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EDITORIAL

Our community encompasses a number of different professions including librarianship, archives and teaching. Within those professions, many of us are involved in a variety of professional activities: from studying for specialist qualifications in library and information management or records management to membership of professional organisations, via teaching accreditation and journal editorship.

We begin this issue with some practical tips from Katherine Burchell, who has recently completed a distance learning master's in librarianship, before moving to the world of archives and records management as experienced by Thomas Wales, an early career professional at the Churchill Archives Centre. We then transfer to the world of teaching and hear from three librarians (George Cronin, Veronica Phillips and Isla Kuhn) who have chosen to professionalise their information literacy teaching through two different routes. Claire Sewell then invites us to the 'dark side' with a fascinating glimpse into the world of journal editorship before concluding the theme with a piece by our three music librarians about the benefits of involvement with a professional organisation, namely the International Association of Music Librarianship (or is that the International Association of Magnificent Locations?).

The issue doesn't end there. We have revived the feature 'What librarians do in their spare time' and include a fascinating article by Aiden Baker on his hobby of entering poetry competitions.

Finally, this issue is special for another reason as it marks twenty-five years since Kathryn McKee first came on board as an editor of *CULIB*. Since 1994 she has generously given her time, knowledge and experience to the biannual publication of this bulletin and the editorial team would like to thank her most warmly for her incredible contribution.

UNDERTAKING A MASTER'S WHILST WORKING FULL TIME: HINTS AND TIPS

Taking on a master's degree is no easy feat, but studying for one whilst working full-time is even more intimidating. In 2016, I made the decision to study for a master's while working. The course was via distance learning in Library and Information Services Management with The University of Sheffield. The course taught me a lot of skills relevant to both libraries and future roles. I wanted to share my tips on choosing a master's course and

studying whilst working full-time. I hope that these tips can be used across all types of courses in all subject areas.

Why study a course via distance learning?

Studying a course via distance learning offers a whole host of different benefits. There is a good choice of modules offered via distance learning, all very similar to those offered to face-to-face students, so there is no fear of missing out on certain content because you are not studying in a classroom setting. The modules also vary from course to course, so it is worth thinking about the different optional modules available and what interests you the most when choosing your course.

There are many different courses available and options to choose from when it comes to studying for a master's, and there is certainly something out there for everyone. It is worth thinking about the method of study which would suit you the best, full-time, part-time or distance, before having a look into the courses of interest and seeing if they offer any of these options.

Positives of studying via distance learning

There are many positives to studying via a distance learning route, and I thought that I'd share a few of these here:

- The ability to study from wherever, whenever, be this on your commute to work, your lunch break or from the comfort of your own bed. This is a real bonus of not having the expectation of being in any specific place.
- Transferring learning from the course into work and vice versa. A lot of the assignments require you to bring in real life examples of things that you may already be doing at work. This would be a lot harder if studying on a face-to-face course.
- A good amount of support from tutors and others on the course meant there was often someone to turn to if you were struggling with something.

- Structured deadlines and online lectures (specifically on the Sheffield course) help to maintain motivation and ensure assignments are submitted on time.

Negatives of studying via distance learning

As ever, there are often negatives to studying via distance learning. These are just a few of the negatives I encountered:

- On my specific course, there was little focus on information literacy and teaching: two areas which are becoming more popular and important to library jobs. This left me feeling slightly unprepared for these if they should come up.
- The fear of becoming isolated whilst studying via distance learning can be worrying, but the online community provided through the course means that there are others to speak to who may be feeling the same, and building up a friendship group can be really helpful to alleviating these feelings.

Top tips

Time management is key. Knowing exactly when deadlines are plays an important part in the completion of the master's degree, and being organised in how long tasks will take is key. Setting yourself up with a routine is important to balancing full-time work and study. I set myself up with a routine of when to study and how long for. Getting into this routine early meant that should something out of my control come up, it was easier to know when else I would have time to study and work on assignments.

Organisation plays a very important part in getting through two years of working full-time and studying. Being organised in what assignments I had to do and for when was important to me. Personally, I found it best to work on things such as reading in the evenings, when I might be tired from work and to work on things such as assignments at weekends, when I felt I had more time and headspace for such things.

Drive and focus are vital to maintain over the duration of the course, even when the assignments are tough. I did this by reminding myself of the importance of the skills I was learning.

Finally, it is okay to **struggle**. There will be times when you think to yourself that the course is hard and you might consider giving up, but this is natural and happens to all of us. Health and well-being are so important, so make sure to continue to do the things that you enjoy and don't let the master's take over everything in your life. Speak to those around you about how you may be feeling and take care of yourself.

Other routes:

It is worth noting that there are options other than doing a master's, in fact it is possible to do a postgraduate certificate or diploma in librarianship, so for those who already have a master's in another subject, this is a way of getting a professionally recognised librarianship qualification.

If further study is not for you, then you can be recognised for your skills and contributions to the profession by undertaking a level of professional registration through the Chartered Institute of Library and Information Professionals (CILIP). There are three levels to choose from: Certification, Chartership and Fellowship. Most people start off with Certification or Chartership, but it is best to choose the right level for you.

I thought I would leave you with a few helpful links:

List of accredited courses: <https://www.cilip.org.uk/page/Qualifications>

Sheffield Distance Learning course:

<https://www.sheffield.ac.uk/is/pgt/courses/lism>

Professional registration:

<https://www.cilip.org.uk/general/custom.asp?page=ProfessionalRegistration>

Funding postgraduate study:

<https://www.prospects.ac.uk/postgraduate-study/funding-postgraduate-study>

Katherine Burchell

Library Assistant

English, Philosophy & Divinity/Arts & Humanities Libraries

WORKING IN ARCHIVES: AN EARLY CAREER VIEW OF THE PROFESSION

Archivists and librarians share many of the same characteristics; we are often mistaken for one another within the public sphere and stereotypes persist about our roles and the personalities we embody. There is a greater need than ever for information professionals to understand each other and work together in a climate of underfunding and in an environment where the material we hold, records or literature, is questioned extensively.

This is why I thought it important to submit this brief piece about my experience in the archival field, to give others the chance to reflect on the roles I have taken on in the past two years, the Masters in Archives and Records Management I am undertaking, and my route into the profession.

As a history graduate I fit the mould of an archives student, although increasingly, the master's course is attracting maths and computer science graduates. Like many vocational master's degrees, the various archive courses at UCL and Liverpool, among others, require pre-course experience, often gained through volunteering. I was fortunate enough to volunteer with some fantastic people, and at the heart of it, very much like the library profession, the public-facing nature of archival work makes every day an exciting challenge. I am now halfway through the course, having started it while working with the Royal Household, based in Buckingham Palace. Here, I was not working in an archive, but within records management, dealing with current business records, their retention periods based on various laws and involved with a project to clear 45 paper file storage rooms.

Part of the benefit of this role was that I also dictated what records were sent to the Royal Archives in Windsor, which enabled me to see the lifecycle of the material I was working with, rather than being given a bulk collection while in the archive. My route into the master's degree is not typical; most work in archives long before they reach the world of records management. I believe that this is because of greater knowledge around archival work, but also because most still come from a history background and are thus not familiar with the work that records managers, data protection officers and information governance leads undertake in a variety of workplaces.



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Given the changing nature of the archive profession into the digital world, in the various forms it occupies, I wanted to diversify my career and reach out to gain more opportunities. The master's course certainly assists with that, as I found it extremely helpful to be

within the “bubble” of the profession, working with people at the forefront of the field. Since April, I have been working at the Churchill Archives Centre here in Cambridge. Working with the team here has been a fantastic opportunity to diversify my career and this is one of the real bonuses of working within archives and records management. Due to the variety of archives and professions that require records management knowledge, I have found that every job I have had and every place in which I have volunteered has provided me with a different aspect of the role and in a slightly different way. The Archives and Records Association really assist with this, providing training and various sections that individuals can be a part of. For instance, I have just gained a place on the Committee for the Section for New Professionals, which aims to provide training and

information for people who have recently entered the profession. The section does brilliant work, and is a great chance for young people, but also those undertaking a career change, to understand the archival world.

I think that both the archival and records management sides of the profession enable individuals to work in an environment which serves our users. Within the archive, that means anyone who visits us, from school groups and societies to diplomats. Within records management, you are serving the company or institution you work for, and to ensure legal compliance requires a great deal of interpersonal work with those in the organisation. This is a great motivator for me, within both aspects of the role; I get satisfaction from providing a service to a range of people. My role at Churchill Archives Centre provides this, but also much more.

As an archives assistant my role is typically divided up between three responsibilities: invigilating the reading room and retrieving documents, processing the new collections deposited at the archive or re-packaging and cataloguing older collections and finally, engaging in outreach. Outreach projects are vital in ensuring that the collections we hold are recognised. Many archives are fortunate enough to have exhibition spaces; while we have some, there is a stronger focus on group and school visits to the archives. Often, this involves a display that one of the archive assistants will put together, followed by a talk by our director or a senior archivist. We try to tailor these visits to the groups the best we can, and they generally encourage great excitement. The power and importance of access was such a draw to the profession for me. In my current role, we are fortunate that the Winston Churchill Papers, with the assistance of a large collaborative project, are all digitised and available to access from within the Reading Room and for schools. These personal papers are a fantastic resource and look into the more private side of politics during war and Churchill's personal life. These papers continue to have a significant impact in academia but also during visits to the archive.

I would like to note that like local authority libraries, local authority archives are not as fortunate with the funding they receive from central and local

government. During my time volunteering in two London local authority archives, they relied heavily on the work of volunteers and community groups to support the work they carried out. Archives are very fortunate in that they hold legal counsel records and thus there is a legal requirement for them to remain accessible, but the lack of financial support means that many are run by lone archivists who have to deal with the variety of tasks that I have mentioned above, alone.

This profession has been extremely kind to me thus far. While I have worked in some supportive and wonderful places, there are some severe challenges facing both the library and archives profession which require addressing. Yet, the motivations I have mentioned above will remain for the foreseeable future as access to secure information becomes a more valuable asset – physically and digitally.

Thomas Wales

Archives Assistant – Churchill Archives Centre

Digital Training Officer – Archives and Records Association, Section for New Professionals.

THE PGCERT: THE EXPERIENCE OF TWO CAMBRIDGE LIBRARIANS

The Postgraduate Certificate in Teaching and Learning in Higher Education is a course offered every academic year to anyone within the University of Cambridge who teaches, or supports the learning of, Cambridge students. It involves face-to-face study days, independent and online study, group work with peers taking the course, and the production of a 10,000-word portfolio which is assessed at the end of the course.

In this article, Veronica Phillips (Medical Library) and George Cronin (Biological Sciences) talk about their experiences of the 2018/19 programme.

Why did you decide to do the course?

VP: While I had a lot of practical experience in teaching, I felt a real need for this to be supplemented by evidence and theory from pedagogical research. I don't have a library/information studies degree, and I'd always felt a bit worried about this lack of professional qualification. The course seemed like the most straightforward way to rectify this - the fact it was free certainly helped as well! It was also particularly attractive to me as it was open to anyone in the University, meaning there would be a good mixture of people, and I could learn from those working in really different teaching contexts. This would give me an opportunity to represent and advocate for librarians as educators among a group of people (academics) who may not have thought of us in this way.

GC: Like many librarians who teach, most of my experience has been developed through trial and error. I've been teaching for quite some time now but I always had that nagging feeling in the back of my brain that I could do with being more aware of the theory behind teaching so I could better understand why some stuff works, some doesn't, and what I have yet to discover. I was also drawn to the opportunity to have a teaching qualification to boost my credentials and to be able to demonstrate this knowledge to colleagues when I'm advocating for having a librarian teach on their course. Having a recognised qualification and the educational language to back it up was a win-win for me professionally. I also enjoyed having the opportunity to learn alongside different colleagues from within the University.

What did you find most challenging about the course?

VP: I didn't find the workload particularly challenging, as I was able to do all the coursework during my regular working hours. I had already done a PhD, which was good preparation for independent research. More difficult for me was managing the group work aspect of the course - finding time to meet with other group members, ensuring they had prepared their component of group projects, and so on.

GC: I had never really done much educational theory so I found much of my initial efforts were spent trying to acclimatise to the different language and research methodologies being thrown around both in our set readings and in the classroom. Once it clicked, I was ok but it did take me quite some time to get out of my more STEM approach to research and to embrace educational theory!

What did you find the most interesting or surprising?

VP: I was surprised by how much it challenged my assumed knowledge. I went into the course feeling that the research and theory would confirm my assumptions and approaches based on practical experience, but I realised early on that (for example) even my understanding of what curriculum, assessment, or learning were was flawed.

GC: I enjoyed being challenged by the readings and by my colleagues. I think some of the richest learning opportunities were from discussing with my study group our own interpretations of a particular concept or idea. While initially we were on the same page, we started to move away from a core group think and that gave some really helpful insights and challenges to our assumptions.

How has taking the course changed the way in which you teach?

VP: I'm teaching with fewer assumptions -- I have stopped relying on students' responses to my questions "does that make sense?" or "does everyone understand?" as indicative of their comprehension. Instead, I've made use of classroom assessment techniques, which are designed to ensure I've communicated effectively. I ended up doing a lot of research into flipped classrooms for one of the portfolio assignments, and I've incorporated these techniques into my one-to-one teaching in a way I wasn't doing beforehand. I've also become a lot more comfortable with peer learning.

GC: I have definitely come to appreciate the power of assessment in the classroom and how I can use it to make my sessions more useful for my students when it comes to them contextualising what I've been talking to them about for the past hour. I've also become much more aware of critical

pedagogy and in turn, this has made me more knowledgeable of student-led initiatives such as Decolonising the Curriculum.

What advice would you have for anyone thinking about taking this course?

VP: There's a lot of flexibility in terms of how you construct your portfolio, how you approach the course, and so on, so try to let your own interests and strengths guide you. Know how much time it takes you to write academic essays and read research articles, and your own preferred work pattern, and try to set up a system that will work for you and your own style of studying.

GC: It might sound obvious but embrace the readings! We had to keep a reflective journal throughout and often wrote about the readings as part of our independent study. When I was pushed for time, I found this frustrating, but when writing assignments or reflecting back to an earlier unit, my notes were invaluable. Be prepared to be challenged and to not always understand everything, but the tutors and your fellow students will always be supportive so never be afraid to ask questions!

George Cronin
Biological Sciences

Veronica Phillips
Medical Library

**GETTING RECOGNITION AND ACCREDITATION FOR TEACHING:
REFLECTIONS ON A REFLECTIVE COMMENTARY**

Teaching is fundamental to librarianship, I think. Particularly so in the academic librarianship and health librarianship overlapping Boolean sets that are my professional life. We're supporting the teaching and learning of staff and students, we're doing a lot of teaching ourselves (whether in formal classes or informally in interactions at the issue desk), and we're also teaching each other.

Getting recognition and accreditation for teaching activities can be achieved in various ways: perhaps through completion of a formal course such as a postgraduate certificate or diploma, or the route I chose: submission of a reflective commentary to Advance HE (formerly the Higher Education Academy). I attended a presentation by Meg Tait, Head of the Centre for Teaching and Learning, about the application process. She encouraged the audience to push themselves – rather than “just” go for the Associate Fellowship - to reach for the Fellowship. I took her at her word, and decided to go for Senior Fellowship.

It's been a while since I've put a CV together, and I've never gone down the CILIP chartership route. The value that I gained from putting together my submission was mostly the opportunity it gave to reflect on the various strands of work that I've done over the past few years. Sometimes we're so caught up in getting the job done, planning the next project that needs to be delivered (that could just be me, but I don't think I'm alone) that we don't pause to see the pattern; that a set of professional values have been formed which inform every aspect of our working life. Completing the “career milestones” section made me stop and actually consider what I was proud of, and why – to realise what sort of librarian I've become.

What was also useful was a long overdue return to the professional literature – to (re)discover that when I try out a “new” idea in my teaching it's probably not new at all. That what I did because it felt right, turns out to have a pedagogical theory; that it has been tried and tested by others. Now obviously it would be better if my habit were to read first, and experiment second, but at least it reassures me that my instincts are sound! While I'm not claiming that my writing process was very quick, taking the long view allowed me to see how ideas and techniques developed with each academic year have evolved.

To contextualise my application, I revisited the Teaching and Learning Strategy of the University – an incredibly useful document which, thanks to the efforts of Libby Tilley and the CILN team, raised the profile of life long

skills that students should gain through their studies, and also the environments which can promote learning. The role that libraries and librarians play in looking after the whole student, and creating learning environments was a key theme in my application. I was also able to reference the requirements of the General Medical Council. It's very helpful that the doctors' regulatory body requires that student doctors gain information skills, and I was able to demonstrate my role in contributing to this. Going back to these cornerstone documents helped to remind me why I do what I do.

Teaching is fundamental to librarianship. Getting recognition and certification for our activities that is visible and equitable to that gained by academics is incredibly important to being seen as partners in the work of the University. This is why I was am so pleased that three of the Medical Library team are pursuing either Associate Fellowship or Fellowship of the HEA, one has recently submitted her PGCert in Teaching & Learning in Higher Education, and why I am so pleased to have been awarded Senior Fellow of the HEA.

*Isla Kuhn, MA (Hons), MSc, SFHEA
Medical Library*

JOINING THE DARK SIDE: WORKING ON A JOURNAL EDITORIAL BOARD

When I was first asked to join an editorial board, my initial thought wasn't "what will the duties be" or even "will they pay me" but "will I be *allowed* to do this?". As anyone who has ever met me will know I have a lot of what I call extra-curricular activities - which is a polite way of saying "library work I don't get paid for". Over the years I have become a little more cautious about what I agree to for the sake of my sanity but this was the first time I thought that taking on a project might actually get me into trouble at work. Working in scholarly communication it might seem to a lot of people that I spend most of my time telling researchers how evil journals are and that

there is a better way to publish. Surely volunteering to work with them would be hypocritical - the library equivalent of Luke Skywalker turning to the dark in exchange for a shinier lightsaber? It was fair to say that I was a little bit guarded and I did my research before I said yes. Luckily the journal who were offering me a position is one of the good guys and they were more than happy to answer all of my questions.

It's a myth that just because a journal publishes content behind a paywall it is inherently bad and that they should be avoided at all costs. It's true that publishing has changed and new models are developing but we can't expect this change to happen overnight. Some publishers have a well-deserved bad reputation but the vast majority are just trying to make enough money to pay their employees at the end of the day the same as any other business. Many also offer what is known as the green Open Access model where authors can self-archive their work in a repository, meaning that although it might not be available immediately it WILL be available. For cash strapped authors this is often the best solution available to make their work accessible.

So I accepted the position and since 2016 I have been part of the editorial board for the *New Review of Academic Librarianship*. Unsurprisingly focused on academic libraries the title is published by Taylor and Francis, one of the most established academic publishers who bring years of experience to the journal. It publishes a range of content from research articles to case studies of new developments in academic libraries around the world. With four issues a year and a constant stream of online content there is always something to keep members of the board busy.

As well as those who sit on the general board there are several associate editors (myself included) who have dedicated responsibilities. I manage the social media presence of the journal including building a marketing strategy in conjunction with the publishers, promoting content across our platforms, sharing information with readers and responding to any queries.

The initial benefit in terms of professional development is that I develop my experience of social media. Anyone who knows me will know that I am

frequently to be found on Twitter but this is very much a personal presence and there is not always a lot of thinking and planning behind it. Managing the social media for the journal is different. I have to think strategically about which sites would be the most useful and how to develop a consistent message across each of them. Although it would be tempting to just post the same content across all of our platforms this is not always the best use of our presence. I have to plan out what I am going to say and where in order to reach the audience who uses that platform, for example our Twitter is useful for promoting the different articles that are available whereas our space on LinkedIn is better used as a way to discuss the developing issues in the sector in more depth. As an established publisher Taylor and Francis also have a team responsible for marketing and outreach and I'm regularly in contact with them about new developments and initiatives.

In many ways this experience is similar to the professional development you would get from managing the social media account of your library service - you are acting as the voice of an organisation rather than just yourself and this comes with certain responsibilities.

One thing I have been pleasantly surprised by is the (to date) lack of negative feedback. Working in an area which advocates the open access to publications I'm aware of much of the criticism that gets levelled at journal publishers who operate any type of paywall and I was worried that being a public face of the journal online would mean I would have to deal with this. The few times it has happened have been over fairly quickly and are usually dealt with quite politely but it has been a good lesson in online resilience, remaining calm and learning not to take online comments too personally.

Most of the interactions I have on journal social media are routine enquiries and sharing of the content I post. I try to make sure there is a balance of content available, from sharing the articles we publish through to brief discussions of the latest issues in academic libraries.

Although this might seem like more tasks added to an already busy day it's actually a great form of multitasking. Keeping up to date with issues in the

professional literature is a useful method of professional development but it can be hard to remember to find and read appropriate articles. Looking at the journal content as it is posted online means that I get to see the type of things that are being published and can bookmark those that seem interesting. It also gives me a better idea of what the main issues in the profession are - a question which frequently comes up at job interviews...

Of course, there is also the more routine side of sitting on an editorial board - I have regular phone calls with the editor and my other associates and a yearly meeting with the wider board. This might sound mundane (who wants to attend MORE meetings?) but they actually offer some great networking opportunities. The board itself is a lot bigger than I had imagined and made up of colleagues from around the world. The face to face meetings are often timed to coincide with conferences that are already happening which helps people to justify attendance. We have members from the US, Australia, India, South Africa and across Europe which can make attending meetings a really valuable chance to find out about the latest issues challenging academic libraries around the globe. I hate the word "networking" but I do find having a casual chat over coffee a really interesting experience. As well as being good for the international perspective these meetings offer a really good opportunity to talk to people across career levels - where else would you ever get the chance to chat to the Chief Librarian of the British Library? It can also be interesting to chat to colleagues in publishing and get their "side of the story". Librarians and publishers are often working towards the same goals and although we have different perspectives and different business models, we actually have a lot to learn from each other. Depending on your role you might not get a chance to meet a lot of publishers unless you can afford to attend a lot of conferences and events so I personally find this really useful.

Working in research support I find it really interesting to see how a journal is actually run from the inside and the types of decision that publishers face as things change. I talk a lot about how the publishing process operates but it is really useful to see how it actually works. This helps to lend a sense of legitimacy to my teaching, especially when talking to researchers and

academics. We have all faced the problem of people not taking us seriously because we are librarians and although sitting on a board doesn't fix that completely it can be quite a useful tool when you are trying to make a point and you can showcase your experience.

Aside from getting to meet people and having a nice lunch, what is the point of these meetings? From a professional development point of view, I get the chance to help shape the future direction of the journal. The publication landscape is changing but most of the time we are on the outside of this change looking in. Sitting on the board means that I can play a real role in making changes. They may not be huge but they are happening, and at a steady pace. Since I started at the journal we have increased submissions from previously underrepresented countries, expanded our pool of peer reviewers and had conversations about open access. Of course, there is still work to do but it is gratifying to know that I'm helping to make a positive change and working to encourage others to get involved in publishing. As I'm quite personally active on Twitter I often get questions about writing for publication or getting involved in peer review and I hope I've helped to get a few other people to start writing something professionally.

Obviously there are also some personal benefits to being involved with the journal. I regularly do peer review of submissions which means that I read through them and offer feedback to the authors prior to publication. A lot of people think you have to be an expert to do peer review but you just need to know a little about the topic and have a questioning mind. As well as being a chance for me to read the latest research before it goes to print, reading other people's work has really helped me to improve my own writing style. I can see what works well and the common traps that people fall into with academic writing and work to avoid these myself. Lots of people who write for academic journals seem to think that you need to be overly formal and use a lot of big words in order to get published. Whilst it's true that the article needs to have a good standard of English it also needs to be written in an accessible style using terminology that people will understand - especially if you want to get a wide readership. The article needs to be readable as a piece of writing and if I have to stop every couple of sentences to look up a word

then it probably isn't! I've used a lot of the tips I've picked up about flow and language in my own work and that has really helped me to focus my writing.

I've put this knowledge into practice by writing two pieces of work for the journal. The first of these was a peer reviewed case study on a work project which I submitted in response to a call for papers in 2016. Although I had some knowledge of the types of questions that would get asked at the peer review stage this was by no means an easy process. I was treated just like any other author and had to go through several rewrites (and a lot of late nights) before the article was finally ready for publication. Not only is a peer reviewed article a good addition to my CV, it also gave me a great example to use in training sessions with students. Being able to say that I understand their pain when an article needs changing and how frustrating peer review can be sometimes certainly seems to help them accept that I might know what I'm talking about in the rest of the session. The second writing project was different but challenging in its own way. Every year the *New Review of Academic Librarianship* publishes an online special issue on a particular theme where selected articles from the back catalogue are brought together with an editorial. In 2018 I selected the articles and wrote an accompanying editorial on the theme of professional development. This might sound simple but I actually found it quite hard to pull out the common themes and stick to the word limit! It was essentially like writing a short literature review which has never been my favourite thing so this was a good opportunity to practice a different type of writing.

Perhaps the most exciting professional development opportunity that I have had so far is the opportunity to travel to the Charleston Library Conference in the US to speak on a panel. In November I'll be standing in front of hundreds of librarians in South Carolina to talk about the importance of ethics in publishing and how librarians can provide advice to the researchers they support in this area. I'm slightly terrified but also excited that I get to experience the conference and meet colleagues from a different area. This is all being done in collaboration with Taylor and Francis who approached me because of my work on the editorial board. I never would have been able to attend this type of event without their support and although it won't happen

every year I intend to make the best of the professional development opportunities it offers.

Although sitting on the board can sometimes seem like adding to an already full to-do list I really do get a lot of professional development opportunities out of it - something I didn't completely realise until I sat down to write this article. I'm aware that I'm lucky to be able to do this and that not everyone will have this chance but there are still ways you can get involved. Anyone can write something for a journal, anyone can offer to do peer review and anyone can read the content to keep up to date with developments. You don't have to be an expert in writing or editing to get involved, you just have to have some enthusiasm. A common complaint I hear from librarians is that we have no say over how the publishing process works and that we just have to deal with the consequences. Getting involved with a journal means that you have the chance to be on the inside changing things rather than on the outside looking in. You may even get the chance to change your professional skills at the same time. As they (don't really) say in Star Wars: come to the dark side - we have professional development opportunities.

Claire Sewell (ces43@cam.ac.uk)

Research Support Librarian

Physical Sciences

IAML: THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES: THE EXPERIENCES OF THREE LIBRARIANS

IAML, the International Association of Music Libraries, Archives and Documentation centres, has as its main aim to encourage and promote activities of all things relating to music information and documentation. It supports major projects such as RILM, RISM and RIPM¹: acronyms keen users of our online resources will recognize.

¹ Répertoire International de Littérature Musicale, Répertoire International des Sources Musicales and Répertoire International de la Presse Musicale

The first international meeting of music librarians took place on 27 October 1949 and by July 1951, IAML was formally established. My personal involvement with IAML is somewhat more recent; I first attended an international congress in 1998 to represent the Antwerp Conservatoire library. Travel by night train took me to San Sebastian, where I promptly made my first IAML contact on the station platform. We were both holding a conference brochure and trying to figure out how to walk to the conference venue. This first contact happened to be a very experienced member from IAML (UK & Irl) and now here I am, twenty-one years later in Cambridge and still as enthusiastic about IAML and music librarianship as I became during that first congress. Membership of IAML opens up horizons and can make you a more effective and engaged professional. Gaining valuable contacts, keeping up with new developments, gaining experience and ideas are fantastic opportunities.

IAML is sometimes jokingly called the International Association of Magnificent Locations because of, you guessed it, the international focus and yearly congresses all over the world which form such an important part of IAML's activities. However, IAML is much more than that. Many countries are organised in national branches, which are very active during the year and run various projects and campaigns on a national level.

Belgium being one exception, I immediately became involved in IAML on an international level. First as a regular member, lapping up all the new information, then as Reviews Editor for *Fontes Artis Musicae*, IAML's journal.

When I moved to Cambridge I promptly joined the national branch IAML (UK & Irl) where I later became Newsletter Editor (and thereby also member of the Executive Committee). Margaret Jones took over the baton from me some years ago on that front. Although still contributing to our national branch through the Documentation Committee, which deals with matters of bibliographic control, resource discovery and professional practice, my focus has also returned to international IAML, where in recent years I have been

involved in Service and Training, a committee working around information literacy and professional training, and in the Advocacy Committee.

This year I was elected as one of four vice-presidents, which will give me the opportunity to take part in the general running of the association as a member of the Board, with a specific remit relating to advocacy, membership and outreach. As IAML Board member I will also be re-joining IAML (UK & Irl) Exec, going full circle there.

Anna Pensaert
Music Department
University Library

I first volunteered with IAML (UK & Irl) on the Courses and Education Committee: having first trained as a teacher, it seemed an excellent place to start. As I had worked solely in academic libraries, it was also a chance to get to know more about how music was used in public libraries, and the different issues that arose there.

Following on from that, Anna proposed that I should take over her role as blog and newsletter editor, and I've been doing that, along with some social media, since 2015. I am now on the national Executive Board and the Communications Committee.

I've attended a few Annual Study Weekends (the national branch's equivalent of a conference, held over a long weekend in the spring), and a few Academic Libraries Seminars (usually an annual half-day of talks and events – there's also a public libraries' equivalent). The ASWs are a great way of networking, catching up on national music and music library news, and getting ideas for improvements in your own daily work. Music librarianship is quite a specialised role, and for some librarians it can be quite lonely, so it's a good opportunity to meet a broad range of music librarians and discuss anything and everything about library life. For those new to music librarianship, or who have largely worked in the public or academic sphere,

the respective library seminars are a useful way of getting a taste of the larger library world.

Membership of the UK branch (this is also reflected in international membership) ranges from recent graduates to retired librarians, librarians from large public libraries, the Legal Deposit Libraries and conservatoires, to tiny private collections, and hire libraries linked to major music publishers. There are members of national IAML who are incredibly knowledgeable about everything from classical music to heavy metal, the history of the bagpipe, and the music of remote pacific islands.

Both national and international IAML have mailing lists. Although the UK one is primarily used for requests relating to Inter-Library loans (often very interesting in themselves, as an indication of what is currently on trend for performances), they are also very helpful with wider enquiries. I have found the lists helpful in my day to day work, when some unusual enquiries have come up - for example, trying to track down an obscure piece of music for a reader, or finding further details about a copyright holder.

This year was my first opportunity to go to an international congress, which took place in July in Krakow. It was a wonderful experience, not least for putting faces to music librarian names that I had known, and often been in contact with for some time. It was an excellent opportunity to share knowledge, collect helpful hints and tips, and find out more about collections and practices worldwide. It was also an opportunity to give a paper at an international conference and get some leads straightaway for further research! My favourite moment though was gazing at a Bach autograph score in the Jagiellonian Library's fabulous music collection.

I was also glad to get the chance to go to an international congress, as I have been involved for the last year in a proposal for IAML (UK & Irl) to host its own international congress in 2023, so it was good to be able to find out exactly what was involved, and expected, in running such an event.

IAML has been so useful in informing me about the wider music library world. On a wider scale it's a great source of support for libraries and

librarians in difficult times. The most notable work recently at a national level was offering support and advice to the Surrey Performing Arts Library, who were going through a tricky restructuring period. For music librarians IAML offers travel bursaries to attend national and international conferences, as well as a range of prizes for music bibliography, some of which are dedicated to early years librarians. IAML also engages with readers via organizations such as the Music Libraries Trust, Making Music, and Music For All, to encourage and facilitate access for the general public to music playing, performances, and other music related events.

Margaret Jones
Music Department
University Library

I joined the IAML (UK & Irl) Courses and Education committee in September 2017, having been proposed by my colleague Margaret! I had done quite a bit of training of Cambridge library staff for the introduction of the ALMA fulfilment module, so it seemed a good fit to be involved in training in the music library specific context.

It has been very useful for me to meet fellow music librarians and to be involved in planning educational activities. This committee plans the Academic Music Librarians' seminar and the Public Librarians' seminar which take place annually, and recruits speakers and sources venues for both. Two long-standing courses are offered: "Music for the Terrified" providing an introduction for library staff unused to working with music collections, and "Virtuoso skills in music" as a more advanced course designed to give staff working in music libraries, or with music collections in multi-disciplinary libraries, the confidence to answer music enquiries at an advanced level, using both printed and online resources. I seem to have unofficially been elected secretary for this committee too, so my minute-taking skills are improving!

I was fortunate enough to go to the IAML congress in New York in 2016, held at the Juilliard School at the Lincoln Center, which was an amazing week,

meeting music librarians from around the world and visiting some fabulous collections.

*Helen Snelling
Pendlebury Library*

WHAT LIBRARIANS DO IN THEIR SPARE TIME

POETRY COMPETITIONS

I have just entered seven poems in three competitions.

I do this most enthusiastically when the competitions call for poems with particular specifications -- a theme or subject, perhaps ("Journeys", "But what am I?", "Found", "A sense of place"), or a form (sonnet, villanelle, pantoum) - - which means, often, that they call for new work written to order. The seven I've just sent off were not new, but that is another story.

I haven't won many prizes. But in the mid-1990s I began to see a pattern emerging. Poems I wrote for thematic or formal competitions didn't get anywhere in the competitions that they were written for -- but they did seem to have the edge on my other poems when it came to finding later publication elsewhere.

In November 2004, I put that perception to a statistical test. I counted all the poems in my card index (since superseded by my account on <http://www.ragic.com/>) and found a confirmation of what I had sensed. The percentage of published poems that were written for competitions was higher than the percentage of competition poems in the index as a whole. And the percentage of competition poems that achieved publication was higher than the percentage of published poems in the index as a whole.

True, that encouraging picture has not been sustained. In the 2004 count, the proportion of competition poems that had achieved publication was 50%. In a similar count in 2011, with the addition of the post-2004 poems making the thing larger and so, presumably, more statistically reliable, that proportion had fallen to 37%. The next count had better wait for the completion of the transfer to Ragic.

So, the practice of writing for competitions doesn't guarantee success. But it continues to yield some benefits. It provides discipline and structure to an

activity that would otherwise probably alternate between self-deception and apathy. It gets me reading and thinking in new directions. And it introduces me to people I wouldn't otherwise have met, who bring their own perspectives to the business.

My main source of information about upcoming competitions is the listing in the poetry magazine *Orbis*: <http://www.orbisjournal.com/>. An online list that works is <https://www.nationalpoetrylibrary.org.uk/write-publish/competitions>. And another source of similar benefits for present readership is Payday Writers, a group of writers from libraries around the library system, which meets every month on payday. For details contact Simon Halliday snjh2@cam.ac.uk – and watch out for Payday's forthcoming anthology.

Aidan Baker (asb12@cam.ac.uk)

Haddon Library

@AidanBaker

PEOPLE

The Office of Scholarly Communication bid farewell to **Danny Kingsley** (Deputy Director, Scholarly Communication & Research Services). She had joined the UL four years ago to take up the newly created post of Head of Scholarly Communication. Over her years at the UL she helped establish the Library as a key partner in the Scholarly Communication activities across the University. She has returned to her native Australia leaving behind a fantastic legacy, and team. Meanwhile **Niamh Tumelty** has agreed to take on an expanded portfolio as Head of Research Services and STEMM libraries, which will include services run through the OSC. The department also bid farewell to **Zoe Walker-Fagg** (Project Coordinator). **Beatrice Gini** has joined as Training Coordinator. **Olivia Marsh** and **Lorraine de la Verpilliere** have joined as Scholarly Communication Support. The department, and the UL, was terribly saddened to lose **Joyce Heckman**, a much-loved colleague who passed away after losing the battle with illness.

Natalie Adams joined Archives and Modern Manuscripts as System Archivist. They bid farewell to **Somaya Langley** (Digital Preservation Specialist) who produced the Cambridge University Libraries Digital Preservation policy. She has now moved to the University of Sydney to take up the post of Digital Curation Manager.

Matteo di Franco, **Erika Elia** and **Christopher Wright** joined the Rare Books Department as Research Associates (Greek Manuscripts).

Stuart Roberts has been appointed as Cambridge University Libraries' first ever Head of Communications. He will help in building a strong external profile for the Cambridge University Libraries.

Laura Greenfield has been seconded to External Engagement as Deputy Director for External Engagement. The department will be looking at ways to increase income generation and expand the University Libraries' public engagement activities. During her secondment **Jessie Smith** will be

Associate Director (Development). **Holly Pines** has been seconded to the Public Programming Office as Public Programming Coordinator.

Vasiliki Vartholomaiou and **Suzanne Edgar** have been seconded to Collections and Academic Liaison. **Izabela Hoang** has been seconded to the eBooks team as eBooks Assistant.

Loredana Mastrototaro and **Kathryn Jennings** have both been promoted in Reader Services. **Rebecca Le Merchand** has joined the Reader Services Desk.

Legal Deposit bid farewell to **Jessica Colon** and **George Robinson**. **Marianne Picton** and **Katherine Barrowman** were seconded to the department to take their place. **Joe Hunter** and **Elena Fulgheri** were seconded to Periodicals and **Hayley McLeod** was seconded to LSF Ingest & Collection Logistics.

Near & Middle Eastern bid farewell to **Hagar Ben-Zion**.

Finance has welcomed **Joanne Booth** (Finance Assistant).

Ceri Bennett joined the Project Support Office as Programme Coordinator.

Lindsay Jones has been seconded to the new Library Assessment and User Experience department as Library Statistics and Data Audit Assistant.

Sally Kilby joined Conservation as Book and Paper Conservator.

The Charles Darwin Archive welcomed **Charlotte Marriott** (Senior Conservator) and **Jana Kostalikova** (Book and Paper Conservator).

HR bid farewell to their HR Coordinator – **Kim Campbell**.

Digital Services welcomed **Stefan Turok** (IT Technician). **Peter Heiner** joined Digital Initiatives as Senior Developer and Operations Specialist.

Robin James has been appointed to the post of Head of Collections Logistics & Services at the UL with effect from 1st September. This post has management responsibility for the UL-based Collections Logistics team and the LSF Ingest team. It also has responsibility for managing all the staff and operational activities at the LSF in Ely.

Margaret Kilner retired after nearly 20 years at the UL. She started off on the guardbook catalogue conversion project, and subsequently moved to the Tower Project, before finally joining English Cataloguing, creating records for the British National Bibliography. Having retired, Margaret finds it easier to accommodate her wide-ranging interests that include sailing and travel. She has lost no time and has already travelled to the Arctic Circle.

Rosalind Esche retired in April, bringing to an end her second spell at the University Library. From 1995 to 1997 she worked first on the Wright American Fiction Project, and then with the Royal Commonwealth Society. She returned in 2007, retrospectively cataloguing secondary material for the Tower Project, before transferring to the Reference Department in 2012 where she was based in the main Reading Room. An avid theatre-goer and gardener, she now finds time for pursuing her interests. We wish them both the very best in retirement.

The MMLL Library (Modern & Medieval Languages and Linguistics), as it is now known, bid farewell to **Katie McElvanney** in April 2019; she left us to take up a post of curator for the Slavonic and East European Collections at the British Library, and we wish her every success. **Olenka Dmytryk** took up her role of Slavonic studies and Linguistics librarian at the MMLL Library in September 2019; this post is shared for the first time with the Collections and Academic Liaison (CAL) department, with Olenka working at MMLL for 30 hours a week, and providing support at CAL for 6.5 hours a week. We hope to gain even closer collaboration with our colleagues at the UL through this new venture! **Marian Via Rivera** amended her hours to work three days a week in September 2019, and **Sarah Burton** is joining us from the Cambridge Judge Business School Library for just under two days a week to make up the rest of the hours of Marian's previously full-time post. Sarah's

role is split between the Classics Faculty Library and the MMLL Library: this too is new territory for both libraries, which we hope will be beneficial to both libraries and provide an enjoyable new challenge for Sarah.

The Haddon Library said goodbye to **Sam Coleman** and hello to **Ian Trowell**, who comes to us with a PhD in fairground heritage.

St John's College bade farewell to Archivist **Tracy Deakin** in September, and wish her and her husband well in their new life in France. Library Assistant, **Catherine Ascough**, has also moved, slightly less far, to become the Assistant Librarian at Emmanuel College. Library Cleaner, **Sandra Aleksiejute**, has been welcomed back from maternity leave following the birth of her daughter Austeja. 2018-19 Graduate Trainee **Rowan Rush-Morgan** has left us to take his master's course, and **Ellie Capeling**, who studied English literature at Queen Mary, University of London, has taken up post as 2019-20 trainee.

At Pembroke College, **Lizzy Ennion-Smith** has been appointed as the new Archivist. In the annual changeover of trainees, they have said goodbye to **Natasha MacMahon** and hello to **Sophie Harding**.

At Girton College, **Gosia Drozdowska** has taken on the role of Senior Library Assistant following the retirement of **Helen Shearing**, and **Tilda Watson** has moved to be Archivist at St Catherine's.

Alberto Garcia has started as a part-time Library Assistant at Murray Edwards.

IN THE NEXT ISSUE

The next issue of **CULIB** will be entitled “Sharing our collections with the world” and will look at ways in which we are making our incredible collections accessible beyond the Cambridge community, be it through public outreach, exhibitions, digitisation, inter-library loans etc. If you would like to contribute an article, please contact the **CULIB** editors. The deadline for submission is 15 February 2020.

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