

## **EDITORIAL**

This issue is on the theme of modern collections. Gareth Burgess of King's College library discusses their global warming collection. Begun with a donation in 2006, this is a growing collection of modern titles which is open to all members of the University. Katie Birkwood presents a thought-provoking account of the Hoyle collection, both in terms of the variety of subject matter and formats contained within the collection and of the particular challenges associated with its management. Brenda Mead provides us with an overview of Cambridgeshire Public Libraries' scheme to lend e-books to registered users and Rose Giles gives us a rundown of the UL's library science collection which has recently moved back to open access. Aidan Baker contributes a thoughtful poem to complement this issue's theme.

Finally, Iain Burke and Rachel Rowe give us a fascinating insight into the world of the lindy hop dance.

## **KING'S COLLEGE GLOBAL WARMING COLLECTION**

In Autumn 2006, we were approached by a graduate of King's College, Caroline Davidson, with the proposal that she, jointly with her husband Clive Cookson and the Cookson Charitable Trust, would make a donation of money to the College library with the

intention that it be used to establish a collection of books related to the subject of global climate change.

The initial donation enabled us to buy in the region of 550 books and to fund the cataloguing of the collection. Ms Davidson compiled a bibliography of the books arranged according to subject before purchase, which made the classification of the collection an intuitive process. In order to accommodate our new stock we pruned our reference section of a large number of out-of-date titles that had been awaiting disposal, thereby creating several free bays at the front of the library which we were able to devote specifically to the Global Warming Collection.

Since it was a stipulation of Ms Davidson that members of the University at large should be allowed to borrow from the collection, we had to consider the practicalities of giving library access to non-members of College. Since the library is locked at all times when unstaffed, this did not create undue problems. Non-members who wish to use the collection may only do so during office hours, and must complete a registration form to pledge that they will abide by library rules.

Once the collection had grown to a respectable size, we began to promote it with a campaign of posters, emails and news stories on the College website. The College also hosted an event at the University's inaugural Festival of Ideas in October 2008, which took the form of a panel discussion on the subject of global warming and featured a panel comprised of Caroline Davidson and Clive Cookson, Professor Michael Grubb, Professor Howard Griffiths, Dr Aled Jones and Dr Joanna Depledge. After the discussion, attendees were invited to visit the library to browse the collection.

The collection now contains over 750 books, and is added to regularly. It will soon benefit from a further donation of £1,000 from

## THE NEXT ISSUE

The Lent issue of CULIB will take as its theme 'Systems'. Ten years after the introduction of the Voyager system in Cambridge, how does your library make resources available online? If your library has an interesting system experience, a special way of making library information available, or a novel way of allowing catalogue access, the editors would love to hear from you. Email: [ucam-culib@lists.cam.ac.uk](mailto:ucam-culib@lists.cam.ac.uk). Deadline for submissions, 31 January 2012, to [ucam-culib@lists.cam.ac.uk](mailto:ucam-culib@lists.cam.ac.uk).

## CONTACT THE EDITORS

Cambridge University Libraries Information Bulletin (CULIB) is distributed free, twice a year, to libraries within the University and its Colleges, and to others on request. CULIB is edited by Kathryn McKee at St John's College Library (01223) 339393, Charlotte Smith at MML Library (01223) 335041, Mary Kattuman of the University Library who deals with printing and distribution, and Kate Arhel (who also produces the online version) at Tyndale House Library (01223) 566604. The editors can be contacted by email at [ucam-culib@lists.cam.ac.uk](mailto:ucam-culib@lists.cam.ac.uk). Feedback may also be sent via the online issue of CULIB at [www.lib.cam.ac.uk/CULIB](http://www.lib.cam.ac.uk/CULIB).

**Music only:**

Woody Herman - *At the woodchopper's ball*

<http://www.youtube.com/watch?v=sWlhSU1mXDs>

Tommy Dorsey - *Opus no.1*

<http://www.youtube.com/watch?v=7QjMZ4ckZc>

Count Basie - *One o'clock jump*

<http://www.youtube.com/watch?v=08jyOwx96Ig>

Benny Goodman - *Sing, sing, sing*

[http://www.youtube.com/watch?v=r2S1I\\_ien6A](http://www.youtube.com/watch?v=r2S1I_ien6A)

**Music and dancing:**

Lindy-hop dance scene from *'Rings On Her Fingers'*, 1942.

<http://www.youtube.com/watch?v=MrZ2J4rsfqM>

*Hellzapoppin'*; a film from 1941

Watch the birdie' with Dean Collins and Martha Raye

<http://www.youtube.com/watch?v=5mGiltQ1Zkk>

Whitey's Lindy Hoppers

<http://www.youtube.com/watch?v=R0BHxhUnokU>

*The Jive Aces*

London Rhythm:

<http://www.youtube.com/watch?v=YCLuGRPPgG0>

The Jive Aces and Swing Patrol's Olympic bid

<http://www.youtube.com/watch?v=YCLuGRPPgG0>

*Swing Fever*; a film from 1943 <http://www.youtube.com/watch?v=EaK5OWztCz8>

Iain Burke, *Under Librarian, University Library*

Rachel Rowe, *Smuts Librarian for South Asian and Commonwealth Studies, University Library and Centre of South Asian Studies*

a bookseller, to be used to expand the collection further. Its subject matter is broad in scope, ranging from greenhouse gases and nuclear power to climate change scepticism and the Copenhagen Accord. King's College library is always pleased to welcome visitors interested in the collection. For further information and to browse the collection on our web catalogue, please visit <http://www.kings.cam.ac.uk/global-warming/>

Gareth Burgess

King's College library

## MANAGING THE FRED HOYLE COLLECTION

The Fred Hoyle Collection at St John's College Library is a mixed-media collection of personal papers, books and artifacts. Sir Fred Hoyle (1915-2001) was an astronomer, astrophysicist, science-fiction, author and broadcaster famous as a populariser of science and as the man who coined the phrase 'big bang'. Hoyle was Plumian Professor of Astronomy and Experimental Philosophy from 1958 until 1972, and a fellow of St John's College for over thirty years. His family donated his papers to the College Library after his death, and a project—generously supported by the Heritage Lottery Fund—to catalogue the collection and improve access to it ended in March 2011. Having worked very closely with this twentieth-century collection over the last three years, I will examine some of the particular challenges that it posed.

### Quantity

The Hoyle Collection was, at the time of its donation, the largest collection of papers in the Library. The papers arrived in 10 large filing cabinets: over 150 archival boxes and approximately 40 metres of shelves were needed to house them once decanted. In addition to this, there was Hoyle's personal library of books: after selecting which to keep in the Library these numbered around 800 volumes. Simply finding space for such a collection isn't straight forward,

especially in a Library that expects to continue receiving sizable donations. But finding a living space for the boxes is only the start: coming to terms with a collection of this size is a serious undertaking, especially, as in the case of the Hoyle papers, if the collection has not been previously organised by its creator or donator(s).

The Hoyle Project was funded for three years to catalogue the collection to the highest current standards. This was always going to be a very difficult task, especially as the Project also encompassed outreach and exhibitions work. In an ideal world, I would have followed archival procedure and arranged the Hoyle Collection in a meaningful and logical sequence. In practice, there was neither time nor space to do a thorough job of this. Even describing all the papers to the ideal level of detail wasn't possible.

The nature of twentieth-century scholarship and general life means that many collections of this age will be similarly large.

### **Diversity**

The difficulties caused by the size of the collection were compounded by the diversity of the material contained within it. If there had been 150 boxes just of scientific notebooks the arranging and cataloguing would have been much simpler! Instead, the contents were incredibly varied, both in terms of subject matter and format.

The 'papers' cover all aspects of Hoyle's life: his scientific research, writing, teaching and correspondence with scholars across the world; his career as the author of science-fiction novels, plays and TV series; letters from members of the public; his musical work as a librettist for composer Leo Smit; family life; and so on. They exist in many different formats: even paper documents naturally vary between manuscript, typescript, computer printout and photocopies and faxes of different ages and qualities. The collection

almost invariably make you change partners regularly, which not only improves your ability to lead (or follow) but also makes the class more sociable.

After some, well, if we're being honest, quite a lot of lessons, we felt we could risk dancing in public. Most teachers have regular socials, where you can practice what you've learnt, and these can become more formal dances. Dances can be quite daunting initially, especially when there are a large number of apparently very competent dancers. I think what may have helped increase our confidence was seeing the more experienced class taught after us, who looked very good when warming up, appeared to count the steps as they danced round the hall during their lesson.

Once we felt we had some basic moves we could perform competently in public, we started going to more formal dances and events. There are quite a large number of these at various locations around the country, though we tend not to travel long distances. As the style of lindy hop and music we prefer is that of the '30s and '40s, we tend to go to formal dances and other events which have this theme. This means, of course, that it's common for dancers to wear clothing appropriate for the period, which, surprisingly, can be much easier to find than you would expect. You do, of course, get some people who go a little over the top. US Army Air Force full colonels are very common, very probably proportionally more common than in reality, and at a recent 1940s event in Ramsey someone had decided to wear the uniform of a Royal Navy Admiral of the Fleet complete with the Order of the Bath.

Of course, not everyone in the 1940s lindy hopped or jitterbugged; the waltz, foxtrot and quickstep were the common dance styles of the period, so we're now taking ballroom and latin dance classes as well, which after something of a false start, are going quite well.

We thought we'd better end with some links so that anyone who's curious can see what lindy hop looks like and hear some of the music to which it is commonly danced.

swing dance style which originated in the United States in the 1920s. There are a lot of theories about the origin of the name, but Charles Lindbergh, the first man to fly solo across the Atlantic and was nicknamed 'Lindy', is prominent, though it's thought that the man who is supposed to have invented lindy hop was simply looking for inspiration when asked what he called the dance.

The music used tends to be from the swing or big band era of jazz, that is, from the late 1920s to the late 1940s, though more modern music can be used as well. A quick regular beat, though not necessarily very fast, is what's needed. Some teachers specialise in music from particular eras, though on the whole our preference is for music from the 1930s and 1940s. The steps themselves come from other, earlier dances, in particular the Charleston. In time the lindy hop dance style developed and changed its name to the jitterbug, and finally the jive.

We got into this style of dancing mainly as a form of exercise. We'd tried Scottish country dancing, but the "12 bars of this, 8 bars of something else, then 12 bars of something different again" style of dancing was proving rather monotonous. Rachel, who'd done ballroom dancing in the past, suggested we go along to a class in Grantchester after work to see what it was like. It would be nice to say that it was an instant success and we were enthusiastic and successful from the first lesson. The reality is that it can be quite a long slog to get to a reasonable standard of competence, and my apparent inability to tell left from right was a particular handicap.

One particularly difficult thing to learn was 'lead and follow'. Because there are no rules about the order in which various dance moves in lindy hop should be performed, there's a lot of importance placed on what the leader, the male half of the couple, is doing. In theory they should be thinking several moves ahead, and looking for space, on what is possibly a crowded dance floor. In practice muscle memory helps a great deal and it's possible, if you're not thinking fast enough, to use a well-rehearsed set of moves rather than make a complete mess of the dance. Fortunately the classes we go to usually have upwards of a dozen people and the teachers

also has a strong audio-visual element: photographs spanning the whole twentieth-century, slides (both of family holidays and for use in scientific lectures), audio tape reels and cassettes, 35mm film reels and VHS video cassettes.

Lastly, there were several objects included in the donation: a telescope, two ice axes and a pair of walking boots among them.

### **Preservation**

The uniquely twentieth-century formats contained in the collection present a range of interesting preservation challenges. Audio-visual formats often become obsolete very quickly: the Hoyle Project was fortunate to have a budget allowance to enable the digitisation of some of the most significant film, tape and video in the collection. This digitisation makes available material that otherwise could not previously be accessed with the available technology in the library, and it helps to preserve formats that were physically deteriorating. Digitisation is not a long-term solution, however, without continuing management of the digital resources.

Even some of the less technologically advanced items, such as early photocopies and 1990s faxes presented preservation issues: the thermal paper on which they were printed darkens with age, and the printed areas tend to fade, such that after only 10 or 20 years the text can be completely illegible. 'Old-fashioned' letters written on paper tend to be a bit more robust!

As well as the individual preservation challenges of the various media represented in the collection, there are challenges in considering the preservation of the whole: few institutions will have the resources to store each type of material in its ideal conditions (the ideal can vary considerably in terms of temperature and relative humidity between media). As the diversity of the collection contents increases, so does the level of compromise needed.

## Stakeholders

Modern collections come with a lot more people attached than do traditional special collections. The donation of the Hoyle Collection was supported and organised by Fred Hoyle's family, and they continue to play an active part in the life of the collection now that it has been transferred to the Library. Managing a relationship with people who have an emotional connection to a collection isn't necessarily straightforward, but the involvement of the family of the creator of the collection is invaluable in providing context for the papers and artifacts contained within. I'm very grateful for the time and energy that the Hoyle family put into helping the Project. Without their assistance the significance of many photographs, documents and artifacts would have been missed.

## Conclusions

The Hoyle Collection presented many challenges: working with a modern archival collection is a long way from the rare-books-cataloguing familiar to many working with special collections in Cambridge. The particular problems it posed are likely common to many collections of its age and type: size and diversity being prime among them. The last challenge I should like to mention is intellectual: in trying to make the Hoyle Collection accessible and interesting to the public it was necessary to evaluate and summarise the importance of Hoyle's life and work. It's rarely easy to do that in the immediate aftermath of anyone's life, but, if achieved, audiences are very keen learn new things about periods of history that they remember living through.

*Katie Birkwood*

*Former Hoyle Project Associate at St John's College,*

*Currently working as a Rare Books Specialist at the University Library.*

## Ebooks

From August 1st the administration of the ebooks@cambridge service transferred to the University Library. The new administrator is **Jayne Kelly**, who will be supported by new appointment **Rhiannon Thomas**.

In accordance with the 2010 Business Plan, the project team reformed as an Advisory Group tasked with developing a strategic, co-ordinated ebook service for the University and Colleges. The members of the Group are:

**Anne Hughes** (Clare), **Mark Nicholls** (St John's), **Catherine Reid** (Lucy Cavendish), **Miriam Leonard** (Queens'), **Sarah Stamford** (Selwyn/Chair), **Anne Collins** (Medical/UL), **Angela Cutts** (Education), **Andy Priestner** (Judge), **Hilary McOwat** (Engineering), **Clemens Gresser** (Music), **Hugh Taylor** and **Jayne Kelly** (UL).

With regret we have said goodbye to **Karen Begg**, one of the three founder members of the service; **Ben Taylor** (Trinity), **Patricia Killiard** and **Lesley Gray** (UL). We thank them for their support and commitment over the past few years. A special thank you also should go to **Catherine Reid** and **Anne Hughes** for the significant amount of work they have carried out respectively in providing guidance documents and demonstration sessions, and quality catalogue records.

## WHAT LIBRARIANS DO IN THEIR SPARE TIME

So, what do librarians do in their spare time? Catalogue their collection of madrigals perhaps? Analyse the statistics they've kept of their cat using the cat flap? Getting away from the stereotypes, in our case it's dancing, specifically the lindy hop. Lindy hop is a

married on July 16 2011. Naomi will be taking her husband's surname.

At Murray Edwards **Jennifer Yellin**, Graduate Trainee, is leaving to study for a library qualification at UCL in September 2011. Murray Edwards will be welcoming **Agnieszka Ochal** as a Term Time Library Assistant from September 2011. Librarian **Kirstie Preest** will be returning after maternity leave in time for Michaelmas Term on 26<sup>th</sup> September 2011.

The Modern and Medieval Languages Faculty library waved a fond farewell to **Leanne Wheeldon**, who stepped down from her post as Library Assistant in order to begin her own book binding business. **Lola Ivorra-Mollà** takes her place.

**Carolyn Keim**, formerly Assistant Librarian at the Seeley library, has now relocated to California.

The Art and Architecture Faculty library welcomes **Matthew Patmore** in the role of Junior Library Assistant. Prior to taking up this post, Matthew worked as a graduate trainee at the National Gallery before completing his MA in Library and Information Studies at UCL.

Tyndale House said a sad farewell to Assistant Librarian **Matt Baalham** at the end of April. Matt has taken up a full-time post as Librarian of the historic collections at Longleat House in Wiltshire. We welcomed Matt's replacement, **Kate Arhel**, in May. Kate, who is on the editorial team of CULIB, is already known to many Cambridge librarians, having worked previously in the English Faculty library, the Pendlebury Library of Music and King's College library.

## TO READ OR TO E-READ...

Earlier this year, Amazon announced that Kindle eBook sales had overtaken its total sales of paperback print editions in the US. We might not be quite there yet, but is it time that Public Libraries in the UK got on board?

### What are eBooks?

An eBook (also known as a digital book) can be defined as a text presented in a format which allows it to be read on a computer or a variety of other electronic devices, usually hand-held. The term eBook is generally used to refer to the text version of the book, as opposed to an audio book, although the term is sometimes used to include any digital version of a book.

### Why public libraries?

As eBooks have become more popular, there has been an increasing demand for public libraries to make a selection available for loan. However discussions with publishers on how to manage e-lending in a way that suits the interests of all parties have been challenging. At this stage, there are still more publishers in the UK that don't support e-lending through libraries than those that do, but talks are ongoing, with all parties keen to reach agreement.

As of April this year, about a quarter of local authorities had a lending eBook offer. Here in Cambridgeshire, we began a pilot in July. Titles available as eBooks include bestselling fiction, classics and non-fiction titles – we have started with an offer of 217 titles, which are available to download by members of Cambridgeshire

Public Libraries via our website:  
<http://www.cambridgeshire.gov.uk/leisure/libraries/>

### What are the issues?

From a publisher's point of view, the main issue is to protect their rights and those of their authors. When eBooks were first made available via public libraries, there were cases where no geographical boundaries were placed on 'borrowers', hence books could be downloaded from anywhere in the world. As there were no charges applied by many of these early adopters, this clearly had implications for publishers' and authors' rights. These days, however, downloading is limited to members of the public library service who has the agreement with the supplier, and in order to join the library, borrowers are required to show proof that they live or work within the geographical boundaries of the local authority.

Another issue has been charging: many argue that because an eBook is essentially a book, it should be part of the local authority free offer. However, we have traditionally charged customers for the use of audio books, which it could be argued are also 'books'. The debate continues, but here in Cambridgeshire we have taken the decision to charge 59 pence per download – hopefully the service will eventually be self-funding.

When we buy the licence to an eBook from a publisher, we buy a single copy of that title; if we want to be able to lend out two copies at the same time, we need to buy two licences and so on. When a user borrows a title, it will be downloaded to their computer and will be readable for a period of three weeks. After this time, it will be scrambled, so the user will no longer be able to read it. If there is a waiting list for the title, the next reader will not be able to download it until the three weeks have passed, at which time they will receive a message to tell them that the title is available. This was a source of great disappointment to our reading groups, who

into a temporary hut and finally into the properly refurbished department space. She has worked on many of the library's prestigious collections. Examples of her fine conservation skills will be around for many years, but her generous and sensitive approach to sharing those skills and her calm reassuring manner will be sorely missed.

We are very grateful to all of them for their selfless service to the UL and wish them a very happy retirement.

In July the Butler Project commenced at St John's College Library. This is a two-year project aiming to catalogue the extensive Samuel Butler collection and utilize its resources through a range of exhibition and outreach activities. The Butler Project Associate is **Rebecca Watts**, who previously worked in the Classics Faculty Library and Gonville and Caius College Archive. St John's 2010-11 Graduate Trainee, **Erin Lee** has now gone to Syracuse University, New York for her library studies course. She is replaced by **Rachel Walker**, a physics graduate from Durham.

Two, long-serving members of Trinity staff have recently retired: **Sarah Nelson**, Assistant Librarian, in May 2011 and **John Marais**, Library Assistant, in June. Trinity has two new Library Assistants: **Nicola Kingston** and **Kirstin Lamb**. The current Graduate Trainee, **Tom Ford**, leaves in September and will be replaced by **Fiona Watson**.

There are several changes at Christ's. **Charlotte Byrne**, Christ's College Graduate Trainee 2010-11, will be joining the Christ's Library team on a more permanent basis as Library Assistant. She will be starting the MA Library and Information Studies at UCL in September. The Graduate Trainee 2011-12 will be **Thomas Guest**, joining the team at the beginning of September. **Nazlin Bhimani** has left Christ's College for a role with the Institute of Education. **Naomi Herbert**, Assistant Librarian, and **Stewart Tiley** were



temporary Senior Cataloguer. **Lawrence Brooks** moved from the Tower Project to Foundation Project in ESS and to European cataloguing as part time Library Assistant. **Hana Storova** left European cataloguing to return to Canada.

Warm congratulations to **Ngaio Vince-Dewerse** on the birth of her daughter Hinemoana Dewerse Vince on 20<sup>th</sup> October, and to **Celine Carty** on the birth of her son, Rory Patrick Carty Oliver who finally made his appearance on 28<sup>th</sup> of May, to the delight of his waiting family.

Apologies for an error in the previous issue – **Ian Pittock** actually moved to the Map department from the Manuscripts department.

**Dr Penny Granger** retired after two stints in the UL, most recently in the Tower Project and English Cataloguing. After her first stint, she left to raise her family and do a Ph.D. She promises to be back both as a reader and volunteer.

**Richard Hughes** retired as Database Maintenance Controller after 44 years of service in the UL. Starting in the Map room, Richard also worked in Official Publications, and in the erstwhile Copyright department. He played a major part in the sports scene of the UL – especially in the cricket team. He plans to take up golf again in his retirement.

**Robin Mansfield** retired as Senior Chief Bookbinding Technician after 40 years of service in the UL bindery. In his newfound free time he plans to oversee home improvements, organise charity concerts, continue his study of genealogy and, most importantly cheer on his local football team – Cambridge United.

When **Jan Coleby** joined the UL as Conservator in 1970, she had to start in a cleaner's cupboard as her workroom was not ready! Not put off, she stayed for 41 years and bids goodbye now. She moved

had hoped that they would be able to borrow multiple copies of the same title at the same time, but unfortunately, unless we buy multiple licences, this will not be possible. At this stage, our licence allows us to continue lending an eBook indefinitely, although there have been moves by some US publishers to limit the number of loans more closely to mirror the hard-copy experience, where books would be discarded after a certain number of issues.

### **What are the pros and cons?**

The main advantage is that books are available immediately – if you want to read something and it is available as an eBook from the library, you can start reading the book in minutes. Also, there are no overdue fees – books will just become unreadable after the three week loan period. From a library point of view, there will no longer be a problem with books being damaged or lost. We may also have the opportunity to reach new readers - those who are not able to visit the library, whether because of opening hours, mobility issues or for any other reason, will now be able to borrow books from the comfort of their living room.

One disadvantage is that books can't be returned early – a popular title can't be 'returned' and loaned to the next borrower even if it is read within a couple of days. The next reader won't be able to download it until the three week period has expired. Other disadvantages could include loss of footfall in libraries, a potential problem at a time when libraries are being called on to offer proof that they are being used.

One of the main problems, however, is that not all e-readers are compatible. The biggest selling e-reader, Amazon Kindle, uses proprietary format which means that only titles downloaded from Amazon can be read on it. The majority of others, including the Sony Reader and hand-held devices such as the Apple iPad, adhere to an open standard using either PDF or EPUB format – these formats can also be read on laptops and desk-top computers. All

titles available from the library adhere to these open standard formats. There are rumours that Amazon has reached some sort of agreement with libraries in the United States which could allow library users to download eBooks to their Kindles, but no date has been set for anything similar in the UK.

### How do I get started?

The first thing to do (assuming you're a member of Cambridgeshire Public Libraries) is to go to our website - [www.cambridgeshire.gov.uk/leisure/libraries](http://www.cambridgeshire.gov.uk/leisure/libraries). On the home page, under the heading 'Online Services', click on 'Borrow eBooks'. On this page there is an FAQ from our supplier, Askews, which tells you a bit more about using eBooks, including details on how to download Adobe Digital Editions software, which you will need in order to proceed. There is no charge for this, but you will be required to register, which includes giving your name and address. Then click on 'Log in to eBook services'. You'll then be prompted to enter your library card number and PIN, after which you'll be taken to the choice of titles available. Click on a title for more information, and add it to your basket to select it. When you're ready to check out your selections (you can borrow up to four books at a time) you'll be taken to a screen to pay for your choices. You can either do this via PayPal – there is a PayPal FAQ on the same page as the Askews FAQ – or you can pay by entering your credit card details.

### Are eBooks the future?

It is too early to evaluate how successful the service will be – both in terms of financial viability, and in terms of assessing whether we are reaching readers who might not otherwise be reached. The main problem at the moment is the lack of availability of titles, with many of the big publishers not allowing libraries to loan their titles and their technical platform; the better our offer of titles, the more users we are likely to attract. But our suppliers are working on

## PEOPLE

The UL welcomes the new Academic Services Librarian, **Iain Shaw** who formerly was Head of Records, Libraries and Archives at the National Trust. **Jim Bloxam** is the new acting Deputy Head of the Bindery and Conservation department.

We have had three new Arcadia Fellows for the Easter term. **Dr Emma Coonan**, Research Skills and Development Librarian at the UL and **Dr Jane Secker**, Learning Technology Librarian at LSE were both working on a new curriculum for information literacy. Details of it can be found at <http://ccfil.pbworks.com/w/page/42119030/project%20reports>

**Yvonne Nobis**, Head of Science Information Services at Cambridge was investigating how researchers use, process and curate digital data.

There have been a few departures. ESS lost **Catherine Ward** and **Lesley Freiman**, Incremental Project managers, and **Irene Peano**, Data Train officer. **Anna Collins**, Research Data and Digital Curation officer, left Dspace. **Jennie Fletcher** joined the Foundation project as Digital Library developer.

The Manuscripts Department bid farewell to **Zoe Rees**, Research Assistant, and to **Laurie Marks**, Library Assistant. The Near and Middle Eastern department lost **Ignacio Sanchez Sanchez**, Senior Library Assistant.

The Entrance Hall bid goodbye to **Alice Tompson**, and welcomed **Bettina Beinhoff** as their new Saturday Assistant and Periodicals welcomed **Agnieszka Higney** back from her maternity leave.

The Tower Project said goodbye to **Rebecca Gower**, Senior Cataloguer. Rebecca moves to the post of Assistant librarian at the Seeley library. **Krystyna Jaskolowska** joined the project as

## THE FIGHT

Crowded theatre, people burned next --  
why, of all books, was this the cause  
the question had become so vexed  
that they fired off their metaphors?  
  
Self-published, yes, discarded, yes,  
elsewhere, but duplicate not shame;  
praised by near-experts. Who could guess  
this book would be the one to flame?  
  
What could have kept the tinder out?  
You'd need more knowledge than you had  
if you could smell the spot and doubt.  
Asbestos taints. Firewalls go mad.

*Aidan Baker,  
Librarian,  
Haddon Library of Archaeology & Anthropology*

issues such as the ease of downloading and the availability of titles, and we are confident that the offer will improve in the future.

A 2010 report by Price Waterhouse Cooper entitled '*Turning the page: the future of eBooks*' concludes that 'eBooks will not replace the printed book. They will be available in parallel with printed books and will stimulate reading behaviour. The book market is facing an exciting future. If publishers are to benefit from this process, they must invest now.' Perhaps the same advice can be given to Public Libraries?

## References:

*The reference to the number of local authorities offering eBook lending is taken from a quote by Phil Bradley in an article in the Guardian on 14 April 2011 by Mark Say entitled 'Public Libraries open doors for e-books' The information about the involvement of publishers and the US deal with Amazon comes from an article in 'The Bookseller' entitled 'Discussions "ongoing" over e-book lending' by Benedicte Page on 02.05.11*

*The Price Waterhouse Cooper report on the future of eBooks can be found on their website at [http://www.pwc.com/en\\_GX/gx/entertainment-media/pdf/eBooks-Trends-Developments.pdf](http://www.pwc.com/en_GX/gx/entertainment-media/pdf/eBooks-Trends-Developments.pdf)*

*Brenda Mead*

*Cambridgeshire Libraries*

## THE LIBRARY SCIENCE COLLECTION AT THE UNIVERSITY LIBRARY

Neatly tucked into a side annex of the Commonwealth Room in the University Library is a valuable resource for library and information workers. The Library Science collection offers extensive information on a diverse range of topics - from Acquisitions to Zenodotus. Over many years the collection has provided library staff with the opportunity to expand their knowledge and, for those following library and information science or related studies, it has proved invaluable when retrieving reading

list items or working to deadlines.

The Library Science collection began life in the University Library's old Munby Room; where the present day UL Locker Room currently stands. The room was dedicated to Alan Noel Latimer Munby (more familiarly known to most as "Tim"). Munby was a bibliographical historian, rare book collector, King's College librarian and University Library Syndic. The Library Science collection lined the walls of this meeting room so that it was accessible to University and College staff, although entrance was somewhat dependent on whether there was a meeting being held in the room. As well as his great rare book collections, Munby was well known for his generosity in giving his time to those interested in researching bibliographic concerns; the establishment of a library science collection in the room named after him was a fitting tribute to this quality.

In 1997, when the development of the new Exhibition Centre, Morison Room and Locker Room took place, a new home had to be found for the collection. At that time there was no suitable alternative space that the collection could be moved into and so the collection was relocated into closed access space within the West Bookstack of the University Library. Although still providing a unique resource, this location was less than ideal. For those working outside the main University Library building, access to the collection was only through ordering items to the West Room. Although fetching times are typically around half an hour at the UL, it still required a certain amount of organisation when picking books up, particularly if trying to fit this into a lunch break. More importantly, with the books in closed access users were unable to browse shelves. With the move of the collection onto open shelving the serendipity of finding exactly the right material for your purposes has been restored.

Earlier this year Bill Noblett, Head of Official Publications,

suggested that space previously used as microfilm and Inter-Library Loan storage be converted and the Library Science collection relocated to this new space. Steve Stacey was instrumental in drafting plans for the move and the Library carpenters in making up shelves that would fit the established style of the Commonwealth Room. In its new location, items are available not only to all University and College staff, but also to the general reader. The room has plenty of comfy study space and access to the Newton catalogue. With Wi-Fi connection, computer file space and photocopying also on offer in the room, the collection of materials for studying has been made into a much smoother process.

The collection has always, and continues to be, borrowable. Unborrowable supplementary materials that may be of interest are also starting to be added to the collection; currently copies of the National Library of Scotland's magazine "Discover" and of the Panlibus magazine are available and this collection is expected to expand to include other titles. Many of the newly published library science books are placed within this collection and so it will continue to develop and to change. It's a collection that Munby would be pleased to see accessible to anyone with an interest in maintaining and building upon library and information knowledge and reflects the hard work of the many staff that have been involved in the collection's creation.

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