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EDITORIAL

There is substance to the claim that by their very nature libraries are 'green', in that their resources are used and shared by the larger community. Of course that is not to say that they cannot grow greener. There remain library corners where the torch of sustainability has not yet illuminated the environmental impact of day-to-day operations. The greening of buildings, with low-energy lighting and motion sensors and timers, recycling and such, should go hand-in-hand with readers using library materials in an environmentally friendly way.

In this issue Michael Wilson looks at e-books and whether they are as green as they are made out to be. Marjolein Allen talks about the newly constituted Green Futures Group which examines ways in which the energy consumption and carbon footprint of the University Library can be reduced. Following the customary people pages, Emily Dourish gives us a fascinating account of what she does in her spare time - consort singing.

CLOUDY WITH A CHANCE OF GREEN EBOOKS; OR HOW I LEARNED TO LOVE COMPARING THE ENVIRONMENTAL IMPACT OF THE PRINTED BOOK WITH ITS ELECTRONIC COUSIN

The rapid rise of ebooks and ereaders has been phenomenal. By the end of 2011, Amazon was selling one million Kindles a week and Apple had sold 40 million ipads. CILIP estimate that academic ebooks will account for 18% of the global textbook market by 2013, up from 3.4% in 2011. Ebooks provide library users with 24 hour, remote access to content, in a format they appear to be increasingly comfortable with, whilst also potentially offering financial savings to libraries. But what impact is this growth, with its associated benefits, having on the environment, and does it compare favourably with printed books?

Several studies have been undertaken to assess the environmental impact of the printed book. Confusingly, all differ in their findings. According to Cleantech (2009) the amount of CO$_2$ generated by each book is 7.46 kg; according to Eco Libris, it’s 4.14 kg CO$_2$. Whilst higher estimates also exist, studies conducted in Europe tend to be much lower (Borggen (2011) 2.1 kg CO$_2$ and Enroth (2009) 0.6kg CO$_2$ per book), which may be more representative of the UK market. However, according to Chowdhury (2011 & 12), the environmental impact of the printed book is greater for libraries because “library storage of books ... requires a considerable amount of energy because a constant temperature and humidity condition has to be maintained throughout the year”, although
he acknowledges this is an area which requires further investigation. Yet the vast majority of libraries keep books shelved in reading rooms, which require a similar level of heating as their users, which begs the question why this extra carbon burden should be applied exclusively to library books. All of these studies have based their figures on books purchased for individual ownership, which is not the case for libraries. Therefore it can reasonably be argued that the carbon footprint of a library book reduces every time it is borrowed or read by a different person.

In the US alone, 30 million trees are felled each year for books and the use of virgin paper accounts for nearly two thirds of the book industry’s total carbon emissions. In 2009, the US book industry committed to reduce GHG emissions by 20% by 2020 & 80% by 2050. Using recycled paper requires 20%-30% less energy and water, and causes less air and water pollution. By 2010, the use of recycled paper increased from 5% in 2004 to 24%, and the use of FSC paper increased from 5% in 2002 to 16%. Whilst encouraging, much progress is required before the publishing industry can rest on their carbon reduced laurels, especially as this is self-regulating and not industry wide. Only half of all publishers have an environmental policy and in 2010, the Rainforest Action Network reported a majority of books they tested contained paper linked to rainforest destruction in Indonesia.

Of interest to academic libraries, print on demand can benefit the environment, as it eliminates the waste generated by unsold books, also saving transportation and storage costs, although production can be more costly, with less efficient printers.

The environmental impact of ebooks is even more difficult to gauge. This is not surprising, given the enormous scope for variability, including user behaviour, type of e-reader, power source, issues of obsolescence, recycling, printing etc. Whilst Apple publishes carbon footprint figures for its devices (the manufacture of an ipad produces 130 kg CO2) the refusal of Amazon to disclose such data for the Kindle merely adds to this lack of clarity.

In 2003, Kozac compared a student purchasing 40 textbooks with 40 ebooks (using a Gemstar ereader!) and concluded ebooks caused less of an environmental burden. In 2009, Cleantech compared printed books with the Kindle. Estimating that a Kindle user typically downloads 36 ebooks annually, which would prevent the purchase of 22.5 printed books, they concluded that the Kindle became environmentally beneficial after the first year of ownership.

However, before ebook users had much opportunity to use their devices with an environmentally clear conscience, subsequent reports began to sway the argument back in favour of the physical book. In 2010, Goleman and Norris reported in the New York Times that the fossil fuels, water and minerals used to produce an ereader equalled roughly 40 – 50 printed books, and its impact on global warming equalled 100 books. For Genoways (2010), this presents a major environmental problem, as the average ereader is replaced every two years, making it unlikely to reach carbon neutrality. Moran (2012) claims it takes five years of use with the same ereader before it matches the carbon footprint of printed books. Yet upgrading leads to short life-spans and outdated devices are often discarded inappropriately.

For many commentators, the manufacture of tablets and ereaders is equally problematic, using precious materials dangerously mined in unstable and war-torn parts of the world, often resulting in further instability and rainforest destruction. Moran also dismisses the notion that the multi-function use of devices, such as the ipad, leads to a reduction in its ebook contribution to carbon emissions, as he argues this merely invites prolonged usage, leading to increased environmental damage.

As ebooks are also accessed via desktop computers, particularly within the academic community, what effect does this have on their environmental burden? Chowdhury (2011,12) argues that green ICT will enable libraries to replace books with digital content for the benefit of the
environment, albeit without providing any comparable figures to justify this claim. Indeed, there is little evidence to date to suggest ICT can deliver such environmental improvements. A 2013 Wolper report argues that the movement towards econtent has simply shifted the “environmental burden from print to electronic, and from the library to the content providers.” According to JISC, the UK academic community produces 500,000 tonnes of CO$_2$ per year, from 1.5 million computers and 250,000 printers (creating a culture of printing, often for single use, and discarded on the same day). JISC recommends moving away from energy intensive local data centres, in order for ICT to make environmental improvements.

However, a NY Times exposé in 2012 blew the lid off the green credentials of cloud computing. Of the 3 million data centres worldwide, using 30 billion watts of electricity, the vast majority are shockingly inefficient, some wasting 90% of their energy supply! Factor in that they are rapidly expanding, in order to meet an insatiable global demand, and it’s easy to see how the Internet is an increasingly significant contributor towards GHG emissions. In 2010, the Guardian declared the carbon footprint of the Internet to be 300 million tonnes CO$_2$ per year, and that the footprint of ICT was due to climb by 60% by 2030. This year, Apple has responded by investing in making its data centres 100% powered by renewables. Google aim to do the same (30% at present, no date set for completion). However, it’s difficult to see this having a major impact when you consider that according to Google’s own figures (contested), their search queries alone consume 900,000 KwH daily worldwide.

According to Baliga, (2011) cloud computing consumes more energy than conventional computing when users perform all their computing tasks in the cloud, and that the transmission and switching networks required to connect users to the cloud consume a significant, and little acknowledged, amount of the total energy used in cloud computing.

Given the number of different factors which contribute in a variable way towards the environmental impact of print and ebooks, it seems impossible to state with any conviction that one format is intrinsically greener than the other. Yet it is clear that environmental concerns have failed to feature prominently enough in the recent inexorable growth of ebooks, and in too many scenarios ebooks appear to be more polluting than the printed book.

So where does this leave us, if we are committed to reducing the environmental impact of reading books? As this largely depends upon the actions we will all take in the future, it is imperative that we become more actively engaged, and demand greater transparency and accountability from all parties involved, in order to better inform our actions. Both print and ebook formats are likely to remain, and both have much to do in order to improve their green performance. Pressure needs to be placed on the book printing industry to commit to and publicise industry-wide, binding carbon reduction programmes. Consumers (including libraries) need to be prepared to pay a little extra for books from recycled paper, as well as sourcing books locally, and second hand wherever possible.

Similarly with ebooks, it’s not likely to be sufficient passively to wait for green ICT developments, such as optimization, utilization and thin clients, to deal with the burgeoning and often under reported levels of GHG emissions, as well as the wider environmental harm they cause. A culture of unscrupulous manufacturing practices, constant device upgrading, energy intensive usage, unnecessary printing and irresponsible disposal of devices which contain toxic substances all needs addressing. Companies need to be held more accountable for the full life-cycle environmental cost of ereading devices, and for their role in the environmentally damaging impact that the Internet, including the somewhat intangible cloud, has on the real world. Much also needs to be done to improve upon the current poor levels of green IT procurement in higher education institutions, as illustrated by a 2012 JISC funded De Montfort University study.
In the meantime, perhaps it’s a little early to dismiss the New York Times assertion that the “most ecologically virtuous way to read a book is to start by walking to your local library” to borrow a copy.

Michael P. Wilson
Assistant Librarian,
Selwyn College Library

Select bibliography:


Eco-libris http://www.ecolibris.net/bookpublish.asp


Jisc Greening ICT programme. http://www.jisc.ac.uk/whatwedo/programmes/greeningict


THE FUTURE IS GREEN

We are pleased to announce that a newly constituted ‘Green Futures Group’ has been formed in the main University Library. Its brief is to focus on reducing environmental and energy impacts generated by staff and readers in the main University Library and its aim is to achieve a significant reduction in the University Library energy consumption using innovative approaches and ideas.

We will be building on what has been achieved so far, as we already encourage staff and readers toward behavioural change with regard to the use of electrical appliances and lights and participated in ‘Switch Off Week’ earlier this year. We therefore aim to continue to make improvements to reduce the Library’s energy consumption. We will be asking for input and cooperation from University Library staff and readers, therefore you can expect to hear from us.

The Green Futures Group will work closely together with other teams in the University and will participate in and learn from the ideas that are being developed, locally as well as nationally and indeed internationally. We are happy to share any ideas, information and examples of good practice as widely as possible. Just get in touch.

Background

The University of Cambridge is keen to reduce its overall carbon footprint by more than 30% by the year 2020. To achieve this, there are various projects and activities in line with the areas identified in the University’s ‘Carbon Management Plan’. (http://www.admin.cam.ac.uk/carbon/projects/cmp.html).


As part of the ECRP, five departments were selected as pilot sites to allow strategic piloting of energy and carbon reduction activities. These five pilot departments accounted for 23% of the total carbon emissions of the University in 2010. The main University Library was selected as one of the pilot departments as it is one of the largest energy consumers. It ranks fourth in total carbon emission, though its ranking of energy consumption per square metre places the Library in 27th place. Its main energy consumption is due to the large percentage of space devoted to archival storage of collection materials which require specific environmental conditions. The Green Futures Group reports to the ECRP Group in the UL.

What’s happened so far in the main University Library?

In the last twelve months, in conjunction with colleagues in Estate Management and Building Services and with our own in-house technical support, great strides have been made in assessing, testing, rationalising and, where appropriate, discarding or replacing the building’s industrial plant, with corresponding welcome reductions in energy use. This will continue to be monitored and adjusted where possible. The Green Futures Group will support this vital work by supporting staff and readers to make changes in the way they use the Library’s energy.

People often assume a different attitude when it comes to their place of work or study and it’s that attitude we want to work on and with. With recent reports in the press on the growing urgency to reduce CO2 emissions, it’s even more important to support the work towards achieving the University’s aims.

Marjolein Allen (mca23)
Green Futures Group chair
WHAT LIBRARIANS DO IN THEIR SPARE TIME: CONSORT SINGING

A few months ago in this column Iain Burke and Rachel Rowe asked what the stereotype of a librarianly hobby was – cataloguing one’s collection of madrigals? I will hold my hand up and say yes, that’s me! Well, not strictly madrigals, but certainly music of the type that many people would associate with fa-la-la and hey-nonny-no; unaccompanied music sung by small groups of singers for their own pleasure and, with any luck, that of others. For the last six years I have been a member of the Petrucci Ensemble, an eight-voice group performing choral music composed mainly in Europe, between about 1400 and 1650. This is the music performed by well-known groups such as the Tallis Scholars and the Sixteen; mostly religious, frequently in Latin, and always very beautiful both to sing and to hear.

We are named for Ottaviano Petrucci, who in 1501 printed a book entitled Harmonice Musices Odhecaton, [http://erato.uvt.nl/files/imglnks/usimg/a/a5/IMSLP33198-PMLP75514-Oddecaton_1.pdf]. This was the first time polyphonic music had been printed, where several musical lines interweave around each other, rather than everyone singing the same words at the same time, as in a hymn. The music is printed in separate parts for each singer, and all would gather together around the book to see their line rather than having their own copy of a score with all four (or six, or eight) parts printed together. In addition, what is noticeably different from modern music scores is the absence of bar lines, and the different clefs each singer’s line is printed in, instead of all being on the treble or bass clefs. Some singers enjoy performing from these original scores, but I prefer the comfort of modern typesettings; it’s much easier to find your way back if you get lost!

The ensemble was founded ten years ago, originally with six members. We now have eight singers, two each of soprano, alto, tenor and bass. This gives us the flexibility to sing pieces in many different vocal combinations, from two or three up to all eight on their own lines. What we don’t have, and what makes us different to many other ensembles, is a director. Instead it is the responsibility of each member of the group to remain ‘in touch’ with the others while performing. Without a conductor to keep everyone in time, we must look at each other while singing, so we can change the mood, volume or tempo of a piece together. It’s wonderful, in the middle of a concert, to look up at another singer and enjoy the moment when you have beautiful complementary lines, or indeed a beautiful clash – what is called a false relation, as in the “bye bye lully lullay” of the Coventry Carol. These can often catch the audience unawares; did they really mean to sing that strange crunchy sound? Yes indeed! Composers use these to create harmonic tension, to emphasise particular moments within the text.

We make a special effort to perform music by some of the lesser known composers of the Renaissance, many of whose work has not been published in modern form. Thanks to the wonders of a) the Anderson Room and b) a music editing programme called Sibelius, we are fortunate to have a large collection of music scores written into modern notation for the standard SATB voice ranges. Singers of this repertoire also benefit from a marvellous online resource, the Choral Public Domain Library [http://www.cpdl.org/] which hosts a huge array of scores, made freely available by their (usually interested amateur) editors.

Over the years I have been singing with Petrucci we have been very lucky to undertake some solo performances. Ever since school days I have loved Monteverdi’s 1610 Vespers, which includes some of the most glorious lines a singer can enjoy, and in 2007 we were asked to take the solos in a performance by the Bedford Choral Society. This remains one of the highlights of my musical career, and was accompanied by the wonderfully named instrumental group His Majesty’s Sagbutts and Cornetts. In case you didn’t know, a sagbutt (or sackbut) is an early form of trombone, as well as a source of great hilarity. We have also
performed in the Fitzwilliam Museum lunchtime concert series, one of the few chances one has to be noisy in a museum.

Our rehearsal venues have ranged from church halls, to the beautiful chapel of the Margaret Beaufort Institute, to each other’s living rooms. While much of the music we perform was written for liturgical performance in major churches and cathedrals, there was also a period during the sixteenth century English religious upheavals when music was written by Catholic composers (notably William Byrd) to be performed in secret within the household, so families could continue their religious observances. Byrd’s famous Mass for four voices is a remarkably simple, small-scale and intimate work; when we rehearse this, sitting around a kitchen table as a recusant family 400 years ago would have done, there is a wonderful sense that this is how the piece really should be sung. It’s always enormously moving, and it’s a great privilege to be able to sing this kind of music without fearing for your life.

We’re currently having some time out as one of our basses is training to swim the Channel this autumn, but if anyone would like advance notice of our next performance, do get in touch.

Emily Dourish,
Rare Books,
Cambridge University Library

PEOPLE

Joanne Farrant from Materials Processing has been seconded to the Open Access Project. The Open Access project provides unrestricted access via the Internet to peer-reviewed scholarly research. While she is away, Linda Blake has taken up additional responsibilities, and is now in charge of the day-to-day running of Materials Processing. The department welcomed Yanning Rao as their new Acquisitions assistant.

In English Cataloguing Céline Carty has been seconded to work on Scoping the Future of Resource Description project. The project will provide information and evidence to support strategic decision making about resource description and processing workflows for modern material. Although the focus is on modern print material, the project will also look at bibliographical data for electronic resources. Vanessa Lacey has taken over as the Acting Head of English Cataloguing and Robin James as the Acting Deputy Head. Wendy Stacey joined Periodicals as their Temporary Chief Library Assistant and Agnieszka Kurzeja replaced her in English Cataloguing as a Temporary Senior Cataloguer. European Cataloguing bid farewell to Eleonore Miguet, who is returning to France.

The Map Department welcomed Anna Reynolds as their new assistant. We are sorry to lose Rhiannon Taylor who was in Official Publications and was also part of the E-books team. She is relocating to the Midlands where she will be the Research Match Support Officer at Warwick University Library. The E-books team welcomed Rachel Walker as their new assistant.

The Music Department has bid farewell to their Saturday Assistant, Audrey Braven-Ayres. Inter-Library Loans welcomed Lucy Webb as their new ILL Clerk and Paul Cooke as temporary ILL assistant.

In Collection Management Steve Stacey has been promoted to Team Leader and Kat Davies to Senior Library Assistant.
Manuscripts welcomed **Suzanne Paul** as their Medieval Manuscripts Specialist. For the last 6 years she was the Sub Librarian at the Parker Library at Corpus Christi College, where she was also working on the Parker on the Web project. Suzanne holds a doctorate in Medieval Studies.

Manuscripts bid farewell to **James Coakley**, and also to **Chelsea Carney**, their Archives Trainee, who is shortly embarking on a Masters in Archives and Records Administration. **Karen Davies** has taken on the additional responsibility of looking after the ADC Theatre Archive. The Darwin Correspondence Team bid farewell to **Sophie Defrance**.

In Reader Services **Rosemary Giles** has become Team Leader. **Hannah Haines** has come from the Pendlebury to take up the Deputy Team Leader post. Reader Services bid farewell to **Rachel Delman**, **Sarah Field** and **Guy Nicholls**. The Reference Department welcomed **Lindsay Jones** as their new part time assistant.

**Jennie Digby** has joined Operations as Senior Administration Co-ordinator and **Emma Wise** as Administration Co-ordinator. **Jack Kelly** had joined the team as Temporary Administrator. **Simons Gates** returned to Inter-Library Loans after a stint as Operations Analyst.

Congratulations to **Jim Bloxam** who is now the Head of Conservation & Bindery. **Emma Nichols** and **Anna Johnson** have joined as Book and Paper Conservators.

Digital Services welcomed **Christopher Stokoe** as their Text/Data Mining Engineer, **Gilleain Torrence** as Senior Developer, **Nicholass Matthijs** as Senior Research Associate, **Simon Gaeremynck** as Software Developer and **Tristam Scott** as Senior Operations Team Member. **Paul Taylor-Crush** has taken up the post of Temporary Systems Support Librarian. Digital Services bid farewell to **David Roberts** and **Anna Collins**.

Warm congratulations to **Clara Panozzo Zenere** on the birth of her son Emilio on 15th July 2012, to **Ngaio Vince-Dewerse** on the birth of her son Emil Dewerse Vince on 5th of May 2013, and to **Catrin Dean** on the birth of her son Samuel John Ivor Dean on the 21st of June 2013.

We bid farewell to the Academic Services Librarian **Bear Shaw. Ray Horne** has retired after more than 19 years service from Digital Services. When he joined the UL it was known as the Automation Department. During his time here the department changed its name to IT Services, then to ESS, and now, Digital Services.

**Catherine Ansorge** retired at the end of July, after a long career in Cambridge libraries that began as well as ended in the UL. For over twenty years, she was the Librarian of the Oriental Studies (Now FAMES) Library, worked on retrospective conversion of the catalogue, and on the rare books and archives collections. For the last eight years she has shared the responsibility for running the UL’s Near and Middle Eastern Department with **Yasmin Faghihi**, and has been involved both with new acquisitions and manuscripts collections. She has also been involved in exhibitions and projects such as the digital library project.

At Peterhouse, the new Librarian of the Ward Library from 1 October is **Jodie Walker** from the London Borough of Barnet. After a handover period, **Erica McDonald** leaves at the end of the calendar year.

**James Brigden** joins the staff at Homerton as a Cataloguer, from the UL. Also at Homerton, **Alys Butler** becomes part time Library Assistant.

Pembroke’s second Graduate Trainee Librarian has decided to go back to St Andrews to do an MPhil for a year before enrolling at Library School. The third Graduate Trainee will be **Sarah Moore**, an Oxford graduate, who has just completed an MA in Shakespeare Studies at UCL.

The new Graduate Trainee at Newnham College is **Meriel Royal**.
Helen Murphy, the Deputy Librarian at Trinity Hall, was awarded a CILIP bursary to attend the 2013 ALA Annual Conference in Chicago.

Suzanne Paul moves from Corpus Christi to be medieval manuscripts specialist at the University Library.

Over the summer, there have been a few staff changes at Christ’s. Steven Archer resigned from the post of Assistant College Librarian at the end of July to take up the role of Sub Librarian and Digital Projects Officer at Corpus Christi College. Steven made a huge contribution to the work of the library during his time at Christ’s, and we wish him well in his new post.

Steven will be replaced by Charlotte Byrne (currently Library Assistant at Christ’s), who will take up her new role at the beginning of September. We offer our congratulations to Charlotte on her promotion, and also on her successful completion of the MA in Library and Information Studies at University College London.

In addition, current trainee James Smith will be appointed to the post of Senior Library Assistant, again from the beginning of September. James will combine working at Christ’s with part-time study for the MA in Library and Information Studies at University College London. Again, we offer our congratulations to James on his promotion.

And last but by no means least, new trainee Lucy Woolhouse, will join the team at the beginning of September. Lucy recently completed an MA in English and American Studies at the University of Nottingham, and joins Christ’s from a role in the Harding Law Library at the University of Birmingham.

It’s all change at St John’s Library too, who welcome back Sam Lewsey from maternity leave as she resumes her post as Projects Assistant on a part-time basis. The other half of her job share will be undertaken by

Rebecca Watts, formally Butler Project Associate at St John’s. Rachel Walker, who had been covering Sam’s maternity leave, remains in Cambridge, taking up a part-time position as E-Books Assistant at the UL, and YiWen Hon, Graduate Trainee 2012-13 goes to Sheffield for her library studies. The Graduate Trainee for 2013-14 is Charlotte Hoare. In the Old Library, Archivist, Mandy Marvin, formerly at Bedfordshire County Record Office joins the team in the new position of Manuscripts Cataloguer.

Jenny Sargent will be leaving Wolfson College at the end of October to take up the job of Cory Library manager at the Botanic Garden.

Hilary McOwat, Librarian at the Cambridge University Engineering Department for 29 years, retired at the end of August. The Library Staff would like to wish her all the best for a happy retirement. Niamh Tumelty, previously Assistant Librarian at the English Faculty Librarian, started as CUED Librarian in September. The Engineering Library also welcomes a new Deputy Librarian; Graça de Conceição Filipe Gabriel has been appointed Information Services Librarian, having previously worked at the University of Aveiro in Portugal.

Clair Castle leaves the Department of Zoology to take up the position of Librarian at the Department of Chemistry. The Cambridge University Botanic Gardens welcomes Jenny Sargent to the role of Cory Library Manager.

Alison Chew took up her new role as Deputy Librarian in the Radzinowicz Library, Institute of Criminology in June. Alison was previously at the Materials Science and Metallurgy Library, where she worked for two and a half years. Aside from running the library single-handedly, she spent the last year planning the library’s move to the new departmental building in West Cambridge. Before joining the University, Alison worked in the library of the Royal Institute of British Architects in London for three years, and also for Arts Council East in Cambridge.
The Philosophy Faculty Library welcomes their new Library Assistant Alex Saunders.

Hannah Haines left the Pendlebury Library of Music at the end of the Easter Term 2013, to start work as the Deputy Team Leader, Reader Services Desk at the UL. Since the end of July, Roberta Schiavone, who previously worked at the Music Library at the Istituto Superiore di Studi Musicali “Vecchi-Tonelli” in Modena (Italy), has been working as the new Library Assistant.

Martin French has joined the Scott Polar Research Institute from the UL as Library Assistant. Niamh O’Mahony is the new Russian Cataloguer and Janey Huber is the General Polar Cataloguer, two new part-time posts funded by a gift from the Ferring Foundation.

IN THE NEXT ISSUE

The theme of the next issue of CULIB will be library history. If you would like to contribute an article on the history of libraries or their collections please contact the CULIB editors. The deadline for submission is 31st January 2014.

CONTACT THE EDITORS

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