EDITORIAL

What’s in your ‘Brown Bag’? The regular ‘Brown Bag’ lunches give library staff in Cambridge opportunities to discuss recent library-related articles and hot topics, and this issue of CULIB aims to do the same. Georgina Cronin of the Judge Business School describes how and why to apply an ethnographical approach to librarianship. Kate Arhel reports on a collaborative project between Gloucestershire Library and Information Services and UK publishers to create a Twitter Book Group. We hear from Vicki Goldie on a recent project which set up QR code trails in Bournemouth. Closer to home, the UL’s Michele Ide-Smith explains HEFCE’s new Open Access policy for the next Research for Excellence Framework and the ramifications for Cambridge researchers (and librarians). In our regular section on what librarians do in their spare time, songwriter Adam Crothers talks about performing his own work at open mic nights.

ETHNOGRAPHY IN LIBRARIES: WHAT IT IS AND WHY YOU SHOULD BE DOING IT

As librarians, it is always important to understand our users and how they are accessing the many resources that we work so hard to provide, whether it is that textbook that took ages to catalogue or the database that needed lots of technical know-how to set up. We often have a lot of insights into user behaviour through simply dealing with them on a daily basis, as well as carrying out annual library surveys. However, this is not really enough anymore. While having a gut feeling about what users want or need is all well and good, but backing those ideas up with decent research is even better.

That is where ethnography comes in. Heralding from the anthropology discipline, ethnography can be defined at its most basic as being the study of people and culture through looking at human experiences from the individual’s perspective and cultural influences. In the context of libraries, this would involve studying our users from their point-of-view as well as considering cultural factors such as geographical, religious or simply the microcultures that spring up in college and study group environments.

Up until this point, ethnography has not been embraced by UK librarianship in a huge way, unlike with US colleagues where a lot more work is being done. There have been studies and various projects happening on and off around the British Isles, but certainly not in any concerted way that has had ramifications for the librarianship profession. Yet change is on the horizon and is actually happening here in Cambridge, right now!
While there are big ethnographic projects happening at places like UCL and some librarians undertaking PhD studies in the area, making ethnography sustainable and integrated into our working lives is something that has not quite happened yet but is something that I am keen to promote. We are not always in a position to fundraise and get an external anthropologist crack team to come in and revolutionise our libraries. That is something that can be left for Adidas and Intel, both companies that have overhauled their ways of working by hiring ethnographers to understand their customer base better. We are also not always in a position to head off and do intensive PhD-level research, as fun as that would be.

What we are in a position to do is to equip ourselves with the tools of the ethnographic trade and do it for ourselves. Now before you start citing lack of time/funding/support/other reasons as to why you can’t do ethnographic research, hear me out. I started at Cambridge Judge Business School as their User Experience (UX) Librarian in January 2014 and part of my role is to carry out ethnographic research to better understand our users and develop new services in response to my findings. However, this is not all that I do. I also teach, do shifts on the circulation desk, carry out enquiry and in-depth research work with students, as well as being the dedicated librarian for our Executive MBA course. My point is that I do my ethnography research alongside a fairly packed library job. If I have time to do it, you can have time to do it. Trust me.

So what have I been getting up to so far? Well after a few months of settling in and teaching the hugely successful Social Media Driving Licence alongside my colleagues Andy and Ange, I have spent August doing cognitive mapping with members of our Faculty which involves getting them to draw out their research/learning/teaching spaces for a grand total of six minutes. I spend on average 15 minutes with each person and it has been really useful so far. I am also planning on doing a similar exercise with our incoming undergraduate MST students who are doing their fourth year studies with us. They will already know Cambridge as they have three years of experience behind them so it should be interesting to see what they come up with. On top of this, I have booked in a few hours every two weeks or so to sit in the main Information Centre space to carry out some simple observational work where I basically watch our users do ‘stuff’, whatever that may be.

I have also had time to have a summer holiday, start preparing for induction teaching and look after my day-to-day responsibilities such as student support. I should clarify that while I was partly hired to do research work, I have practically zero anthropological training. However what I do have is research training which I got through doing my Information and Library Management MSc with Northumbria University. During the research methods module, which I’m fairly confident most courses offer these days, we learnt about ethics, approaches and the different between quantitative (lots of stats) and qualitative (more interpretative) types of research.

Having this basic knowledge has helped a lot with my approach to my research but as far as actual techniques and methodologies, I hit the books. I am pretty much entirely self-taught and got from ‘I know nothing’ to ‘I can actually do this’ in a matter of weeks. Not to downplay what our anthropologist colleagues do but a lot of the techniques that I’ve used and plan to use in the future are really simple. Because the nature of this kind of research is interpretative and actually dealing with people face-to-face, a lot of it involves writing, drawing and basically talking. So much of it is a common-sense type way of working, but with the more rigorous backing of research methods and ensuring some level of consistency in your approach.

So you’ve heard me out and maybe you’re now thinking...so what? What could this ethnographic research do for me? Well, as I said at the start of this article, it helps you understand your users better. Dial that up a notch and it allows for you to justify certain services when undergoing any form of management level interrogation, or better yet enable you to campaign for that much needed funding to get new furniture or completely rearrange the computing services that you offer. The benefits go beyond simple paperwork and box ticking exercises though. You will also have a deeper
understanding of your service, your users, your collections and possibly even your own professional approach to your work.

By kitting ourselves out with ethnographic skills, we can carry out mini studies throughout the year building up a really good bank of knowledge and information about our services. Combining this with our standard annual surveys means that we can have a really healthy overview of what is going on in our libraries. Also, it means that we are less reliant on outside parties to do this sort of work for us and we can truly take advantage of our rather unique positions of being embedded within our department or college community.

Of course, for this to work, we all need support and help. There are some excellent resources out there but I would recommend that you start with Donna Lanclos’ blog *The Anthropologist in the Stacks* ([http://atkinsanthro.blogspot.co.uk/](http://atkinsanthro.blogspot.co.uk/)) as well as a blog that I co-edit with Andy Priestner and Meg Westbury called #UKAnthroLib ([http://ukanthrolib.wordpress.com/](http://ukanthrolib.wordpress.com/)). Also, watch this space for a Cambridge-based conference in March 2015 called *UX in Libraries* which has a website that you should check out at [http://uxlib.org/](http://uxlib.org/).

You can always get in touch with me with any questions, concerns or comments so…good luck!

Georgina Cronin
UX Librarian, Cambridge Judge Business School

**DIGITAL SKILLS SHARING: LIBRARIES AND PUBLISHERS WORKING IN PARTNERSHIP**

Typically, public libraries and publishers can view each other with a certain amount of suspicion: publishers can be concerned that library borrowing erodes their potential sales; libraries can find themselves at the mercy of publishers’ pricing models. However, a recent project run jointly by the Reading Agency and the Publishers’ Association demonstrated that these two sectors can work together in partnership.

Funded by the Arts Council, the Digital Skills Sharing Programme ran six projects which brought public libraries and publishing companies together to share their knowledge and expertise for mutual benefit. One of these projects was a one-year partnership between Gloucestershire Libraries and publishers Bloomsbury, Granta, Profile, and Serpents Tail. Together they set up and managed a Twitter Book Group for library users.

The Book Group, #READiscover ([https://twitter.com/gloslibs](https://twitter.com/gloslibs)), promoted six recent novels by debut authors, and actively encouraged users to read and then review and discuss them online. The publishers supplied 40 copies of each title for use in four libraries, each of which had a designated ‘Twitter Champion’ among the Library staff. Although aimed at anyone with an interest in books and reading, the project focused on promoting the selected titles to two particular groups of users: existing reading groups and parents attending the libraries’ weekly Baby Bounce and Rhyme (BBR) and Toddler Time sessions.

For the publishers, the advantages of the project included greater exposure for their new authors, the opportunity to reach a new range of audiences, and the development of a direct relationship with readers, who provided valuable feedback on the titles through their tweets.

For Gloucestershire Libraries, the project brought the benefits of being able to promote their library services more effectively by responding to the digital needs of existing customers, by reaching new customers, and by actively encouraging a dynamic, two-way relationship with those customers. The project therefore supported various key elements of Gloucestershire Libraries’ Reader Development Strategy: increased engagement with customers; the development of new audiences; and the provision of more choice and increased access to library services. It also aimed to support learning, skills and employability, and health and well-being – key principles of the Universal Reading Offer.
Overall, the project benefited both the library service and the partnering publishers through a sharing of each other’s skills and customer bases: it helped libraries to build a sustainable digital library strategy whilst at the same time giving their partner publishers access to a wide variety of reading communities.

The project culminated in a mini literary festival which was attended by those who had been reviewing the books as well as by some of the featured authors - in person or via Skype. Since the official completion of the project, the Twitter account has been going strong with over 600 followers and 3,000 tweets. In 2013, the Digital Skills Sharing programme as a whole won the Reading Agency and the Publishers’ Association a joint 2013 EDGE award in the Digital/Virtual category for good practice in innovative library and information services. This joint award illustrates the fact that it is not only possible but desirable to build stronger bonds between libraries and the publishing sector, to help each other navigate the changing landscape of the digital age.

Kate Arhel
Assistant Librarian, Tyndale House
in collaboration with
Carole Bowe
Access and Outcomes Librarian, Gloucestershire County Council

QRACKING THE CODE:
UNLOCKING THE POTENTIAL OF THE PHONE IN YOUR POCKET

This programme was sponsored by The Arts Council under The Libraries Development Initiative. It aimed to give learners additional skills in the new digital literacies and create exciting original content for cultural services.

Research from October 2011 revealed that half the mobile phone owners in the UK owned a Smartphone and the Guardian newspaper reported that this figure was expected to reach approximately 90% over the next 2 years.

This project aimed to catapult Libraries and the arts to the forefront of this new technology delivering and showcasing our services in a totally new and innovative way.

The project was managed by Vicki Goldie, Area Manager: South at Bournemouth Libraries. She was assisted by the Senior Librarian: IT, and the pair worked together on initial QR code content. Three QR code trails were developed: book trails in four Bournemouth libraries, linking the project immediately to literature, a trail in the Russell Cotes Art Gallery and Museum, promoting a range of artistic artefacts and strengthening collaborative working with cultural partners, a heritage trail through Bournemouth centre, building on the work of artist Amanda Lazar, who produced a QR code trail through Bournemouth Gardens as part of Bournemouth Arts By The Sea festival.

Vicki worked closely with the artist, Amanda, who co-ordinated artistic contributions to the museum and heritage trails, from film and poetry to rap and visual arts. She also met tutors at Bournemouth and Poole College, who used the project as coursework for students. 15 library staff members received digital skills training and training packs were commissioned from an experienced adult education tutor. Vicki led training courses in QR codes and smartphones at three libraries, and a volunteer initiative, Tech Buddies, saw young people run one-on-one sessions with older people needing help with digital skills, apps and smartphones.

The team also undertook local research. Bournemouth Borough Council conducted an online survey to gauge usage of mobile phones in the digitally-engaged community. Staff skills in the use of apps and smartphones were surveyed at the beginning and end of the project and their knowledge of e-books continues to be surveyed.
The public, artists, students and volunteers showed clear interest in the scheme, and the trails and arts involvement in heritage and museum elements have opened up fresh approaches that the library service will explore in the future. Libraries report that more members of the public are coming in to discuss apps, devices and the uses they may have on their lives. Staff are enthused with digital technologies and can now see how they fit with a modern library service. Apps and smartphone training is popular, with waiting lists for training sessions. This project has caught the imagination of local elected members and community groups, such as the Older People’s Forum, and partners in the higher education sector are pleased with the links that have been forged and want to continue collaborative work.

More about this project including a video can be found at http://www.artscouncil.org.uk/news/arts-council-news/qracking-code-libraries-development-initiative/.

Vicki Goldie
Area Manager: South, Bournemouth Libraries

**HEFCE’S NEW POLICY FOR OPEN ACCESS**

Following on from the RCUK Open Access policy last year, the Higher Education Funding Council for England (HEFCE) announced a new policy for Open Access in the next Research Excellence Framework (REF) in March 2014.

HEFCE require peer-reviewed articles and conference proceedings to be submitted to an institutional or subject repository (such as arXiv), when they are accepted for publication, to be eligible for the next REF. Papers which are under a publisher embargo must be made Open Access within 12 months (REF panel A and B), or 24 months (REF panel C and D7), of the date of publication.

This new policy promotes self-deposit of papers in a repository, a practice often referred to as ‘Green’ Open Access. However, papers which are funded by RCUK, the Wellcome Trust or UK charities within the Charities Open Access Fund will be subject to other Open Access policies and researchers should ensure their work complies with all funder policies that apply. Different funder and journal Open Access policies are sometimes inconsistent with each other, making it difficult for someone who is new to Open Access to understand exactly what is required.

The Open Access service is a University-wide initiative which provides advice and guidance to assist researchers to publish their papers Open Access, in a way that complies with HEFCE and any other funder policies that apply.

HEFCE’s policy comes into force in March 2016. However, since at the time of publication researchers won’t know which articles will be selected for the next REF, the safest course of action is to make all their articles Open Access.

There are two key things that researchers need to remember:

1. As soon as you are accepted for publication, visit www.openaccess.cam.ac.uk and upload your Author’s Accepted Manuscript.
2. Manuscripts must be uploaded within 3 months of the date on the acceptance email or letter from the journal.

Once uploaded, manuscripts will be checked by the Open Access Helpdesk and the policies of any funders acknowledged in the article will be reviewed against the journal’s Open Access options. The Helpdesk will get in touch within 48 hours (in practice this is usually only a few hours)

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1 This is the version of their article after peer review and including any changes, but before typesetting and copy-editing by the publisher.
between Monday to Friday and will provide clear advice on what to do to comply with HEFCE and other funder Open Access policies. In some eligible cases an Open Access fee may be offered from the central RCUK, Wellcome Trust or Charities Open Access Fund. Articles will be uploaded to repository.cam.ac.uk (Dspace) to comply with the HEFCE policy.

Manuscripts can be uploaded by an administrator or librarian on behalf of the researcher. At the moment each co-author should upload a copy of the article to ensure that their work is eligible for the next REF. The Open Access team are working closely with the Research Office to see if Symplectic (the system used for the last REF) may help in detecting duplicate uploads and gathering additional metadata for each article.

The Open Access Team have been visiting departments and running briefings for Administrators and Librarians, to explain the Open Access policy changes to researchers. Promotional materials (flyers and posters) and a presentation on Open Access can be downloaded from www.lib.cam.ac.uk/librarians/oa/oa_promo.html.

For further information on Open Access and advice for researchers, please visit www.openaccess.cam.ac.uk. The Open Access Team welcome feedback and will be evolving and improving the website and service over the next few months.

Michele Ide-Smith
Design Team Manager, CARET

OPEN ACCESS WEEK

On a related note, Lauren Cadwallader, also of the UL’s Open Access Team, tells us that 20th-26th October is International Open Access Week. For more information, go to http://www.openaccessweek.org/.

WHAT LIBRARIANS DO IN THEIR SPARE TIME

Songs didn’t take long to limp out of the guitar. This was unsurprising for an awkward eighteen-year-old newly enamoured of Bob Dylan and soon to start an English degree, and I knew the clichés were clicking into place rather neatly. Yet I’d be a graduate student before I started taking the songs seriously enough to play them to people; I’d be working in a library before I began doing so regularly. I’ve no band, no musical career per se: this article is specifically about playing original songs at open mic nights, and hoping people listen.

I perform songs because I want to write them. I’m sure many prioritise differently. Writing’s a reason to live; getting the poems published, the songs heard, gives the effort some external consequence. If two words rhyme and only the rhymester hears them… Now, Paul Muldoon suggests that poetry and song are ‘manifestations of the same impulse’; Glyn Maxwell that ‘Songs are strung upon sounds, poems upon silence. […] Bob Dylan and John Keats are at different work.’ Poems and songs, similarly rooted, satisfy me differently, even as I try to cross-pollinate. The less the songs are being heard, vibrating the air, the less I’m inclined to write them. The sounds on which they’re strung have to be made. Off in the forest.

With the wolves… A certain type seems drawn to open mics in Cambridge: white boys with acoustic guitars. That group has done some good work, but the formula of sincerity, sensitivity and excellent hair from the heart of unappreciated social privilege does wear one down, and being a member of said group can make you grow a little bored of yourself and hope you’re doing something better or even merely different.

I do set myself apart in one small way. I can’t sing.

Or, put it like this: my singing voice, described to me over the years as ‘honest’, ‘elusive’ and ‘beautiful’ (this last by some intoxicated saint), is not pretty, is not a conventionally gorgeous instrument with velvet tones and celestial range. I’m under few illusions about this. I might know that Dylan
was right in saying he was as good a singer as Caruso (‘you have to listen closely’), that it’s better to hear Tom Waits or Lucinda Williams or John Lee Hooker drawling truthfully through a few approximate, fully felt notes than any talent show contestant hitting twenty with precision. Yet relying on a pub audience to share in this arcane knowledge is a different matter.

It’s all relative. An associate of Leonard Cohen supposedly calmed his early concerns about his voice by saying: ‘None of you guys know how to sing. When I want to hear singers, I go to the Metropolitan Opera.’ I find this helpful, and once even quoted it during a set. But it does at least set you apart when you can’t do something other performers can. (This is risky thinking.) And there are indeed some excellent precedents of (oddly, mainly male) singer-songwriters who ‘can’t’ sing. I trust my standards of writing are significantly raised by the limits of performance: I couldn’t get away with the usual love-above-much-touch-girl-world business if I wanted to, and as the generous listener’s focus has to be upon the viability of the song, my focus must go there too. Plus, even if it appealed, I couldn’t convincingly, as part of a small set, perform covers.

A touchy subject. I’ve performed other people’s songs, although not at songwriters’ nights, and I know it can be a good way of relaxing yourself and the audience. It usually feels rather dull to me, though, because it’s so safe, and because I’ve nothing to add to a song that I love: if I don’t think I’m a more compelling singer or guitarist than, say, Chan Marshall (which I don’t), why expect others to respond otherwise? I’ve encountered performers who’ll drop a cover into a two-song set at a songwriters’ evening without crediting the writer or, often, even acknowledging that they’re playing somebody else’s song, and this seems irredeemably awful. Yes, T.S. Eliot, ‘mature poets steal’—but the arrogance of that specific sort of appropriation could bring down a mastodon.

Although… isn’t it arrogant to expect strangers, content with drinks and conversation, to give attention to untested music? The pub open mic is something for which the audience members do not pay, something they

mightn’t actively want. Inflicting oneself upon them requires some deluded self-belief, such that deferentially playing ‘Summertime’ or ‘Hallelujah’ might be only polite.

A service, however, is owed to one’s specific compositions, and to the context in which one tries to perfect them. Performing a self-penned song is a fulfilment of an aesthetic enterprise, as I’ve mentioned. But it’s also an oddly decent, humble thing to do. Playing at home and imagining how brilliant this would be in real life is analogous to something I dare not name; it’s better to live a life than imagine it, even if the real version is less likely to go flawlessly.

If you make something that is designed to be heard, there is openness, modesty, in saying to people: ‘I’m going to let you have this for a few minutes. You don’t have to like it but I hope you do. I’ve tried to make it worth your while.’ It’s about holding yourself not only to your own standards and the standards of those whose work you admire, but also to the standards of non-mythologised, indisputably present people who aren’t armed with your unique set of tastes and justifications. At worst, you unite them by giving them something to hate, which is kindness of a sort; but, on better nights, people on both sides of the microphone open themselves to the notion that this odd little exercise in universal discomfort could yield something positive for all concerned, by virtue of its uncertainty. Writing done properly is an exploration, a series of discoveries; performance means not being a hoarder, means letting the books off the shelf.

Adam Crothers
Library Assistant, St John’s College
PEOPLE

There have been several staff changes at the University Library in recent months.

Congratulations to Shaun Thompson who has taken over as the new Deputy Head of Bindery and Conservation.

Following the departure of Sophie Connor, Rare Books welcomed back Agnieszka Drabek-Prime who has joined the department as part-time superintendent. They also welcomed back Sophie Defrance who is now their new Chief Library Assistant. They are happy to have Nicola Hudson as Senior Library Assistant. After the departure of Emily Dezurick-Badran, the Manuscripts department welcomed Michelle Barnes as their new Superintendent.

Diana Wood has joined the Music Department as temporary library assistant; she is on secondment from the Fitzwilliam Museum. The Japanese department were happy to have Youngchan Choi join them as their new library assistant. Qingbai Wan joined the Chinese department as their new library assistant. The Near and Middle Eastern Department bid farewell to Nermin Minter.

Katherine Dicks has taken up the post of Senior Library Assistant in European Cataloguing. Agnieszka Kurzeja has joined the Map Department.

The E-books team welcomed Penelope Butler as their new E-books assistant.

Following the departure of Emma Wise, Zoe Quinlan joined the Operations Team as Operations Services Co-ordinator. Jack Kelly has also taken up the post of Operations Services Co-ordinator.

Congratulations to Jill Whitelock on the birth of her son Arthur Peter Ralley who was born on 2nd of February. Also to Bernadette Dean on the birth of her baby girl Liliana Morgan Dean, born on the 4th of August. Congratulations to Claire Sewell on achieving her Chartership.

Digital Services said goodbye to Paul-Jervis Heath, Chris Martin, Gilleain Torrance and Barbara Bultmann and welcomed back Oszkar Nagy who has taken up the post of Digital Service Design Manager. Philip Boyes has taken up the post of Open Access Publishing Officer.

The UL bid a fond farewell to Céline Carty who is moving on to Lucy Cavendish where she will be librarian. She had made an invaluable contribution with her report on Scoping the Future of Resource Description which contributed many useful recommendations to Cambridge libraries. She, along with Janet Davis from the Moore library had earlier been seconded to take the lead on implementing some of the recommendations.

Peter Dunn has retired as Under-Librarian from Digital Services after over two decades of service in the UL. After 12 years of service Stephen Ross has retired from the Bindery. Helen Hills has retired after a couple of stints in the library. It was during her first stint that she met her future husband, Steve Hills. After raising her family she came back for a second stint which lasted 16 years. We were very sorry that Steve Hills passed away just a few months after Helen's retirement. The UL shares her loss as he was a much admired and well-loved figure in the library.

The College libraries have also seen a few changes recently.

Anne Hughes has retired as Forbes Mellon Librarian of Clare College, and has been succeeded by Catherine Reid, who moves from Lucy Cavendish. Celine Carty moves from the UL to take over as Librarian at Lucy Cavendish from 1 September. At Selwyn, Sarah Stamford, known to many for her work on the e-books project, has also retired. Sonja Adams, who has worked mostly recently at the University of Brighton, but who has
experience from Oxford too, has now been appointed librarian at Selwyn. We wish Anne and Sarah very happy retirements.

At Magdalene College, Annie Gleeson has been appointed Deputy Librarian (College Library) and Catherine Sutherland has moved from the Faculty of Asian and Middle Eastern Studies library to become Deputy Librarian (Pepys Library and Special Collections). Sophie Connor has been appointed Library Assistant and Invigilator.

Annie Gleeson’s former post as Senior Library Assistant at Homerton College has been filled by Rosie Austin.

Following the departure of Iwona Krasodsomska-Jones, Rebecca Gower has been appointed Taylor Librarian at Corpus Christi College. Rebecca’s previous post as Assistant Librarian (Cataloguing) at Gonville and Caius College has now been filled by Sarah Anderson. Sarah was latterly Metadata Librarian at Warwick, but formerly part-time Assistant Librarian at Pembroke and before that part-time Library Assistant at Magdalene.

We congratulate Jodie Walker of Peterhouse on achieving her Chartership.

Robert Athol left various Colleges as Archivist to take up a post at Lincoln’s Inn.

Summertime sees the annual changeover of Graduate Trainees. Charlotte Hoare moves from St John’s to the English Faculty to combine a Library Assistant’s post with distance learning. Richard Sellens is St John’s 2014-15 trainee. He has a degree in music from the University of Durham. Eve Lacey is the new trainee at Newnham. Christ’s said goodbye to the trainee for 2013-14, Lucy Woolhouse, at the end of August. Lucy leaves to study for the MA in Librarianship at the University of Sheffield. We wish her all the very best for the future. The Christ’s trainee for 2014-15 is Eleanor Wale, who started in mid-August. Eleanor has just graduated with a degree in History from the University of Reading, and has experience of working both as a student at Reading and in public libraries in Swindon.

At Trinity, Library Assistant Andrew Lambert, who joined the staff in 1969, retired in April. Nicola Kingston left to return to the University Library after three years at Trinity. Shiralee Brittain, Maria Giovanna De Simone and Kevin McGeoghegan joined the staff as Library Assistants. Harriet Hale, Graduate Trainee, leaves in September, and is replaced by Emma Carter.

The digitisation programme at Trinity is now well under way. Sam Forder-Stent is digitising Wittgenstein manuscripts while Rachel Eckersley and Paula Wolff are involved with the digitisation of medieval manuscripts.

The Faculty of Architecture and History of Art said goodbye to Matthew Patmore in January. Matthew has gone on to a post as Senior Library Assistant at the faculty of Divinity. They now have two part-time (job share) library assistants working at AHA: Abigail Rose Sarony, a graduate in graphic design who will be working towards her MSc in librarianship from September and Veronica Phillips who did a PhD at ASNAC and is interested in pursuing a career in librarianship.

Susanne Jennings and her colleague Tanya Zhimbiev organised and hosted a three day conference for a professional librarians’ group (ARCLIB) which has an international membership. The theme of the conference was ‘Beautiful Libraries’ and had excellent speakers including James Campbell who spoke about his book ‘The Library : a world history’; Deborah Howard on working as an academic researcher in beautiful Italian libraries; Mary Ann Steane on the aesthetical and practical viz. library lighting; Samuel Kimbriel (Nottingham) on the concept of ‘beauty’ – plus input from librarians in Cambridge including Anne Jarvis, Huw Jones, Dominique Ruhlmann, Chris Roberts-Lewis, Angela Cutts and Emma Batchelor. Susanne described it as a fascinating and creative process to plan and host from start to finish and wonderfully supported.
In the Faculties and Departments, **Emma Etteridge**, after nearly 10 years as a library assistant at the Central Science Library, and a year’s secondment as Librarian at the Department of Materials Science and Metallurgy Library, has taken up the post of Information Service Librarian at the Department of Engineering. Emma is really looking forward to helping to develop the library service at Engineering, and getting her teeth into some big projects.

**Emily Downes**, the outgoing Graduate Library Trainee at Classics, has started a new job as Library Assistant at the Faculty of Asian and Middle Eastern Studies. **Charlotte Foister** is the Classics Faculty 2014-15 trainee librarian. She has a degree in Comparative Literature from the University of Kent.

At the Faculty of Education Library, **Hazel Dean** joined the Team as a full-time Assistant Librarian on 1st April 2014. She was previously at the Squire Law Library where she supported postgraduate students on the LL.M & MCL courses. **Lauren Kendrick** joined us on 1st July as a full-time Library Assistant. Lauren’s previous background was in marketing at Bauer Media Publishing where she was Events Organiser, but after spending the last 6 months gaining experience at the English & Education Faculty libraries, she is now very keen to pursue a career in Librarianship. The Faculty of Education Library Team is delighted with them both!

**IN THE NEXT ISSUE**

The next issue of *CULIB* will centre on the theme of ‘education’, be it information literacy, the role of librarians in user education, the relationship between library staff and academics, current trends in Higher Education or even library outreach work in schools. If you would like to contribute an article, please contact the *CULIB* editors. The deadline for submission is 31st January 2015.

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