalities, became a “forced” transition from face-to-face to remote teaching” (Carrillo & Flores, 2020, p. 466). This ‘forced’ transition called for emergency remote teaching and emergency eLearning, which, according to Bozkurt and Sharma (2020), should be

considered “a temporary solution to an immediate problem” (p. ii). With the health dangers and other related problems brought about by the COVID-19 virus, the educational systems around the world have been compelled to respond with “‘emergency eLearning’ protocols, marking the rapid transition of face-to-face classes to online learning systems” (Murphy, 2020, p. 492). The online mode of delivery of content during the long quarantine periods suddenly shoved media materials and technology into the limelight with libraries and information centers grappling with their capabilities to extend their services to their clientele. The schools and universities are also adjusting the modes of teaching, and the content preparation and delivery. For instance, in the University of the Philippines Diliman, which shifted to remote learning during the

first semester of 2020, various needs and capability assessments of students and teachers were done, as well as preparations and amendments of the subject offerings and available resources without compromising the learning outcomes and objectives. The current iterations of the subjects have taken these concerns to heart and the subject matter and approach have been slightly modified accordingly to address the times.

In this paper, I will reflexively talk about the pedagogical quickstart student-content approach which revolves around four main components: a. Concepts; b. Options; c. Demonstration; and d. Challenge. The discussion of these approaches and the suggested resources would help LIS teachers teaching media materials and technology.

The Professor's Prerogative

I teach elective subjects in the University of the Philippines School of Library and Information Studies (UPSLIS) that deal with media materials and technology in libraries and information centers. These subjects are the undergraduate course LIS 131: Media Materials and Technology, and its graduate equivalent LIS 264: Media Technology in Library and Information Science.

Although the courses have a basic outline based on formats of media materials and their associated technologies in libraries and information centers, there are factors that influence how the courses are taught. One factor would be that these subjects are elective courses, and another would be the accompanying academic freedom that professors have at the university. This leads to different lenses in framing the tackling of media materials and technology in libraries and information centers. In addition, the profession of librarianship and information science changes with the times, and thus so do the courses.

The first times the courses were offered, the focus of the discussions was towards evaluation, acquisition, organization, and use of media materials, sort of a traditional spin on how courses were taught at the school. This meant the topics centered more on

cataloging and classifying of materials. Some iterations of this course focused on management during the time when leadership was the battle cry of the profession. Another iteration incorporated how media materials are used in school libraries and how they tie in with school library media programs. This was probably due to the cancellation of another elective, LIS 159: The School Library, in the late 90s. This led to the dispersal of the management, literature and media materials topics to their current courses.

Nowadays how the subjects are taught really depends on the approach the professor undertakes. In my case, I believe appreciation is the start of learning about something, and to truly develop an appreciation for something, you must at least experience creating or producing it. To appreciate literature, you must try to write. To appreciate art, you must try to draw. To appreciate music, you must try to sing or play an instrument. So in this case, to truly appreciate media materials, I believe we have to try to create them and use the technology associated with the processes. I believe that in developing this appreciation the view of media materials and technology in libraries and information centers comes full circle.

The Quickstart Approach

The experience of producing media materials and understanding the underlying technologies has taken on a more in-your-face meaning in the past year. The most obvious challenge would be the remote mode of learning brought about by the pandemic. This poses a challenge both for the educator and the student. From initial experiences by the school and the university, the problems encountered during the start of the semester centered around access. Not everyone had devices needed to access learning management system-based subjects. Connectivity was also a problem since the country is not known for having consistently stable internet connections. As such, a quickstart student-content approach was done with the intention of getting the students up and running as quickly as possible, with enough know-how to help them along for tasks and projects associated with school and work. The subjects were

delivered asynchronously with occasional synchronous catch-up sessions to keep track of progress.

The decision was made to deliver the topic content asynchronously via YouTube videos, email and Facebook groups to allow students the opportunity to view content at their leisure and pace themselves accordingly at their own convenience. The minimum equipment and other requirements necessary for participating in the classes would be a photo and video-capable camera and/or cellphone with camera, desktop or laptop with at least 4GB RAM, and an internet connection.

Schwartzman (2020) notes the perils of synchrony during the pandemic. Synchrony can “enact a pedagogy of privilege reaffirming the systemic inequities that a pedagogy of liberation (Freire, 2000, as cited in Schwartzman, 2020) attempts to remediate” (Schwartzman, 2020, p. 507). An insistence on “exclusively synchronous instruction communicates insensitivity to life circumstances” and “can reproduce systems of privilege” if time and access constraints are not recognized (Schwartzman, 2020, p. 507). This train of thought factored greatly in the decision to go asynchronous, though I believe it will really be hard to overcome systemic inequalities.

In her article, Yates (2014) concisely explains several theories on the underlying processes on distance learning. One theory in particular supports our approach: Anderson’s (2003) theory of equivalency. Three types of student interaction exist for distance learning: student-tutor, student-content and student-student. In the theory of equivalency, even if you only have one of the types of interactions the environment is still conducive for learning with little loss in educational effectiveness as long as that interaction is strong (Anderson, 2003). Our approach for the subjects is centered around the student-content interaction.

Lastly, there were no judgements as far as aesthetic quality was concerned, the reason being that we are a media materials and technology class, not a fine arts

class. The main goal was for them to be able to demonstrate how tools are used to come up with an output, as simple as that.

The Course Implementation

With the given time frame a more comprehensive overview for each topic was formulated—only essentials were retained with familiarity and appreciation as the goal, and they were not explicitly meant to lead the students to professional work in media production.

The subjects revolved around the quickstart approach with four main components:

1. Concepts
2. Options
3. Demonstration
4. Challenge

Concepts discussed per topic revolved around only the most important subject matter for the topic. Examples of these would be: the role of light in photography, layers in raster graphics, how vector graphics rely on math versus the pixel by pixel approach of raster graphics, how sound is represented by a wave, the different camera movement techniques, etc.

Options, specifically software, are presented via a price point, features, hardware requirements, and OS compatibility comparison. Industry standard applications are also pointed out. Source links are also discussed in case students would wish to explore these options.

Demonstration covers download sites, installation instructions, dependencies, settings, menus, tools, palettes, and basic use. Sample projects undertaken reflect scenarios a library and information professional would most likely encounter during the pandemic, e.g. making an institutional announcement graphic meant for posting in a social media account, or an instructional video on resources use, etc.

Challenge is a submission challenge for the student. Sample submissions are encouraged to simulate or reflect real scenarios a library and information

student or professional would most likely encounter during the pandemic, e.g. making an institutional announcement graphic meant for posting in a social media account, an instructional video on resources use, etc.

The Whole and its Parts

When I was young, I saw a documentary on how Walt Disney Studios made "Snow White and the Seven Dwarfs". Animators would paint elements of a scene on different panes of glass then stack them on top of each other and take a photo of each frame. A little movement of a character, they took a shot. A movement of the bushes, another shot. They did this until they had an entire animated feature on their hands. It left an impression on me. This is a concept so simple and taken for granted yet it yielded what has been called one of the greatest animated films of all time.

Aristotle has been credited and misquoted (Who Said "The Whole Is Greater than the Sum of the Parts"?, n.d.) as saying "The whole is greater than the sum of the parts" (The Internet Classics Archive | Metaphysics by Aristotle, n.d.). Dissecting the meaning and commenting on the translation would be beyond the scope of this article, for LIS 131 and 264 we take the phrase at face value. The submission challenges are, in a way, wholes made up of parts. When we take photos there will be a foreground, and a background. When we edit raster images there are layers. When we make vectors, 3d models, or page layouts, there are groups, items and objects. In video and audio editing there are tracks and clips. Students of the subjects come up with "wholes" which are greater than the "parts" which they work on.

Some Selected Topics

Due to the limited time frame for the semester, the following topics were included:

- a. Photographs and Photography
- b. Graphics and Layout
- c. Audio
- d. Video

Additional short discussions on the following were included:

- e. 3D
- f. Livestreaming
- g. Computer-Mediated Storytelling

The One with Photographs

The module on photographs and photography starts with how light affects how we perceive an object. Light hits an object and the light reflected from that object reaches our eyes and we can "see" the object. The same process translates to producing photographs. The discussion segues into film and digital photography with a focus on how analog and digital processes produce photographs. The last part shows examples and use demos of film, lenses, and analog and digital cameras.

To better equip the students, the module further tackles: a. Functional Considerations, and b. Composition. First to be discussed are focusing and the exposure triangle; i.e. shutter speed, ISO and aperture. The discussion then segues to image indexing, file formats, metadata and exif (which the values of the exposure triangle are part of). The discussion ends with photography techniques for taking better photos (e.g. Rule of Thirds, Golden Ratio, Golden Triangles, etc.).

The following are suggested links for students:

- a. The Exposure Triangle: Understanding How Aperture, Shutter Speed, and ISO Work Together
<https://fstoppers.com/education/exposure-triangle-understanding-how-aperture-shutter-speed-and-iso-work-together-72878>
- b. The Exposure Triangle – A Beginner's Guide
<https://photographylife.com/what-is-exposure-triangle>
- c. The Exposure Triangle Explained in Plain English
<https://www.photographytalk.com/beginner-photography-tips/the-exposure-triangle-explained>
- d. Rule of Thirds
<https://digital-photography-school.com/rule-of-thirds/>
- e. 20 Composition Techniques That Will Improve Your Photos
<https://petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/>

The module's submission challenge is for the students to submit five photos applying what they learned about the exposure triangle and photography techniques.

The One with Graphics

The module on graphics is divided into three parts:

- a. Raster Graphics,
- b. Vector Graphics, and
- c. Design and Layout.

Raster Graphics

In raster graphics, the basic pixel by pixel definition is pointed out. Then the paid and free or open source software are discussed. Below are just some examples of raster software tackled:

Free Options:

- a. Paint.NET - <https://www.getpaint.net>
- b. Krita - <https://krita.org>
- c. MediBang Paint - <https://medibangpaint.com>
- d. MyPaint - <http://mypaint.org>
- e. GIMP - <https://www.gimp.org>
- f. Fire Alpaca - <https://firealpaca.com>
- g. Autodesk Sketchbook - <https://sketchbook.com>
- h. Microsoft Paint (bundled with Windows)

Paid Options:

- a. Pixlr (browser-based, freemium) - <https://pixlr.com>
- b. Adobe Photoshop - <https://www.adobe.com/products/photoshop.html>
- c. Clip Studio Paint - <https://www.clipstudio.net/en/>
- d. Affinity Photo - <https://affinity.serif.com/en-us/photo/>
- e. Procreate (for iPad) - <https://procreate.art>
- f. PaintTool SAI - <https://www.systemax.jp/en/sai/>
- g. Pixelmator - <https://www.pixelmator.com/pro/>
- h. Corel PHOTO PAINT - <https://www.coreldraw.com/en/pages/photo-paint/>
- i. Corel PaintShop Pro - <https://www.paintshoppro.com/en/products/paintshop-pro/>

To better equip the students, the next part of the module tackles the interface, features, and tools common to all, if not most of, the applications. Paint.NET is used to illustrate this. The basic assumption pursued by the course is that familiarity

with one software will allow you to at least aid in the transition to another application of similar function. A demonstration of basic use of tools, the concept of layers, and action history are done. The layers feature is emphasized since this echoes the "whole is greater than the sum of the parts" and is carried over to all of the succeeding modules.

If the student finds himself or herself in a bind, a google search will yield a lot of results. The following though, are some recommended links to save them the trouble:

- a. Tutorials section of the Paint.NET forum
<https://forums.getpaint.net/forum/18-tutorials-publishing-only/>
- b. JustinTheOreo's Beginner's Guide to Paint.NET
<https://www.youtube.com/playlist?list=PLx1sCguOPZGorLZOEjfbM1aajhJmvHwKj>
- c. Yakobelt's Paint.NET Tutorials
<https://www.youtube.com/playlist?list=PLGmahgA5bCaZPaELuFdV0OOX-jqKxtU51>

The module ends with a submission challenge for the students requesting them to submit a raster graphic. It is suggested that it be related to school or work.

Vector Graphics

In vector graphics, the basic difference between raster's pixel by pixel approach versus vector's math / cartesian plane approach are pointed out. Paid and free or open source software are then discussed. Below are just some examples of vector software tackled:

Free Option:

- a. Inkscape - <https://inkscape.org/>

Paid Options:

- a. Adobe Illustrator - <https://www.adobe.com/sea/products/illustrator.html>
- b. CorelDRAW - <https://www.coreldraw.com/en/product/coreldraw/>
- c. Affinity Designer - <https://affinity.serif.com/en-gb/designer/>

As with raster graphics, the next part of the module further tackles the interface, features, and tools common to all vector applications. A demonstration of basic use of tools and the concept of layers and groups are done. To facilitate the demonstration, Inkscape is used.

The following are some recommended links for students:

- a. Logos By Nick: Inkscape Beginner Tutorials
<https://www.youtube.com/playlist?list=PLynG8gQD-n8BMplEVZVsoYlaRgqzG1qc4>
- b. Logos by Nick: Inkscape Explained
https://www.youtube.com/playlist?list=PLynG8gQD-n8Byyq30_FOq9ylUFL1nTkGC
- c. Logos By Nick: Inkscape basics
<https://www.youtube.com/playlist?list=PLynG8gQD-n8AB8eeoRuae-Pm0koebv9iC>
- d. TJ FREE's Inkscape Tutorials
<https://www.youtube.com/playlist?list=PLqazFFzUAPc5lOQwDoZ4Dw2YSXtO7IWNv>

The module's submission challenge is for the students to submit a vector graphic and it is suggested that it be related to school or work.

Design and Layout

The part of the module focusing on design and layout attempts to bring together text with the outputs possible with raster and vector graphics applications. The part of the module discusses desktop publishing software which, unlike most raster and vector applications, are specifically built to handle multiple-page projects. All three do use some sort of implementation of layers and objects, but it's worth noting that desktop publishing is synergistic and can use existing raster and vector images as externally linked sources. Updating and editing the original raster or vector results in an update of the image in the layout when refreshed. Paid and free or open source software are discussed. Below are just some examples of layout software tackled:

Free Option

- a. Scribus - <https://www.scribus.net/>

Paid Options:

- a. Adobe InDesign - <https://www.adobe.com/>

- sea/products/indesign.html
- b. QuarkXPress - <https://www.quark.com/Products/QuarkXPress/>
- c. Affinity Publisher - <https://affinity.serif.com/en-us/publisher/>
- d. Microsoft Publisher - <https://www.microsoft.com/en-us/microsoft-365/publisher>

As with previous parts, the next part of the module further tackles the interface, features, and tools common to all desktop publishing and layout applications. A demonstration of basic use of tools, the concept of layers and groups, and the differences between leading, kerning and tracking are also done. To facilitate the demonstration, Scribus is used.

The following are some recommended links for students:

- a. TJ FREE's Scribus Tutorials
https://www.youtube.com/playlist?list=PLqazFFzUAPc6U1RcNRBMeCK6Hg3g_S6aN
- b. Silas Emmanuel's Scribus Tutorial
<https://www.youtube.com/watch?v=CqocalJNsas>
- c. Jodi Becker's Scribus Tutorial
<https://www.youtube.com/watch?v=8KrHrLpgQf8>
- d. What's the Difference Between Leading, Kerning and Tracking? by Creative Market
<https://creativemarket.com/blog/whats-the-difference-between-leading-kerning-and-tracking>

The module's submission challenge is for the students to submit a layout and it is suggested that it be related to school or work like a layout for an activity of their organization, a service or event of their library, an upcoming webinar, etc.

The One with Sound

The module focuses on audio. As a means of introduction, a discussion of air and vibration producing sound is juxtaposed with how light reflecting from an object allows us to see. Paid and free or open source software are discussed. Below are just some examples of audio software tackled:

Free Options:

- a. Audacity - <https://www.audacityteam.org/>
- b. LMMS - <https://lmms.io/>
- c. Cakewalk by Bandlab - <http://www.cakewalk.com/>
- d. Ardour - <https://ardour.org/>
- e. SoundBridge - <https://soundbridge.io/>

Paid Options:

- a. Adobe Audition - <https://www.adobe.com/products/audition.html>
- b. Ableton Live - <https://www.ableton.com/>
- c. GarageBand - <https://www.apple.com/mac/garageband/>
- d. FL Studio - <https://www.image-line.com/>
- e. Pro Tools - <https://www.avid.com/pro-tools>
- f. Cubase - <https://new.steinberg.net/cubase/>
- g. Sound Forge - <https://www.magix.com/us/music/sound-forge/>
- h. ACID Pro - <https://www.magix.com/us/music/acid/acid-pro/>
- i. Reaper - <https://www.reaper.fm/>

Some of these software are DAWs or Digital Audio Workstations and MIDI (Musical Instrument Digital Interface) capable wherein computers are hooked up to keyboards for music production. They are included for students to explore if they are so inclined.

The next part of the module further tackles the interface, features, and tools common to all audio applications. A demonstration of basic use of tools, effects, and the concept of tracks and channels are done. To facilitate the demonstration, Audacity is used.

The following are some recommended links for students:

- a. How Music Works - Acoustics for Musicians
<https://www.youtube.com/playlist?list=PLIuyaIoM30LL3bl8t6nsF86CXFUagTHJw>
- b. How to Use Audacity 2020
https://www.youtube.com/watch?v=YUULn71_G74

The module's submission challenge is for the students to submit a processed audio file. The

submission may be a podcast, a storytelling session, an audiobook, a song, etc.

The One with Video

In the previous module on photography we noted the role of light and reflection, leading us to see things. In the case of sound, it's air and vibration. In the module on video one of the concepts emphasized is "persistence of vision". To further equip students on the nature of video, there are discussions on shot types (close up, medium shot, etc.) and camera movement (zoom, dolly, pan, track, tilt, pedestal, etc.). Note that all the outputs from previous modules can be used as part of this module, hence the outputs of this module are synergistic as well. Paid and free or open source software are discussed. Below are just some examples of video editing software tackled:

Free Options:

- a. Blender - <https://www.blender.org/>
- b. Shotcut - <https://shotcut.org/>
- c. OpenShot - <https://www.openshot.org/>
- d. Avid Media Composer First - <https://www.avid.com/media-composer>
- e. DaVinci Resolve - <https://www.blackmagicdesign.com/products/davinciresolve/>

Paid Options:

- a. Adobe Premiere Pro - <https://www.adobe.com/products/premiere.html>
- b. Adobe After Effects - <https://www.adobe.com/products/aftereffects.html>
- c. Final Cut Pro X - <https://www.apple.com/final-cut-pro/>
- d. Avid Media Composer - <https://www.avid.com/media-composer>
- e. DaVinci Resolve Studio - <https://www.blackmagicdesign.com/products/davinciresolve/howtobuy>

The next part of the module further tackles the interface, features, and tools common to all video applications. A demonstration of basic use of tools, effects and transitions, and the concept of audio and video tracks are done. To facilitate the demonstration, Shotcut is used.

The following are some recommended links for students:

- a. Persistence of Vision by motintitleTV
<https://www.youtube.com/watch?v=ecgfCJVyYGM>
- b. What is Persistence of Vision? by Mr. Wizard
<https://www.youtube.com/watch?v=YismwdgMIRc>
- c. Zoetrope by Educational Innovations
https://www.youtube.com/watch?v=5_8fX-N3ji4
- d. Zoetrope Animation of a Galloping Horse by Zoetrope Praxinoscope Animations
<https://www.youtube.com/watch?v=SBg6dAE3mI0>
- e. Animation basics: The optical illusion of motion by TED-Ed
<https://www.youtube.com/watch?v=V8A4qudmsX0>
- f. Filmmaking 101: Camera Shot Types by Justin Dise for Explora
<https://www.bhphotovideo.com/explora/video/tips-and-solutions/filmmaking-101-camera-shot-types>
- g. Shot Types (CS, CU, ECU, ELS, FS, LS, MCU, MS) by Comicbook Glossary
<https://comicbookglossary.wordpress.com/shot-types/>
- h. Shot Types by Media College
<https://www.mediacollege.com/video/shots/>
- i. 7 Basic Camera Movements by Storyblocks
<https://blog.storyblocks.com/video-tutorials/7-basic-camera-movements/>
- j. Camera Movement Techniques by Videomaker
<https://www.videomaker.com/article/c10/14221-camera-movement-techniques>
- k. Basic Camera Movements - Terms in Video by Transformation Marketing
<https://www.transformationmarketing.com/basic-camera-movements/>
- l. Shotcut tutorials
<https://www.shotcut.org/tutorials/>

The module's submission challenge is for the students to submit an edited video file. The submission must try to demonstrate shot types and camera movement and ideally be for school or work.

With the pandemic came a shortened semester with everyone scrounging for time and resources so the succeeding topics were relegated to supplementary information with the caveat that these would be nice to know down the line.

The One with 3D

This micro-topic is something to look into nowadays with makerspaces making appearances in libraries and information centers. It basically boils down to designing the 3D object and getting it 3D printed, hence the programs associated with them are tackled. The lack of physical access to 3D printers and the cost of having designs printed by third-party suppliers and shipped to student's or the professor's house was quite prohibitive. The challenge to students was shifted to exploring this on their own and revisiting the topic when circumstances permit.

Software Suggestions:

- a. Tinkercad - <https://www.tinkercad.com>
- b. Microsoft 3D Builder
- c. Ultimaker Cura - <https://ultimaker.com/software/ultimaker-cura>

The One with Livestreaming

With the stay and work from home quarantine situations we experienced, the ability to deliver synchronous and asynchronous content is now definitely a must. Webinars have become a staple during the pandemic. Docherty and Faiks (2004) provide a capsule view of how streaming software can actually be used:

Webinar technology has the capability of bringing people together to share information using both visual and audio communication; this is the synchronous model. In addition, Webinar sessions can be recorded for later viewing; this is the asynchronous model. (p. 213)

Like the modules on layout and video, this micro-topic is synergistic and essentially allows students you to use all of the lessons learned from previous modules to come up with a live output. Students are appraised on the use of these applications for school and work with the emphasis on the possibility of

layering live camera feeds, desktop display, specific application windows, image masks, and recorded media over one another and either record a video file or livestream over the internet. Like 3D printing, the challenge for this micro-topic had to be shifted to self-exploration due to varying bandwidth and connection capabilities as well as device availability for students. Again, it was advised to revisit the topic when circumstances permit.

Software Suggestions:

- a. OBS Studio - <https://obsproject.com/>
- b. XSplit Broadcaster - <https://www.xsplit.com/broadcaster>

The One with Computer-Mediated Storytelling

Mostly due to time constraints, this module had to be converted to a micro-topic. Computer-Mediated Storytelling in this micro-topic is accomplished with the use of visual novel software. It is emphasized that you can create digital docents which guide users through linear or branching adventures, library tours, reading programs, museum curations, and the like. A lot of past projects of this class have used outputs from these for their institutions.

Software Suggestion:

- a. Renpy - <https://www.renpy.org/>

The Hope for the Future

A lot of how the classes were handled were affected by the current situation. Pre-pandemic, all the demos were done in class with my students closely huddled around the table. Photowalks were done in groups one day with a digital camera per group, the next week they went out again with a film camera. The software could be used in the computer applications lab, though a lot would prefer to use their own laptops (makes sense since some had more powerful computers than the lab can offer). 3D printing could be done with the school's printer, Renpy was demonstrated step-by-step so they could come up with a basic product.

Only time will tell as to which approach benefitted the students more but for the time being, I believe that the current situation merits the current

approach. In the meantime, all we can hope for is a better world and a healthier environment in the future so that these media materials and technology in libraries and information centers subjects can be taught to their fullest potential.

DECLARATION ON CONFLICTING INTERESTS

The author declared no potential conflicts of interest with respect to research, authorship, and/or publication of this article.

DECLARATION ON SOURCES OF FUNDING

The author received no financial support for the research, authorship, and/or publication of this article.

REFERENCES

- Anderson, T. (2003). Getting the mix right again: An updated and theoretical rationale for interaction. *The International Review of Research in Open and Distributed Learning*, 4(2). <https://doi.org/10.19173/irrodl.v4i2.149>
- Baloran, E. T. (2020). Knowledge, attitudes, anxiety, and coping strategies of students during COVID-19 pandemic. *Journal of Loss and Trauma*, 25(8), 635–642. <https://doi.org/10.1080/15325024.2020.1769300>
- Bozkurt, A., & Sharma, R. C. (2020). Emergency remote teaching in a time of global crisis due to coronavirus pandemic. *Asian Journal of Distance Education*, 15(1), i–vi.
- Carrillo, C., & Flores, M. A. (2020). COVID-19 and teacher education: A literature review of online teaching and learning practices. *European Journal of Teacher Education*, 43(4), 466–487. <https://doi.org/10.1080/02619768.2020.1821184>
- Docherty, K. J., & Faiks, A. H. (2004). Webinar technology: Application in libraries. *Science & Technology Libraries*, 25(1–2), 211–226. https://doi.org/10.1300/J122v25n01_13
- Freire, P. (2000). *Pedagogy of the oppressed* (30th anniversary ed). Continuum.
- Murphy, M. P. A. (2020). COVID-19 and emergency eLearning: Consequences of the securitization of higher education for post-pandemic pedagogy. *Contemporary Security Policy*, 41(3), 492–505. <https://doi.org/10.1080/13523260.2020.1761749>
- Schwartzman, R. (2020). Performing pandemic

- pedagogy. *Communication Education*, 69(4), 502–517. <https://doi.org/10.1080/03634523.2020.1804602>
- The Internet Classics Archive | Metaphysics by Aristotle. (n.d.). Retrieved November 14, 2020, from <http://classics.mit.edu/Aristotle/metaphysics.8.viii.html>
- Who said “The whole is greater than the sum of the parts”? (n.d.). *SE Scholar*. Retrieved November 14, 2020, from <http://se-scholar.com/se-blog/2017/6/23/who-said-the-whole-is-greater-than-the-sum-of-the-parts>
- Yates, J. (2014). Synchronous online CPD: Empirical support for the value of webinars in career settings. *British Journal of Guidance & Counselling*, 42(3), 245–260. <https://doi.org/10.1080/03069885.2014.880829>

APPENDIX

Software Options Mentioned

- Ableton Live - <https://www.ableton.com/>
- ACID Pro - <https://www.magix.com/us/music/acid/acid-pro/>
- Adobe After Effects - <https://www.adobe.com/products/aftereffects.html>
- Adobe Audition - <https://www.adobe.com/products/audition.html>
- Adobe Illustrator - <https://www.adobe.com/sea/products/illustrator.html>
- Adobe InDesign - <https://www.adobe.com/sea/products/indesign.html>
- Adobe Photoshop - <https://www.adobe.com/products/photoshop.html>
- Adobe Premiere Pro - <https://www.adobe.com/products/premiere.html>
- Affinity Designer - <https://affinity.serif.com/en-gb/designer/>
- Affinity Photo - <https://affinity.serif.com/en-us/photo/>
- Affinity Publisher - <https://affinity.serif.com/en-us/publisher/>
- Ardour - <https://ardour.org/>
- Audacity - <https://www.audacityteam.org/>
- Autodesk Sketchbook - <https://sketchbook.com>
- Avid Media Composer - <https://www.avid.com/media-composer>
- Avid Media Composer First - <https://www.avid.com/media-composer>
- Blender - <https://www.blender.org/>
- Cakewalk by Bandlab - <http://www.cakewalk.com/>
- Clip Studio Paint - <https://www.clipstudio.net/en/>
- CorelDRAW - <https://www.coreldraw.com/en/product/coreldraw/>
- Corel PaintShop Pro - <https://www.paintshoppro.com/en/products/paintshop-pro/>
- Corel PHOTO PAINT - <https://www.coreldraw.com/en/pages/photo-paint/>
- Cubase - <https://new.steinberg.net/cubase/>
- DaVinci Resolve - <https://www.blackmagicdesign.com/products/davinciresolve/>
- DaVinci Resolve Studio - <https://www.blackmagicdesign.com/products/davinciresolve/howtobuy>
- Final Cut Pro X - <https://www.apple.com/final-cut-pro/>
- Fire Alpaca - <https://firealpaca.com>
- FL Studio - <https://www.image-line.com/>
- GarageBand - <https://www.apple.com/mac/garageband/>
- GIMP - <https://www.gimp.org>
- Inkscape - <https://inkscape.org/>
- Krita - <https://krita.org>
- LMMS - <https://lmms.io/>
- MediBang Paint - <https://medibangpaint.com>
- Microsoft 3D Builder
- Microsoft Paint (bundled with Windows)
- Microsoft Publisher - <https://www.microsoft.com/en-us/microsoft-365/publisher>
- MyPaint - <http://mypaint.org>
- OBS Studio - <https://obsproject.com/>
- OpenShot - <https://www.openshot.org/>
- Paint.NET - <https://www.getpaint.net>
- PaintTool SAI - <https://www.systemax.jp/en/sai/>
- Pixelmator - <https://www.pixelmator.com/pro/>
- Pixlr (browser-based, freemium) - <https://pixlr.com>
- Procreate (for iPad) - <https://procreate.art>
- Pro Tools - <https://www.avid.com/pro-tools>
- QuarkXPress - <https://www.quark.com/Products/QuarkXPress/>
- Reaper - <https://www.reaper.fm/>
- Renpy - <https://www.renpy.org/>
- Scribus - <https://www.scribus.net/>
- Shotcut - <https://shotcut.org/>
- SoundBridge - <https://soundbridge.io/>
- Sound Forge - <https://www.magix.com/us/music/sound-forge/>
- Tinkercad - <https://www.tinkercad.com>

Ultimaker Cura - <https://ultimaker.com/software/ultimaker-cura>
 XSplit Broadcaster - <https://www.xsplit.com/broadcaster>

Course Content References

- Admin, T. M. (2014, June 11). *Basic camera movements – Terms in video*. Transformation Marketing. <https://www.transformationmarketing.com/basic-camera-movements/>
- Camera shots. (n.d.). MediaCollege.Com. Retrieved November 14, 2020, from <https://www.mediacollege.com/video/shots/>
- Cassidy, K. (2017, August 1). *Camera movement techniques*. Videomaker. <https://www.videomaker.com/article/c10/14221-camera-movement-techniques>
- CasualSavage. (2020, April 21). *How to use Audacity 2020* [Video]. YouTube. https://www.youtube.com/watch?v=YUULn71_G74
- Cooke, A. (n.d.). *The exposure triangle: Understanding how aperture, shutter speed, and ISO work together*. Fstoppers. Retrieved November 14, 2020, from <https://fstoppers.com/education/exposure-triangle-understanding-how-aperture-shutter-speed-and-iso-work-together-72878>
- Creative Market. (2014, September 18). *What's the difference between leading, kerning and tracking?* Creative Market. <https://creativemarket.com/blog/whats-the-difference-between-leading-kerning-and-tracking>
- Delwiche, A. (2015, September 24). *Shot types (CS, CU, ECU, ELS, FS, LS, MCU, MS)*. Comic Book Glossary. <https://comicbookglossary.wordpress.com/shot-types/>
- Dise, J. (n.d.). *Filmmaking 101: Camera shot types*. B&H Explora. Retrieved November 14, 2020, from <https://www.bhphotovideo.com/explora/video/tips-and-solutions/filmmaking-101-camera-shot-types>
- Editor, P. T. (2017, March 28). *The exposure triangle explained in plain English*. PhotographyTalk. <https://www.photographytalk.com/beginner-photography-tips/the-exposure-triangle-explained>
- Educational Innovations. (2012, May 29). *Zoetrope* [Video]. YouTube. https://www.youtube.com/watch?v=5_8fX-N3Ji4
- Elizabeth. (n.d.). *The exposure triangle—A beginner's guide*. PhotographyLife. Retrieved November 14, 2020, from <https://photographylife.com/what-is-exposure-triangle>
- Jody Becker. (2016, February 15). *Scribus Tutorial* [Video]. YouTube. <https://www.youtube.com/watch?v=8KrHrLpgQf8>
- justinthetheo. (2017, August 14). *Beginner's guide to Paint.NET* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLx1sCguOPZGorlZO EjfBM1aajhJmvHwKj>
- Logos By Nick. (n.d.-a). *Inkscape basics* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLynG8gQD-n8AB8eeoRuae-Pm0koebv9iC>
- Logos By Nick. (n.d.-b). *Inkscape beginner tutorials* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLynG8gQD-n8BMplEVZVsoYlaRgqzG1qc4>
- Logos By Nick. (n.d.-c). *Inkscape explained* [Video]. YouTube. https://www.youtube.com/playlist?list=PLynG8gQD-n8Byyq30_FOq9ylUFL1nTkGC
- motintitleTV. (2012, November 14). *Persistence of vision* [Video]. YouTube. <https://www.youtube.com/watch?v=ecgfCJVyYGM>
- MrWizardStudios. (2013, July 24). *What is persistence of vision? (Mr. Wizard)* [Video]. YouTube. <https://www.youtube.com/watch?v=YismwdgMIRc>
- O Carroll, B. (n.d.). *20 composition techniques that will improve your photos*. PetaPixel. Retrieved November 14, 2020, from <https://petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/paint.net-tutorials—Publishing ONLY!> (n.d.). Paint.NET forum. Retrieved November 14, 2020, from <https://forums.getpaint.net/forum/18-tutorials-publishing-only/>
- Rowse, D. (n.d.). *Rule of thirds in photography*. Digital Photography School. Retrieved November 14, 2020, from <https://digital-photography-school.com/rule-of-thirds/>
- Shotcut—Tutorial videos. (n.d.). Retrieved November 14, 2020, from <https://www.shotcut.org/tutorials/>
- Silas Emmanuel. (2019, September 15). *Scribus tutorial—Probably the most extensive one you will find on YouTube* [Video]. YouTube. <https://www.youtube.com/watch?v=CqocalJNsas>
- Storyblocks. (2019, May 15). *7 basic camera movements—Pan, tilt, truck & more*. Storyblocks. <https://blog.storyblocks.com/video-tutorials/7-basic-camera-movements/>
- TED-Ed. (2013, July 13). *Animation basics: The optical*

- illusion of motion* [Video]. YouTube. <https://www.youtube.com/watch?v=V8A4qudmsX0>
- TJ FREE. (n.d.). *Scribus tutorials* [Video]. YouTube. https://www.youtube.com/playlist?list=PLqazFFzUAPc6U1RcNRBMeCK6Hg3g_S6aN
- TJ FREE. (2018, August 25). *Inkscape tutorials* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLqazFFzUAPc5lOQwDoZ4Dw2YSXtO7lWNv>
- Walk That Bass. (n.d.). *How music works—Acoustics for musicians* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLIuyaIoM30LL3bl8t6nsF86CXFUagTHJw>
- yakobelt. (n.d.). *Paint.net tutorials* [Video]. YouTube. <https://www.youtube.com/playlist?list=PLGmahgA5bCaZPaELuFdV0OOX-jqKxtU51>
- Zoetrope Praxinoscope Animations. (2012, July 5). *Zoetrope animation toy of a galloping horse | Zoetrope* [Video]. YouTube. <https://www.youtube.com/watch?v=SBg6dAE3mI0>

AUTHOR BIOGRAPHY

Johann Frederick A. Cabbab is a full time faculty member and former Dean of the UP School of Library and Information Studies. He was a writer and graphic artist for several publications, and the managing editor of *Questor Magazine*, *OFW Guardian Newspaper* and *Filproperty Magazine* prior to rejoining the academe in 2007. He is the former Deputy Director of the Human Resources Development Office of the University of the Philippines Diliman Campus.



This work is licensed under a Creative Commons Attribution 4.0 International License.



The PhJLIS is published by the School of Library and Information Studies, University of the Philippines Diliman. ISSN 2719-0471 (Online)

HEALTH LITERACY EDUCATION AND RESEARCH IN THE PHILIPPINES: AN AGENDA FOR FILIPINO INFORMATION PROFESSIONALS DURING AND AFTER COVID-19

John Robert Bautista^{1,2,3}

¹School of Information, The University of Texas at Austin

²Center for Health Communication, Moody College of Communication,
The University of Texas at Austin

³Higher Education Research and Policy Reform Program,
Center for Integrative and Development Studies,
University of the Philippines – Diliman
jrbautista@utexas.edu

VIEWPOINT

Abstract

This paper highlights the important role of health literacy during the COVID-19 pandemic, including how information professionals can help equip Filipinos with sufficient health literacy to protect them from similar global health crises in the future. While so much needs to be done to improve health literacy education, the author advocates for a greater research culture among information professionals (and students) so that we can generate locally made insights to influence health literacy policy, education, and research in the Philippines.

Keywords: Health Literacy, Health Literacy Education, Health Literacy Research, COVID-19

Global health crises, such as the Coronavirus Disease 2019 (COVID-19) pandemic, serve as a constant reminder of why we should pay attention to health literacy—the capability to acquire, understand, and use health information in a sound and ethical manner (Paakkari & Okan, 2020). As the world waits for a viable vaccine to control its spread (World Health Organization, 2020), health authorities globally have focused on three approaches in dealing with this pandemic: (1) providing symptomatic treatments to those affected in the absence of a specific cure (disease treatment approach); (2) screening individuals who are symptomatic and asymptomatic (disease mitigating approach); and (3) multichannel (i.e., mass media and social media) information, education and communication (IEC) campaigns to disseminate health information that would enable the

population to prevent infection (disease prevention approach). By principle, providing the population with health information aimed at health promotion and disease prevention should yield the greatest effect to flatten the curve and prevent the healthcare system from collapsing. However, similar to the concept of herd immunity, the positive health outcomes of the IECs mentioned above can only be attained when most people have the sufficient level of health literacy to translate health information into good health behaviors (e.g., frequent handwashing, observing social distancing, and wearing face masks).

As of December 2020, the Philippines has 454,447 COVID-19 cases and 8,850 deaths (Department of Health, 2020). To put it into perspective, the Philippines is one of the top countries in Southeast

Asia with the highest COVID-19 morbidity and mortality (Center for Strategic & International Studies, 2020). Considering that global health crises are also information crises (Xie et al., in press), the worsening COVID-19 situation in the Philippines is, perhaps, a manifestation of decades-long problem with poor health literacy which inhibits the translation of health information into appropriate health behaviors. One representation of this is the disregard of social distancing measures in public areas (Dela Cruz, 2020).

However, there are several warning signs that show the poor state of health literacy among Filipinos even before the pandemic. For instance, the findings of the 2018 Programme for International Student Assessment (PISA) by the Organization for Economic Co-operation and Development (OECD) where Filipino students rank among the lowest in reading, mathematics, and science (Paris, 2019) suggest that our youth may have difficulties in attaining good health literacy. This is based on the notion that health literacy requires skills derived from basic literacy to be applied in health situations (National Network of Libraries of Medicine, n.d.). Next, medical and industry leaders have pointed out that while health and medical information is available, “many Filipinos fail to comply with what is needed and must be done about their health” because of poor health literacy (Mateo, 2014, para. 4).

Local research also suggests how prevalent poor health literacy is among Filipinos. Based on the first national health literacy survey among 2,303 Filipinos aged 15–70 (Tolabing, 2020), the national prevalence of limited health literacy is about 51.5% and sub-national prevalence ranges from 48.2% to 65.4%. Next, a survey of more than 800 middle school students (i.e., 10–17 years old) from the northern and southern regions of the country showed “low” health literacy in several topics, such as nutrition, consumer health, and substance use and illegal drugs (Javier et al., 2019). What is noteworthy in that study was that topics related to the prevention of COVID-19 transmission, such as personal health and prevention and control of diseases, were rated “very low.” Likewise, a secondary analysis of a survey of

more than 2,000 Pasig City residents in Metro Manila aged 50–70 showed that 93.9% had problematic or inadequate health literacy levels (Agosto et al., 2018). This is an important public health concern since those that are aged 50 and above belong to the high-risk group as they comprise the largest proportions of COVID-19 deaths in the Philippines (Department of Health, 2020).

Although it may be difficult for Filipino information professionals to take part in improving health literacy during this pandemic, it is still possible to do this (Paakkari & Okan, 2020) and the points outlined in the following paragraphs can be used to prepare for future global health crises. Besides, whether COVID-19 happened or not, Filipino information professionals should help enhance Filipinos’ health literacy since it is an integral aspect of the implementing rules and regulations of the Republic Act 11223 or the Universal Health Care Law of 2019 (Department of Health, 2020). To clarify, I refer to information professionals as those that “*are engaged in the creation, organization, diffusion, and preservation of information and knowledge*” (Greer et al., 2007, p. 12). They may include, but not limited to, librarians, archivists, information and knowledge managers, information scientists, information systems specialists, information entrepreneurs, and records managers (Greer et al., 2007). The following paragraphs provide an agenda by which information professionals can improve health literacy in the Philippines through education and research during and after the COVID-19 pandemic.

While access to libraries and other forms of physical repositories of information is not possible, information professionals can serve as information hubs that would allow the public to obtain reliable information on COVID-19. As agents of information literacy (Bruce & Lampson, 2002), we should lend our knowledge and skills to help people obtain quality information that can improve health literacy about COVID-19 through various channels. For example, as an information scientist with an extensive background in public health, I have shared my insights on improving health literacy during the COVID-19 pandemic through a webinar (see

Bautista, 2020). Some of the salient points of the webinar were identifying COVID-19 health misinformation and directing people to reliable sources of information that they can also share with others. In partnership with the Philippine Association for Communication and Media Research, Inc. (2020), we conducted the webinar on April 21, 2020 via Zoom and livestreamed it on Facebook to extend reach. As of November 3, 2020, the video has been shared 79 times and reached >13,000 people. Information professionals can also help improve health literacy during the pandemic by translating COVID-19 IEC materials that are being shared on social media. For example, a private Facebook group (FightCOVID19 Volunteers PH, 2020) works with volunteers to translate English or Tagalog IEC materials from the Department of Health into other languages in the Philippines.

In the long term, information professionals should work with colleagues from other fields to advocate and improve health literacy education across all levels of the educational spectrum. Although Republic Act 10533 or the Enhanced Basic Education Act of 2013 facilitated the implementation of media and information literacy curriculum for senior high school students (Labangon & Zabala, 2018), the important role of health literacy during the COVID-19 pandemic and relevant research showing poor health literacy among Filipinos should serve as a catalyst for the inclusion of health literacy within information literacy-related curriculum, not only for secondary students but also for elementary and tertiary students. Echoing Badke's (2008) commentary on the role of information literacy in tertiary education, Filipino information professionals should also advocate making information literacy (a course that can incorporate health literacy topics) a mandatory course instead of an elective in colleges and universities. For instance, the School of Library and Information Studies at the University of the Philippines Diliman offers courses, such as *LIS 10: Information and Society (general education course)* and *LIS 50: Information Literacy* (for Bachelor of Library and Information Science students), that incorporate information and health literacy at the undergraduate level.

Aside from transmitting knowledge through education, information professionals also have the responsibility to create knowledge through research. There are several research directions in which Filipino information professionals can spearhead or work in collaboration with researchers from other fields, such as those in the health sciences (e.g., public health, medicine, nursing, etc.). First, research is needed to understand the relationship between health literacy and the resulting health behaviors and outcomes during the COVID-19 pandemic in the Philippines. Specifically, it is interesting to examine the role of health literacy, as well as eHealth literacy (see Bautista, 2015; Norman & Skinner, 2006), to Filipinos' extent of practicing social distancing and handwashing, including any experience of COVID-19 symptoms. Such research direction is based on prior work that shows the protective nature of health literacy against poor health outcomes, such as increased hospitalization rates and use of emergency services (Fabbri et al., 2018; Palumbo et al., 2016). Findings from such a study can provide a stronger case to intensify health literacy campaigns in the country to prepare for future pandemics or other global health crises.

Second, research is also needed to determine various sociotechnical determinants of health literacy among Filipinos including factors that have the greatest effect on it. While past studies based on nationally representative surveys suggest that financial poverty in Italy (Palumbo et al., 2016) and Internet access in the US (Jiang & Beaudoin, 2016) predict health literacy, empirical research on such factors, and other sociotechnical factors, based on nationally representative surveys are absent in studies in the Philippines. To date, Philippine-based studies on health literacy are either not based on nationally representative samples (Agosto et al., 2018; Javier et al., 2019) or are limited to those that link a few sociodemographic characteristics as predictors of health literacy (Tolabing, 2020). As an initial step to facilitate such studies, information professionals should call for the Philippine Statistics Authority (2018) to make the first National Health Literacy Survey dataset available to researchers for secondary analysis. Such dataset would help Filipino

information professionals to produce the much-needed health literacy insights similar to how researchers have utilized the US Health Information National Trends Survey (HINTS; National Cancer Institute, n.d.) to examine various factors related to health literacy (see Jiang & Beaudoin, 2016; Kobayashi & Smith, 2016).

Third, similar to studies that document the role of information professionals during seminal events in the Philippines, such as Typhoon Haiyan (Superio et al., 2019) and Marawi Siege (Superio et al., 2019), I also would like to take this opportunity to call for research that documents the role of information professionals in improving health literacy in the Philippines during and after the COVID-19 pandemic. Here, I outline some of the key questions that might be of interest: How did information professionals act as information agents to improve health literacy in the country? What were the challenges faced by information professionals when sharing information during the pandemic? How did information professionals leverage the COVID-19 pandemic to influence health literacy policy, education, and research in the Philippines? Perhaps, answers to these tough questions will take years to be uncovered but I hope that information professionals can consider them as future research endeavors. Insights from such studies are useful not only to improve health literacy policy, education, and research but also towards the advancement of information science education and research in the Philippines.

In summary, this paper highlights the important role of health literacy during the COVID-19 pandemic, including how information professionals can help equip Filipinos with sufficient health literacy to protect them from similar global health crises in the future. While so much needs to be done to improve health literacy education, I am advocating for a greater research culture among information professionals (and students) so that we can generate locally made insights to influence health literacy policy, education, and research in the Philippines. Although information science has a crucial role to play, we need to remember that the endeavor of

improving health literacy education and research would need coordination with other disciplines considering that complex health issues require interdisciplinary solutions (Atique et al., in press; Witteman & Stahl, 2013). Nonetheless, I hope that Filipino information professionals will greatly contribute to providing interdisciplinary solutions to address health literacy issues in the Philippines during and after the COVID-19 pandemic.

DECLARATION ON CONFLICTING INTERESTS

The author declared no potential conflicts of interest with respect to research, authorship, and/or publication of this article.

DECLARATION ON SOURCES OF FUNDING

The author acknowledges the Bullard Research Fellowship of the School of Information, The University of Texas at Austin, for providing the time and resources to complete this article.

REFERENCES

- Agosto, H. G. C., Briones, M. V. A., & Palatino, M. C. (2018). Correlates of health literacy among Filipinos aged 50-70 years old belonging to low-income families in a selected community. *Acta Medica Philippina*, 52(3), 239–244.
- Ahmed, F., Ahmed, N. E., Pissarides, C., & Stiglitz, J. (2020). Why inequality could spread COVID-19. *The Lancet Public Health*, 5(5), e240. [https://doi.org/10.1016/S2468-2667\(20\)30085-2](https://doi.org/10.1016/S2468-2667(20)30085-2)
- Atique, S., Bautista, J. R., Block, L. J., Lee, J. J. J., Lozada-Perezmitre, E., Nibber, R., O'Connor, S., Peltonen, L. M., Ronquillo, C., Tayaben, J., Thilo, F. J. & Topaz, M. (in press). A nursing informatics response to COVID-19: Perspectives from five regions of the world. *Journal of Advanced Nursing*. <https://doi.org/10.1111/jan.14417>
- Badke, W. (2008). Ten reasons to teach information literacy for credit. *Online*, 32(6), 47–49.
- Bautista, J. R. (2015). From solving a health problem to achieving quality of life: redefining eHealth literacy. *Journal of Literacy and Technology*, 16(2), 33–54.
- Bautista, J. R. (2020). Mitigating health misinformation during the COVID-19 pandemic. Retrieved May 22, 2020, from https://www.researchgate.net/publication/341411821_Mitigatin

- g_Health_Misinformation_During_the_COVID-19_Pandemic
- Bruce, H., & Lampson, M. (2002). Information professionals as agents for information literacy. *Education for Information*, 20(2), 81–106. <https://doi.org/10.3233/EFI-2002-20201>
- Center for Strategic & International Studies (2020). Southeast Asia Covid-19 tracker. Retrieved May 17, 2020, from <https://www.csis.org/programs/southeast-asia-program/southeast-asia-covid-19-tracker-0>
- Dela Cruz, E. (2020). Philippines urges coronavirus vigilance as shoppers ignore safety protocols. *Reuters*. Retrieved June 4, 2020, from <https://www.reuters.com/article/us-health-coronavirus-philippines/philippines-urges-coronavirus-vigilance-as-shoppers-ignore-safety-protocols-idUSKBN22T0E3>
- Department of Health. (2019). Duque signs IRR of universal health care law. Retrieved May 22, 2020, from <https://www.doh.gov.ph/press-releases/duque-signs-irr-of-universal-health-care-law>
- Department of Health. (2020). COVID-19 Tracker. Retrieved May 17, 2020, from <https://www.doh.gov.ph/covid-19/case-tracker>
- Fabbri, M., Yost, K., Rutten, L. J. F., Manemann, S. M., Boyd, C. M., Jensen, D., Weston, S. A., Jiang, R., & Roger, V. L. (2018). Health literacy and outcomes in patients with heart failure: A prospective community study. *Mayo Clinic Proceedings*, 93(1), 9–15. <https://doi.org/10.1016/j.mayocp.2017.09.018>
- FightCOVID19 Volunteers PH. (2020). FightCOVID19 volunteers PH. Retrieved May 22, 2020, from <https://www.facebook.com/groups/2494812040833230>
- Greer, R. C., Grover, R., & Fowler, F. G. (2007). *Introduction to the library and information professions*. Libraries Unlimited.
- Javier Jr, R., Tiongco, M., & Jabar, M. (2019). How health literate are the igeneration Filipinos? Health literacy among Filipino early adolescents in middle schools. *Asia-Pacific Social Science Review*, 19(3), 16–29.
- Jiang, S., & Beaudoin, C. E. (2016). Health literacy and the internet: An exploratory study on the 2013 HINTS survey. *Computers in Human Behavior*, 58, 240–248. <https://doi.org/10.1016/j.chb.2016.01.007>
- Kobayashi, L. C., & Smith, S. G. (2016). Cancer fatalism, literacy, and cancer information seeking in the American public. *Health Education & Behavior*, 43(4), 461–470. <https://doi.org/10.1177/1090198115604616>
- Labangon, D. L., & Zabala, J. L. (2018). Towards a literate studentry: Media and information literacy implementation in the Philippines. Paper presented at 17th Congress of Southeast Asian Librarians. Naypyitaw, Myanmar.
- Mateo, I. (2014). Low health literacy level alarming, making Filipinos ‘more sick’ – doctor. *GMA News Online*. Retrieved May 17, 2020, from <https://www.gmanetwork.com/news/lifestyle/healthandwellness/366216/low-health-literacy-level-alarming-making-filipinos-more-sick-doctor/story/>
- National Cancer Institute. (n.d.). Health Information National Trends Survey. Retrieved June 4, 2020, from <https://hints.cancer.gov>
- National Network of Libraries of Medicine (n.d.). Health literacy. Retrieved May 17, 2020, from <https://nnlm.gov/initiatives/topics/health-literacy>
- Norman, C. D., & Skinner, H. A. (2006). eHealth literacy: Essential skills for consumer health in a networked world. *Journal of Medical Internet Research*, 8(2), e9. <https://doi.org/10.2196/jmir.8.2.e9>
- Paakkari, L., & Okan, O. (2020). COVID-19: Health literacy is an underestimated problem. *The Lancet Public Health*, 5(5), E249–E250. [https://doi.org/10.1016/S2468-2667\(20\)30086-4](https://doi.org/10.1016/S2468-2667(20)30086-4)
- Palumbo, R., Annarumma, C., Adinolfi, P., Musella, M., & Piscopo, G. (2016). The Italian health literacy project: Insights from the assessment of health literacy skills in Italy. *Health Policy*, 120(9), 1087–1094. <https://doi.org/10.1016/j.healthpol.2016.08.007>
- Paris, J. (2020). Philippines ranks among lowest in reading, math, and science in 2018 study. *Rappler*. Retrieved May 17, 2020, from <https://www.rappler.com/nation/246422-philippines-ranking-reading-math-science-pisa-study-2018>
- Philippine Association for Communication and Media Research, Inc. (2020). Research presentation: Mitigating health misinformation during the COVID-19 pandemic. On Viruses and Viral Information: A Webinar on Health Communication and Media Research. Retrieved May 24, 2020, from <https://www.facebook.com/PACMRI/videos/1441019226070164>

- Philippine Statistics Authority. (2018). PSA grants clearance to the National Health Literacy Survey. Retrieved June 5, 2020, from https://psa.gov.ph/sites/default/files/PR_NHLS_final.pdf
- Superio, D. L., Abaday, E. M., Oliveros, M. G. H., Delgado, A. S., Palcullo, V. E. V., & Geromiano, J. F. (2019). Fire+ water+ bombs: Disaster management among academic libraries in Marawi City, Lanao del Sur, Philippines. *International Journal of Disaster Risk Reduction*, *41*, 101311. <https://doi.org/10.1016/j.ijdr.2019.101311>
- Superio, D. L., Alayon, S. B., & Oliveros, M. G. H. (2019). Disaster management practices of academic libraries in Panay Island, Philippines: Lessons from Typhoon Haiyan. *Information Development*, *35*(1), 51–66. <https://doi.org/10.1177/0266666917725905>
- Tolabing, C. C. (2020). First national health literacy survey in the Philippines: Prevalence of limited health literacy at the national and subnational levels. Retrieved May 22, 2020, from <http://www.herdin.ph/index.php/component/herdin/?view=research&cid=72578>
- Witteman, H. O., & Stahl, J. E. (2013). Facilitating interdisciplinary collaboration to tackle complex problems in health care: Report from an exploratory workshop. *Health Systems*, *2*(3), 162–170. <https://doi.org/10.1057/hs.2013.3>
- World Health Organization. (2020). Draft landscape of COVID-19 candidate vaccines. Retrieved May 22, 2020, from <https://www.who.int/who-documents-detail/draft-landscape-of-covid-19-candidate-vaccines>
- Xie, B., He, D., Mercer, T., Wang, Y., Wu, D., Fleischmann, K. R., Zhang, Y., Yoder, L. H., Stephens, K. K., Mackert, M., & Lee, M. K. (in press). Global health crises are also information crises: A call to action. *Journal of the Association for Information Science and Technology*. <https://doi.org/10.1002/asi.24357>

AUTHOR BIOGRAPHY

John Robert Bautista is a Bullard Research Fellow at the School of Information, The University of Texas at Austin. His research lies in the intersection of health sciences, information science, and communication. In particular, he examines the role and impact of ICTs, such as smartphones, social media and blockchain, in healthcare and non-healthcare contexts. He usually takes a mixed method approach in research that is guided by communication, information, behavioral, and organizational theories. His research findings are published in CIN: Computers, Informatics, Nursing, Informatics for Health and Social Care, International Journal of Medical Informatics, Journal of the American Medical Informatics Association, and JMIR Nursing. He received his PhD in Communication Science at the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore. He received his BSN from Trinity University of Asia and MPH from the University of the Philippines – Manila.



This work is licensed under a Creative Commons Attribution 4.0 International License.



The PhJLIS is published by the School of Library and Information Studies, University of the Philippines Diliman. ISSN 2719-0471 (Online)

OF COMPANIONS, SLAVES, AND HANDMAIDENS: WOMEN AND THE ARCHIVE/S OF EMPIRE

Benedict Salazar Olgado

Department of Informatics
University of California, Irvine

School of Library and Information Studies
University of the Philippines, Diliman, Quezon City, Philippines
b.olgado@slis.upd.edu.ph

RESOURCE REVIEW

Book review of

Ghosh, D. (2006). *Sex and the family in colonial India: The making of empire*. Cambridge University Press, and

Fuentes, M. J. (2016). *Dispossessed lives: Enslaved women, violence, and the archive*. University of Pennsylvania Press.

The works of Durba Ghosh (2008) and Marisa Fuentes (2016) face the difficulty of creating accounts of women that barely left any records, if any, in the face of the jussive power and ambiguities of the Empire's inscriptions. This review looks at how both authors engaged archival fragments, processes, and scholars against and along the grain. In these books, the archives serve as the source, subject, and object of study in relation to the constitutive formation of gendered identities and the politics of empire. I situate these works within broader discussions of archives as technologies of Empire, as I explore how the authors point, contend, and subvert archival silence and violence.

Grain and Gender in Colonial Archive/s

Colonial archives are repositories built and maintained by the Empire to store records of territories under their colonial rule. Initially

composed of government records, its primary function was administrative being a product of "archival centralization which accompanied and translated the bureaucratic ambitions of the Empire" (Delsalle & Procter, 2017, p. 136). These administrative records of official and legal value include various forms of correspondences, reports, maps, and other documents about the lives and events of both the Empire and its colonial subjects. These have expanded to include personal memoirs, artifacts, oral histories, and grey literature of and from both parties. They contain information regarding the transactions between and identities of the ruler and ruled, though in unequal terms, through what have been selectively inscribed and left behind, and how they have been created, organized, and provided access to. Thomas Richards (1993) speaks of the 'imperial archive,' echoing something thematically similar pertaining to the "fantasy of knowledge collected and united in the service of state and Empire" (p. 6). Through literary lenses and emphasis, Richards attempts to try "to understand what it means to think the thought of imperial control" (p. 2).

Michelle Caswell (2016) warns of discussions of the figurative 'archive' and the material 'archives' across various disciplines that are "happening on parallel tracks in which scholars... are largely not taking part

in the same conversations, not speaking the same conceptual languages, and not benefiting from each other's insights" (p. 2). While many disciplines and scholarly works have made an 'archival turn,' the foundations and directions of such can be read as disparate or tangentially related at best. Such discontinuities can be seen in various historical engagements with both the colonial archive and the colonial archives. Tony Ballantyne's (2004) survey of literature on colonial archives in South Asia illustrate how "scholarship has jeopardized...faith in the archive as a transparent repository of knowledge about colonial India that simply needs to be extracted through the correct application of research methods" (p. 22).

Ann Laura Stoler (2002) argues that colonial archives, as the supreme technology of the Empire, are "both sites of the imaginary and institutions that fashioned histories" (p. 97) concealing, revealing, and reproducing power. In relation to this power, the anxieties and ambiguities of the Empire can also be seen in these spaces. Spaces which afford the senses and the affects through the abstract mechanisms of political rationalities. The archives are then seen not primarily as things, but as processes where the "restless realignments and readjustments of people and the beliefs to which they were tethered" (Stoler, 2009, p. 32) are revealed. For embedded in the archives are imperial dispositions and epistemic uncertainty and clarity. These necessitate that the archives be seen as source, subject, and object of study by not only utilizing and questioning its records but by also understanding the mechanisms and conditions surrounding them. Stoler ultimately calls that the colonial archives be read not only against but also along the grain.

Reading along the archival grain (Stoler, 2009) focuses on the form and conventions of the colonial archives – its logic of knowledge creation, regularities of affect, repetitions of voices and silences, and dynamics of mistakes and corrections. Reading against the grain is a tactic of inversion and recuperation that "resituates those who appeared as objects of colonial discipline as

subaltern subjects and agents of practice who made choices of their own" (Stoler, 2002, p. 99). The affective dimensions of the Empire along the grain and the human agency of resistance and silence against the grain, need to be attended to as to seek the "pulse of the archive" in the "habits of the colonial heart" located at these intersections of bureaucratic regimes and personal lives (Stoler, 2009, p. 248).

Archives as technologies by and of contact with the Empire produce a variety of encounters in these intersections, which Antoinette Burton (2004) believes are primarily gendered. Though colonial women are difficult to find in archives, their traces "however ghostly, testify to their capacity to stand as subjects of History" (p. 290). Burton further points out that "what we learn about women and gender resonates well beyond the confines of the domestic and the private" (p. 290) as we recognize the constitutive relationship of gender and Empire. This appreciation of "how much the personal was political has revamped the scope of our archival frames" (Stoler, 2002, p. 100) acknowledging the tensions between the intimate and the broad.

It is within these contexts and trajectories that the works of Durba Ghosh (2008) and Marisa Fuentes (2016) are situated in and contribute to.

The Agency of the Companion

In *Sex and the family in colonial India: The making of empire* (2008), Ghosh explores the constitutive role of gender, sex, and race in the politics of the Empire as seen in the anxieties and negotiations brought about the inter-racial relationships between European men and native women during the British rule in India. Unravelling and weaving tensions between paternalism, bureaucracy, materiality, and domestic spaces, Ghosh, through meticulous presentation of case studies and narratives, ultimately accounts for how both men and their female colonial companions navigated and formed identities and families concurrently impacting and being impacted by the Empire grappling with racial, class, and gender ideologies.

Examining a multitude of archival documents including wills, letters, baptism records, court proceedings, pension papers, novels, and paintings, Ghosh seeks and highlights both the silencing and agency of the Indian colonial woman companion amidst the constraints imposed by the Empire, specifically that of the East India Company. Ghosh illustrates that records practices specifically naming conventions of the colonial archive “charted the racial and gendered topographies” wherein “colonial subjects were recorded in archives only when necessary to mark out racial and social status” (p. 19). On the other hand, the wills left by native women “mapped their communities, maintained their familial ties, and reaffirmed their religious and linguistic practices” (p. 137) as to construct identities so that they be “remembered better in death than in life” (p. 109). The book presents that “women's subjectivity is possible” as we see that the native women “were not wholly absent, nor did they absent themselves from the records of early colonial communities” (p. 169), exercising “mobility within positions of relative powerlessness” (p. 16).

Ghosh reads along and against the archival grain presenting not only the agency of these colonial companions but also the racial anxieties of the empire brought about by the existence of mixed-race children and families within and beyond the archives. The differential treatment seen in the Empire's policies and practices towards racial purity and against the “threat of miscegenation” (p. 243) unravels in its ‘archival conventions’ (Stoler, 2002). Ghosh shows how the colonial state denied women's claims reinforcing patriarchal racial values in uneven and seemingly arbitrary ways. These conventions read by Ghosh were “built upon a changing collection of colonial truths” (Stoler, 2002, p. 103) unevenly enacted by imperial bureaucrats while being questioned and gamed by the female companions. These gaps as conventions read along the grain and the agency identified by going against the grain form Ghosh's painstaking and complex archival reading. She presents both narratives of subjugation by British power and of Indian agency. In its hybridity, it negotiates spaces and practices, visibility and invisibility, and materiality and affect.

The Imaginary of the Slave

Marisa Fuentes' *Dispossessed lives: Enslaved women, violence, and the archive* (2016) centers on women in slavery during the eighteenth century in Bridgetown, Barbados. Unlike Ghosh, Fuentes is faced with an extreme “mutilated historicity... brought about by the violent condition in which enslaved women appear in the archive disfigured and violated” (p. 16), if at all. Using archival fragments with the barest of information, Fuentes writes harrowing accounts of historical speculations exploring and lingering in the experiences of pain and suffering of the enslaved. In doing so, she critiques the formation and emancipates the limitations of the archives while transcending binary themes of agency and resistance in favor of “complex accounts... and articulations of humanity” (p. 142) in and through the deafening silence of the enslaved. The vignettes narrate not only themes of slavery between men and women, white and black, but also that of master-slave dialectics and hierarchies between women. In each vivid story, Fuentes underlines both the possibilities for liberation and the “structures of confinement and punishment” (p. 20) in the enslaved women's experiences and in the archives that reflect and enable them.

From fleeting printed advertisements to drafts of city plans, Fuentes fictionally reconstructs voices from archival fragments produced not by or for these forgotten women. She argues that “epistemic violence originates from the knowledge produced about enslaved women by white men and women... and that knowledge is what survives in archival form” (p. 5). The “machinations of archival power” (p. 1) is in full display in her book while she “productively mines archival silences and pausing at the corruptive nature of this material” (p. 5). Through such she explores relentless criminalization of the enslaved, the manifestation of white colonial power in physically built environments, and the morality of sexualities. Fuentes ultimately lays visible the “archival and physical violence” (p. 144) of the empire against racialized and gendered subjects that continue to be reproduced in these records and in the scholarship that emanates from them. Through her work, she shows and calls for the subversion of

discourses emanating from such archival conventions as a way to bring the dispossessed identities of these women both as beings in and beyond the archives.

Fuentes' compelling work—which is both emotionally exhausting and liberating—similar to that of Ghosh employs reading along and against the archival grain, albeit in a different way. She reads “along the bias grain” (p. 7) identifying absences and silences in archival conventions relating them to the violence brought upon enslaved women, and how they remained “a spectral influence on the lives of white and black men and women” (p. 78). Through such, the ways meaning were produced about the subject in their own time and in contemporary historical practices are better understood in their specific contexts and in continuity of each other (p. 2). This process of recovering history and reorienting methodologies is enabled by such a reading along the grain. But as Fuentes writes speculative narratives of agency, resistance, and escape she grounds them in her reading against the archival grain. Central to the voices she attempts to give bodies to is the “will to survive, the sound of somebody wanting to be heard, wanting to live or wanting to die,” (p. 143) painfully hidden in a scar or heard through silence grappling against dehumanization through wanting. These acts of accounting and imagining, of persistence and wanting, Fuentes locates in her cross-directional reading of the archives despite and precisely because of their paucity and disfiguration.

Women and Their Names

Illustrating further this cross-directional reading of the archival grain both by Ghosh and Fuentes is the centrality of naming as a key archival convention. Names function as a mechanism of identification, categorization, and retrieval. Naming is an act of acknowledgement of one's existence and an assertion of one's identity. To be given a name is both an act of inclusion signaling one's place and belonging, while also serving as an act of exclusion identifying one's uniqueness and othering.

In reading along the grain, Ghosh is able to highlight

how naming practices “make subjects legible to the state for the purposes of governance” (p. 18), and so the absence, suppression, and erasure of names of native women in colonial archives can be read as an act of rendering them invisible given the threat they pose to the empire's whiteness. Understanding this convention—the lack of a name, the bracketing in quotes of a name, and the incompleteness of a name—signals the presence of a colonial companion and the “conflicting ways in which subjectivities of local women were simultaneously produced and made anonymous by common practices in record keeping” (p. 19). Though this understanding of naming practices may seem unintentional or even inconsequential, it enables the identification of existence and boundaries which serve as the foundation of Ghosh's critical arguments. By then reading against this convention Ghosh is able to illustrate how Indian women actively manipulated their identities through naming in order to navigate the colonial system. This top-down understanding of archival convention and the bottom-up identification of agency against it, is the strategic tension wielded by Ghosh in her work.

On the other hand, each of the five chapter titles of Fuentes' book utters the single name of an enslaved woman. The slave is not named in the convention of the archives as the slave is only known in relation to her master. But through this act of naming, Fuentes places them at the center of her narrative and gives them back their dispossessed lives. The names of these enslaved women become the figurative archive from which what can and ought to be said all emanate from. Jane is no longer known by the scar left by a knife on her neck or the fire brand on her breasts, but rather she is identified by her name and the freedom she sought. This act of naming as an act of going against the grain relates to Fuentes' reading along the grain of the seemingly disparate archival fragments she weaves together. In Jane's chapter, Fuentes puts together various maps, advertisements, correspondences, and state records from various sources across different temporal points to create a narrative while subverting “archival discourse that filters the past only through white male voices” (p. 15).

As Ghosh and Fuentes illustrate, in reading along and against the archival grain, the name is shaped by its utterance, form, and context. Its incompleteness and absence, refiguration and assertion, seen along and against one's reading, establish the corpus of one's narrative and argument when the archival fragments are limited, defaced, and incongruent.

The works of both Fuentes and Ghosh echo archivist Verne Harris (2002) talking about engaging colonial archives in Africa saying that "it is best understood as a sliver of a sliver of a sliver of a window into process... it is a fragile thing, an enchanted thing, defined not by its connections to 'reality,' but by its open-ended layerings of construction and reconstruction...far from constituting the solid structure around which imagination can play, it is itself the stuff of imagination" (p. 84). Reading along and against the archival grain is indeed an act of imagination, both referential and subversive, but never fixed.

The Silence of the Handmaiden

Archivist and archival studies scholar Terry Cook (2006) wrote,

...until the 1980s, archivists were often described as 'the handmaidens of historians'... the phrase is astonishing for its servility and its gender connotations. Until recently, women remained largely invisible in social and historical memory, relegated as the silent and usually unrecognized supporters of male accomplishment; so too, archivists have remained invisible in the construction of social memory, their role also poorly articulated and rarely appreciated. I might go further to say that just as patriarchy required women to be subservient, invisible handmaidens to male power, historians and other users of archives require archivists to be neutral, invisible, silent handmaidens of historical research. (p. 170)

Reading along and against the archival grain includes precisely the recognition and critique of the labor and influence of the archivist. And while archivists and archival studies scholar "have embraced their active- and political- role as

shapers of history" (Caswell, 2016, p. 10), other disciplines that utilize their labor lag behind in recognizing the same. In the engagements and readings of Ghosh and Fuentes of the archives, it is of value to ask how their work would have been influenced seen through the additional frames of archival practice and theory. If we are to heed Stoler's call to explore archives not as extracted content turned object, but rather to turn to archives as process, does it not necessitate that the voice of the archivist be accounted for?

In Fuentes' assertion of the archival violence towards the enslaved, is there not an actual archivist enacting or possibly even hindering such. In her epilogue, she states that "archive and history have erased black bodies and... the legacies of slavery manifest in the violence we continue to confront" (p. 148). While she recognizes that archives are neither neutral or objective, her extraction of it in creating narratives and building arguments – similar to Ghosh – lacks the acknowledgment of both the changing agency, complicity, and resistance of the archival process during the time of the historical events they speak of all the way until its contemporary reckoning.

The archives then is not only the supreme technology of the Empire, but also a mechanism subjected by the Empire. Violence is directed to and stems from the archives, as the enslaved archives is used to subjugate others. Framing the archives in this way opens it up to possibilities of liberation by asserting the agency of the archivist and the imaginaries drawn from the archives.

Thus, reflexively, the works of Ghosh and Fuentes have implications as well towards archival ideas and practice. Elizabeth Povinelli (2011) states that the work of the postcolonial archivist "cannot be merely the collection of subaltern histories" (p. 152) but rather it calls for the investigation of the archives as a site of knowledge production. The agency of the colonial companion and the imaginary of the enslaved woman are vivid reminders for the handmaiden that should no longer remain silent.

DECLARATION ON CONFLICTING INTERESTS

The author declared no potential conflicts of interest with respect to research, authorship, and/or publication of this article.

DECLARATION ON SOURCES OF FUNDING

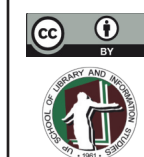
The author received no financial support for the research, authorship, and/or publication of this article.

REFERENCES

- Ballantyne, T. (2004, April). Archives, empires and histories of colonialism. *Archifacts: The Journal of the Archives and Records Association of New Zealand*, 21–36.
- Burton, A. (2007). Archive stories: Gender in the making of imperial and colonial histories. In P. Levine (Ed.), *Gender and empire* (pp. 281–293). Oxford University Press.
- Caswell, M. (2016). "The archive" is not an archives: Acknowledging the intellectual contributions of archival studies. *Reconstruction: Studies in Contemporary Culture*, 16(1).
- Cook, T. (2006). Remembering the future: Appraisal of records and the role of archives in constructing social memory. In F. X. Blouin Jr. & W. G. Rosenberg (Eds.), *Archives, documentation, and institutions of social memory: Essays from the Sanyer Seminar* (pp. 169–181). University of Michigan Press.
- Delsalle, P., & Procter, M. (2017). *A history of archival practice*. Routledge.
- Fuentes, M. J. (2016). *Dispossessed lives: Enslaved women, violence, and the archive*. University of Pennsylvania Press.
- Ghosh, D. (2006). *Sex and the family in colonial India: The making of empire*. Cambridge University Press.
- Harris, V. (2002). The archival sliver: power, memory, and archives in South Africa. *Archival Science*, 2(1–2), 63–86.
- Povinelli, E. A. (2011). The woman on the other side of the wall: Archiving the otherwise in postcolonial digital archives. *differences*, 22(1), 146–171.
- Richards, T. (1993). *The imperial archive: Knowledge and the fantasy of empire*. Verso.
- Stoler, A. L. (2002). Colonial archives and the arts of governance. *Archival science*, 2(1–2), 87–109.
- Stoler, A. L. (2010). *Along the archival grain: Epistemic anxieties and colonial common sense*. Princeton University Press.

AUTHOR BIOGRAPHY

Benedict Salazar Olgado (Bono [bō- nō]) is an assistant professor at the University of the Philippines School of Library and Information studies teaching archival theory and practice. He is currently on study leave as he pursues his Ph.D. in Informatics at the University of California, Irvine. Co-advised by Dr. Geoffrey C. Bowker and Dr. Roderic Crooks, Bono's research is broadly situated at the intersections of memory, technology, and document(ation) studies. Currently, he explores the archiving practices of communities in various states of technological, environmental, economic, and political precarity as to critique and design transitional archives. Bono received his M.A. in Moving Image Archiving and Preservation at New York and a B.A. in Social Sciences from the Ateneo de Manila University. An audiovisual archivist, Bono has worked in various media archives, including as founding Director of the National Film Archives of the Philippines.



This work is licensed under a Creative Commons Attribution 4.0 International License.

The PhJLIS is published by the School of Library and Information Studies, University of the Philippines Diliman. ISSN 2719-0471 (Online)