

# **A proposed Collection Development Policy for the Malta Maritime Museum Library**

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A dissertation submitted in partial fulfilment  
for the requirement of the degree of Master  
of Arts in Library and Information Sciences

Faculty of Media and Knowledge Sciences,  
University of Malta

September 2023



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# Abstract

The scope of this research is to propose a Collection Development Policy (CDP) for the Malta Maritime Museum Library. Museum libraries play an important role in their respective institutions; however, they are often overshadowed by the greater visibility and accessibility museums enjoy. This can also be attested in the lack of knowledge about their existence amongst the general public, and in the scarcity of literature dedicated to them.

To accomplish such a goal, a qualitative case study approach was adopted. This involved a content analysis of five collection development policies pertaining to five international maritime museum libraries. The purpose for utilizing existing CDPs was twofold; to make up for the lack of literature concerning the subject and to determine the most common elements tackled by a collection development policy especially created for a maritime museum library.

Consequently, the study of the Malta Maritime Museum Library's collection permitted the familiarization with this collection, through its organization and the formats it caters for. Additionally, it provided insights into the themes and strengths of the museum library. It also permitted the direct observation of the library and how it operated in its actual setting, providing invaluable insights, which otherwise would have been missed.

Finally, three semi-structured interviews were carried out. Firstly, a former curator, who was also part of the team and who saw the inception of the Maritime Museum and its Library was interviewed. This provided the research with a context as to where the library started, its purpose and how it evolved. Afterwards, two interviews with the Archivist and the Senior Curator of the Maritime Museum gave insights on how the library is currently managed and the way forward.

This research comes at a time when the Maritime Museum is undergoing a major renovation, not only structurally but also conceptually. The Library, as part of the Museum will also be affected by such transformation. This, coupled with the fact that the Library does not have a collection development policy made this research's aim in providing such policy as ideal. Furthermore, thanks to the analysis based on the results deriving from the research methods described above, it permitted a policy directly applicable to the Maritime Museum Library,

whilst also providing recommendations for further improvement both in the short and medium term.

Implications emerging from the information gathered here shows that the Library was and is still considered an important asset for the Museum, at least in concept. However, it seems that with regards to resources, including but not limited to financial and human resources, it has to share the same budget of the Museum which impacts a lot of its acquisition powers, and which can potentially leave the library's collection overshadowed by the needs of the Museum's collection.

This can also be seen in the lack of digital material, both born print and born digital this library possesses, which may affect its collection growth, preservation and which may result in limited accessibility. Furthermore, the lack of a librarian and a collection development policy hinders it from achieving its full potential.

Keywords: Special libraries; Museum libraries, Libraries and museums; Naval libraries; Research libraries--Collection development; Special libraries--Collection development; Special libraries--Malta; Malta Maritime Museum (Vittoriosa, Malta)--Library

*For Katja and Margot*

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# Acknowledgments

I am very grateful to my supervisor, Prof. William Zammit. His expertise, advice, patience and guidance throughout the whole research made a huge impact on the completion of this work.

I am also grateful to the Lecturers of the Department of Library Information and Archive Sciences, within the Faculty for Media and Knowledge Sciences, whose enthusiasm and passion for the subject made the tough moments much more bearable.

A special thanks goes to my parents who instilled in me the love of learning, and who always believed and supported me. Finally, I could not have completed this research without the encouragement and support of my wife Katja, who was there through every stage of this work.

# Abbreviations

ALA	American Library Association
CD	Collection Development
CDP(s)	Collection Development Policy(ies)
CILIP	Chartered Institute of Library and Information Professionals
DDA	Demand Driven Acquisition
HMML	Hill Museum and Manuscript Library
IFLA	International Federation of Libraries and Associations and Institutions
LCC	Library of Congress Classification
MMLs	Maritime Museum Libraries
MMM	Malta Maritime Museum
MMML	Malta Maritime Museum Library
SLA	Special Libraries Association
UM	University of Malta

# Chapter 1: Introduction

In today's ever-changing society, we tend to be distracted from our origins, our roots, what makes us who we are. However, a recent trend is developing; we are becoming more attracted to what we consider 'local' and what a few years before was not appreciated. This can be seen in the increase in demand for local products, restoration of traditional buildings and homes, and the promotion of our cultural heritage, amongst others.

Therefore, what better way to familiarize ourselves with our past, then our memory institutions, where the most popular of these are museums? However, behind every great museum there is a source of information, usually a bit difficult to tap, which forms the backbone of the museum's collections, and our heritage. These are the 'discreet' museum libraries, where through the invaluable information they provide to their museums, they are often the unsung heroes of these institutions. This study is going to tackle one such institution; the Malta Maritime Museum Library and its (or lack of) collection development policy.

## 1.1 Scope and Value of this Research

This study's main research question is *"What are the elements that successfully make up a Collection Development Policy (CDP) for the Malta Maritime Museum Library (MMML)?"* It takes a qualitative case study approach, adopting a content analysis, observation and semi-structured interviews to answer this research question.

The main scope behind such a research question is to be able to determine the main elements that make up such a policy, adapt them to the needs of the Malta Maritime Museum Library and propose a Collection Development Policy (CDP) especially drafted for this Library. In this way, this research is addressing the lack of such policy, which will contribute to the strategic development of such an important collection, both for the Museum itself, but also for us as a country, which is intrinsically tied to the Mediterranean Sea. However, other more broader and indirect benefits can result from this research.

Through this research, the invaluable collection this library possesses is given a platform with it being the main protagonist, also hinting towards its potential, limitations and way forward, and adding literature to a very scarce pool of material on this subject, especially in the local library scene. This benefits in multiple ways the said library, but also the reader of such study, and consequently the community.

Furthermore, this proposed policy comes at a time when the Maritime Museum and its Library are being renovated, therefore it seems fortuitous that this policy will complement such renovation in line with the Museum aims and objectives.

## 1.2 Terminology

The term 'Special libraries' has always been problematic to define. At the end of the nineteenth century, this term used to refer to collections oriented towards a specific subject (Murray, 2013), with the term evolving to encompass services dedicated exclusively to a distinct type of patrons (Williams and Zachert, 2009, as cited in Murray, 2013). The Special Libraries Association (SLA), tried to change the name of the association twice, with both suggestions not approved (Murray, 2013). This can give an indication of how confusing and vague the term is. This lack of consensus on how a special library should be defined will also reflect and impact directly the role and purpose of such libraries.

However, according to recent academic literature there seems to be an agreement on which types of libraries fall under this term. A broader explanation can be derived from Bierbaum (2000), Semertzaki (2011) and Murray (2013), where they define special libraries as libraries which do not fall under the four established types, i.e., national, academic, public, and school libraries. Furthermore, their main role is to serve their parent organization e.g. libraries operating within law firms, religious groups, and museum libraries amongst others (Semertzaki, 2011; Murray, 2013; Ralph et al., 2017).

Having established through literature that museum libraries fall under the more broader term special libraries, this study will help in increasing the literature dedicated to a specific type of special library, the museum library. Furthermore, it adds to the handful of literature concerning strictly maritime museum libraries, which will ultimately result in more visibility and awareness of these libraries.

## 1.3 The Malta Maritime Museum – A brief overview

The Malta Maritime Museum was inaugurated in July 1992, the result of four years of planning from the Government of the day to contrive such a project. It was and is still housed in a building with a long maritime history associated with it. In the 17<sup>th</sup> century, during the reign of the Order of St. John, the site was used to accommodate a galley shed, within the arsenal of the Order. During the British occupation of Malta, this site was transformed in the Royal Naval Bakery (Magro Conti, 2006), thus apart from its suitability due to the large area it occupies, its very history is complementary to the theme it portrays today; the maritime history of our archipelago, set within the wider context, that of the Mediterranean.

Currently, the Maritime Museum falls under Heritage Malta, a national agency tasked with the responsibility of managing various sites and museums throughout the archipelago. Up till the year 2002, the Malta Maritime Museum and all other museums and sites falling under Heritage Malta, used to fall under the Museum Department within the Public Service, with Heritage Malta taking over in the same year (Heritage Malta, 2005).

### 1.3.1 The Malta Maritime Museum Library

The Maritime Museum houses a reference library, holding over 4,000 printed materials, which include books, periodicals, journals and government gazettes, in several languages. The library also holds bound manuscripts and typescripts, together with a collection of old and rare books dating back to the 18<sup>th</sup> century, which, even though treated as a special collection, is considered as part of the library collection. The whole library collection is treated as a working collection, including the special collection, where such items are used for their reference material and not for their extrinsic or historical value. A detailed description of the library and its contents is given in Chapter 5 of this dissertation.

Currently, the library does not have a CDP, and instead utilizes the Maritime Museum collection policy. It also lacks a budget dedicated solely to it, having to partake from the Museum's budget, as well as an information professional managing it. Furthermore, it utilizes two classification systems concurrently, these being the Library of Congress Classification and the Dewey Decimal Classification schemes.

### 1.3.2 Current Renovation

Due to ongoing renovations, the Maritime Museum has been closed for the public since March 2020. Renovations include construction and restoration works and are financed by EEA funds and local funds (Heritage Malta, 2020). These renovations are intended to redesign and redevelop the museum in order to place it in a better position to display its collections and increase its accessibility (Heritage Malta, 2019), in line with its mission.

Renovations also include the demolition of hazardous structures, and the reconstruction of original parts such as timber beams for vaults and ceilings. All of these will permit for a larger exhibition space. Included with the renovation works is the digitization of over 2,000 artifacts forming part of the museum collection and a new digitization laboratory (Heritage Malta, 2020). As we shall see in more detail in Chapter 6 of this study, renovations also include the Library and its relocation within the same building. Even though not confirmed, plans for the digitization of the library collection and the hiring of a librarian are being considered.

## 1.4 Structure of this Research

This introductory chapter informs the reader of the main scope and value of this research, whilst providing a brief overview of the setting into which the Maritime Museum, and its library are situated, thus familiarizing the reader with the context. The second chapter provides the reader with literature on museum libraries and their collection development policies, ending with the main and secondary research questions. Subsequently, the third chapter gives a blow-by-blow account of the research methods adopted, why these were deemed ideal, as well as any strengths and limitations.

Following are three chapters concerning the three different types of research methods adopted, being the content analysis concerning five CDPs of five maritime museum libraries around the globe, a detailed description of the Malta Maritime Museum Library (MMML) and the current management of this library, respectively. Finally, the last chapter includes the proposed CDP for the MMML, as well as recommendations for the way forward and other potential areas of study related to this research.

## Chapter 2: Literature Review

This chapter starts by giving a concise overview on the frequency of published international and local academic literature concerning both special and museum libraries. Subsequently, it will delve into more detail into special libraries and their presence in the institutions holding them. Then, the relationship between the museum and its library will be discussed, with particular emphasis on the value the library's collection can provide to the museum.

Afterwards, the discussion will focus more specifically on collection development and its purpose with reference to museum libraries. This will pave the way for an assessment as to the museum libraries' collections and where they stand in the digital age. Finally, the chapter will end with a discussion on the validity or otherwise of having a CDP, which will lead to the main and secondary research questions addressed by the present research.

### 2.1 Literature on Special and Museum Libraries

Literature concerning special libraries is quite limited. This is attested by Murray (2013), where she argues that search results for content in the "Journal of Library Administration" between 2007 and 2013 regarding special libraries paled in comparison to search results for public libraries or academic libraries. The latter tend to be more prominent in literature. She specifically points out that administrative issues concerning special libraries are not being addressed in literature, thus indicating the need for more literature on special libraries and this particular subject.

Furthermore, the limited research specifically tackling museum libraries is not at all clear with regards to their roles and functions (Bierbaum, 2000). In practice, this can also be attested by visiting various museum websites which fail altogether to mention the existence of a library. Furthermore, if they are mentioned, the subject tends to be buried in the vast amount of information the website offers (Kostanyan, 2011)!

This is further confirmed by Navarrete and Mackenzie (2011), where they too state that notwithstanding their importance, museum libraries do not feature enough in literature. Also, Abumeeiz et al (2019), state that collection management in other types of libraries is much more prominent in literature when compared to the same subject applied to museum



libraries. The authors argue that this can be due to the complex nature of museum libraries and their collections. Since museums are multi-disciplinary institutions, their collections tend to be formed by different individual units housed within the museum, thus making any assessment approach for their library collections more intricate than similar assessments targeted towards single institutional entities. Subsequently, literature on maritime museum libraries is practically nonexistent.

Additionally, Magnussen back in 2003 acknowledged the importance the internet is gaining in the library and information world. He argues that a substantial amount of literature is being devoted towards the impact this technological and informational change will leave on libraries and information services, however little attention is given to special libraries and how they will be affected (Watson and Streatfield, 1997, as cited in Magnussen, 2003).

Still, the problem seems to linger. Articles and books about digitization and born-digital material related to libraries are quite abundant, however there seems to be a lacuna when it comes to special and museum libraries. Giannini and Bowen (2019), state that books on museums, even recent ones, tend to tackle the traditional aspects of museums such as administration, management, and collections. According to the authors, literature on new approaches to museums and their collections set in the ever-changing world of the digital is quite a novelty in literature. This bleak situation depicts the literature concerning museums, and by proxy their libraries.

The Maltese context does not differ a lot. In 1988, Grima wrote an article highlighting the importance of the collections housed by special libraries across the archipelago. However, the author concentrated on economic, political, and religious libraries. There is no mention of museum libraries. This can be because at that time museums fell under the State-controlled Museums Department with little or no autonomy at all. Even today, museum libraries are quite unknown, let alone thirty-five years ago.

Furthermore, an edited book (Xuereb, 1989) on local libraries consisting of articles by several authors was published in 1989, however only the Central Bank library, the medical library and a religious library were mentioned with the author acknowledging that as far as he knows, those were the only three special libraries on the island. It could also be the case that at that

time museums did not consider the book or manuscript collection they had as a library, or else they did not have one at all.

The situation concerning more recent local literature on special libraries has not improved. There are two unpublished diploma dissertations submitted to the University of Malta (UM), one concerning the Capuchin's Friary library in Floriana (Camilleri, 2007), touching very briefly collection management, and another one focusing on the Attorney's General Library (Camilleri, 2013) concerning the challenges this particular library faces. Furthermore, there is an unpublished master's dissertation submitted to the UM, focusing on a religious library situated at St. Mark's Priory, Rabat with special emphasis on its nature and value (Mizzi, 2018).

This concise review of existing literature on special/museum libraries, both internationally and locally, shows the various existing gaps in literature, not only in general terms but more specifically on collection development of such libraries. Through published research one can better understand the problems these types of libraries are sharing, whilst also highlighting their importance as institutions in their own right.

## 2.2 Special Libraries

A special library is more than just a collection of specialized books (Semertzaki, 2011). As the author continues to argue, due to the value they impart, special libraries have to be at the center of their organization. They assist the employees and sometimes the general public (depending on the objectives and mission of the organization in question) by providing accurate and specific information resources. However, this is not always the case.

Special libraries tend to struggle to be visible, and by failing to achieve this, they fail to demonstrate their importance to the organization (Oakleaf, 2010). It is essential for special libraries to maintain their visibility; this will help in upholding and sustaining the value that the library imparts to its parent organization (Ard & Livingstone, 2014). By doing so the institution housing them will appreciate and recognize their role. However, Murray (2013) states that special libraries are not always seen as valuable to the mission of their parent organization, and this can also impact the financial resources allocated to them (Murray, 2013; Giannini & Bowen, 2019).

A way to counter the threat of invisibility is through collaboration, both with the parent institution and also with other institutions. The former is vital since special libraries depend directly on the support of the parent institution in order to exist. Special libraries have to understand that they exist solely due to the backing and funding of the parent institution and not because an institution is expected to have a special library (Murray, 2013).

Moreover, special libraries tend to be isolated from each other (Murray, 2013). Sharing initiatives such as interlibrary loans and cooperative cataloguing can enhance the value of the library (Murray, 2015). Furthermore, in the case of special libraries, the importance of collaboration is augmented due to the specialized and unique collections these libraries hold. Additionally, this can help them in providing more value to their users, maximizing their already limited budget, enhancing their visibility, and balancing more their relation between them and their parent organization.

## 2.3 The Relationship between Museums and their libraries

Museum libraries are often described as “an information system within an information system” (Navarrete & Mackenzie, 2011, p.12). This is because they share the same purpose as the museum that houses them; most notorious amongst them are the management of cultural resources and the drive for research and learning both museums and libraries provide.

Furthermore, museum libraries compliment their parent organization by providing aid in enhancing the informative experience the artefacts exhibited by the museum portray; they provide background and support research on these objects (Van der Wateren, 1999), thus providing a more holistic description of the item on display. Moreover, museum libraries can deliver information by providing it to the visitor directly (Bierbaum, 2000). However, certain differences exist as well. Nowadays, both museum and library are considered as knowledge repositories; however their modus operandi and practices can differ, and this usually leads them to isolate from each other (Lo et al, 2014).

Although having defined both the purpose and the link between the museum and its library, there still seems not to be a definite notion of the purpose of a museum library. Even amongst themselves, museum libraries vary a lot in their relationship with their organization, in their

funding, and their collections amongst others (Navarrete & Mackenzie, 2011; Lo et al, 2014). Still, when looking at their principal function, one always finds that their main role is to support the museum's mission and act as reference to the museum staff (Williams, 2018).

However, this relationship is not always so straightforward. Sometimes, museum libraries are seen to orbit around the museum rather than participating directly in their main activities (Navarrete & Mackenzie, 2011). The authors continue to argue that in the museum world it is quite an accepted fact that the main priority of a museum library is to support its parent organization, particularly curators, leaving the library collections to be of inferior importance when compared to the museum collections.

A study undertaken by Williams (2018), between 2014 and 2016 covered two hundred national museum libraries in forty different countries with the aim of assessing any strategic considerations which national museum libraries face or may face in the next decade (2018). During this study it emerged that many national museum libraries were not included in the strategic plans of their museums. The latter just expect the library to be there and support them. But how can museum libraries support its parent organizations, if the organizational mission and objectives are not clearly defined between the former and the latter? This coupled with lack of finances for the acquisitions and maintenance of the collection (Cobo-Serrano, 2021), and the physical space devoted to the library, which is usually an out of the way place, and often restricted to a select few (Navarrete and Mackenzie, 2011), makes it very difficult for the library to increase its presence and visibility.

Furthermore, policies play an important role in giving and maintaining the importance of museum libraries. However, usually such policies concern themselves only on how to prevent information resources from leaving the library illegally, rather than how to enhance their use and make the most out of them (Koot, 2001). As Tarrete (1997) and Skrejko and Zak-Caplot (2021) state, for museum libraries to function properly, they have to be supported by their parent organization, and one way of doing this is to include the library in its policies and regulation. Ideally, these are drawn up with the involvement of the main stakeholders such as the information and museum professionals.

Nowadays, museums are expected not just to showcase their collections, but also to provide accurate and detailed information about them; they have to act more as information resource

centres. Even if we assume that the library's task is solely to support the museum through its resources, being both physical and digital, this alone makes it in its own right an invaluable source of information (Bierbaum, 2000).

Hence, through its own collections, museum libraries will enhance and enrich the collections of the museums. A museum library has to be a living and active organization in its own right (Bierbaum, 2000). Due to expected limitations of the museum such as lack of space, or even lack of specimens, a museum library can contribute to fill in the gaps and create links between the museum collections, thanks to its very own collections and the information they provide (Van der Wateren, 1999). Moreover, the audience can have a more complete picture due to the primary and secondary sources both institutions offer (Lo et al, 2014).

In complementing and enriching the collections of the museum by its own collections, the library is taking a more active role in the institution, whilst also promoting and solidifying its position as a very rich and specialized resource (Koot, 2001), making itself an integral part of the institution's operations (Benedetti, 2003). As Koot continues to argue, this position can be further enhanced through the digitizing of the libraries' collection (2001).

Subsequently, digitization of the library's collections will reduce barriers and enhance the position of the library within the museum, whilst making it more visible (Navarrete & Mackenzie, 2011). Ard and Livingstone (2014) argue that nowadays libraries are expected to reconsider the way they are to make their presence felt in the organization. Visibility is no longer understood to be a physical space alone. Libraries are changing from working spaces to knowledge centers, and special librarians need to adapt to these continuous technological and societal changes and be more proactive to promote their collection and services in a way to strengthen their position in the organization, whilst also attracting users.

However, as the survey by Williams (2018) showed, normally digitization falls under the "strategic ambitions" (p. 1220) of the museums, and not depending on the initiative of the libraries, thus limiting their output and decision-making power. However, all libraries concerned in the study signified the importance of digitization in creating and circulating their library's collection. This in turn will place them in the 21<sup>st</sup> century and if employed effectively will be a factor which distinguishes the library and consequently the museum.

Also, digital technology can link the museum and the library's collection whereby through its digital collection, the library will provide the necessary informational context related to the museum collection. This in turn will benefit the users of both the museum and the library, whilst creating and strengthening the link between them (Navarrete & Mackenzie, 2011).

Equally important is the fact that the museum libraries need to be open and visible to the general public. Nowadays the perspective regarding this issue is changing, with an open library policy seen to enhance the mission of the museum in disseminating knowledge, whilst also serving as a point of attraction in itself (Van der Wateren, 1999; Lo et al, 2013; Zak-Caplot, 2019), however this is not without its challenges (Nijhoff, 1999).

Furthermore, collaboration can aid both museums and their libraries. Unfortunately, operational costs for cultural entities are on the rise, however the number of audiences seem to remain quite static (Lo et al, 2013). By collaborating, museums and their libraries can re-define their role in today's global information society (Gibson et al, 2007). This will be done through the provision of education, marketing and fund-raising activities which will further enhance and promote both their collections and will consequently affirm their position in society as a reliable source of intellectual resource (Lo et al, 2013).

Ultimately, this can only be achieved through the collaboration between both museum and information specialists (Kott, 2001). The similarities between the museum and the library's collection and the collecting and organizing of such collections can be used as a stepping stone to instill collaboration between the two institutions, with collection management and development being the tool to initiate such a relationship.

## 2.4 Collection Development in Museum Libraries

Special libraries are primarily built to support their parent organization through their collections (Bierbaum, 2000; Skrejko & Zak-Caplot, 2021), and collection development policies help in guiding the library's collection to harmonize with the museum collections and institutional needs (Horava & Levine-Clark, 2016; Skrejko & Zak-Caplot, 2021). Academic literature tends to agree that the primary role of a museum library, and consequently its collections is to provide knowledge and information which compliments the museum's collection (Koot, 2001; Navarrete & Mackenzie, 2011; Williams, 2018). Nowadays, the idea is

shifting from providing such resources strictly reserved for the select few, to adopting a more open access policy towards researchers and museum visitors.

Therefore, as Skrejko & Zak-Caplot (2021) continue to argue, this makes it imperative for the librarian operating in a museum library to possess a thorough knowledge of the museum collection. In this way it will aid in building a specific collection which will compliment that of the museum, whilst also adding value to the user by presenting a more holistic experience. But is this always the case?

Having a CDP helps in identifying the “purpose, direction and philosophy” of the library, thus indicating the way the collection is heading towards (Cherepon & Sankowski, 2003, p. 69). According to Cullingford (2016), collection development helps in thinking strategically with the intent of aligning the everyday decisions with the mission of the museum and the library, dealing with gifts and donations, aiding and guiding museum librarians in responding to such instances, and directing the resources of the museum by justifying the existence and direction the library collection is taking. Furthermore, the author continues to state that collection development will help the library in justifying its expenses and be transparent.

Additionally, CDPs must also consider the development of already existing collections, and not only focus on new material. Museum libraries tend to be very versatile in their collections which would normally include manuscripts, journals, books, and other unusual material (Chumillas et al, 2010). This concurs with Williams (2018), who states that the majority of museum libraries’ collections tend to consist mostly of print-based material, which have been collected over a substantial number of years. Also, most of them tend to collect material related to activities and events mainly connected to exhibitions and restorations undertaken by the museum (Lo et al, 2013). CDPs pertaining to museum libraries are usually directed towards the collection of material not so popular in other types of libraries (Williams, 2018).

According to Bierbaum (2000), a museum library’s first job is to start the writing of a CDP, regardless of whether a library already exists or else there are only some books scattered around. This CDP will guide the librarian in choosing and deciding on the best possible way the library will achieve its purpose. This can be done by determining the collection areas that need to be strengthened or not, depending on the level of depth the collection intends to follow (Miller & Dvorak, 1989).

Before writing a CDP, Bierbaum (2000) suggests that looking for CDPs of similar libraries may offer guidance in the drafting and writing of such a policy. As has already been argued, special libraries differ a lot amongst themselves, however, there seems to be no disagreement regarding their primary role, in our case to support the museum which holds them. Thus, from the analysis of such policies one can get a clearer picture of what a CDP should include and adjust them to one's needs. Additionally, when analyzing CDPs of other museum libraries, one can find gaps which may result in unique opportunities and ideas for the museum library (Cullingford, 2016).

Moreover, it is very important that the final stages of the drafting of a CDP is done jointly with the museum staff; being it someone from the curatorial team or else the management. This will help in keeping all interested parties involved, and by taking a collaborative approach with other museum professionals, the collection will be more focused. Furthermore, Watson (2001) argues that for the collection to grow into an effective research source, the museum library must develop close links with its patrons, and see what they expect from the library, without losing the real objective and specialization of the library itself. As Johnson (2009) states, the success of a CDP lies in its democratic development between people who understand what is involved. Besides, it will serve as a sign of goodwill from the library towards the museum staff and its community and vice versa; they are ready to work together and agree about the aims to be achieved.

Collections pertaining to museum libraries tend to grow by deposits, gifts and donations, purchases and in certain instances by transfers from other libraries (Cullingford, 2016). Although some material can be very valuable to the library, there can be risks that the collection will grow without a particular direction, and this will result in losing the specialist aspect of the research library, whilst also ending up taking lots of valuable space. CDPs help in keeping the library aligned with the mission of its parent institution, giving purpose and direction to its collection, whilst also aiding the museum librarian in dealing with unwanted material.

Finally, for a CDP to be successful, the patrons utilizing the collection will need to fully understand the principles guiding the collection, and approve of it (Tarrete, 1997, Vickery, 2004). This is further attested by Spohrer (2003), where he argues that the institution



[museum] both serving as a funding source and as an implementer of institutional goals should play a vital role in the shaping, execution, and appraisal of the CDP.

## 2.5 Museum Libraries and its collections in the Digital Age

Benefits of digitization (to have a digital copy of an analogue resource) have long been established. The most quoted benefits for museum libraries and their special collections are the preservation of the original resources by creating digital versions and the increased access digitization will bring (Cloonan & Berger, 2003; Smith, 2016; Cullingford, 2016). However, digitization is only half the story. Now we are talking about digitally born material, whereby material is created in a digital format, with no physical body (Cullingford, 2016) and this is closely tied to collection development.

In fact, according to Law (2009), the future of collection development in libraries lies in the building of electronic collections and the contributory part these libraries have to offer in the virtual research setting of digitally born resources. Moreover, Gregory (2011) concurs with this argument by stating that the digital creation and retrieval of such material may surpass the more traditional role in collection development, that of purchasing material to increase the library's collection. But how do museum libraries fare in this digital environment?

Today we are living in an era where more often than not, information is sought from highly accessible and unrestricted web-based resources (Williams, 2018). According to Ray (2009), museums are at a disadvantage. Usually they “lack the technical infrastructure to manage digital resources, collection documentation as well as digital collections” (Ray, 2009, p. 358). Consequently, museum libraries no longer have the monopoly as being the providers of specialized information; already they are struggling with low utilization rates, and these factors will not help when coming to the issue of funds and perhaps requests for staffing (Williams, 2018).

According to Giannini & Bowen (2019), for museum libraries to relate to the digital environment, they have to depend on three factors: access to resources, collaboration with the curatorial and the IT team, and their overall strategic importance in the institution that holds them. The former two ultimately depend on the latter.

With regards to access to resources, museum libraries tend to struggle financially, whilst also lacking skilled staff especially in IT. According to Giannini & Bowen (2019), there are some museum libraries who are subscribing to online databases, with the aim of enhancing their collections and attracting more users, however these are very few and the main reason usually quoted is lack of financial resources. Also, the authors continue to argue that another very attractive option for museum libraries is web archiving, however this is “the most expensive form of collection development” (p. 486), and very few museum libraries could afford it.

According to a survey by Kostanyan in 2011 on the expectations of visitors to the Kremlin Museums, replies gathered from interviews showed that students preferred to access digital resources rather than going physically to the museum library. They also added that if they have to go physically to the library, then the latter has to provide both digital and physical resources. Accordingly, museum libraries are to act as hybrid libraries; the same is happening to the other types of libraries. Other visitors to the museum preferred to access the print resources, although this can be taken as their interest in the extrinsic value of the volume per se rather than the information it holds (Kostanyan, 2011), and the applicability of it as a research medium.

Although not representative of the whole scenario of museum libraries, this survey can perhaps shed some light on what type of resources, patrons, especially the younger generation expect from a museum library. Yet, due to the specific nature of the collections held by museum libraries one cannot dismiss the importance of print resources as well, especially archival materials or publications falling under special collections (Watson, 2001). These in themselves can be a source of attraction to the museum library, together with the value they bring in making the library specialized and unique.

## 2.6 The Collection Development Policy dilemma

In order to build a collection, one has to be selective. To avoid any personal biases, a CDP will help in selecting material for its collections according to the guidelines agreed upon (Levenson, 2019). Furthermore, the institution needs to determine what value its library is imparting to it. This is very important especially in terms of funding. The value of the library

lies in its collections; therefore, one has to see where the collection is pointing and if it's aligned with the museum's mission.

Thus, according to Clayton & Gorman (2001), the institution requires the library to explain how selections for its collections are being made, what is to be acquired and preserved, and finally what is to be withdrawn from the collection. As the authors continue to argue, this is in fact what constitutes a CDP, hence its importance. By doing so, one can determine the place the library holds within the institution and the added value it provides.

On the other hand, some hold that normally CDPs are only created due to an 'unofficial' or 'silent' acknowledgement on their importance between libraries, a sort of tradition. As Snow (1996) puts it, it is a "librarianship creed" and adherence to it is very debatable. The author continues to elaborate that one of the reasons that CDPs tend not to feature in quite a substantial number of libraries is because it is quite a time-consuming process which will ultimately restrict the librarian and the collections due to its inflexible nature. Furthermore, the author continues to sustain his arguments by implying that the CDP is more of a "guide to selection rather than a practical method of selecting material" (p. 193); it is not very practical and implementation of it can be very subjective according to its interpretation.

Also, since it is time consuming, any changes that might occur in the [museum] holding the library may remain not being addressed in the library's CDP. Furthermore, if libraries lack an appropriate budget to constantly build and update their collections, then CDPs are just a useless exercise (Snow, 1996).

Additionally, Vickery (2004) argues that if a library has a CDP, either it is not being updated or else not being used. Here the author concurs with Snow, where he argues that if they are not being used, then in reality they are not as essential as we are led to believe. Although Vickery acknowledges that libraries require a clear and communicated CDP, they do not require a traditionally detailed printed document, but a policy which provides purpose and flexibility and one which reflects the present and future needs, especially with an eye on electronic formats. Levenson (2019) concurs with this argument where she states that some elements of the CDP which were considered as a must are no longer relevant. This is because guidelines need to continuously change to adapt to new trends and practices.

However, a significant statement to acknowledge the importance of CDPs for all types of libraries was delivered by the American Library Association (ALA) in 1996. To point out the value of CDPs in libraries and help increase their applicability, ALA issued a set of guidelines back in 1979, following with an updated version in 1989, targeting mainly large libraries. At this time it was already acknowledged by ALA that such guidelines require constant updating (Levenson, 2019), thus conforming with other literature. In 1996, ALA specifically expanded these guidelines to include special libraries as well, stating that no matter the size or type of library, all libraries can benefit from CDPs (Anderson, 1996).

Accordingly, Futas (1995) argues that CDPs are living entities that need continuous adjustments, thus one can never consider a CDP as finished. In fact this is what makes them applicable and useful; the fact that it can be adjusted accordingly to the changes of the institution itself, in our case the museum. This line of thought contradicts the one which states the CDPs are inflexible (Snow, 1996). However, it is up to the institution and the library to see and treat this document as a vital working instrument which will result in the desired and planned collection.

## 2.7 The Research Questions

The aim of this dissertation is to propose a CDP for the Malta Maritime Museum Library (MMML). The literature analyzed in this chapter, the qualitative case study carried out in this study and the research questions listed hereunder will help in giving a better understanding of where the Library stands in the organization, how the current collection is being built and where it projects to be. This will provide more context for this study. In this way, an informed proposal for a CDP model for the MMML can be suggested.

Therefore, it is important to analyze the content of other CDPs pertaining to other maritime museum libraries. In this way, one can determine what are the most common themes such policies include, and this can be achieved by asking the following research question:

RQ1: *Which themes feature most in varying CDPs pertaining to different global maritime museum libraries?*

Subsequently, it is important to see whether there are any existing written or recorded policies related to the MMML. This is important because it will give additional background to

the case study regarding the present collection of this library. Thus, the following research question will be asked:

RQ2: *Are there any existing written or otherwise recorded policies related to the collection of the MMML?*

Afterwards, it needs to be determined what is, or due to the renovation currently happening at the Malta Maritime Museum (MMM), what will be the purpose of the MMML. Will the renovation build on the current objectives of the library, with special regards to its collection and its accessibility, or will it introduce new perspectives on both issues? This will be achieved by addressing the following research question:

RQ3: *What is the purpose of the library within the Malta Maritime Museum, and will this change due to the renovation?*

Furthermore, it is important to examine how the present collection is being built up and who is responsible for such decisions. This will help in determining the relationship between the museum and the library, the collection and any strategic considerations on how it is being developed, and the perception of the value this library confers to its parent institution. These are going to be answered by the following research question:

RQ 4: *How is the collection of the MMML being built up and developed?*

This will lead us to the acquisition aspect. Since the MMML forms part of a museum administered by a public agency, all acquisitions have to be made public. Thus, it is imperative to determine the bureaucracy involved in dealing with purchases and donations, and the level of autonomy the library has in terms of decision-making power. This will be answered by the following:

RQ 5: *What is the acquisition procedure for purchases and/or donations?*

Finally, all the above secondary research questions will lead in answering the main research question:

***What are the elements that successfully make up a Collection Development Policy for the Malta Maritime Museum Library (MMML)?***

# Chapter 3: Methodology

This chapter provides a detailed explanation of the methodology adopted for this research. It goes through the whole process in terms of the research methods adopted and the *raison d'être* behind such designs, methods, selection of participants, validity, reliability and ethical considerations concerning this research.

## 3.1 Research Objective and Research Question

The main objective of this dissertation is to propose a Collection Development Policy (CDP) for the Malta Maritime Museum Library (MMML). In doing so, this research will investigate other CDPs pertaining to maritime museum libraries around the world (Chapter 4), the initial purpose behind the MMML, and how the collection evolved to its present state (Chapter 5), and how the library is currently being managed and any future considerations (Chapter 6).

Finally, this proposed CDP can also be adapted to be utilized for other museum libraries falling under Heritage Malta.

To determine such objective, this study aims to answer the following main research question:

*What are the elements that successfully make up a Collection Development Policy for the Malta Maritime Museum Library (MMML)?*

## 3.2 Philosophical Worldview

The philosophical worldview adopted by the researcher influences the whole process; from the choice of the respective worldview to the shaping of the final report (Yazan, 2015). On the whole this worldview remains hidden throughout the research, nonetheless it impacts the research and needs to be acknowledged (Creswell, 2014).

Furthermore, coherence is of vital importance. According to Kline (2008), coherence is when the whole research including the research question, research methods, analysis employed and how results are being presented, are produced using a consistent philosophical perspective. Subsequently, choosing a philosophical worldview that reflects all of the above, will aid in determining the quality of the qualitative research (Kline, 2008).

Consequently, a Constructivist worldview was adopted for this research. Constructivism is normally associated with qualitative research. This worldview tends to focus on the living and working environments of people so as to better understand the cultural and historical setting of the individual (Creswell, 2014).

Thus, this particular worldview was applied to this research because it enabled the qualitative researcher to understand the environment of the participants. This was done by analyzing actual CDPs belonging to international maritime museum libraries and by visiting the working environment of the Malta Maritime Museum Library personally in order to observe and collect the required information. Furthermore, since qualitative research is inductive, meanings were extracted from the information gathered from the qualitative case study due to the researcher's interaction with these realities (Crotty, 1998).

Finally, this worldview enabled the researcher to trust the information gathered from participants. This information is not only subjective, but it is also interpretivist; the information provided by the participants is built from their interaction with the historical and cultural context of their environment (Creswell, 2007; Bryman, 2012). Through the interaction with the environment and the direct communication with the participants, the researcher was in a better position to interpret the findings on the Maritime Museum Library, where such interpretations were shaped by the experience gained throughout this process.

### 3.3 Research Design

A qualitative case study was deemed as the most appropriate for this research. In order to answer the main research question, the researcher explored a single instrumental case study i.e. the Malta Maritime Museum Library (MMML), using various data collection methods which included the analysis of other CDPs in maritime museum libraries, observation in the actual setting and semi-structured interviews (Creswell, 2007). Additionally, this case study could also be viewed as intrinsic since the focus is on a unique situation in the MMML, in this case, the development of a CDP (Creswell, 2007).

Also, this research was primarily concerned with the interpretation of the distinctive findings pertaining to this particular case in this specific environment during this specific period

(Creswell, 2014), thus leading to an idiographic approach (Bryman, 2012, p. 69). This further underlines the validity in choosing the qualitative case study as a research design.

Finally, the main and secondary research questions (Chapter 2) being posed all served to strengthen the choice of this research design. Here, the research questions were purposefully constructed to elicit a detailed and intensive examination of the case being proposed (Bryman, 2012), covering all aspects pertaining to the development of a collection policy for the MMML. Subsequently, these research questions were deemed to be better answered by adopting the said research design which as Bryman (2012) states allows for the detailed examination of the case (p. 68).

### 3.4 Participants and the Context of the Research

To achieve the aim of this study, detailed information about the museum, the library and its collection, past and present practices and any future development needed to be analyzed. To this end, purposive sampling was considered to be ideal. This is because participants needed to be chosen in a strategic manner, and purposive sampling allows the people sampled to be directly pertinent to the research questions being presented (Bryman, 2012; Koch et al., 2014).

Subsequently, the intention behind the chosen participants was that from their experience and relation to the museum and its library, they were in a position to adequately contribute to the fulfillment of the research questions posed. Therefore, to achieve the aim of this research, it was deemed best to interview the Senior Curator of the Malta Maritime Museum. This is because the Senior Curator has been fulfilling this role for a considerable number of years and intervened directly in the management of the library.

Subsequently, the Archivist, although not directly related to the library, was suggested by the Senior Curator due to certain work which was linked to the library, thus snowball sampling, where participants propose other participants (Bryman, 2012) was also utilized. As Bryman continues to argue, in qualitative research it is quite common for snowball sampling to follow purposive sampling.

Finally, in order to understand the origins of the library and how it evolved to this present day, a former Curator was also interviewed. This was suggested by the Archivist, therefore



snowball sampling was applied here as well. All participants concerned were contacted and consented to participate in this study (Appendix E).

However, to put the proposed CDP into context and base it on other similar institutions, it was also deemed necessary to analyze other CDPs belonging to other maritime museum libraries around the world. This again led to purposive sampling to be adopted, where such institutions were understood to better inform our case (Creswell, 2007), due to their relevance to the research question (Bryman, 2012).

To this end, seventeen maritime museums were contacted (Appendix B). These maritime museums are located across the globe, including America, Singapore and Japan, however the absolute majority are situated in Europe, and the Mediterranean including Maritime Museums in Genoa, Naples, Venice, Barcelona, Madrid, Piraeus and Lisbon. Regarding the latter, although not geographically situated in the Mediterranean, Lisbon (Portugal) can also be considered as Mediterranean due to their culture and influence from neighbouring Spain.

Out of these seventeen, only three replied, however one of these stated that they do not have a CDP (Chapter 4). The other two maritime museums, one in Rotterdam (Holland) and the other one in Piraeus (Greece), sent their CDP. Another three CDPs were publicly available on the internet, these being America, Australia and England, thus bringing in total five CDPs to be analyzed. Therefore, although the majority of museums contacted were not in a position to respond to these queries, still the variety of CDPs analyzed provided a rich background on which to base our proposal.

## 3.5 Methods of Data Collection

In order to maximize the benefits of case study research, multiple sources of data collection are ideal (Yin, 2012). For this study, the following methods of data collection were deemed necessary:

### 3.5.1 Content Analysis

Content analysis was deemed appropriate for the analysis of the CDPs provided in Chapter 4. Primarily it is an accepted method in Library and Information Science; it permits the data to be understood within a context and by doing so it minimizes biases (Kelly, 2015). Additionally,

content analysis enabled the identification of what the document is really about, i.e. the manifest, and also the interpretation of such content, for example how important certain themes and elements are when compared to others, i.e. the latent (Bryman, 2012; Kelly; 2015).

Therefore, a content analysis of five CDPs pertaining to the five different Maritime Museums and/or Museum Libraries was carried out. This allowed for an overview of the practices and approaches these maritime museums adopt in developing their CDPs, which subsequently allowed for more informed decisions on how to approach our proposed CDP (Bierbaum, 2000).

Consequently, the content analysis enabled the coding of themes (Bryman, 2012) based on their frequency of appearance throughout the analyzed CDPs. In this way, it was determined what are the most common elements in a CDP and what they include, so as to utilize them in our proposed CDP.

### 3.5.2 Study of the collection and observation of environment

The study of the collection within its environment was deemed important for multiple reasons. Firstly, familiarity with its contents was vital for understanding what the collection holds and its relation to the Maritime Museum, together with the formats it caters for. One cannot expect to write a CDP without knowing the collection.

Furthermore, although not directly related to the CDP, the observations done whilst studying the collection enabled the understanding, albeit limited, of the day to day running of the library. This contributed to discovering certain tendencies or approaches which enabled us to better understand the way the collection is being used; for example the retrieval of items and how items are placed back on the shelves in the absence of a librarian.

### 3.5.3 Semi-structured interviews

Finally, semi-structured interviews were utilized as a means of data collection. This allowed for more flexibility, where questions did not necessarily follow the prescribed order (Bryman, 2012), thus allowing the interview to take more the form of a discussion, which allowed for more in-depth information (Braun and Clarke, 2013). To this end, the interview guide was

structured with no bias in mind; this left the participant free to divulge any information s/he wanted, which in turn allowed for further probing from the interviewer.

Furthermore, this type of method permitted topics to be discussed which were not necessarily part of the interview guide, but nonetheless yielded important information, especially related to the Maritime Museum Library itself. An example of such is the blurring of duties associated with the library, where certain procedures and roles were not clearly defined, not even amongst the staff themselves. This perhaps could also be related to the lack of a CDP for the library, with the latter having to adapt to the museum CDP.

Three interview guides were prepared for the former Curator, the Archivist and the Senior Curator (Appendices F, G and H), with the secondary research questions identified in Chapter 2 helping to shape these guides. All of these interview guides were pilot tested with acquaintances, holding a Masters' degree, none in Library Science, with none of these being in any way related to this study. This proved very useful in determining the structure and flow of the interviews.

### 3.6 Data Capturing and Analysis Methods

Content analysis was used for the CDPs pertaining to five museum libraries around the globe. This permitted the research to determine similar themes, and subsequently elements within the policies.

To this end, conceptual analysis was utilized, where the most common themes were extracted from the policies due to their frequency in appearance. Once determining the research question, and choosing the samples (Bryman, 2012), i.e. the CDPs, these were coded into manageable themes, which in turn enabled our research to understand which elements featured more strongly in the analyzed policies (Appendix A).

Subsequently, the content schedule in Appendix A allowed for the number of appearances related to similar themes to be listed under each element, whereas the coding manual provided a list of all potential themes under each element (Bryman, 2012).

With regards to the description of the present collection of the MMML, the portrayal of contents as well as the physical environment into which the library is currently situated,

served in giving the reader a sense of visualization of the place (Stake, 1995). This also permitted the researcher to recommend improvements in the proposed CDP (Chapter 7), especially related to working space for the users, as well as describing a realistic scenario of the library during the current renovation (Chapter 5). It also permitted the researcher to determine the themes of the library and their formats (Chapter 5 & 7).

Furthermore, by studying the collection on site, it enabled the researcher to understand the dynamics of the library and how users interacted with it (Yin, 2012), especially in terms of accessibility, retrieval of items, whilst also giving a measure of the importance given by the users in utilizing the library as a research tool. This was further strengthened during the interviews, where such views were also expressed. To this end, during the researcher's physical presence on site, notes pertaining to such matters were taken (Stake, 1995), which were utilized when probing for further enquiries during the interviews and understanding the dynamics of the library to better compile the proposed CDP.

Finally, with regards to the semi structured interviews, these were audio recorded on a smartphone. This enabled the interviewer to concentrate solely on the interviews, and also permitted the drawing up of a verbatim transcript, which allowed for further familiarization with the text. Subsequently, by interviewing three people with different roles and who performed these roles in different time periods, enabled the researcher to provide multiple views (Stake, 1995) and a sort of chronology of the development of the library.

Additionally, a thematic approach was utilized to extract the information from the verbatims. By using this method, extracts from the interviews were given a code and inputted in an excel sheet. This made the identification of codes easier, after which these codes were recorded as a list (Appendix I). Since this approach provided many codes, a thematic map was deemed ideal, as it provided a visual aid in grouping such codes into several subthemes (Appendix J). Finally, since there was still a considerable number of subthemes, each of these were then grouped under a main theme (Appendix K), which together with the methods explained in this section enabled the researcher to answer the main research question.

### 3.7 Qualitative Validity and Reliability

Since this study was based on qualitative methods of research, some researchers maintain that different criteria should be utilized instead of the one applied for quantitative research. These are trustworthiness and authenticity (Bryman, 2012). This is due to the possibility of multiple truths in the social world (Bryman, 2012, p. 390). According to Guba and Lincoln (1994, cited in Bryman, 2012) *credibility*, *transferability* and *confirmability* in qualitative research can be used to validate the research, whilst reliability can be achieved through *dependability*.

*Credibility*, also referred to as respondent validation (Bryman, 2012, p. 390), was attained by transcribing the interviews *ad verbatim*, after which these were sent to the participants for confirmation. Furthermore, any misconceptions during the time of analysis and discussion were re-checked with the participants, so as to fully eliminate any misunderstandings.

Additionally, *transferability* was gained through the detail provided about the subject in literature (Chapter 2), examples of other CDPs (Chapter 4) and the collection and management of the MMML (Chapter 5 and 6). This will allow the reader to have enough background to determine whether such findings can be transferred to another similar environment (Bryman, 2012, p. 392).

Furthermore, careful consideration was given so as not to let any biases by the researcher influence this research, thus ensuring *confirmability*. To this end, the researcher based all discussion and analysis done throughout this study on the information gathered from literature, actual CDPs, study of the collection and interviews, and presented them in such a way as to clearly show that the final product, i.e. the proposed CDP derived from all these methods, keeping it as objective as possible.

Finally, *dependability* was achieved by maintaining all the records compiled during this research. Such records include the mindset behind the creation of the research questions, the selection of the participants, the transcripts of the interviews conducted, workings of content analysis and the step-by-step process of the thematic analysis conducted, after which these were made available throughout the text and in the annexes of this study (Bryman, 2012, p. 392) so as to present a whole and holistic process to the reader for scrutiny.

### 3.8 Strengths and Limitations

Qualitative research allows the gathering of human experiences, thus enabling to capture expressions and emotions, which may perhaps lack in quantitative research. Therefore, the semi-structured interviews allowed not only the retrieval of information directly pertinent to this study, but also the emotions and hopes of the participants. This shed some light on their energy, willingness to improve and sometimes frustration due to lack of resources and excessive bureaucracy, which all served to give this study a more humanistic touch, as well as to inspire hope for the future of such libraries, which are sometimes overshadowed by their parent institution.

Furthermore, the application of a content analysis of other CDPs allowed for a transparent and clear procedure which will facilitate the replications and follow-ups of such research (Bryman, 2012).

However, when applying qualitative research, the aim is not to generalize but to focus solely on the research in question. Thus, the views and situations captured in this study, although adaptable to other libraries, especially those falling under Heritage Malta, cannot be taken as depicting a holistic picture which applies to all said libraries especially in terms of financial, human and technological resources, where certain museums may have more or less resources available to them, when compared to the Maritime Museum.

Moreover, literature concerning museum libraries, and consequently maritime museum libraries is very scarce; locally it can be said that it is practically nonexistent. Hopefully, this research will help in addressing this lacuna, and perhaps shed some light on such an important and sometimes overlooked type of library in our archipelago.

### 3.9 Ethical Considerations

Usually, ethical issues in research revolve around four instances: harm to participants, lack of informed consent, invasion of privacy and deception of scope (Diener and Crandall, 1978, as cited in Bryman, 2012, p. 135; Creswell, 2013).

Participants were given a consent form (Appendix E) prior to the interview highlighting the aim of the research and what is to be their involvement. Furthermore, the form clearly indicated that they were going to be recorded, with the recording erased once the verbatims were written down. Also, the participants were reminded that they can withdraw from the interview at any time with no justification required.

Furthermore, with regards to anonymity, only the participants' role within the Maritime Museum was listed. Their role was needed because the research aim was specifically tied to a particular institution, and only participants occupying certain positions were able to contribute to the fulfillment of the research questions. By providing their position within the institution, it also served to further validate the information acquired. Although the occupation and place of work can provide indications to the identity of the person, the latter were made aware of and found no issues with it since no sensitive information was shared. Moreover, it was clearly specified that the information collected will only be used to achieve the purpose of the study, with no ulterior motives.

To further validate the information gained from the interviews, the verbatims were sent to the participants, to approve or erase information as necessary. Also, this served to validate the information provided. In this way, the above-mentioned instances of ethical transgressions were avoided, and participants were safeguarded from such harm or deceit.

# Chapter 4: CDPs of Maritime Museum Libraries: A Content Analysis

This chapter provides a content analysis of five different Maritime Museum Libraries (MML) CDPs. These belong to:

1. The Caird Library situated at the Greenwich National Maritime Museum, United Kingdom
2. The Library situated at the Mariners' Museum and Park, United States of America
3. The Vaughan Evans Library situated at the Australian National Maritime Museum, Australia
4. The Library situated at the Rotterdam Maritime Museum, the Netherlands (Appendix C)
5. The Athinoula Martinou Library situated at the Hellenic Maritime Museum, Greece (Appendix D)

The initial purpose was to obtain CDPs from various museum libraries across the world, so as to get as many cultural, organizational, sociological and political factors and approaches as possible. In this way it was hoped that a more holistic picture of what is happening globally would be depicted (Bierbaum, 2000).

However, a search on the internet only yielded three CDPs. These are the first three listed above. Furthermore, out of seventeen requests sent to MML globally (Appendix B), only the Athinoula Martinou Library and the Rotterdam Maritime Museum Library provided a reply together with their respective CDPs. Moreover, the Deutsches Schifffahrts Museum (Germany) also replied, however they acknowledged that they do not possess a CDP.

## 4.1 Different terminologies and models in relation to CDPs

As will be seen from this analysis, there is no standard model for a CDP. Some libraries, like the Caird Library have a detailed CDP whilst others have a policy consisting of a few pages with very concise detail provided, like The Athinoula Martinou Library (Appendix D). Furthermore, some libraries have a collection management policy which considers all the



collections of the museum as one collection (even the library collection), thus providing one policy for all, such as the Mariners Museum (The Mariners' Museum and Park, 2005) and the Rotterdam Museum (Appendix C).

The fact that the Mariners' Library refers to its CDP as a collection management policy concurs with Evans and Zarnosky Saponaro (2012), where they argue that sometimes this term is also used to refer to the collection development and collection building processes, and occasionally these are used interchangeably. This is further attested by Clayton and Gorman (2001), where they agree that there seems to be some confusion about these terms. Moreover, some libraries present their CDP together with other library policies under distinct sections presented in one document such as the Vaughan Evans Library (Australian National Maritime Museum, 2004).

Also, certain libraries combine various elements into their CDP such as guidelines intended to aid in decision making, procedures for weeding, policies regarding donations, etc. (Gregory, 2011). Others include an abridged CDP in the collection management policy document, which according to Clayton & Gorman (2001) is becoming quite common in British libraries (p. 21).

Furthermore, both ALA and IFLA provide models of collection development applicable to all kinds of libraries. For example IFLA issued the "Guidelines for a Collection Development Policy using the Conspectus Model" in 2001. This model provides the various elements that constitute the CDP together with a collection depth indicator which consist of numerical values given to highlight the collecting priority and objectives of the library (Biblarz et al, 2001). A practical example of this can be seen in the Caird Library CDP (Royal Museums Greenwich, 2018).

Moreover, the CILIP Local Studies Group, a group dedicated to supporting local history collections and their library staff across the United Kingdom, provides a toolkit program containing several working documents. One of these documents is dedicated exclusively to CDPs in libraries focusing on local studies collections and provides guidelines underlying their contents and purpose (Islibrarians, 2020). This particular working document also provides factual examples of such libraries and their CDPs, which is very important since this will give the opportunity to familiarize oneself with CDPs that are actually used for existing collections.

Furthermore, these guidelines are significant because they can be used as a basis for a new CDP or as a standard to gauge your existing policy against.

## 4.2 Content Analysis: Mutual elements

From the content analysis of the above mentioned CDPs, six main elements emerged (Appendix A – Coding Schedule), with various themes listed under each element. These elements were the most commonly mentioned, however with varying degrees of importance according to each CDP. These are:

- **Objectives & Functions:** These are achieved through the aims, scope and purposes, thus for simplification reasons are put under one element
- **Collection Building:** This also includes donations, acquisitions, selection criteria, loans, standing collection committees and the conspectus approach, and finally any legal consideration
- **Library's Collection Orientation and Specialization:** These come under the forms of the library permanent/working collection and the collection priority of the library
- **Formats:** Also includes the type of resources and amount (numerical) per resource
- **Weeding:** This also consist of deaccessioning and disposal, and
- **Access:** These also include the users, and collaborations

Unlike the main elements themselves, these themes (Appendix A – Coding Manual) do not necessarily feature in all CDPs, however they were grouped due to their relevance or nearness in concept to the element, as seen in the above list.

### 4.2.1 Objectives and Functions

Objectives and functions are determined by the scope, purpose and aims of a CDP, thus they are a very important aspect of a policy. As expected, all the analyzed CDP devote parts of their policy to list their objectives and functions and the means by which they are to be achieved, some in more detail than others.

A most common practice seems to be that these objectives are listed as part of the mission statement or a similar address of the museum or museum library, incorporating the purpose and goals which are to be achieved at the beginning of the document. Subsequently, this

helps in detailing from the onset the mission of the institution, and how it will be accomplished.

From the analyzed CDPs, three out of five CDPs incorporate both the museum and the library collections, thus producing one document to represent both institutions. The Rotterdam and the Mariners CDPs make it quite clear that the library is part of the museum and not a separate institution on its own, thus both museum and library share the same objectives and functions. However, at least from the above analyzed CDP's, the impression that the museum library's collection is inferior to the museum's collection is not evident; what applies to the museum collection applies to the library collection, thus contradicting Navarrete & Mackenzie (2011), where they state that museum libraries and their collections are secondary.

To a certain extent the same can be said of the Caird Library, however the difference here lies in a dedicated separate chapter to the Library and Archives, thus making it look distinct from other sections of the museum. However, the chapter is descriptive, and focuses mainly on the strengths and priorities (conspectus) the museum sets in acquiring such resources, whereas the overall mission and objectives, functions and guidelines are applied to all the museum collections, including the library (Royal Museums Greenwich, 2018). The inclusion of the library in the same museum policies can be indicative of the importance the museum places upon the library, and this highlights what Tarrete (1997) states, that the place of the library and its functions should be in the same document that holds the guidelines stipulated for the museum.

On the other hand, the Vaughan Evans Library has a CDP dedicated solely to it, and the noticeable difference is in the specific detail such CDP provides. It also specifically states that the library collection is a collection in its own rights, being separate from the museum collection (Australian National Maritime Museum, 2004). The same can be said of the Athinoula Martinou Library which also has a separate CDP dedicated to itself and is very specific as to its relationship with the maritime museum which houses it, and the objectives and functions which come out from such a relationship, same as the former library. Nevertheless, having a separate CDP dedicated only for themselves does not give the impression that the museum places much more importance to them as compared to other museum libraries which have their CDPs combined with their parent institution.

## 4.2.2 Collection Building

Of all the elements extracted from these CDPs, this was the most commonly found and the most varied. The museum libraries analyzed here build their collections in various ways, and mainly all of them include the issues of selection, donations, bequests, acquisitions, exchanges and loans.

Four out of five museum/museum libraries list this element in their respective CDP or where applicable in the general collections policy, with the exception of the Vaughan Evans Library, where it lists the selection, acquisition and donations under the Library Selection Policy (Australian National Maritime Museum, 2004). However, the content remains nearly the same, with the libraries and/or museums specifying on what basis they decide to purchase or accept a donation. All of them set their own requirements, however the most mutual considerations given prior to a purchase or acceptance of a donation seems to be the relevance of the item to the collection and the value it will impart, the cost of the item, the authenticity and provenance, and the ownership status of the item. These will all help to ensure the long-term development of the library (Miller & Dvorak, 1989).

Subsequently, with regards to the relevance of the item, this concurs with what Skrejko and Zak-Caplot (2021) see as a must for a museum library; to complement the domains of the museum it is housed in. However, they also go on to accede to the fact that sometimes this is not the case in many museum libraries, where museum libraries tend to accumulate varied material not related to the museum collection. Nevertheless, the fact that relevancy is given so much importance in CDPs goes to show that at least policy makers are aware of what a museum library should represent in its collection. Apart from helping in building a unique and specialized collection, it also helps in directing precious funds to build a focused collection, whilst also serving as a backdrop for refusing insistent donors.

Another important mention here is Demand Driven Acquisition (DDA). Both the Mariners' Museum Library (The Mariners' Museum and Park, 2005) and the Athinoula Martinou Library (Appendix D) specify that they consider requests by users (museum staff or researchers) of the library to purchase material. Such requests are then weighed against a budgetary framework. This shows the value that the library gives to its users and also the democratic beliefs of the library.

Subsequently, in certain museums and museum libraries such requests as well as donations and acquisitions are assessed either by the Librarian who shoulders the responsibility for such decisions, as in the case of the Vaughan Evans Library and the Athinoula Martinou Library or else by a standing selection committee as in the case of the Mariners'. The standing selection committee for the Caird Library makes recommendations to the Board of Trustees, which have the final say in the matter (Royal Museums Greenwich, 2018). It seems to be the case that in Museums where there is one CDP for both the museum and the library collection, a standing committee responsible for donations, acquisitions and disposals is enacted. Ideally, a professional from the library sits on this committee as in the case of the Mariners' Museum library (Mariners' Museum and Park, 2005), however there seems to be no library professional on the committee of the Caird Library. Still, it can also be the case that the designation is formulated in a different way, for example the Head of Research and Information who sits on this committee may derive from the library section, however this is not made explicit in the document.

Furthermore, certain CDPs like the Caird Library and the Mariners' Library refer to specific guidelines and local legislations. For example the Caird Library confers with the Ace Museum Accreditation Scheme and the TNA Archive Service Accreditation Scheme, whilst also referring specifically to legislations concerning disposal of items. Similarly, the Mariners' Museum adheres to the American Alliance of Museums and the International Council of Museums codes of Ethics and other local acts, especially concerning purchases and taxes. Again, these CDPs represent both the museum and the library's collections, thus most probably this is why we see these specific guidelines applied here.

On the other hand the Vaughan Evans library only mentions that it will provide access to acts and legislation governing the museum activities in its Library Selection Policy and not in the CDP, without going into further detail. Contrastingly, the Rotterdam Museum Library and the Athinoula Martinou Library do not include legislation in their CDPs.

### 4.2.3 Library's Collection Orientation and Specialization

This element relates directly to the permanent and/or working collections of the museum library. Consequently and indirectly, it also relates to and dictates the acquisitions, donations, bequests and the budgetary priorities. Museum libraries place particular importance to this

element in their policies because it also determines their area of specialization, thus their identity.

The Rotterdam Library specifically states that the budget mainly focuses on their permanent collection and goes on to specify the subjects falling under this collection. Furthermore, certain museum libraries provide a list of items detailing the subjects falling under Permanent Collection and Non-Permanent Collection, with separate policies applicable to them. The permanent collection of the Mariners' Museum Library includes manuscripts, maps, rare books, and logbooks. This is similar to the Caird Library, where it too includes such items in its permanent collection.

Of importance is the term "working collection", where certain resources are specified as being specifically used to be accessible to and used by researchers and library patrons. The Vaughan Evans Library specifies that theirs' is a working collection, however some items which are considered rare, unique or valuable and are deemed to be a useful primary resource can still be purchased and included in the working collection. On the other hand, rare books and other 'archival' material which are collected for their display potential, and historical value are considered as forming part of the museum collection and not the library's (Australia National Maritime Museum, 2004).

Contrastingly, the Caird Library considers archives, manuscripts, rare books and ephemera as being part of the Library Collection, which however falls under the permanent museum collection. Consequently, periodicals, books printed from half the nineteenth century onwards and e-resources fall under the working collection and are listed under the acquisition policy and do not form part of the Museum permanent accession collection. However, both collections are accessible to the researcher (Royal Museums Greenwich, 2018).

The difference seems to lie in the permanent collections falling under the broader museum collection, whereas the working collection is not listed in the CDP and is guided by separate policies. Nonetheless, they are accessible at the library, thus one can deduct that the library here is used as a repository and access point for such material (Royal Museums Greenwich, 2018). Also, certain libraries like the Athinoula Martinou (Appendix D) list resources such as rare and/or unique books as special collections (similar to the Mariners' library), however

they still form part of the library's collection and are governed by their own policy and not the museum collection.

#### 4.2.4 Formats

All of the above CDPs describe to a certain extent the amount and/or type of items their library holds. The most common items which seem to make it in all of the above CDPs are books and periodicals (Williams, 2018), with the Vaughan Evans Library and the Rotterdam Maritime Museum Library also including electronic publications. The former also consider the internet sites governed by the Museum as part of the library collection. This concurs with the literature where it argues that some museums are showing interest and actively seeking to enrich their collections by also including e-resources (Giannini & Bowen, 2019).

On the other hand, the Caird library specifies that only rare books, manuscripts, printed ephemera and oral history (sound recordings) are governed by the CDP, whereas printed periodicals, books and electronic resources (referred as the working collection) are governed by the Acquisition Policy (Royal Museums Greenwich, 2018). The reason seems to be that the former are part of the permanent collection, whereas the latter do not form part of the museum accessioned collection of the library. The Rotterdam Library and the Vaughan Evans Library provide the precise amount per resource; however this does not seem common practice for the other museum libraries. What seems common is the listing of subjects into which each library specializes.

Furthermore, in its collections policy, the Mariners Museums Library lists the library's special collections in a separate appendix. These include maps, charts and rare books amongst others, and the appendix provides information on the amount and description of such items (The Mariners' Museum and Park, 2005). The reason for this can be that these form part of the permanent collection of the museum, thus the need to list it separately and in more detail, however nothing is explained on this matter in the policy. The guidelines listed in the CDP apply to the special collection as well.

## 4.2.5 Weeding

Apart from weeding, this element also incorporates deaccessioning and disposal of items in a museum library. Four out of the five CDPs analyzed here list weeding and/or deaccessioning in their policies, whilst only the Mariners and the Caird library goes into detail regarding the disposal of deaccessioning items. The Vaughan Evans Library lists the deaccessioning process in its Collection Management and not in their CDP. Similarly, the Caird Library lists its disposal policy in its Acquisition and Disposal Policies. The Rotterdam Museum library follows the *Leidraad Afstoten Museale Objecten* (LAMO) guidelines, dedicated specifically for the deaccessioning of museum objects, thus consolidating the observation taken by this analysis; that this museum treats the library collection as part of the museum collection, as demonstrated by its policy (Appendix C).

Consequently, the fact that there seems to be some libraries inclined to place this element under other policies rather than the CDP, can be attributed to the actual definition of CDP. Certain literature, like Johnson (2009), argue that collection management concerns how one manages the collection after the item is part of the collection, whereas collection development concentrates on how the collection is being developed. This and the less than clear separation of what should constitute a CDP and a collection management policy can also contribute to the fact that there is no standardization in this element, and where it should be placed.

The Mariners' Museum Library lists in great detail the deaccessioning policy in its collection policies, whilst also highlighting the fact that these should not be taken lightly. The library goes on to specify who has the authority to deaccession, and consequently the disposal procedure. Here the policy refers to a collections committee, whose final approval has to be sought. The powers of this committee are listed in the collection policy "Statement of Authority". This committee is also responsible for the drafting of the museum policies (The Mariners' Museum and Park, 2005). The same can be said of the Caird Library, where the CDP is approved by the Board of Trustees, however no detail is given on who sits on the board (Royal Museums Greenwich, 2018).

Noteworthy is the fact that the Director of the Mariners' Museum Library forms part of the committee, whilst in the case of the Athinoula Martinou Library, the Librarian has the ultimate



say in such matters. This is very important because it shows that the librarian is being considered as a professional and also that democracy exists within the institution.

#### 4.2.6 Access

Even with regards to access, CDPs vary amongst themselves. The Vaughan Evans Library provides the details regarding access under the Loan and Access Conditions policy and not in the CDP. On the other hand, the Athinoula Martinou and the Caird Library list their access policies or statements in the CDP, whilst the Mariners' Library provides the access guidelines in its Collection Management policy. The Rotterdam library does not list anything regarding access in its CDP, however it states that research collaborations with the community are sought after by the museum, thus suggesting that the library offers open access to interested researchers.

Furthermore, some CDPs go into much more detail with regards to access and who are the recipients. The Mariners' museum library has a chapter dedicated specifically to access, where it not only includes the persons who can access the collections, but also in what way they are to access it and sets certain boundaries, for example reproduction and photography guidelines (The Mariners' Museum and Park, 2005). However, museum libraries who included access in their CDPs make it quite clear that they believe in open access. Furthermore, policies which have listed their access guidelines in other policies and not in the CDP also concede that the library is open for the public as well, for reference use. This seems to concur with Zak-Caplot (2019), where she states that museum libraries "are becoming more and more open to the external user..." (p. 58).

Furthermore, museum libraries thrive on collaboration. As Murray (2015) argues, special libraries can collaborate by sharing resources, which in turn will perhaps lessen the financial burden, or else gain access to some hard-to-find publications. Moreover, through consortia they can increase their purchasing power. This can be seen in the Athinoula Martinou Library CDP (Appendix D), where the library forms part of MarLiNet, a maritime libraries network in Greece. However, this arrangement is listed in the Collection Management Policy of the library and not in their CDP. Furthermore, these arrangements tend to be done with other similar local libraries, which in our case is quite limited since we only have one Maritime Library. However, this does not mean that arrangements with other local historical libraries

containing maritime literature cannot be pursued, for example in the form of a shared catalogue.

### 4.3 Conclusion

This content analysis enabled us to dissect five CDPs originating from different countries, thus extracting valid information, and minimizing as much as possible any biases (Bryman, 2012). The maritime museum libraries analyzed here vary a lot in their size, resources (financial, physical, human) and philosophy. This can be depicted from the various differences in these CDPs and their content, yet through this analysis six elements common to all the analyzed CDPs emerged, thus enabling us to form the framework for our own proposed CDP for the Malta Maritime Museum Library.

Furthermore, several insights emerged such as the permanent and non-permanent collection and what defines them, the working collection and how it differs from other collections, the way selections are made and on what basis, methods to keep the library in focus such as the Conspectus model and so on. Also, the policies offer a glimpse of the hierarchy of the institution and where the library places into this structure.

Moreover, for a CDP to be valid and useful, it has to be a living document, and they are never really considered as finished (Futas, 1995). The Caird library specifies that the present CDP will be reviewed every five years. The same applies for the Mariners' CDP, although the latter seems to be working with a policy backdated to 2005, with no further upgrades provided. The same can be said to the Vaughan Evans library, and unfortunately this concurs with some literature where it is stated that the process is time consuming, thus the document is not updated as regularly as it should be (Snow, 1996; Vickery, 2004).

Finally, we see standing selection committees and sole librarians taking decisions on the development of their respective libraries. It would be interesting to see how such decisions are taken in the Malta Maritime Museum Library and what approaches are used. This is particularly important since it forms part of a museum which falls under a government agency in charge of other museums on the island. This will enable us to see the local bureaucratic setup, and how it is applied, either on an organizational level or else on a sectoral level. All of these shall be discussed in the next two chapters which will detail the collection of the

Malta Maritime Museum Library and any current policies, guidelines or practices guiding its development.

# Chapter 5: The Malta Maritime Museum Library: Current Content

A way to determine the assets of the Malta Maritime Museum Library (MMML) is to study its present content. This will provide information on the various subjects it covers, its relationship with the artefacts of the Maritime Museum, the formats it caters for, and in what way such material is accessible, searchable and retrievable, amongst others. It is against this background, that one can proceed to prepare and propose a more focused and practical Collection Development Policy (CDP) (Bierbaum, 2000).

Furthermore, such an approach will also shed light on how the library is viewed by its parent institution which will enable one to see whether it holds true or not to some theories regarding such libraries. These, as discussed in Chapter 2, mainly include the more traditional views where the special libraries' main purpose is to support the holding institution and its curator (Navarrete & Mackenzie, 2011; Williams, 2018) with no sound financial backup and regular maintenance (Cobo-Serrano, 2021) whilst also lacking valuable policies (Koot, 2001).

A semi-structured interview with an ex-curator who helped in setting up the MMML was carried out. This gave clearer indications on the origins of the library, its purpose and how the collection was built. All of these observations are directly or indirectly reflected into the MMML collection.

## 5.1 Collection Portrait of the Maritime Museum Library

All the information provided in this section describes how the library stands to date, i.e. during the last quarter of the year 2022.

With the ongoing renovation happening at the Maritime Museum, the library also stands to experience some notable changes, where the physical settings of the library will shift to a new location, however always within the Maritime Museum building. Also, the intention is for the offices to move next to the library, thus giving more prominence to the library in making it more accessible and visible. This challenges the more traditional view where the library is usually placed in remote areas of the museum (Navarrete and Mackenzie, 2011).

Furthermore, at present the collection operates with two classification systems. These are the Dewey Decimal System and Library of Congress, where up till now no decisions are known as to which system is going to be adopted. Consequently, since the library collection is organized according to subject, to find an item, museum staff seem to rely on their knowledge of how the library is organized. This prompts questions on the purpose of such classification systems and their uses. Also, there are no updated catalogues, with the last update occurring in the year 2020.

### 5.1.1 The Origins of the Malta Maritime Museum Library

It is interesting to note that the MMML did not result as an afterthought product of the museum; both developed simultaneously. One can literally say that the collection started from scratch with only two volumes making up the collection at the beginning (Appendix F).

The theme of the library was never in question, namely the maritime history of Malta within a Mediterranean context. This is due to the fact that the Maltese archipelago situated right at the centre of the Mediterranean sea, in its own right, played an important role throughout maritime history. Furthermore, the library's idea was to include in its collection not only aspects related to maritime history, but also other areas that are directly or indirectly associated and effected by it such as social and political contexts (Appendix F). In fact, the different topics this library caters for can be seen when analyzing the collection.

Furthermore, the collection did not have a particular budget dedicated to it. Apart from some funds which were reserved for special publications, the funds that could be allocated were very limited. As the interviewee explained:

We bought some items, and some were donated. I was a bit cheeky and started going around asking for suitable books. The budget was very limited, so that I started to target good bookshops which did not have very expensive material, and this material I could afford. Sometimes I was lucky and managed to obtain important and rare books ....(Appendix F).

As the interviewee continued to explain, since they were very restricted with regards to funds, the museum was not in a position to refuse donations of books. Therefore, everything was accepted and then sifted through later. However, the interviewee was very optimistic; the

justification being that everything is related to the sea therefore in one way or another everything can be linked:

Sometimes you need books which do not cover maritime history however they will provide an essential historical background. In the maritime scene you have the humanistic aspect, work and economy, the social aspect for example prostitution, and this all relates to maritime. Every aspect relates to the sea. As historians we have to look at everything. For the museum collection you need literary backup, you cannot remember everything, you have to refer, that is why the library is essential (Appendix F).

This also brought up the issue of a Collection Development Policy (CDP), or the lack of it. The interviewee specified that at that time it was a one-man job; that of curator and librarian and the decisions on the library collection were taken only by one person. This also applied to weeding, yet the impression given is that rarely was something weeded out. Such items which were not related to a maritime context, such as Maltese historical novels, were kept due to the historical background they can provide. However, these were never treated as part of the MMML collection.

Also, the interviewee pointed out that first and foremost a museum library is there to serve the curator and other members of the museum staff. This also concurs with various literature (Bierbaum, 2000; Williams, 2018; Skrejko & Zak-Caplot, 2021). However, the interviewee also conceded that the library was built with the intent of eventually providing reference services to anyone interested in researching the subject in a professional manner. This also shows foresight, considering that one is discussing a museum library setting in the early 90s, where such views were not so common (Van der Wateren, 1999 ; Zak-Caplot, 2019). Nonetheless, as Van der Wateren (1999) explains, museum libraries tend to be viewed as private libraries belonging to the curators, and this can perhaps be glimpsed from the extract below:

I wanted them to be lockable, I wanted the books to be locked. There were only a few books in the collection, the office was always open, and I didn't want employees to have the mentality that they can help themselves, in this way books get lost (Appendix F).

However, this is no longer the case as we shall see in section 5.1.2, where the physical location and access to the MMML is discussed, together with the development of a separate special collection within the Library collection.

This refers to the pre-1900 books, which according to the interviewee are all related in one way or another to maritime. He also stressed the point that for some curatorial or restoration work on models pertaining to the museum collection, one requires this type of books, because the information they hold is not found in modern publications especially where technical references are needed. These pre-1900 books are discussed in some detail in section 5.1.4; however, here one can establish the reason why they were incorporated in the collection. Furthermore, photographs and bound manuscripts and typescripts also used to form part of the MMML (Appendix F), even though nowadays photographs fall under the museum collection.

Finally, from a government department falling directly under the public service laws and regulations, museums including the Malta Maritime Museum (MMM) are now under a parastatal agency with its own laws and regulations, i.e. Heritage Malta. As noted by the interviewee, there were some advantages to this such as the decrease in excessive bureaucracy where one rule applied to all, irrelevant of the item. Consequently, this permitted more flexibility for purchasing library material. The drawback was that certain grades not necessarily related to the museum profession were created, and this was felt in the running of the institution, however these are all views expressed by one person, thus they are only treated as observations, and no concrete conclusion could be drawn.

All of the above serves as a backdrop as to where the museum started, and its initial ideology. Over the course of years, several changes in law, management and other factors, both external and internal influenced the development of the MMML to its present state, with more future developments in the way as we shall see hereunder.

### 5.1.2 Physical Description of the Library

Currently, the library is situated on the third floor of the Maritime Museum building. It is located in a wide-open area, with doors leading to the office of the Senior Curator together with other administrative offices running parallel to it. The present location seems ideal since the museum staff can refer to it easily due to its proximity to their offices. In this case it does not seem to concur with literature expressing issues such as the museum library being in isolated or out of the way locations (Navarrete and Mackenzie, 2011). With regards to the

layout, the library has a total of twenty-three shelving units of varying sizes, spread throughout the length of the open plan, with some low shelves in the middle bisecting the space into two corridors. Also, there is some working space in the middle.

Moreover, during the period of observation for this case study, museum staff could be seen occasionally consulting the library, so this strengthens the point that the said library is visible and accessible, at least to museum employees. However, it is also worth noting that “the mere fact that a library service is being used does not mean that the service makes a difference or has a positive impact on the user” (Botha et al, 2009, p. 108). This is worth considering, especially since the MMML does not have a librarian managing it and is adopting the *self-service* approach, where users just pick up their item and put it back on the shelves themselves, increasing the risk of misplacing them.

Subsequently, it would be interesting to see if a librarian made responsible for standardizing this collection and providing skilled services would leave a better impact on the experience of its users. It could also be the case that the users are just content to pick up their required item and place it back, however the potential of a reference library is much more than that.

Consequently, no proper CDP can be drafted and more importantly maintained if there is no information professional managing the collection. Also, since no CDP exists, it is very difficult to determine whether the collection is in line with the needs of its users and the purpose of the museum and its collections.

### 5.1.3 The Artefact Collection of the Malta Maritime Museum

The museum collection includes three main categories: museum artefacts, archival material (loose manuscripts, maps, drawings and prints) and photographic material.

The artefacts cover several periods from Maltese maritime history starting from ancient shipping and including ship models, watercolour paintings, amphorae together with an authentic Roman anchor (Magro Conti, 2006).

The museum also holds a considerable number of authentic artefacts related to the Order of St. John. These include original period models, several period oil paintings, engravings and an ex-voto panel painting, all illustrating sea battles of the Order. Furthermore, several



weapons, firearms, naval artillery treatises and navigational instruments and a cannon used on the Order's warships are displayed (Magro Conti, 2006).

The French period is covered by republican guns, a model warship, engravings and lithographs. Subsequently, the British period is documented by several paintings, period models, uniforms, cutlery, naval crockery and watercolour paintings. The museum also boasts a reconstruction of a bar with artefacts pertaining to actual bars with which sailors were familiar here in Malta (Magro Conti, 2006). Additionally, material related to the two World Wars and Maritime Malta can be found in the form of memorabilia, uniforms, documents and photographs.

Also forming part of the artefacts collection are original weights and measures related to Customs, traditional Maltese boat models and over forty full scale traditional Maltese boats, the local merchant ship building activity up till the 19<sup>th</sup> century, as well as objects related to marine engineering including engines and bronze propellers (Magro Conti, 2006).

The artefacts collection covers the main periods related to maritime history and the Mediterranean and Malta, and this is also reflected in the library collection as we shall see below. Furthermore, the library goes beyond the collection of the museum. It provides other aspects which may not strictly be deemed as maritime, however may have a connection, being it direct or indirect to our maritime history and its protagonists. It also contains material which although is maritime in nature, does not relate to the Mediterranean or Malta.

Furthermore, archival material also falls under the museum collection. This is because they were purchased or acquired with the purpose to serve as museum objects and form part of the museum collection (Appendix G).

Finally, complimenting the museum collections are over seven thousand photographs. These are all related to the Maritime history of Malta (Appendix G), including photos related to the construction of the Dockyard in the late 19<sup>th</sup> century, the Ohio entering the Grand Harbour in 1942, and damaged Royal Navy ships in the Naval docks amongst others (Magro Conti, 2006). Although falling under the museum collection, these photographs have a separate cataloguing system from that of the museum collections (Appendix G).

#### 5.1.4 The Collection of the Malta Maritime Museum Library

The MMML's collection incorporates well over 4,000 printed items which comprises books, periodicals, journals and government gazettes. This makes up the working collection of the library and here one can find printed material in Maltese, French, English, Latin and Italian, with English being the predominant language in the collection. Currently the collection does not have any digital material, although some rare books and diaries were digitized by the Malta Study Centre and are accessible on the Hill Museum and Manuscript Library (HMML) portal. Cataloguing on them is still work in progress (HMML, n.d.).

Moreover, with regards to the library's focus, the collection incorporates everything that has to do with the maritime world. Titles within the library cover subjects which range from warships of the ancient world to coastal fortifications, local maritime cities such as Birgu (Vittoriosa) together with medicine and surgery. An example of the latter which can be found in the library is "A complete system of Nursing" published in 1927.

Furthermore, other subjects include books on weapons, engines, pirates and corsairs, oceanography, shipwrecks, museum curatorship, a substantial number of books on the Order of St. John, atlases, books on maritime paintings, various registers of ships (most notably Lloyd Registers covering periods 1940 – 1970), the Soviet navy, warships of the British and German Empires, and also some books on the Ottoman Empire, amongst others. This long list of subjects covered by this relatively small library demonstrates how much the maritime sector is interdisciplinary, with varying topics which all relate in one way or another to the maritime world (Vis, 2013). Nonetheless, the library's strength seems to be more focused on the Hospitaller, French and British period with substantial Melitensia titles covering various aspects pertaining to these periods, which in a direct or indirect way can all be related to maritime.

Moreover, there are also some items which do not strictly relate to maritime such as books on airplanes and tanks, however these constitute only a couple of books from the whole collection. All printed material in the MMML is divided according to subject. Upon inspecting the shelves this appears to be the case, although there were some instances where there

seems to be some material which is misplaced, however these were very minimal occurrences.

Furthermore, from the instances where staff were observed using the library, the impression taken was that they knew how to navigate the collection and where to find items. Even if concurrently two classification systems exist, this does not seem to hinder users in finding their requirements. Nonetheless, this practice is not recommended.

Moreover, forming part of the library's special collection are approximately one hundred and seventy old and rare books, informally referred to as "pre-1900 books", which are kept in three separate closed cabinets. They form part of the collection because of their connection to the maritime world (Appendix F).

In this section, there are around one hundred and thirty-four books which provide an author, an example of which is "*Storja ta' Malta: miktuba għall-poplu*" written by Ġan Anton Vassallo whilst another thirty-six books have an anonymous author. The oldest book with an anonymous author in this collection dates back to 1743 and is entitled "*A description of Holland: on the present state of the United provinces wherein is contained a particular account of the Hague, and all the principal cities and towns of the Republic, with the Buildings, Curiosities etc.*".

There is also a section containing several journals and periodicals together with miscellanea. Here the subjects covered are: Archeology, Diving, Engineering, Journals on Boats, Yachts and Small Craft and Warships amongst others. It was noted that certain items under this section do not have the complete number of runs, however this is mainly due to non-continuance of certain periodicals. Physical copies of journals available include:

- *International Journal of Maritime History* (some issues)
- *Research in Maritime History* (some issues)
- *The American Neptune* (some issues)
- *Melita Historica* (Vol I – Vol XV, 1952 – 2010)
- *Sacra Militia* (2002 – 2011, 10 issues)
- *Malta Blue Book* (1921 – 1928)
- *Neptunia* (1951 – 2011)

The miscellanea section contains items such as *Il-Gazzetta tal-Gvern* (Malta Government Gazette) with issues spanning the years 1818 till 1979. In 2015 this gazette ceased to be published and started to be available online, with the exception of some copies reserved for the Department of Information and the National Library for record keeping purposes (Department of Information, 2020).

Another gazette which the MMML possesses is *Is-Sajjed*, a Catholic periodical covering periods 1924 to 1927, which is bound in two volumes. Also, the MMML has some issues of the newspaper *Il-~~H~~mar*, a local satirical newspaper which was issued between 1917 and 1928, and at the time was censored by the Bishop of Malta because of its sympathies with the Workers party and the fear of communism (Spiteri, 2013). These newspapers also have several articles related to the Royal British Navy in Malta.

### 5.1.5 Registers and Catalogues

The MMML holds two printed Accession Registers (Volume I and Volume II respectively) covering the period 1989 to 2003 listing a total of 1,793 books. It provides information on the author, title, place and date of publication of an item together with any remarks such as the price the item was purchased for or whether it was donated. This register continued to be updated up till the year 2020 on an excel sheet.

Another register is the “Maritime Museum List of Books: Alphabetically Listed”. This register covers the list of books owned by the Museum up till August 1997, and it comprises 1,162 items. It provides details such as the publication number, the title of the item and whether the book is available or not.

Furthermore, the MMML also holds a register on “Manuscripts and Typescripts”. This includes only the bound items and falls under the rare books collection. These mainly cover the following subjects: Navigation, Signaling, Artillery, Malta Dockyard, History and Miscellanea.

Unbound manuscripts and typescripts form part of the archival material which falls under the museum collection. Finally, a catalogue covering the “pre 1900 books”, manuscripts,

typescripts, periodicals, journals, almanacs and yearbooks was compiled and printed in 2014 with no updates whatsoever.

## 5.2 Current issues for the existing collection

Notwithstanding the ongoing renovation at the Maritime Museum building, the offices and the library are still operating from within the building. As is expected, a lot of dust is generated, however the main collection is still situated on open shelves with no protection at all to the books which are housed within. This is done due to practicality reasons, mainly for accessing the books. On a more positive note, the pre-1900 books are enclosed in cabinets with no direct light on them, therefore at least they are protected from dust and light exposure.

Furthermore, there is the issue of lack of qualified staff. An information professional will help in creating an up-to-date online catalogue which will be available to anyone interested in using the collection. This has several benefits such as to create awareness of the collection, its resources and how one can access it (Vis, 2013). One can see this as a way of promoting the collection. It will also serve to market the museum and the library as a research institution which will add value and importance both to the museum and the library (Larsen, 1985, as cited in Vis, 2013).

Moreover, catalogues pertaining to the library are not updated. This can create problems for insurance purposes as well as hindering the achievement of a proper collection development policy (Vis, 2013).

At present, the library seems to be no man's land, with the Senior Curator taking responsibility for it in the absence of a librarian. A librarian will aid in the acquisition, preservation and the writing and maintaining of library policies (Vis, 2013), most importantly a CDP which currently is nonexistent. Lack of a properly executed and updated CDP can lead to inundating the library with unrelated material, which will subsequently take up much valuable space whilst also decreasing the value of the library (Cullingford, 2016).

## 5.3 Conclusion

This chapter gave an overview of the current status of the MMML. It pictures a realistic scenario whereby the collection, both of the maritime museum and its library are discussed, with particular characteristics of each drawn out to try and create as much as possible a holistic picture of the setting into which the library is currently situated and its possessions. Also, some day-to-day uses of the library are referred to so that one can understand that this collection is indeed a living part of the maritime museum.

More importantly this chapter will help in paving the way for the following chapter which will provide valuable insights on the present and future of the MMML from two professionals, who because of their role within the maritime museum, help in influencing the direction into which the library is and will be heading. Finally, all of this will put into context the ultimate aim of this dissertation, which is to propose a CDP for the Malta Maritime Museum Library.

# Chapter 6: Current procedures regarding the Malta Maritime Museum Library Collection

This chapter focuses on the interviews that were carried out with both the Senior Curator and the Archivist of the Malta Maritime Museum (MMM) and provides an analysis of such findings.

This, together with the previous chapters, will help to achieve the key aim of this research: To identify the main elements that can help in developing a Collection Development Policy (CDP) for the Malta Maritime Museum Library (MMML). To do so, the following research question was posed:

*What are the elements that successfully make up a Collection Development Policy for the Malta Maritime Museum Library?*

The themes that emerged from these interviews helped in gaining valuable information regarding the maritime museum and its library, the management and its bureaucratic setup, how purchases, donations, interlibrary loans and weeding are carried out in the absence of a librarian, and any future projections.

## 6.1 Emerging Themes

Various codes, closely related to the collection development of the MMML emerged from these interviews (Appendix I). These codes were then grouped into subthemes (Appendix J), which were further refined and defined, thus narrowing them into main themes (Braun & Clarke, 2006); (Appendix K), which are:

1. Objectives and Functions
2. Library Specialization
3. Formats
4. Collection Building
5. Weeding
6. Access

The interview guides (Appendix G and H) were inspired and developed from the content analysis discussed in Chapter 4, concerning other CDPs of five Maritime Museum Libraries around the globe (Appendix A). Therefore, the questions were structured in such a way as to gain as much information as possible to fulfill each section derived from the content analysis. This will serve as a model for our proposal of a CDP for the Malta Maritime Museum Library, hence the similarity in the content analysis and the emerging themes.

In the following sections we are going to analyze and examine in detail what topics fall under each theme, which in turn will provide the information needed for the proposal.

## 6.2 Objectives and Functions

Objectives and functions are essential for every institution. In our case, these determine how the maritime museum library intends to achieve its aim and mission towards the maritime museum and also the external researcher through its collections and services provided.

### 6.2.1 Aim and Mission

The main concept behind the Malta Maritime Museum (MMM) after the renovation will be that of an 'evolving narrative'. It intends to increase the time span shown in the collection of the museum; however it is not an altogether new concept, it aims to build on the previous one. The main intent is to bring together all the expertise and talent of the workforce of this museum in order to produce a developing and growing narrative which the museum intends to offer to his audiences:

... so it is an evolving narrative, we are a team of curators, historians, researchers ....archivists, model makers, visitor's services experts who have like we have staff here who have been part of our team for 15 years and then we have people who have been here for two years, three years and everybody is giving his input to create a narrative for the MMM (Appendix H)

Subsequently, this will be reflected on the mission of the MMML. This is further emphasized by having the same mission statement for the museum and the library. As the Senior Curator argued:

...no it will have the same mission statement [museum and library], keeping them together because the library is dedicated to the research of Maritime history (Appendix H)



Furthermore, the management has plans to incorporate more of the library with the museum. This can be further seen in the emphasis made when discussing the mission statement of the maritime museum and the library, and how they should be interrelated:

Now, the mission statement for the library should be our own mission statement [museum], which is an island at the crossroads, so anybody who is visiting the library can learn a little bit more about that (Appendix H)

Here one can notice similarities with the Caird, Mariners' and Rotterdam maritime museum libraries (Chapter 4). Each of these museum libraries make it quite specific that the library is part of the museum, thus sharing the same objectives and functions. This is in contrast with the Athinoula Martinou and the Vaughan Evans, where they clearly make distinctions between the maritime museums and their respective libraries in terms of mission, objectives and functions (Chapter 4).

This in turn is reflected in their respective CDP, whereas to the former, the library collection falls under the museum CDP, and with regards to the latter they have a separate CDP (Chapter 4). In our case, the way forward seems to be somewhat similar to that of the Caird library where the CDP of the library falls under the same document of the museum collection policy, however it is made distinct by having a separate chapter. This is because as the Senior Curator explains:

I think it should be part [library CDP] of the museum CDP and of Heritage Malta. You need to understand that the MMM is part of Heritage Malta which falls under the Cultural Ministry so you've got you know erm there is a lot of responsibility there and I think having one streamlined raison d'être should be our main goal (Appendix H)

The next subsection will delve into how the MMML fulfills its aims and missions, and how its value is measured.

## 6.2.2 Contributions to the museum

This subsection highlights the contributions of the museum library towards the maritime museum, thus adopting the aims and missions and putting them into practice through their objectives and functions. Here we see the Senior Curator confirming that the library's main function is to serve the staff of the museum, whilst also any researcher who wishes to use it.

Nonetheless, the primary objective as stated by the Senior Curator, is very clear. The maritime museum library primarily exists "to serve the staff of the museums, 100%"

(Appendix H). This also concurs with various literature on the subject (Bierbaum, 2000; Navarrete & Mackenzie, 2011; Williams, 2018; Skrejko & Zak-Caplot, 2021).

To further corroborate this point, currently the value and contribution of the library is being determined by how much the library is satisfying the needs of the museum staff. So far that is the only measurement:

I would ... you know weigh in the library with its contribution to our research, how much we use it when we are looking up stuff that we need to add for our captions or for us to learn a little bit more (Appendix H)

However, although the library is a valuable part of the museum, it still needs constant updating and reviewing in order to fulfill its role:

it needs help, it needs constant maintenance, it also needs updating, maybe some books have different ideas and different opinions which were written in the 20<sup>th</sup> century, 19<sup>th</sup> century, 18<sup>th</sup> century, so yes there is a constant need to update, to stay firm adrift with current affairs (Appendix H)

Here one can also notice the absence of a dedicated person to the library, preferably a trained information professional. Consequently, when asked about the future of the library, the Senior Curator acknowledged that such a person would be ideal, indeed it is part of the plan to hire a librarian after the renovation of the museum and subsequently the library (Appendix H).

## 6.3 Library Specialization

As one expects, the MMML specializes in the maritime history of the archipelago and its relations to the Mediterranean sea. One can say that it is the largest and most comprehensive maritime library on our islands. Consequently, this is what defines it:

The strength is that we have a library which is dedicated to the maritime history and its subject in all its scope and its quite strong with regards to books that we have including rare books, including some rare photocopies of documents which no longer exist at the National Library of Malta (Appendix H)

Furthermore, the library does not only limit itself to the collection of the maritime museum but has a broader orientation. This is further explained by the Archivist of the MMM:

It is very important that we look at the Maritime Museum as a museum that tells the story of the maritime history of the island, but the maritime history of the island is made up of the relation of the island with the rest of the world (Appendix G)

Also, the importance of the MMML's collection can be seen in the views held by the Senior Curator where he stated that through its specialized collections, the library holds the knowledge of the museum. Furthermore, this knowledge is enriched by various publications by experts in the maritime area which in turn will enable the museum staff to analyze and enrich the museum collection:

any museum needs a library because it is where our knowledge is kept, I cannot keep everything in my head, you need erm countless experts from all over the world in print form to help you out, to analyze your subjects, to study your collection and also to have ways of sharing that information, and so I think a good library with a brilliant dictionary, section, section about all the periods is essential to any museum that wants to share its story (Appendix H)

Having established the specialization of this library, and in what areas it excels, we will see in what way the CDP of the Malta Maritime Museum Library is to be treated, i.e. as a working collection or under the permanent collection of the museum or both. This usually depends on how the library material is viewed and treated by the library or museum; whether it is there because of its historical and/or rare value or because of the specialization it offers.

### 6.3.1 Composition of various CDPs

The main difference one can deduct from the analyzed CDPs of the other maritime museum libraries described in Chapter 4 are the terms permanent and working collections. It transpired that permanent collections refer to collections falling directly under the museum collections, case in point the Caird Library, where these collections are governed by the same collection policy for the museum (Chapter 4). Here, the Caird library treats some of the items like rare books and manuscripts as part of the library collection in terms of accessibility, however, falling under the museum collection policy, unlike other library material, which has a separate policy.

The rare books and bound manuscripts housed within the MMML are there for their informational and reference value and not their historical value. Therefore, they are not treated as an artifact and consequently fall under the library collection, and its working collection, together with the other books and journals. However, they are treated as a separate category albeit still under the library collection. In fact they fall under the Special Collections section within the library.

On the other hand, artefacts, archival material (including maps) and photographs fall directly under the museum collection. All items forming part of the MMML can be treated as working collection since the presence in the collection is justified according to their usability and reference potential:

this kind of material [archival material] has the designation MMM [Malta Maritime Museum], because it was acquired as museum object, to be part of the museum collection. These archival collections, not archives were under the collection policy of the museum, but the rare books, printed and manuscript are part of the library (Appendix G)

Subsequently, one can notice a certain similarity with the Vaughan Evans Library, where the practice is that although certain items can be considered as historical, if their content is deemed useful, then they are incorporated in the working collection falling under the Library (Chapter 4).

## 6.4 Formats

The section concerning what type of formats the MMML caters for, was tackled in detail in Chapter 5. Here, it transpired that the library's most common items are print and in some cases manuscript or typescript material. This compliments what Williams (2018) stated; that most museum libraries tend to base their collection on printed material.

Subsequently, one can also notice the absence of online and digital material. This agrees with the literature reviewed; museum libraries are noteworthy for lacking behind in investing in appropriate infrastructure to support digital and online content (Ray, 2009). Furthermore, this is hampered by lack of financial resources (Giannini & Bowen, 2019), where museum libraries find it very difficult to subscribe to online databases. Coupled with financial restrictions in purchasing online material, the Malta Maritime Museum finds it also very difficult to subscribe to physical copies of journals, as attested by the Senior Curator:

... it is also quite an expense; they are not cheap you know [journals] ... we try to purchase the ones that are really relevant to our maritime museum (Appendix H)

With regards to online and digital material, other maritime museum libraries have varying views and practices (Chapter 4). The Vaughan Evans and the Rotterdam Museum library include digital content in their CDPs, whereas the Caird Library treats electronic material under the Acquisition Policy. Here, the main point is that maritime museum libraries abroad

seem to include digital content in their collections, irrelevant if they fall under the CDP or another policy.

In this respect, the Malta Maritime Museum should invest more in digital and online material for various reasons (Kostanyan, 2011; Giannini & Bowen, 2019). However, this is not due to lack of interest or will. As the Senior Curator acknowledged, the way forward is to include more digital material and he emphasized that this is something to consider after the renovation (Appendix H). He further stressed his believe in the importance of adding digital material in the library's collection in order to facilitate accessibility:

... I was listing for example the rare books that we should be putting online, books that have lost their copyright and should be online....it is very important (Appendix H)

... our aim is to have everything online, it is extremely important to have our museum open to everyone, erm regardless from where you are you can access our collection because we want our collection to be there...(Appendix H)

It also transpired that some rare books and diaries were digitized by the Malta Study Centre and accessible through the Hill Museum and Manuscript Library (HMML) portal. Even though the library still lacks computer facilities, at least some partnership with other institutions was made in order to digitize some material, both from the museum and the library collection:

There is no computer dedicated to anything that is electronic or digital or....perhaps in the future that can happen, right now we don't have it, though the museum has a digital collection that resulted from a project with the Malta Study Centre, it digitized a manuscript and prints and drawing collection, so these manuscripts and the drawing collection are available on erm VHML, which is the virtual database of HMML Malta Study Centre.....these are the museum collection not the library, though the Malta Study Centre digitized some of the rare books and the rare books are library material (Appendix G)

When asked whether the library subscribes to born digital material, the Senior Curator stated that it doesn't, however he acknowledged the need to do that (Appendix H). Nonetheless, he also conceded that physical copies remain important both to the museum and the library and that "nothing beats holding a book in your hand" (Appendix H).

Consequently, the emphasis on physical books also concurs with Watson (2001), where the specificity of the subject treated by museum libraries makes print and manuscript material an equally important reference tool. Having established what the current collection is mainly based on, and the possible way forward after the renovation, we are going to see in what way the collection of the MMML is being built up and developed.

## 6.5 Collection Building

This section mainly deals with how the material in the collection of the MMML ended up being there in the first place. Usually, this is through acquisitions and donations, however here we will also find interlibrary loans and on what terms are these negotiated under Heritage Malta.

In chapter 5, we saw on what basis were items being accepted or even purchased. During the interview with a retired Curator of the Malta Maritime Museum it transpired that purchases were rare occurrences, whilst donations were accepted and then sifted through later (Chapter 5; Appendix F). This is mainly due to lack of funds, which is still a recurrent problem. However, since then, the institutional structure and the management of the maritime museum changed, and this also affected the practices concerning purchasing and donations as explained below.

### 6.5.1 Purchases and Donations

Since there is no librarian, purchases and donations requests are carried out by the Senior Curator of the Maritime Museum. Currently these apply both for museum artefacts as well as for library material:

The first step is always taken by the Senior Curator, to recommend because he knows the collection very well, the library collection, the archival material and the museum collection (Appendix G)

However, the procedure taken varies depending on the price of the item in question. If an item is below the stipulated threshold, then these are discussed internally, and the Senior Curator decides; “It is an unofficial committee, internal correspondence and internal discussions” (Appendix H).

Additionally, for every purchase or donation there is the *Object Entry Form*. This is applicable to all items, irrelevant of their price. In case of items, including those falling under the library collection, which are above the stipulated threshold, the Senior Curator makes the recommendations to the Heritage Malta board responsible for such procedures, and they approve or otherwise:

Yes, yes, for the library the limit is set to about €500 (Appendix H)

This is applicable to all museums falling under Heritage Malta. Here one can see a similar concept adopted by the Mariners' and the Caird Library (Chapter 4). The same can be said for guidelines regarding donations and purchases. The library itself does not have a collection development policy. Yet, all museums falling under Heritage Malta do have a policy governing their collection, however it is targeted toward the museum's collections and not the museum libraries. In fact, since Heritage Malta is such a big agency managing over ninety museums and sites (Heritage Malta, 2023), there is also a centralized collection management department which is in charge of such purchased or donated items, which ultimately will form part of the National Collection.

Consequently, as indicated by the Senior Curator, the Maritime Museum also adheres to these guidelines that help in building the museum collection. Conversely, the library does not have any policies guiding its collection, therefore the collection policy guiding the museum artefacts is also used for the library as well:

... this [purchasing and weeding] falls under our collections policy [for the museum], we do buy books, we do accept donations of books, but we do not accept doubles, so you know there is this policy that we constantly update.... (Appendix H)

Furthermore, there is no specific budget dedicated to the library, however there is a shared budget between the museum and the library's collection. This in itself restricts the already limited budget, which as the Senior Curator states puts the library in a difficult position in order to keep up with the published material:

Our weakness is that it is quite a struggle to keep up with what is being published abroad especially with regards to the maritime sphere. Also it is difficult to keep up with auctions with regards to rare books.... there is so much and at the end of the day we have a limited budget. That limited budget is shared obviously with our artefacts budget, that is the weakness (Appendix H)

Usually decisions on purchases and donation are based on rarity, relevance and importance (Appendix H). This also seems to concur with the maritime museum libraries analyzed in Chapter 4, where relevance is a shared aspect in their CDPs. Furthermore, it dispels certain habits usually associated with museum libraries, where they are known for accumulating literature not strictly related to their collection (Skrejko & Zak-Caplot, 2021).

Additionally, we see a shift from the time when the MMML started to build its collections (Chapter 5) to the present days. Here we see a more methodological approach to collection building with a specific target to reach, rather than the approach taken at the very beginning where everything is accepted, and then sifted through later to see what fits or not. Currently,

this responsibility is in the hands of the Senior Curator, however he acknowledges that it is time to employ a librarian to be responsible for the MMML and its operations.

The most common channels used for purchases for the library are from publishers, online stores, and finally local and foreign markets together with auctions for rare books. All purchases and donations are listed in the annual report published by Heritage Malta, together with the donor or supplier (if relevant), object type, the price, date of the object, the object number given and to which collection shall it pertain. The same applies for books such as in the example taken from Heritage Malta Annual Report 2021, Appendix IV:

Object Type	Object ID	Title	Author	Date	Supplier	Price in € (excl. taxes/shipping)
Rare book	79910	Della Descrizione di Malta	Giovanni Francesco Abela (1582-1655)	1647	Bado e Mart, Padova	7,000.00

In the following subsection, the concept and process of how interlibrary loans are managed at Heritage Malta and consequently the Maritime Museum is going to be discussed.

## 6.5.2 Interlibrary Loans

Notwithstanding the fact that all museum libraries under Heritage Malta pertain to the same agency, still no interlibrary loans occur, or else with very few exceptions. Material belonging to the library collection is strictly for reference use, and this applies also to Heritage Malta staff; no book or library material can be taken out of the premises.

Furthermore, if a Heritage Malta employee or a researcher needs to consult a book which is to be found at the MMML, then a request is made, and the item can be accessed physically from the MMML. However, special concessions are made in view of certain rare or 1<sup>st</sup> edition material and their use. For reference use, they still need to be accessed from the premise, however exceptions are made if this material is going to be used for its historical value, to be displayed as part of an exhibition. Only in this case and for this reason can a library material be taken out of its place and temporarily moved to the place of exhibition. As the Senior Curator explains:



No, we do not loan [interlibrary loans]. With regards to books, we keep them here. Obviously if it is a rare book for an exhibition, this is something else, or it is a first edition or a signed copy or an ex libris which is going to be used for an exhibition, yes, we loan it but for the rest we keep it here (Appendix H)

Although interlibrary loans seem to be not so common practice, the fact that museums, even though falling under the same agency, cooperate with their equivalents when an exhibition takes place, will enhance and promote collaboration (Murray, 2015). This can be the first step towards the harmonization of such museum libraries, and the promotion of bigger endeavors such as a shared catalogue between all Heritage Malta museum libraries.

## 6.6 Weeding

Weeding is an important function in any library and should be taken very seriously. Sometimes it is also referred to as deaccessioning, with the latter term particularly used in museum libraries, since the same term is more adopted for museum artefacts. Moreover, as discussed in Chapter 4, weeding seems to be one of those subjects that does not have a fixed place in a specific policy; the Caird Library lists deaccessioning in the Acquisition and Disposal Policy, whilst the Vaughan Evans Library lists it under its Collection Management policy.

Apart from the informational value of the library item per se, an important point one has to consider is the origin of the item, i.e. who donated the item. As emerged during the interviews, one has to pay careful attention to the provenance of the item in question, and the decision to remove it from the library collection should also be based on this as well:

... imagine that it was donated by the President of Malta, that book might not be accessible in the library but not be deaccessioned because of the origin. All of this is applied to books, material archives and objects....(Appendix G)

Subsequently, reasons for weeding have to be justified, either in the existence of multiple copies or else based on the condition of the item itself. As the Senior Curator explained:

... doubles erm so you know you get two copies of the last of the crusaders by Roderick Cavaliero, you do not need two copies, we deaccess one of them and so that is one thing, and one has a broken spine the other one is a perfect copy, so we keep the perfect copy ...that is the kind of weeding that we are going to do (Appendix H)

The process of weeding is initiated by the team of the Senior Curator upon noticing one of the above-mentioned reasons. Then, a deaccessioning form is filled and passed through a Heritage Malta Board. This is the same process adopted for the deaccessioning of museum

artefacts. This is very similar to the process adopted by the Carid and Mariners' museum libraries (Chapter 4). As in the case of purchases and donations, the library is adopting the museum policies for its items.

Once decision is taken for the item to be weeded, this can either be donated to another library or in certain cases to a research institution, whilst if the item is not unique and in a very bad state, then it is completely deaccessioned.

## 6.7 Accessibility

As stated before, the main purpose behind a museum library is to support the museum staff. However, the museum library is also there to serve as a reference library to researchers. In fact museum libraries are in a unique position to provide a trove of specialized information, since they are most probably the only libraries who literally specialize in their subject. Subsequently, for society to benefit from such material, access is the way forward and this can also be seen in the shift in mentality of museum libraries.

The Malta Maritime Museum acknowledges the importance of access and in fact encourages it. Due to the current renovation, access is quite restricted, however after the renovation, the aim is to make the MMML wholly accessible, by appointment:

We are working about having a library which is totally accessible, we already have designs in hand erm...it will move to another part of the museum but still close to the offices of the Curator but the whole idea is to have a space where the library is accessible at given times, erm where people can study, can do their research and can actually enjoy erm reading a good book about our history (Appendix H)

Moreover, the idea of accessibility seems also to concur with other maritime museum libraries (Chapter 4). Even though museum libraries vary amongst themselves into which policy or guidelines accessibility belongs, there seems to be communal agreement about the importance of access. Nonetheless, some maritime museum libraries emphasize the importance of access more than others. This is displayed in the priority given to accessibility in the policy, and also in the parameters its sets to accessibility. Case in point is the Mariners' museum library, where a whole chapter is dedicated to access, tackling issues like photography and reproduction (Chapter 4).

Subsequently, access is greatly enhanced through digitization. Heritage Malta is investing in its strategic digitization policy, where with the help of the EAA Norway Grants, Heritage Malta is embarking on a project to digitize the artefacts housed within the Malta Maritime Museum. Nearly €1,000,000 were directed in setting up the digitization studio, with the aim of increasing accessibility (Heritage Malta, 2023).

The MMML together with the collaboration of the Hill Museum and Manuscript Library (HMML) already took part in a digitization project, where some rare books were digitized and uploaded on the latter digital platform. However, the idea is that such material is digitized and preferably available online, ideally on a Heritage Malta platform.

Furthermore, through digitization one can achieve the dual benefit of both preserving the physical copy of the item, as well as increasing its accessibility.

## 6.8 Conclusion

This chapter served to fill in the gaps required for the building up of a CDP. This will be based on the most common elements extracted from five different maritime museum libraries in order to outline a structure (Chapter 4), the material found in the MMML, and its relationship with the collection of the Museum (Chapter 5), and the information obtained on the current practices and those which will be adopted after the renovation related to the various themes that emerged from the interviews.

Subsequently, all of this will lead to the next and final chapter, i.e. the actual proposed Collection Development Policy for the Malta Maritime Museum Library.

# Chapter 7: The Proposed Collection Development Policy of the Malta Maritime Museum Library

This final chapter provides the proposed collection development policy (CDP) for the Malta Maritime Museum Library (MMML). This CDP is the result of the information gathered and presented in the previous chapters, namely Chapter 4 which presents a content analysis of five other maritime museum libraries' s CDPs, Chapter 5 which gives a current description of the contents of the Malta Maritime Museum Library and Chapter 6 which provides the existing practices involving every aspect of managing the present collection within MMML.

Furthermore, any recommendations and areas for improvement are incorporated in the proposed CDP, so as to produce one whole, flowing and holistic document. For ease of reference, they are incorporated in the text in ***bold and italics***. Here, the intention is to present a CDP which, with the utilization of the research methods adopted (Chapter 3) makes it tailor made for the Malta Maritime Museum Library.

Very importantly, it tries to situate it in its realistic environment, and shed away from a utopian one where all resources and expertise are available. Moreover, this CDP demonstrates the importance of the involvement and collaboration of various teams, not only the Librarian but also the Senior Curator and the Conservators in the applicability of such a document.

It also tries to show that a CDP is a living document; in cases where certain measures cannot be implemented due to various reasons however mainly tied to lack of resources, this policy proposes them in the form of discussion with the main agency, i.e. Heritage Malta, with the aim to be able to implement them in the next review of this document.

Consequently, apart from answering the main research question, this study also served to highlight and recommend the importance of more research in museum libraries, covering all aspects and not only restricted to collection development policies. Also, it would be interesting if in the future a comparative study is undertaken to determine and compare aspects such as resources, collections and roadmaps pertaining to museum libraries falling

under Heritage Malta. Apart from highlighting similarities and differences, it will also increase local literature on these museum libraries and scrutinize more the current scenario which will also emphasize the importance of these institutions.

Furthermore, it could also be interesting if a study is undertaken to determine the management of the MMML, especially with respect to collection building, the digital aspect and accessibility before and after the renovation, keeping in mind that the hiring of an information professional is part of the renovation itself.

Finally, all the research analyzed in this study allowed for a proposal of a Collection Development Policy for the Malta Maritime Museum Library, by answering the main research question:

*What are the elements that successfully make up a Collection Development Policy for the Malta Maritime Museum Library (MMML)?*

## 7.1 Collection Development Policy of the Malta Maritime Museum Library

Approved by: \_\_\_\_\_

Date of issue: September, 2023

Date of next review: \_\_\_\_\_

### Introduction

This Collection Development Policy provides guidance for the selection, acquisition, management and accessibility of the Malta Maritime Museum Library, otherwise referred to as the *Library's*, collection and services.

The Library forms an integral part of the Malta Maritime Museum, here referred to as the *Museum*. However, it also forms part of a library network consisting of other museum libraries falling under Heritage Malta, whose role is to oversee and manage various museums and sites on the archipelago. Therefore, although this policy refers particularly to the Maritime Museum Library, it cannot be taken in isolation but as part of something bigger.

### Collection Development: After the renovation of the Maritime Museum

During the last four years, the Museum underwent a huge renovation project. This created new opportunities, including an increased exhibition space, and the digitization of nearly 2,600 artefacts (Heritage Malta, 2023) amongst others. This necessitated a reassessment of the collection activities and strategies for our library to reflect such changes, to which this policy is the result.

Furthermore, by locating the Library close to the Curator's Offices, it reinforces the invaluable position this department holds, whilst also permitting it to be more available not only to the staff, but also to researchers and students. Also, the Library is envisaging the way forward to include more digital material into its collection, both for increased accessibility and preservation, which will also compliment the direction taken for the Museum collection.

***Additionally, the renovation will see the hiring of a Librarian, where all aspects governing the management of the library, including collection development will fall under the duties of such a position.***

## Objectives and Functions

As part of its mission, Heritage Malta is committed to:

*... bringing culture closer to the people through facilitating interpretation and accessibility, both physical and intellectual, and curating our museums and sites into spaces for the exchange of ideas and knowledge. (Heritage Malta, 2023).*

Consistent with the goals of facilitating **interpretation and accessibility**, including **physical but also intellectual** as well as the **exchange of ideas and knowledge**, the Museum attempts to present an *evolving narrative* through its collection, with the Library playing an important role in aiding and recounting this narrative through its specialized collections, increased accessibility and information services it offers to its staff, researchers and students who wish to make use of it.

Therefore, the intention behind this policy is:

To enable the Library Staff to comprehend and provide a balanced collection comprising of manuscript, typescript, print and eventually digital material, complimenting not only the Museum's growing collection, but also its wider scope including evolving social and cultural settings within the Mediterranean but also the global context

AND

To enable the users of said library to understand what it offers, by providing them a document detailing the reasoning behind such collection and service, thus increasing their satisfaction whilst also the library usage.

## Collection Orientation and Specialization

The Library at the Malta Maritime Museum holds the largest specialized collection dedicated to maritime history in the archipelago; however its extent goes beyond that of the museum collection. The Library collection provides context to the museum artefacts, thus its wider

scope. The material to be found in the Library collection encompasses both local but also global subjects related to maritime .

The Library collection consists of material dating from the 18<sup>th</sup> century to the present day and although complimenting the Museum collection, is distinct from it, in terms of cataloguing and inventory. Also, the collection of the Library is not treated as museum objects, instead they are acquired for their informational value, thus acting as a working collection, which differentiates it from the Museum collection.

Subsequently, it includes over 4,000 printed items consisting of books, periodicals, journals and gazettes, together with bound manuscripts and typescripts. The library collection can be grouped into the following:

1. General Reference
2. Museology
3. The Research Collection
4. Melitensia
5. Special Collections – Old and Rare Books, Manuscripts and Typescripts

The Library does not collect photographs and archival material (loose manuscripts, maps, drawings and prints), since they constitute part of the Museum collection.

### **General Reference**

This section includes atlases, registers of shipping such as LLOYDs, historical newspapers such as the Malta Government Gazette and *Il-~~H~~mar*, and directories.

### **Museology**

This section incorporates all aspects of museum curatorship including but not limited to museum management, conservation and preservation and policies however with particular emphasis on maritime museums.

### **The Research Collection**

This section encompasses most of the library collection. It contains literature covering all aspects of the maritime world including:

- Navigation and Signalling



- Pirates and Corsairs
- Shipwrecks
- Weapons
- Artillery and Gunpowder
- Engines
- Warships (including the ancient world)
- Navies
- Oceanography
- Coastal fortifications
- Medicine and Surgery
- Maritime paintings
- Empires (Ottoman, French, British ...)
- The Order of St. John of Jerusalem, Rhodes, and Malta
- Archaeology
- Boats, Yachts and Small Craft
- Engineering
- Diving
- Dockyards
- General Histories
- Journals related to the Maritime World

To fulfil its mission towards the Museum and its patrons, the Library will strive to acquire pertinent titles related to the maritime world, always as far as funding permits. Furthermore, the library will subscribe to relevant journals, and according to its budget will also try to fill in gaps in the collection by acquiring back issues of important journals to our topic.

Moreover, the present material consists of physical copies, however the Library understands the importance of digital material in relation to preservation, costs, and accessibility amongst others, and ***will initiate discussions with Heritage Malta to work on a digital platform to house such material, both born print and born digital.***

## Melitensia

The Library defines as Melitensia any printed or published material that in one way or another relates to Malta or any Maltese personality through one or more of the following:

- author
- subject
- any mention which is intrinsically tied to Malta
- place of publication
- the use of the Maltese language

Since it has a broad criterion, some titles may also fall under the more general category “The Research Collection”, however they are differentiated by the parameters set in this paragraph.

## Special Collections – Old and Rare Books, Manuscripts and Typescripts

This section covers material, namely in the form of monographs which were published between the 18<sup>th</sup> and the 19<sup>th</sup> century, bound manuscripts, and typescripts. It includes rare and first edition books and travelogues concerning titles related both directly and indirectly to the maritime world and/or Malta. Books falling under the parameters set for Melitensia, however printed, or published prior to the year 1900, fall primarily under this category.

## Formats

Currently, the Library’s collection is made up of physical material including books, periodicals, gazettes and bound manuscripts and typescripts. Although the Library underlines the importance of such material, it also views the current renovation as a stepping stone to further renovate its collection and bring it more in sync with the 21<sup>st</sup> century. Subsequently, it views digitization as performing an important role, not only in modernizing the library but also in preserving its collection, acquiring new material and increasing its accessibility.

To this end, ***the Library intends to initiate discussion with the Management of Heritage Malta to enable the digitization of selected born print material, mainly depending on the rarity but also on their monetary value and frequency of use, always respecting the issue of copyright.*** Moreover, as done in the past, the Library intends to ***strengthen its relations with reputable national and international institutions whose aim is to digitize endangered and***

***historical collections, thus expanding our community in terms of outreach as well as accessibility thanks to digital platforms.***

Furthermore, with regards to born digital material including but not limited to journals, the Library will show preference in acquiring such material only if it is considered to be competitive in price compared to physical material, and interoperability according to our current existing and future infrastructure. ***Although the library understands the importance of such material especially in relation to current publications, costs, accessibility and exclusively born digital material, it also understands the need for solid financial resources and adequate infrastructure and interoperability, thus this policy aims to introduce such subject into discussion with Heritage Malta, in order to be in a better position to cater for such material in the next review of this policy.***

## Collection Building

Heritage Malta, including all its sites, museums and libraries under this Agency, are financed by the public, therefore it has an obligation towards the public to declare its acquisitions, and donations received in the annual report produced by Heritage Malta. This includes any acquisitions and donations made by or received by the Library.

The responsibility for the selection, acquisition and acceptance of donations to form part of the Library's working collection rests with the Librarian, in consultation with the Senior Curator. In the absence of such a position, this responsibility falls under the Senior Curator. The details for acquisitions and donations will be discussed below, under their respective sub sections.

As the largest local specialized knowledge repository concerning the Maritime History of our archipelago amid its global context, the Library is well aware of its duties. To this end, it strives to keep its collection up to date, and this is done through systematic purchases and donations. In this way the long-term development of the Library can be assured.

### **Selection Criteria**

The selection criteria both for purchases and donations shall be based on the following:

1. *Relevance* of Material and its relation to the Malta Maritime Museum and subsequently the Library's aim and mission
2. *Rarity* of such Material, and whether it is financially and practically reasonable to acquire and preserve it
3. *Contextual Importance* for such Material to be included into the working collection of the Library
4. Availability in other Heritage Malta (HM) libraries. Notwithstanding its availability in other HM libraries, if it *relates* in one way or another to the Malta Maritime Museum theme, then the Librarian should consider acquiring it or not depending on the three guidelines above

### **Acquisitions**

The Museum and the Library share the same budget for the acquisition of their respective collection; thus the financial, human and infrastructural resources are limited. To this end, considerations for acquisitions are to adhere to the selection criteria mentioned above. In this way, the resources available are spent in a systematic way, whilst also keeping the Library collection as focused on the Maritime theme as possible. ***Furthermore, discussions are to take place with Heritage Malta to discuss provisions for a separate budget for Libraries in the next review of this policy.*** In this way, the Library will have its own budget, enabling more flexibility in building its collections without having to compromise between its collection and the museum's.

Requests and/or recommendations for acquisitions may be initiated by staff, or ***else through demand driven acquisition (DDA), where users of the Library, including researchers and students may suggest material which they deem as relevant to the purpose of the Library and their research.*** Such requests are to be made to the Librarian or in the absence of such a person, to the Senior Curator, and decisions should be based on the Selection Criteria described above. Furthermore, all requests are to be made through the *Object Entry Form*.

If the item in question is below the stipulated threshold, currently set at € 500, then the Librarian shall discuss with the Senior Curator, and recommend to him/her the way forward,

always based on the selection criteria above. In this case the final decision rests with the Senior Curator.

On the other hand, if the item is above the set threshold mentioned above, then the same procedure applies, however after discussing the request and the selection criteria with the Librarian, the Senior Curator will take this to Heritage Malta, submit such recommendations, and Heritage Malta will approve or otherwise.

Depending on the item in question, and bearing in mind price and practicality, acquisitions shall be made directly from bookshops and publishers, both local and foreign. Furthermore, auctions shall be considered for old and rare books which are deemed as relevant to the Maritime Museum theme and the selection criteria mentioned above, with the Librarian seeking advice on conditions of said items from the Curatorial team. .

### **Donations**

Donated items to the library will be mainly through gifts and bequests. Such items are to adhere to the selection criteria mentioned above. Consequently, the Librarian after consultation with the Senior Curator reserves the right of refusal for items not seen to fit the mission of the Museum and the working collection of the Library.

Furthermore, the Librarian, after consultation with the Senior Curator shall reserve the right to decide on bibliographic control including level of access of the donated item. Any conditions that the Donor wishes to set on the donated item must be agreed in writing by the Senior Curator of the Museum, always taking into consideration the benefits of the Museum, the Library and its users.

Preferably, items falling under the Old and Rare Books section, which are deemed as rare and of high monetary value, should have clear and legitimate provenance.

In case of bequests, the Library should preferably be informed at the time of drawing of such a will in order to determine beforehand the value that such bequest will provide to the collection, always according to the selection criteria mentioned above.

The Library does not accept any doubles. This is done to save as much as possible on physical space. The only instance where a Library may accept a double is when the proposed donated item is in better condition than the item currently forming part of the Library's collection.

***Furthermore, the Library may concede to accept doubles if the donated item is a different edition from the one already held, in view of the fact that it may contain different or revised information.***

Finally, for each donated item, the Library together with the Donor shall enter into a legal written agreement, where it will state the item being donated and any conditions tied to such item.

As with new acquisitions, donated items are to be listed in the annual report of Heritage Malta.

### **Loans and Interlibrary Loans**

The Library acts as a reference library only and no items can be taken out on loan. Also, the Library does not provide inter-library loans to other Heritage Malta libraries and vice-versa. This is a precautionary step to minimize as much as possible the risk of misplacing or losing items which can be out of print or expensive to acquire. Furthermore, some items may be donated by distinct personalities, thus this also ensures that such items are safeguarded, since such provenance increases the intrinsic and historical value of said item. However, Heritage Malta staff, as well as researchers and students are more than welcome to access our collection, for on-site use only. This will be explained further in the Access section of this document.

Nevertheless, the Library shall make exceptions if requests for items to be loaned are based on its extrinsic aspects, mainly being a first edition, possessing an ex-libris pertaining to a prominent personality, a rare book or else a book of particular historical value, and whose request is made only for the purpose of an exhibition and not for reference use. This request can be done by other Heritage Malta Museums or else by official and recognized institutions whose sole intention for the item is to display in an exhibition for the benefit of the public.

***Such books usually form part of the Old and Rare Book collection, therefore the period to be loaned over to the respective institution, the means and conditions of travel and the atmospheric settings to be kept in, is to be determined by a Heritage Malta Conservator.***

Furthermore, a deed of agreement shall be entered with the Senior Curator of the Maritime Museum and the respective institution, with the Librarian acting as witness to such deed.

## Weeding/Deaccessioning

Since the Library is a reference library and strictly related to Maritime, it is assumed that all items forming part of its collection are based on their relation to the Museum and its Maritime theme. Thus, the process of weeding is not something that is normally done, and this is only carried out in the following circumstances and after careful consideration:

- 1. If the item does not fit OR no longer fits the aims and objectives of the Museum**
- 2. If the item is irreparably damaged (after consultation with a Heritage Malta Conservator)**
3. If the item is a double, then the best-preserved copy is to be retained

With reference to point number 1, special care has to be taken, since although the subject may not relate to Maritime, the provenance of such an item can be directly or indirectly related to personalities associated with Malta and the maritime world. ***These have to be taken into consideration, perhaps also considering transferring the item from the Library collection to the Museum collection (or reserve collection) as an artefact.***

As explained, the decision to weed is not taken lightly. One has to bear in mind that all items falling under the Library collection, also form part of the National Collection, thus a transparent process to ensure accountability is required.

To this end, the Librarian will inform the Senior Curator of any items to be weeded, in accordance with the circumstances mentioned above. This is done through a *deaccessioning form*, which if approved by the Senior Curator, will be submitted to the Heritage Malta to authorize or not such action. In the deaccessioned form, the Senior Curator shall indicate which action is best recommended according to the list below:

### **Possible actions for weeded/deaccessioned material**

1. Passed to another library, ***with preference given to Heritage Malta libraries if deemed to better suit their aims and area of expertise***
- 2. In the absence of the above, passed to another research institution whose area of interest coincides with the item in question**

3. If none of the above options are available OR if the item is in an irreparable state AND the item is deemed of low intrinsic and monetary value, then the item is deaccessioned and destroyed

All of the above actions are to be recorded and such records kept in perpetuity.

***In case of weeding of donated material, the Library through the Maritime Museum will inform the Donor of the action to be taken and why, prior to such weeding.***

## Accessibility

To compliment the aim and mission of the Museum and subsequently the Library, ***a dedicated workspace for the users of the Library is to be found. This is located next to the collection, so as to increase visibility and accessibility. Furthermore, users can make use of free WIFI. Subsequently, users of the Library can access the collection during specified hours, and only by appointment. This is very important, so as to make best use of our limited space.***

***Furthermore, users can browse the collection, with exception of the Old and Rare Book Collection which is solely to be handled by the Librarian or his/her representative, and any requests are to be submitted to him/her.*** This is done to preserve the collection as much as possible and also to decrease the risk of misplacing items or damaging them. The Library will be attended at all times.

***The Maritime Museum and consequently the Library believes in collaboration with other libraries, especially those falling under Heritage Malta, since together they can offer a treasure trove of information concerning our history, identity and culture, thus reinforcing our mission statement.***

***To this end, this policy suggests that a shared online catalogue between all Heritage Malta libraries is to be compiled, providing first level bibliographic information based on AACR2 rules including:***

***Title proper / first statement of responsibility. – Edition statement. – Material (or type of publication) specific details. – First publisher, etc., date of publication, etc. – Extent of item. – Note(s). – Standard Number; whilst also providing the location and accession number of the item.***



***By providing such shared online catalogue, the Library is increasing the level of access to the user, enabling him to browse online and have clear indications where the desired material is located, whilst also collaborating with other Heritage Malta libraries, thus giving more a more holistic picture of one Agency with various specializations, however interlinked.***

Currently, this catalogue can only include physical material since the library is only composed of such, however as specified in the Format section, ***the idea is for the library to also possess digital items into its collection for the near future, which will be included in the catalogue. Furthermore, the idea is that such resources will be accessible only through the Museum network, however this will be discussed with Heritage Malta when tackling the digital aspect of the Library.***

Finally, with regards to the classification system, this policy proposes that ***a single classification system is to be used.*** Notwithstanding the unique theme of the Library, the subject itself encompasses a multi-disciplinary approach, touching various subjects which can be directly or indirectly related to maritime. ***To this end, the Library of Congress Classification System (LCC), where thanks to its detailed classification system and rather brief class numbers, is deemed as most ideal to cater for this collection.***

## **Conclusion**

***This policy is to be considered as continuously under review,*** thus enabling it to be a living document which is not only adaptable to changes, but also a precursor for change, with the aim of providing guidelines and transparency to both staff and users of the Library.

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# Appendix A

## Content Analysis for Chapter 6: CDPs of Maritime Museum Libraries: A comparison

### Coding Schedule

	Formats	Objectives & Functions	Access	Weeding	Library Specialization	Collection Building
No. of Mentions in CDPs	5	8	5	4	6	10

### Coding Manual

#### Formats

- i. Type of resources found in CDPs
- ii. Size and number of items per resource
- iii. Separate entry in CDPs for special collection

#### Objectives

- i. Aims
- ii. Scope
- iii. Purpose

#### Access

- i. Users
- ii. Collaboration

#### Weeding

- i. Deaccessioning
- ii. Disposal

#### Library Specialization

- i. Permanent Collection
- ii. Working Collection
- iii. Collection priority

#### Collection Building

- i. Donations
- ii. Acquisition Process
- iii. Selection Criteria
- v. Conspectus
- vii. Acquisition Policy
- vii. Standing Collection Committees

iii. Loans

viii. Legal Aspect

# Appendix B

To whom it may concern

Hope this email finds you well.

I am Steven Camilleri, a University of Malta student, reading for a Masters degree in Library and Information Science.

Currently, I am researching the subject 'Maritime Museum Libraries Collection Development Policies' with regards to library collections in maritime museum settings, which I intend to use for my dissertation.

To this end, I am kindly asking if it is possible to have a copy of your museum's library collection development policy. My aim is to familiarise myself with various collection development policies belonging to maritime museum libraries around the globe, so that I will be in a better position to achieve my main research goal, i.e. to propose a Collection Development Policy for the Malta Maritime Museum Library.

Whilst hoping to hear from you as soon as possible, I am grateful for your time and consideration.

Kind regards

Steven Camilleri B. WHR(Hons)(Melit.)

# Appendix C

## 2. Collectiebeschrijving

### 2.1 Verzamelgeschiedenis

In the 19th century, the foundation for the collection was laid by the members of the Royal Dutch Yacht Club (KNYC), including the founder Prince Hendrik 'De Zeevaarder' (1820-1879). They were mostly maritime entrepreneurs and an important goal was to inspire young people to choose a career in shipping. They brought their collections of ship models and books together in the so-called "Model Room" of the KNYC. On February 15, 1874, the KNYC opened its doors to the Rotterdam public. The MMR considers this moment to be the founding date of the museum. This makes the MMR the oldest maritime museum in the Netherlands and one of the oldest in the world. In 2024, the 150th anniversary will be celebrated in a big way. Contributions and donations from private individuals who support the museum formed the basis of the collection. Partly thanks to the acquisition of the collection of port entrepreneur and collector W.A. Engelbrecht (1874-1965), the museum grew into the internationally leading institute that it has been for decades.

After the merger with the Port Museum in 2015, the collection was enriched with a large collection of operational, port-related heritage.

### 2.2 Size of the collection, overview of sub-collections

Estimate size of the Maritime Museum Rotterdam collection as of 2019-01-01				
deelcollectie		Definition	Number of records per 1-1-2019	totals objects per 1-1-2019
Audiovisual		video's, films, DVD's	1.140	1.140
Business and advertising printing		brochures, manuals, menus	9.809	34.876
Company-specific documentation		yard books, specifications, correspondence	2.626	2.626
Sculptures			68	68
Means of payment value		coins, board money, paper money, valuables	385	721

Cartography	atlases, drawn and printed maps, globes	7.315	7.688
Photo collection	photos, photo series, photo albums, negatives	127.997	837.649
Tools and implements		1.624	2.654
Handwritings	manuscripts, correspondence and other personal documents, sample books and other proof of identity, etc.	3.432	19.533
Instrument techn. Equipment		1.017	1.414
Crafts	ornaments and utensils, textilia	4.636	7.293
Memorabilia	memorial signs, medals, personal belongings, shipping souvenirs, etc.	1.922	3.133
Models and models	full models, semi-models, waterline models, technical models, dioramas	3.173	3.314
Pictorialia	drawings, watercolours, prints, paintings	8.894	11.194
Scheepsuitrustingsstukken		859	1.072
Technical drawings	drawings, blueprints for shipbuilding	46.501	87.590
Vessels	1:1 vessels, cranes and machinery	21	21
Weapons and artillery		89	89
	<b>Subtotal</b>	<b>221.508</b>	<b>1.022.075</b>
Book		38.677	38.677
Magazines and yearbooks		1.527	1.527
Articles (loose, i.e. magazine not present in library)		1.269	1.269
Digital publications (books and articles)		551	551

		<b>Total</b>	<b>263.532</b>	<b>1.064.099<sup>1</sup></b>

### 2.3 Collectiewaardering

In the context of the *Delta Plan for Cultural Preservation*, a set of valuation criteria for museum objects and collections was established in the nineties of the last century. In practice, museums and collection managers use the valuation criteria as they see fit. We have chosen to fill in these criteria in two ways:

- Due to its enormous size and long collection history, the MMR has chosen not to retroactively value the collection.
- In preparation for collection proposals, objects are valued according to the method 'On the Museum Scale' developed by the RCE.<sup>2</sup>

### 2.4 Description of the core collection

The core of the collection is formed by the following sub-collections:

- Ship models of inland vessels and merchantmen under sail, seagoing steam and motor ships from the 19th and 20th centuries
- Dutch overseas expansion history of the 16th-19th centuries, mainly on the basis of the ship models, prints, drawings, cartography and painting from this period.
- Shipbuilding and shipping companies of the Rotterdam region from the 18th century on the basis of shipbuilding drawings and telephone.
- The De Jonge Collection with over 1300 historical prints and drawings.
- The history of the Dutch offshore sector on the basis of ship models, photography, films and corporate printing.
- The history of the port of Rotterdam through painting, crafts, film and photography.
- The library collection that covers a wide range of subjects from Dutch and international maritime history.
- Dutch merchant and passenger shipping, including those of the Holland-America Line and the Rotterdamsche Lloyd.

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<sup>1</sup> The size of the collection has been determined on the basis of a census, based on the data from the collection fermentation programme Adlib, with a benchmark of 1 January 2019. With regard to the objects from the museum collection, this registration covers a total of 221,508 records, of which a total of 1,022,075 different objects have been described. As for the library collection, the registration covers 42,024 records, with each record representing a separate title.

A total of 1,064,099 items have been described under 263,532 records.

<sup>2</sup> 'On the museum scale: collection valuation in six steps', ISBN: 9789057992124, Cultural Heritage Agency of the Netherlands, 2013

The following themes are only outlined in the collection: Sea and inland fishing; 20th century navy; dredging industry; rescue industry; towage. For these themes, our country has specialized museums with specific knowledge in the respective subfields.

### **3. Collection formation**

#### **3.1 General.**

The MMR collection shows maritime history from a Dutch perspective. A collection gets its added value when the stories around the object are also collected. After all, it is the history of use, the relevance and the personal memories that make the object more than a physical object.

We collect contemporary. This means that, for example, a painting or a ship model of a VOC ship must have been made in the 17th or 18th century to be eligible for inclusion in the collection, but also that we work closely with the current maritime industry to record contemporary developments in the collection. An example of this is our collaboration with the offshore industry in the creation of the Offshore Experience.

We are critical of donations and apply the following preconditions for accepting objects:

Content: The collection is dedicated to Dutch maritime history, with an emphasis on Rotterdam and the aforementioned spearheads. The MMR does not collect objects that belong to the core collections of other Rotterdam museums or objects that are explicitly in the attention of other specialized maritime museums and archives in the Netherlands. In principle, the MMR does not manage collections from third parties as a long-term loan.

Qualitative: Execution, physical condition and development potential of the object are assessed, prior to acquisition, by the Collections Sector of the MMR.

Clear and indisputable ownership status: The museum only collects objects of which it is established who is the rightful owner.

Manageability: The added value and development potential of an object will always be weighed against the consequences in terms of land take, and the expected costs for registration, conservation and research.

Originality: The MMR collects only contemporary (i.e. from time itself), original objects. Replicas, reproductions and forgeries are excluded from acquisition.

Additionality: The object to be acquired clearly adds something to the collection and fills a gap.

#### **3.2 Coherence of multiannual policy plan and collection and research**

We have a spearhead policy. That means that we periodically determine which topics need extra attention due to developments in society, in the maritime sector or for the benefit of developments in the exhibition programming. The collection is related to a spearhead is carefully mapped out, the object descriptions are supplemented where necessary, gaps are identified and the collection policy is adjusted accordingly. The purchase budget will mainly be focused on the spearheads. Relations with the maritime industry in this area are also cited for this purpose.



*The spearheads in the new cultural plan period are:*

1. The port of Rotterdam, after the year 2000: Rotterdam is the largest port in Europe. Important themes for the coming years are energy transition, digitization and security. The MMR monitors developments and maintains close ties with the business community in the port.
2. The Offshore industry: In 2016, the MMR opened the Offshore Experience and with this the history and current developments of this industry have become one of the pillars within our collection and exhibition policy. This exhibition will remain in place until 2024 and must remain up to date. Moreover, the solutions to major societal challenges, such as climate change, environmental care and the food supply for a growing world population, will also have to be found at sea. The offshore industry will play an important role in this. This will also give this sector a prominent place in our future programming after 2024.
3. Shipbuilding: The MMR works closely with Erasmus University (EUR). Four PhD students are researching the Dutch shipbuilding history of 1870-the present. The results of this research will lead to a major theme exhibition in 2024. We will build a collection in the field of contemporary shipbuilding by inviting the industry to record their history by donating objects and sharing knowledge.

#### *Taking responsibility*

Giving substance to the themes of 'inclusivity' and 'diversity' was - during the past cultural planning periods - an important starting point for the MMR and remains an objective for all cultural institutions in the city.

Shipping has always brought people and cultures together. The MMR collection tells the story of the Netherlands as a seafaring trading nation and of Rotterdam as a port city and hub in the world. Rotterdam's maritime collection has enormous potential to connect people and objects, to document people's life stories and travel stories – regardless of age, origin or level of education – and to give context to intangible heritage. Our curators investigate to what extent our collection is able to interpret the role of all Rotterdammers and Dutch people. Where necessary, descriptions and search terms are adjusted accordingly and new collections are acquired. We see opportunities with oral history projects, especially aimed at the elderly community in Rotterdam. This group has experienced the port in the city, some have had careers in shipbuilding or transshipment. It is important to record their stories now.

Since 2019 we have been participating in the 'Sounding board group colonial and slavery past Rotterdam'. The future programming of the MMR focuses, among other things, on young people and on residents with a migration background and also addresses the role of women in (maritime) history. We do the research for these exhibitions in collaboration with the community.

Environmental care is a major, and unavoidable, social issue. Think of 'plastic soup', energy transition, global warming, sea level rise and future food production. Since our world consists of 70% water, the maritime sector

will play an important role in finding solutions in the future. Within the first two spearheads mentioned, attention is paid to this important theme.

### **3.3 Ontzamen**

We are aware of objects that do not belong within our collection and fall outside our guidelines and criteria. In our pursuit of a relevant manageable collection, which matches our qualitative criteria, we also divest collections on the basis of the LAMO applicable in museums and the municipal collection protocol. The MMR will submit an annual collection proposal to the municipality. However, collection is a time-consuming and costly process. The scope of our request will be dictated by both available time and relevance.

# Appendix D

## Library “Athinoula Martinou”

### Library Collection Development Policy

#### Objectives

The principle objectives of the Library “Athinoula Martinou” are:

To satisfy the information needs of the Museum through the provision of timely and efficient information services and the maintenance of a specialist research collection within the Museum’s subject interests.

To provide access to information relating to Greek maritime history and culture to the wider community.

#### Functions of the Library

To develop a collection of information resources to support the activities of the Museum and provide for the information needs of Museum staff.

To make these resources accessible to users through documentation, effective storage and contribution to the National Bibliographic Database.

To provide a range of specialist information services to meet the information needs of the Library’s client groups including staff, other institutions and the general public.

#### Access

The Library serves the scientific staff and members of the Museum, students, historians, researchers as well as anyone interested in maritime issues.

#### The Library Collection

The library collection has more than 20,000 volumes of books and periodicals, both Greek and foreign, the content of which is related to the collections and activities of the Museum.

The Collection covers:

- Maritime History and Tradition
- Maritime Art and Science
- Greek, European and World history
- Natural sciences
- Literature
- Geography

- Archaeology
- Fine Arts
- Museology, etc

A special part of its collection is the rare and unique copies of books from the 16th to the 19th century. The topics covered relate mainly to shipping and maritime history. Noteworthy are also some book titles on geography, travel and exploration.

#### Library Selection Policy

##### Selection of materials

The library is acquiring material all the time and its systematically kept up to date through donations and purchases of book, journals and other Greek or foreign publications.

##### Purchases

The majority of request for purchase are initiated by staff for their own specialist areas. The library also accepting proposals from users in order to enrich its collection. The Librarian assesses these requests as within a budgetary framework developed at the beginning of the financial year.

The librarian also makes requests to publishers for donation of books.

##### Selection criteria

General selection criteria applied by the Librarian when assessing and selecting material for purchase are:

- Content (is the content applicable to the needs of a museum library?)
- Urgency of request (is it urgently required?)
- Cost (How much? Is it worth it?)

##### Donations

The Museum Library accepts donations of library material from individual and organizations.

The Librarian reserves the right to determine whether all such material is suitable for inclusion into the Library collection and to negotiate any items or conditions on which the donation is to be made.

#### LIBRARY COLLECTION MANAGEMENT POLICY

##### Accessioning

All books and magazines are accessioned into the Library Database and a unique identification number is allocated to each one of them.

##### Cataloguing / metadata standards

Cataloguing standards maintained by the library. Specifically used are:

For descriptive cataloging, the Anglo-American Cataloging Rules, Second Edition (AACR2)

For Subject Indexing, Library of Congress Subject Headings and the Greek names and subject from the National Library of Greece.

The classification of books, pamphlets and off-prints is according to the Dewey Decimal Classification System.

#### Services

- The library can cater 6 readers. Readers cannot access the books directly, and must request the titles that interest them from the librarian in charge. The Library reading room has two computers for bibliographical research. The Library has an online computerized catalogue:

<https://libraryhmm.openabekt.gr/>

- The library provides free (Wi-Fi) to its users.
- Users are permitted to reproduce library material, subject to full compliance with Library Regulation and the legislation on force on intellectual property rights. Rare books, old editions and bulky volumes cannot be photocopied.
- Interlibrary bibliographic material that is not included in the library collection can be obtained from the collections of the Maritime Libraries Network, assisting users in their research, as well as supplying these libraries with its own material (for on-site use only).
- The library accepts requests from distant users, concerning the compilation of bibliographies and answers by e-mail or fax.
- Its not a lending library

#### Cooperative relationships with other libraries

The Library is a member of MarLiNet (Maritime Libraries Network). It's a new thematic library network in Greece encompassing the majority of organized maritime orientated collections consisting of 4 Special and 4 Academic libraries. The Network offers reference services on maritime and naval information and holds maritime orientated collections.

# Appendix E

## Consent Form

### **Researchers Details**

Mr Steven Camilleri

Josmar Place, A4, Triq in-Naqqax,

Mosta

ID Card: 273685M

Mobile: 9980 3369

### **Supervisor Details**

Prof. William Zammit

University of Malta

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Dear Participant

You are kindly being invited to take part in a research study which will be submitted in partial fulfillment of the requirement for the Masters Degree in Library and Information Sciences, with the title:

### **A proposed Collection Development Policy for the Malta Maritime Museum Library**

The main aim of this research is to propose a collection development policy for the Malta Maritime Museum Library. If you agree to take part in this research, an interview which will take approx. 45 minutes, will take place. The interview will be recorded on a mobile device; however it is going to be used solely for the purpose to write a verbatim. This is going to be used only by myself as the researcher. Afterwards, the audio recording will be deleted with no copies kept.

In no time will your name be mentioned, and all information extracted from the interview will be treated with utmost confidentiality. Furthermore, this information will be used solely for this study. Also, parts of the interview may be used in the dissertation.

Moreover, to avoid any misunderstanding which may occur during the interview, the transcript will be sent to your kind self to correct any misunderstandings which might occur, and also to ensure its validity.

Participation is not obligatory, and no justification needs to be given. Also, you have the right to withdraw at any time.

*I have read and understood the above and agree to take part in this research.*

---

Signature of Participant

---

Date

*I commit myself to treat all the information collected from the interview with confidentiality whilst keeping the participant anonymous at all times.*

# Appendix F: Verbatim of interview with an ex-member of management of the Malta Maritime Museum

*Interviewer: Hello, first of all many thanks for accepting to participate in this research. To begin with, it would be interesting to know whether the MMML collection precedes the Maritime museum collection?*

Ex Curator: Both collections started simultaneously. We started the MMM project in November 1988, at that moment there was no collections, there was the bakery in Birgu which was decided to be the building for the MMM, and some restoration work has started since the building was in a bad state. In fact restoration is still ongoing ..... there weren't any funds available. I didn't even have a chair to sit on...

*Interviewer: How were the first items of the MMML acquired?*

Ex Curator: The collection was started from scratch. We are talking about the MMM collection. I started to go to the Department of Museums stores and see what material is suitable for the museum. I found a lot of interesting material there.

*Interviewer: You already had a picture of what the collection should consist of?*

Ex Curator: Yes, I already had an idea. My taking on the museum was that it should cover all the aspects of the marine activity including cultural and human activity which related to the sea.

*Interviewer: The Mediterranean sea?*

Ex Curator: I thought that first I should start with Malta, however Malta is not isolated in its own universe. Thanks to my experience in working in various museums, I already had an idea of what the MMM collection should consist of...the maritime story of Malta in the Mediterranean context and in the global context, these are all interlinked.....they formed our maritime culture, our traditions and our economy. Even our political and social aspect, they are all important. These are all linked to various periods which in their turn are also linked, for example the classical period, the Phoenicians, which were sailors. One must not

forget that Malta is an island. Sea was the only means by which Maltese could communicate and earn their living. The sea is our highway, even nowadays.

*Interviewer: And with regards to the MMML collection?*

Ex Curator: I started to think on the periods, we have roman anchors....

*Interviewer: And you tried to compliment these collections with the library collections?*

Ex Curator: No, the library grew simultaneously with the museum collection. The reasoning after the library was there from the very beginning. I, as a trained librarian and also my love for the books permitted me to view the library and archive as essential tools for the curator. If the curator wants to plan, then you need a library. You have to refer to a library, that is way the library was there from the very beginning. I started by buying the first books for the library. They were two volumes "Shipping Wonders of the World", with a blue cover. Those were the first books of MMML.

*Interviewer: Were there also any donations?*

Ex Curator: We bought some items, and some were donated. I was a bit cheeky and started going around asking for suitable books. The budget was very limited, so that I started to target good bookshops which did not have very expensive material, and this material I could afford. Sometimes I was lucky and managed to obtain important and rare books such as "*It-trattat tal-artillerija ta' Pietro Saldi*". This is one of the very first treaties regarding artillery. Then thanks to acquaintances we obtained some manuscripts. I also bought a manuscript on the Ordinances for the Galley Squadron, a very important manuscript ....

*Interviewer: And on what basis were items included in the MMML collection?*

Ex Curator: At that time I could not refuse anything. I used to accept everything, and then we'll see later.

*Interviewer: But was everything included in the library collection?*

Ex Curator: Yes, you have the principal subject, however this is not the only subject. It goes further. For example if you are researching on galleys of the 16<sup>th</sup> century, it is important to have books on this subject, but equally important is that you have books on the historical context of the period as well. Sometimes you need books which do not cover maritime



history however they will provide an essential historical background. In the maritime scene you have the humanistic aspect, work and economy, the social aspect for example prostitution, and this all relates to maritime. Every aspect relates to the sea. As historians we have to look at everything. For the museum collection you need literary backup, you cannot remember everything, you have to refer, that is why the library is essential.

*Interviewer: Were there any policies in place with regards to donations, acquisitions, weeding and collection development?*

Ex Curator: At the beginning there was an open policy.

*Interviewer: It was not written?*

Ex Curator: No. I was the curator, the librarian, I used to accept everything, and then later I will decide. Sometimes someone would come and offer me some unwanted books, and I used to accept them and from a horde of books sometimes I would find that one book, or even a rare book....

*Interviewer: And with regards to weeding?*

Ex Curator: Yes, I used to carry out some form of weeding. For example historical novels, I did not throw them away, I kept them in case there is some fiction with a historical background .... These were kept separate from the MMML collection. Thanks to this we managed to achieve certain books which otherwise would have been lost. I did not look at the economical value of the book but at the contents of the book. I wanted to set up a library which could encompass all aspects which are related to the evolution of human with the Mediterranean and the sea, not necessarily the Mediterranean sea only. For example the battleships of the British empire, they were not built in Malta, however their influence here is great.

*Interviewer: So what was the original purpose behind the MMML? To go beyond the museum collection?*

Ex Curator: I wanted the MMML collection to encompass as much as possible, you cannot exclude. What you don't have today you cannot exclude it in the future. The curator needs tools which goes beyond the museum collection ..... if he wants to lead the museum in a holistic and interesting manner. Everything is linked together.

*Interviewer: Was the MMML open with the intent to cater for external users as well?*

Ex Curator: The original purpose for every museum library is to assist the curator. That is the first function, to assist the museum staff and act as a point of reference. You have the historical aspect, the technological aspect .....

*Interviewer: Was it intended for external researchers?*

Ex Curator: The first function was to assist the Curator and those who are working at the museum and need to refer to the library, for internal use. For example the model maker who wanted to refer to a specific technical requirement. We started to purchase journals, the Neptune, the Mariners Journal...so I said that if we have such a collection why .....we used to accept external researchers. We started with only two books, they were brought from an antique dealer, then I thought that this collection should be available to anyone who is researching in a professional manner, not just to take a look at books. It was conceived as a reference library. The books stay there, you can consult them but not borrow them on loan.....we had journals, periodicals and photographs. I left there a collection of around 7,000 photographs .....

*Interviewer: Why is there two classification systems?*

Ex Curator: I used Dewey .... at that time the MMML was very small, and I used to know the book location by heart. I decided that a classification system, a basic one would be more flexible and suitable for this library. We could have opted for a fixed location system however the best option was Dewey. The LC system was invented to serve a particular library, which is enormous. It goes into so much detail that at that time I did not see it as suitable for the MMML at that time .... I wanted a more practical system. I had the possibility of either getting the full schedule of the Dewey classification system or else an abridged system which was very practical.....everything was in one volume and I started to use Dewey.

*Interviewer: Was ever a librarian or information professional position considered to run the library?*

Ex Curator: That was my wish. I struggled a lot with the museum administration to hire a librarian, you need a person to be there always, I could not dedicate all that time due to my

curatorship role, it was very difficult to manage. The problem was lack of money and they had other priorities.

*Interviewer: Were the rare books purchased or donated and on what basis were they included in the MMML collection?*

Ex Curator: At first, we only had two cupboards to place the library collection in. I wanted them to be lockable, I wanted the books to be locked. There were only a few books in the collection, the office was always open, and I didn't want employees to have the mentality that they can help themselves, in this way books get lost.

*Interviewer: So originally, the library was situated in the curator's office?*

Ex Curator: Yes, closed in the office. Afterwards I started to distinguish between books according to their rarity and age, so they deserved to be in a separate collection. They still form part of the library's collection however separate. I took the initiative to catalogue them, the pre 1900 catalogue ....

*Interviewer: But where these books separated because of their rarity or else because of the information they contain?*

Ex Curator: First of all, all of these books are related to the maritime in one way or another. If you need to restore a galley, you need to use a book which gives you the technology of the period. A recent dictionary will not give you the information you require if you need to work on an antique model. The book in itself is important from a bibliographic point of view, however it is also important from a technical point of view. You have to refer to the originals, even with regards to certain terminology. The typology of ships and boats changed with time ... so you have to go back and search in old dictionaries .... These books are relevant, we need archaic sources. That is why they are in a separate collection, however belonging to the MMML nonetheless.

*Interviewer: Ok. Now with regards to the registers and catalogs of the MMML collection, are they transferred and updated into an excel sheet or an online database?*

Ex Curator: They are on an excel sheet as well, however they changed the PCs and the excel sheets were not compatible anymore. Of course not to mention the problem in having a PC in the first place. We did a very basic system of cataloguing, however these are all lost now.

*Interviewer: And finally, does the shift from having the Maritime Museum directly falling under a government department, i.e. the Museum's Department, and currently falling under an Agency i.e. Heritage Malta, make a difference in the building and maintaining of the MMLL collection, especially with regards to policies?*

Ex Curator: I started to work under the Museums Department, then lived the whole migration to fall under Heritage Malta. I wanted this reform, however .....there were certain aspects which improved, for example as museums department we were tied with a very inflexible policy. To purchase an item which literally costs cents, we had to get three quotations. Try to understand this.....if I want something which is unique, how can I get three quotations? Especially if this is in an auction, how can I get a quotation? Also, who is going to give you quotations for something very cheap? This created lots of problems. We wanted something more flexible, where the curator could take responsibility. With Heritage Malta, we had some more flexibility. However, there were drawbacks as well. They worked against the museum.....when we were under the Museums department I had more access to the Director, now with Heritage Malta this stopped. A new level of bureaucracy was created whereby the curator lost some of his importance. Managers began to enter the scene, and these people did not necessarily have specializations in museums .....and inevitable problems arose... so there we gained, and we lost. To work in a museum you need specialization and knowledge but also the love for the subject. The same applies to the library.

*Interviewer: Many thanks for your time, it was very informative.*

## Appendix G: Interview Verbatim with the Malta Maritime Museum Archivist

*Interviewer: Hello, first of all many thanks for accepting the invitation to participate in this research. Are there any policies on how to access the collection?*

Archivist: Erm, no, I don't think there are any policies, written policies. However, when I started at the MMM I was informed that any access to the library... should be by appointment, ok, this is the information that I have. Considering that the museum is closed and even my understanding is that even when the museum is not closed anyone that wants to access the library of the museum needs to make an appointment, this is the information that I have...and I think it is also important for me to say that over the twelve months that I worked for the MMM I was mainly responsible for the museum and archive collections, ok I did very very little work at the library because the library requires full time dedication, need to be organized but this was not in my hands because Heritage Malta has other plans with regards to the library...

*Interviewer: So currently there is no person responsible for the library?*

Archivist: No, no at the moment...responsible in the sense that erm...to manage, to organize, to catalogue... at the moment no. I know that the Senior Curator made a point for 2023 to have the library organized but this is not in my hands at the moment.

*Interviewer: Is it only a reference library or can the books be taken out as well?*

Archivist: No, not at all, the books cannot be taken out, so it is only a reference library...

*Interviewer: Even for future plans, it will remain a reference library?*

Archivist: Erm, ....I heard that once the museum is open and running, the future plan is to actually have open access to the library, I do not know if that includes books being taken out.

*Interviewer: Open access, however with an appointment?*

Archivist: I think yes, still with an appointment so that the museum will at least know who comes in, who goes out, with some kind of system, I do not know, because since it is a dedicated library to maritime subjects, to maritime topics I believe that the goal is to know exactly what people are doing, what kind of research and that can also benefit the museum.

*Interviewer: In view of the current renovation are policies associated with the MMML going to be adopted?*

Archivist: Not that I am aware, as I said if there are any policies with regards to the libraries of Heritage Malta, I think you need to ask directly the Senior Curator or to Heritage Malta.

*Interviewer: Ok. Does the MMML has a CDP?*

Archivist: I think that a development policy of the library is erm linked with the development policy of the museum collection ..

*Interviewer: But it is written?*

Archivist: Not that I know...

*Interviewer: This applies also for the museum CDP?*

Archivist: The museum CDP er, again falls under the CDP of Heritage Malta, and I believe that is public so I think annual reports you can have access to that information, actually the annual report of 2022 is available online and the, yes it will be available online very soon and the 2021 is available and, in the introduction, I think you can have a pretty good idea about development policies for museum, sites. For the maritime museum we are working on it but it is not available yet.

*Interviewer: Ok, and is the CDP going will tackle the museum only?*

Archivist: It will include the library and the archival collection.

*Interviewer: Ok, but does Heritage Malta or the MMM intend to develop a CDP specifically for the library in the future?*

Archivist: I believe so, I believe that is in the plan for Heritage Malta in general, for all the libraries, museums, sites....I think that is the plan..

*Interviewer: And it will be one CDP for all libraries under Heritage Malta?*

Archivist: I think yes, I think that is the goal because Heritage Malta is working now on the collections management system so that will include erm policies, erm I am pretty sure the goal is to have a general one possibly with some adaptations to each reality of the museums, because museums under Heritage Malta has very strong identity, the Maritime Museum, MUŻA, the ethnographic museum, they have a very strong identity and a history that cannot be erased, so the idea is to have a general policy but I think considering the reality of the institutions.

*Interviewer: Currently, what are the goals of the MMML?*

Archivist: Right now, the goal since the museum is closed, the material in the library, the books and everything that is catalogued is for internal use. Er, whenever we have students erm or any researchers that need to come to the library, again needs to set an appointment and someone need to be available to erm to assist that person. So right now, at the moment since the museum is closed, we can say that the library is not available unless exceptional reasons.

*Interviewer: Since there is no CDP in place, how is the collection being build up and shaped? What criteria is being taken into consideration?*

Archivist: Erm, I am not sure if I am able to reply to this question, again my understanding is that the collection, the library collection is built according to the mission of the museum, ok. I can't go further into this because I'm not into this subject, this topic....

*Interviewer: For example, if I donate a book to the library, who decided if it is to be included or not?*

Archivist: The Senior Curator. Any donations, erm, any purchases, library, archival material and museum collections, they need to meet the museum's mission and the decision is made by the Senior Curator obviously advised by other members of Heritage Malta.

*Interviewer: Ok, if there are some researchers or users of the library and they suggest that you include some material in the library collection, demand driven acquisition, does the museum take it into consideration?*

Archivist: I really don't know, this I don't know ....when it comes to the library I really don't know, better to talk to the Senior Curator.

*Interviewer: Ok. Is the collection of the library aligned with the mission, objectives and goals of the Maritime Museum and Heritage Malta?*

Archivist: Absolutely, absolutely.

*Interviewer: How much of the museum collection does the library collection represent? Does the library collection go beyond the museum collection?*

Archivist: In terms of numbers?

*Interviewer: In terms of material..*

Archivist: Not at all, not at all. I am not understanding the question....

*Interviewer: For example the museum collection refers to the Roman period ....*

Archivist: So, the museum collection goes from prehistory to the present. Just to give you an idea we have a Roman anchor, and we have a bouncy ball. The Roman anchor we all know the story, related with the..... and the even say they even have the anchor of St. Paul's shipwreck.....the collection one of the most recent items is a bouncy ball that served as a life savior for one on the immigrants. So the scope and timeline is very very big because all of this is related to the maritime history of the island. Erm, the library collection reflects this because you can find books in the library that study the roman period, the prehistory period, medieval period of the history, the maritime history of the island, but we also have contemporary subjects, perhaps not 2021, 2022 but it reflects the collection, nationally, locally and internationally as well because the collection also have book of the maritime history in the Atlantic. It also has book, of course I am referring for those that are more related to my work, for example the Maritime Museum in the World.

*Interviewer: So it goes beyond the collection of the museum?*

Archivist: It goes beyond.....because the collection....we need to look at the collection of the Maritime Museum as the reflect of the history of the island but also the connection of the island with the world, ok. It is very important that we look at the Maritime Museum as a museum that tells the story of the maritime history of the island, but the maritime history of the island is made up of the relation of the island with the rest of the world.

*Interviewer: And this is done purposefully?*

Archivist: Yes, yes that I know.

*Interviewer: What is the focus of the library in terms of material type/resources? For example does it focus more on monographs, periodicals, digital?*

Archivist: I don't know because since there is no written policy or at least that I've seen that policy, I really don't know. From what I see, erm right now the library has monographs, periodicals, maps....maps are actually part of the archival collection which forms part of the museum collection. Erm yes, current and retrospective acquisitions erm printed, erm digital we have if you consider .... Digital what exactly do you mean?

*Interviewer: I saw some periodical, for example the International Journal of Maritime History, the Library has only some physical copies, the Museum continues to purchase these periodicals online?*

Archivist: Not that I know.

*Interviewer: Ok, so for the periodicals and journals there are only the physical copies.*

Archivist: Yes, that doesn't mean that this won't happen. As I said I think right now when it comes to the library of the Museum, is a little bit standby because the priority was the museum collection and the archival collection and then as I said in the beginning, the Senior Curator was very clear in doing 2023 and 2024 the library will be a priority as well.

*Interviewer: Ok, so there is potential for digital material?*

Archivist: I hope so, I don't know because this goes above the policy for Heritage Malta or the policy written by Heritage Malta with regards to this so I really don't know.

*Interviewer: Why there is so much more focus on physical copies rather than digital ones?*

Archivist: The library is still in the process of modernization because you do not go to the MMML as you go to the National Library. There is no computer dedicated to anything that is electronic or digital or....perhaps in the future that can happen, right now we don't have it, though the museum has a digital collection that resulted from a project with the Malta Study Centre, it digitized a manuscript and prints and drawing collection, so these manuscripts and the drawing collection are available on erm VHMML, which is the virtual database of HMML Malta Study Centre.....these are the museum collection not the library, though the Malta Study Centre digitized some of the rare books and the rare books are library material.

*Interviewer: Ok, and on what erm criteria did they choose to digitize these books and not perhaps others?*

Archivist: The Malta Study Centre digitizes erm material that is related with the history of the Order of St. John and the history of the island up to 1815 in the major part of the cases, sometimes for some confraternities or parish archives erm also some private archives this was extended up to 1850.



*Interviewer: It is decided by the Malta Study Centre?*

Archivist: The Malta Study Centre proposes, because it depends on the funding as well and then the institution agrees or not, it depends. But in general it is 1815, because this is more or less the time after the French Period and the Protectorate. As I said it's related with the history of the Order of St. John, and the history of the island, so these two needs to be combined. The Centre gives up to 1815, so because of the production of the documentation that is under the period of the Order. Eventually in the future all of this might be available in a computer with access to this digital format of rare books to access them for the museum. We have also the personal diaries which are digitized, and they are online.

*Interviewer: What are the strengths and flaws of the current MMML collection?*

Archivist: I think this question should go to the Senior Curator...

*Interviewer: Who decides on which period should the library collection focus more?*

Archivist: Everything goes through the Senior Curator, Heritage Malta and the Senior Management, but I think this is across all museum and sites of Heritage Malta, it is centralized.

*Interviewer: Ok, erm how is weeding being managed?*

Archivist: What ... I?

*Interviewer: For example if some books in the collection are no longer deemed to be in such a state to form part of the library, or else they need to be substituted with more recent and updated material on a particular subject, how they are treated?*

Archivist: I don't know, I don't know how this is done, erm what I know for example and we have this situation is that erm someone offers an archival material or an object to the museum and has some books that thinks might be of interest for the library, erm this decision is always made inhouse and if the books don't fit into the goals of the library or what the museum has in mind for the library, erm we might accept a donation, because normally it would be a bulk of books but we are very clear. We have an object entry form which automatically...it is a legal document which means that the document is now part of the national collection but if by any chance these books do not fit in the goal of the library or....those books do not erm show erm not written in the object entry form. But the person is informed about that.

*Interviewer: But will they form part of the collection of the library?*

Archivist: Not necessarily, they can be used as educational material, for example imagine that you have a story, a maritime story in a non-fiction erm book, it can be used for educational program something like that, but the person who is donating is informed, fully informed that these book will not be part of the object entry from because they do not fit into the library, archival, museum goals and mission and its up to the person then to decided if they will still be donated or not.

*Interviewer: Ok, but in the case there are some items in the library that are damaged and need to be replaced or are no longer appropriate, are they weeded out or ....?*

Archivist: We use the word .....in museum we use the word deaccessioned. Nothing is deaccessioned from any museum, library, archival without a full understanding, the origin...imagine that the book actually erm does not fit the goals of the library anymore or the museum mission, whatever, we need to pay attention to the origin. Imagine that that book was actually donated, I do not know....give me someone that is important ....related with the Maritime history or even not, imaged that it was donated by the President of Malta, that book might not be accessible in the library but not be deaccessioned because of the origin. All of this is applied to books, material archives and objects....it requires a deep understanding of the origin of the object, book and archival material and to understand....might not be suitable for the maritime museum but imagine for the ethnography museum....things are not deaccessioned or weeded as you say without a full understanding of the origin, value, value monetary value, cultural value ....so these things ...they are done...

*Interviewer: And this is decided by the Senior Curator?*

Archivist: Decided by the Curator, decided by Heritage Malta senior managers....any decision with regards to this kind of erm action is not done without going thorough all the aspects of the book, object and material archive and is not done by one person, the decision is not taken by the Senior Curator. The Senior Curator will take this to the board of senior curators, of people with experience, we also have the Superintendence of Cultural Heritage, none of this is done, like today I decided that I no longer need this book. No, this cannot be done. There are laws, there are processes so this is applied to books, material archives and objects.

Interviewer: So even to accept a donation or gift, the same board decides? It can't be decided by the Curator alone?

Archivist: The Senior Curator can decide, look this is interesting for the collection, for this this this, but yes he needs to speak with senior manager to fully approve erm by the senior managers because then we have the process as I said, object entry form, the object entry form enters the system, the system goes to the Collections Management Unit, even the CEO needs to approve, the CCO, it's process, it is not something that ....if tomorrow you want to come to the Museum and say Ok I want to donate this, here you go...no...

Interviewer: And even with regards to purchases?

Archivist: Yes, you have to go through this process. The first step is always taken by the Senior Curator, to recommend because he know the collection very well, the library collection, the archival material and the museum collection, so he is fully capable to say look this has interest for the collection, either which one, he is the person who takes the first step, saying yes this is interesting but there is a process that is very, it is a vary good process that is in place and is erm is taken by all the sites and museum in Heritage Malta.

Interviewer: Ok, if the library uses the DDA model, what percentage of its budget is dedicated to such a purpose?

Archivist: I don't know, you need to ask the Senior Curator for this.

Interviewer: Are there any special sources for the building up of the collection?

Archivist: I don't know, again it is better to ask the Senior Curator

Interviewer: How are manuscripts and archival material treated; do they fall under the museum collection or else the library collection and why?

Archivist: They fall in the museum collection.

*Interviewer: From what I can understand this was not always the case, before they used to fall under the library collection.*

Archivist: I think that is how it started. We have the rare books, the material archive – those loose leaves, they have an MMM inventory number, they are part of the museum collection. Where you have objects, the museum collection includes navigational instruments, models, full size traditional boats, costumes, cutlery...all kind of objects that are related with maritime, seafaring....and then in the museum collection you have the archival material which are, can be manuscripts, can be printed, maps, ok, drawings and prints ok. These are considered archival because the organization was already there, archival material but [following] the museum collection, that's why ....this kind of material has the designation MMM, because it was acquired as museum object, to be part of the museum collection. These archival collections, not archives were under the collection policy of the museum, but the rare books, printed and manuscript are part of the library. Everything in the archival material is catalogued as museum....

*Interviewer: Even the photographs?*

Archivist: Yes, they are part of the museum collection, but they have a separate catalogue. I think they did a good job in gathering as much as possible photographs related to the maritime history of the island, but the photographs has a separate cataloguing system. Each photograph is identified with a number, so that this number doesn't clash with the museum collection. Each photograph has MMM FOT 1,2, 3.....right now we have more than 7,000 photographs.

*Interviewer: Ok, so that's it, many thanks for your time, it is greatly appreciated.*

## Appendix H: Interview Verbatim with the Malta Maritime Museum Senior Curator

*Interviewer: Good morning and many thanks for accepting to participate in this research. To start off, taking into consideration the current renovation happening at the MMM, how is the museum projecting itself in the future, what will change?*

Senior Curator: Hopefully, the whole narrative will change. The previous museum was a very good museum because it approached the subject in a very modern way, however we want to increase our time span erm ...of what we are analyzing and it is going to start off from around 6000 BC until yesterday, so it is an evolving narrative erm, we are a team of curators, historians, researchers....archivists, erm model makers, visitors services erm experts who have like we have staff here who have been part of our team for 15 years and then we have people who have been here for two years, three years and everybody is giving his input to create a narrative for the MMM and I think it is not a different narrative but a erm it is a new story erm that is our main aim.

*Interviewer: Ok, erm with regards to the library is there a specific mission statement tied to it?*

Senior Curator: Now, the mission statement for the library should be our own mission statement, which is an island at the crossroads, so anybody who is visiting the library can learn a little bit more about that. We are working about having a library which is totally accessible, we already have designs in hand erm...it will move to another part of the museum but still close to the offices of the Curator but the whole idea is to have a space where the library is accessible at given times, erm where people can study, can do their research and can actually enjoy erm reading a good book about our history...

*Interviewer: So it will have a separate mission statement, not the same as the MMM?*

Senior Curator: Erm no it will have the same mission statement, keeping them together because the library is dedicated to the research of Maritime history.

*Interviewer: And you do not see the benefit of a separate mission statement, especially when considering the renovation?*

Senior Curator: At this point in time I do not think so but things change quickly...

*Interviewer: Do you think that the library is an important player in helping the MMM achieve its goal?*

Senior Curator: Let's be very very to the point...any museum need a library because it is where our knowledge is kept, I cannot keep everything in my head, you need erm countless experts from all over the world in print form to help you out, to analyze your subjects, to study your collection and also to have ways of sharing that information, and so I think a

good library with a brilliant dictionary, section, section about all the periods is essential to any museum that wants to share its story.

*Interviewer: So I take it that currently the library serves its purpose?*

Senior Curator: No. Erm like everything in life it is not, it needs sprucing, it needs help, it needs constant maintenance, it also needs updating, maybe some books are maybe have different ideas and different opinions which were written in the 20<sup>th</sup> century, 19<sup>th</sup> century, 18<sup>th</sup> century, so yes there is a constant need to update, to stay erm adrift with current affairs.

*Interviewer: Ok, and do you think that the library will change after the renovation?*

Senior Curator: I wouldn't say it's a change because I am scared of a revolution, I will always look at an evolution.

*Interviewer: Currently, in what ways the library's contribution to the museum is being measured?*

Senior Curator: It's It's I think I would erm you know weigh in the library with it's contribution to our research, how much we use it when we are looking up stuff that we need to add for our captions or for us to learn a little bit more about rigging for example of a particular ship of the 18<sup>th</sup> century for example, for us to look at dictionaries with regards to the the erm lingua franca of the Mediterranean where we have a dictionary which has Arabic, Ottoman, which has Maltese, which has Albanian, which has Venetian and all put together erm, a book which we constantly refer to ....these are...I think it's contribution should be measured in that kind of sense....

*Interviewer: And the library fulfill these needs?*

Senior Curator: Yes, yes I think so....hopefully.

*Interviewer: Erm, what are the functions of the library?*

Senior Curator: To serve the Curator and the museum staff, to serve students and anyone who would like to use it by appointment.

*Interviewer: And the objectives of the library?*

Senior Curator: To serve the staff of the museums, 100%.

*Interviewer: Are these going to change after the renovation, to evolve?*

Senior Curator: I think erm it's evolution should be erm, opening the doors to everyone, but since it is a construction site at the moment it is rather difficult...

*Interviewer: Right now the collection is used by the Curator and staff and by external researchers for reference. After the renovation these are still going to be the projected users?*

Senior Curator: Yes.

*Interviewer: Is the library collection considered as forming part of the museum collection or separate?*

Senior Curator: I will leave that up to the experts ...once you give me a decision, I will do that.... Right now it is separate with its own inventory, but obviously there is the rare books section under the library....

*Interviewer: Do you think that the library should have its own CDP or should it be included with the CDP of the museum?*

Senior Curator: I think it should be part of the museum CDP and of Heritage Malta. You need to understand that the MMM is part of Heritage Malta which falls under the Cultural Ministry so you've got you know erm there is a lot of responsibility there and I think having one streamlined raison d'être should be our main goal.

*Interviewer: So you think there should be a CDP for both the museum and the library?*

Senior Curator: Yes.

*Interviewer: Who is responsible for the goals and updating of said goals for the library?*

Senior Curator: Yes, I think erm we need a librarian so .....

*Interviewer: But currently who takes decisions?*

Senior Curator: The Senior Curator will discuss it with the team and will take it from there.

*Interviewer: Ok, and after the renovation are there any plans to hire a librarian?*

Senior Curator: That is the plan, that is the plan.

*Interviewer: Ok, who makes up this committee of decision makers, the team you just mentioned?*

Senior Curator: It is an unofficial committee, internal correspondence and internal discussions.

*Interviewer: Ok, who decides with regards to purchases and weeding?*

Senior Curator: Again, this falls under our collections policy, we do buy books, we do accept donations of books, but we do not accept doubles, so you know there is this policy that we constantly update....

*Interviewer: The museum policy and not one specifically for the library?*

Senior Curator: Yes, yes.

*Interviewer: Ok, erm are there any guidelines that control and shape the way the collection is being built?*

Senior Curator: We are building.....yes we have a guideline erm policy erm which we constantly update, so it is not set in stone, it is something that we decided to do, we constantly update because through experience erm you gain understanding of what you are

doing and what is ...you know....what are our goals at the end of the day and these can not change but constantly evolve, and so we constantly update it to reflect our main aim which is talking about the story of an island at the cross roads.

*Interviewer: This guideline applies both for the museum and the library?*

Senior Curator: Exactly.

*Interviewer: If you have a suggestion about an item in the library, maybe some topic which is not covered and is obviously related to maritime....?*

Senior Curator: We will buy it.

*Interviewer: And it has to pass through this inhouse committee?*

Senior Curator: It is my decision, yes.

*Interviewer: Is there any dedicated budget for such demand driven acquisitions?*

Senior Curator: Technically not, but erm we... because we share the same budget with acquisitions so technically not, the budget serves both the maritime museum and the library.

*Interviewer: On what basis are approvals or rejections for such material being taken, for example on the content, urgency, the cost of the material?*

Senior Curator: I think it's you know depends on various various reasons but usually once again we erm we discuss internally and take it from there...

*Interviewer: In terms of loans, are there any agreements with other museum libraries?*

Senior Curator: No, we do not loan. With regards to books we keep them here. Obviously if it is a rare book for an exhibition, this is something else, or it is a first edition or a signed copy or an ex libris which is going to be used for an exhibition, yes we loan it but for the rest we keep it here

*Interviewer: And if one of your staff needs a particular book which is located in another Heritage Malta museum library?*

Senior Curator: If there is such need, we usually go physically to where to book is located to consult it.

*Interviewer: If a Heritage Malta library possess material which is much more related to the MMM rather than its present location, are actions taken to acquire that material?*

Senior Curator: If that is the case, then something is wrong because we should have the best books about maritime history, however it this is the case, and if there is still a copy we buy another one but usually erm that is how it happens. Just to give you an idea, but it is much more a rare book, we were offered a Gian Frangisk Abela, but Heritage Malta has already two. I do not have it in my library, we have it at the Archaeology and I think at MUŻA, it is useless for me to buy this item, mainly for two reasons. One because I can spend those money on something else, Gian Frangisk Abela, a we have PDFs of it and if we

want an original one for our exhibition we can loan the one from either museum. At the end of the day we are one Heritage Malta. That is the kind of train of thought that we would take. Although Ġian Franġisk Abela has maritime connections, but the national collections has already two for me to spend that amount of money just to have one here is a bit of you know it doesn't make sense. You know if we have a book by Ġian Franġisk Abela and it is signed by the Admiral of the Order of St. John that is a totally different story.

*Interviewer: Does a shared catalogue exist between Heritage Malta Museum Libraries?*

Senior Curator: I stand to be corrected on that, but I think we do share a catalogue.

*Interviewer: A physical one?*

Senior Curator: Yes...I think so.

*Interviewer: Have you considered an online catalogue?*

Senior Curator: It should be, everything should be online, everything should be accessible, everybody should be allowed to walk into the library and photograph to his heart's content, because the more information we have out there, the easier it is to access our identity, our story and our history.

*Interviewer: Do you have any digital resources here? I am talking about library material here...*

Senior Curator: Erm, we are trying, we have worked with the Hill Museum and Manuscript Library (HMML), erm and yes we are in the process of digitization of Heritage Malta to have most of the stuff online...

*Interviewer: With regards to library material?*

Senior Curator: Listen, I was listing for example the rare books that we should be putting online, books that have lost their copyright and should be online....it is very important.

*Interviewer: And these are going to be launched onto a dedicated server or portal?*

Senior Curator: Yes, yes....our aim is to have everything online, it is extremely important to have our museum open to everyone, erm regardless from where you are you can access our collection because we want our collection to be there...

*Interviewer: It will be on an open access basis?*

Senior Curator: The restrictions will be on stuff that we have copyright on, but obviously the more out there there is the better for us...

*Interviewer: This applies also for library material?*

Senior Curator: Yes, yes.

*Interviewer: Does the library subscribe to any journals or periodicals?*

Senior Curator: Yes, The Mariner Mirror...yes we have quite a lot.



*Interviewer: Physical copies?*

Senior Curator: Yes.

*Interviewer: I noticed that some issues are not complete or up to date....*

Senior Curator: The problem is we had some erm some that were not arriving, posting problems, arriving at the wrong address, but yes we try to keep them updated. Also, sometimes the journals start being irrelevant to us as well, you know erm ...there are certain journals that are really good that suddenly they ....that is the reason. And it is also quite an expense, they are not cheap you know.....we try to purchase the ones that are really relevant to our maritime museum.

*Interviewer: If a journal born digital, do you still subscribe to it?*

Senior Curator: Up till now no, but we need to do that, up till now the library consists mainly of physical copies.

*Interviewer: And after the renovation?*

Senior Curator: We'll have to see, it depends, it strongly depends on erm but obviously that is the way forward but nothing beats holding a book in your hand, but I am a historian so .....

*Interviewer: But for sure it will ease access....?*

Senior Curator: Hence why I am saying we will scan our material....and it will be uploaded on a server.

*Interviewer: Do you consider subscriptions for online journals?*

Senior Curator: Yes, it is very important.

*Interviewer: What are the strengths and flaws of the collection of the library?*

Senior Curator: The strength is that we have a library which is dedicated to the maritime history and its subject in all its scope and its quite strong with regards to books that we have including rare books, including erm rare photocopies of documents which no longer exist at the National Library of Malta, donated to us by the late Joseph Muscat....erm we have erm material from libraries of deceased maritime historians erm so there are lot of strengths there. Our weaknesses is that is it quite a struggle to keep up with what is being published abroad especially with regards to the maritime sphere. Also it is difficult to keep up with auctions with regards to rare books.....erm again erm there is so much and at the end of the day we have a limited budget. That limited budget is shared obviously with our artefacts budget, that is the weakness. Also, we are restoring the building so accessibility is a bit limited at the moment.

*Interviewer: And with regards to weeding?*

Senior Curator: We have done weeding....

*Interviewer: And who decides?*

Senior Curator: Myself and the team.

*Interviewer: And on what basis?*

Senior Curator: For example, erm doubles erm so you know you get two copies of the last of the crusaders by Roderick Cavaliero, you do not need two copies, we deaccess one of them and so that is one thing, and one has a broken spine the other one is a perfect copy, so we keep the perfect copy ...that is the kind of weeding that we are going to do

*Interviewer: And what happens to the weeded item?*

Senior Curator: Erm, it is usually or passed on to another library or passed on to a researcher or simply deaccessed and that's it.

*Interviewer: I think there is a special form to deaccess items....*

Senior Curator: Yes, yes and it has to pass through Heritage Malta.

*Interviewer: Do you have any inhouse rules regarding purchasing or donations?*

Senior Curator: Yes, we go we need this we need that, we have that list which is there also, we need one , two, three, four but then you know something comes up online and we say yes we need to get this....

*Interviewer: What are the methods of the acquisition for the library?*

Senior Curator: Online, publisher erm markets both Malta and abroad for rare books, erm auctions erm ebay....you name it we do it

*Interviewer: Who is the person responsible for purchases and donations?*

Senior Curator: Right now it lies in my humble hands....

*Interviewer: And after the renovation?*

Senior Curator: Once we have a librarian, I think it's time for him or her to be doing this.

*Interviewer: On what basis are items purchase or donations accepted?*

Senior Curator: Rarity, relevance, importance erm are three criteria amongst others that we take care of..

*Interviewer: Ok, with regards to the approval level, if the price is a bit steep...?*

Senior Curator: Just to give you an idea, when we bought painting which were over € 100,000 I did not say yes, you have to go to the relevant authority all the way up and it will be done, so yes, you know it depends on the budget, it depends on the price....

*Interviewer: Even for the library material?*

Senior Curator: Yes, yes, for the library the limit is set to about €500.

*Interviewer: Ok, so that all, many thanks for the valuable information and for your time.*

# Appendix I: Initial Codes extracted from transcripts of Interviews

## 1. Accessibility

- Access should be by appointment
- A library which is totally accessible

## 2. Responsibility

- Currently the Senior Curator is responsible
- Senior Curator discusses with team
- The plan is to have a Librarian in the near future

## 3. CDP for museum and library

- CDP of library linked to that of the museum
- Library CDP and Museum CDP should be one and the same

## 4. Contents of a general CDP for the Maritime Museum, Library and Archival Material

- CDP will also include Library and archival material collection
- Currently there are guidelines which apply both for museum and library

## 5. Collection Building

- Library built according to the museum collection
- Collection of library aligned with the museum

## 6. Purchases and Donations

- Decision made by Senior Curator as advised by Heritage Malta members
- Object entry form which needs to be approved by Senior Managers of Heritage Malta
- Recommendations to the Senior Managers board made by the Senior Curator
- Relatively low-priced items only discussed internally
- For very expensive items decision goes to Heritage Malta Committee
- Process for approval – Senior Curator – Heritage Malta Board (if price exceeds price ceiling)
- Decision for donations always made inhouse – according to relevance to the museum aim and collection – vary clear with doner on terms of donation

## 7. The Library Collection

- Library collection reflects museum collection
- Library collection goes beyond museum collection
- Museum collection includes artefacts, archival material

- Rare book, bound manuscripts and printed material fall under library collection
- Library collection not part of the museum collection

#### **8. Digitisation**

- Some items such as manuscripts, rare books and maps are digitized by the Malta Study Centre and available on their server
- Heritage Malta in the process of digitizing most of its items
- Aim of MMM is to have everything online to increase access
- Idea is to scan material and upload on server
- Catalogue should be online
- Subscriptions for online journals is desired

#### **9. Weeding**

- Nothing is deaccessioned without understanding the origin of the item in question
- Senior Curator takes recommendation to deaccession material in front of Heritage Malta board
- Internal decision to weed are carried out by the Senior Curator and the team
- Usually, in terms of library weeded is done because there are duplicate copies
- Weeded material can be passed to another Heritage Malta library, researcher or deaccessioned
- Special application for weeding

#### **10. Main aim behind the renovation**

- To create a new narrative of our maritime history

#### **11. Mission Statement**

- Mission statement for museum and library
- Same mission statement because library is dedicated to mission of museum

#### **12. Objectives and functions of MMML**

- To serve Curator and Museum staff
- To serve students and anyone who wished to use it

#### **13. Strengths of the MMML**

- Whole library dedicated to Maritime in all its scope
- Includes rare books
- Includes photocopies of documents which no longer exist at the National Library of Malta

#### **14. Weaknesses of the MMML**

- Struggle to keep up with published material
- Difficulty in keeping up with auctions regarding rare books
- A limited budget which has to be shared by the museum collections as well

### **15. Basis for acceptance of donations or purchases**

- Rarity
- Relevance
- Importance

### **16. Methods of Acquisition**

- Auctions
- Publishers
- Online
- Local and Foreign Markets

### **17. Importance of the museum library**

- Where knowledge is kept
- Various publications by experts on the subject
- Important to help you analyze and study the collection of the museum
- Library which serves as a very valuable dictionary

### **18. The Library and its contributions to the museum**

- Library needs updating
- The library's contribution is measured in how much it is used and how much it is up to date
- Currently library not serving its purpose

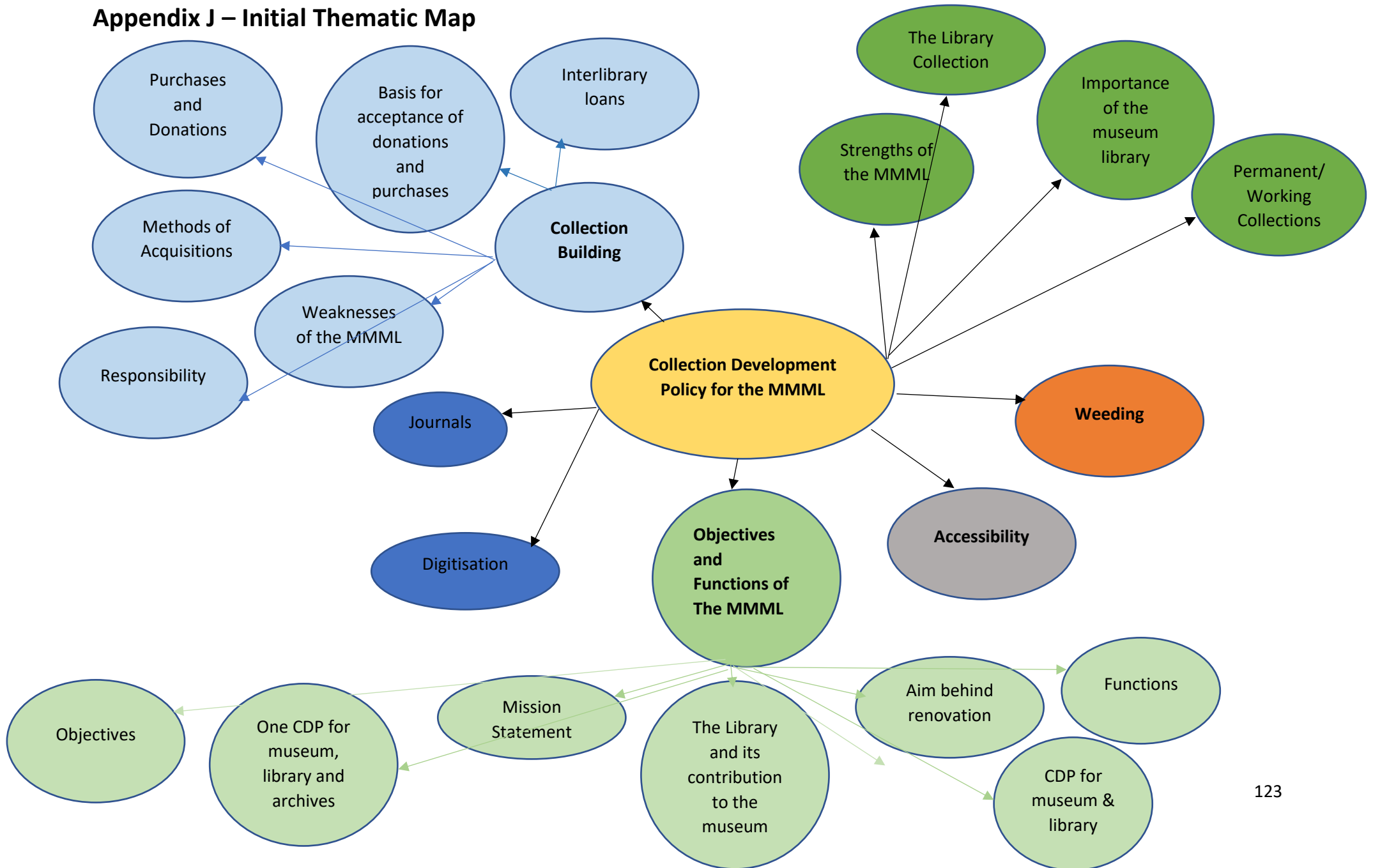
### **19. Interlibrary loans**

- No interlibrary loans between Heritage Malta libraries
- Items are lent only in the case of an exhibition
- One has to go physically to Heritage Malta library if in need of a book – this also applies for staff of Heritage Malta

### **20. Journals**

- Some journals were discontinued because they were not arriving to the right address by post
- Some journals start to become irrelevant to the Malta Maritime Museum
- Some journals are no longer considered as quality material
- They are very expensive so only really relevant ones are purchased

# Appendix J – Initial Thematic Map



## Appendix K – Final Thematic Map

