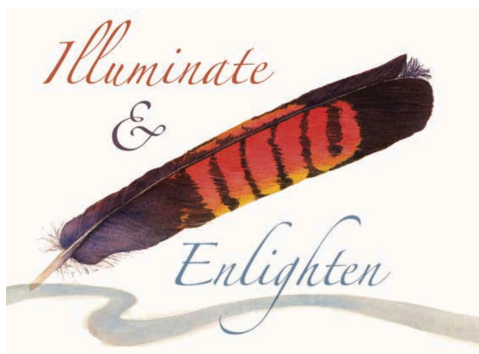


# The ANZTLA *E* Journal

Australian and New Zealand Theological Library Association  No. 17 (2016)



The image used as the Canberra Conference emblem is taken from *The Gospel According to John Illuminated* by Fiona Pfennigwerth, an Australian artist based in Newcastle. The red-tailed black cockatoo feather is Fiona's representation of the Holy Spirit. Based on careful reading of the text and theological research, *The Gospel According to John Illuminated* seeks to draw people into the world of this Gospel and suggest its depths. A description of Fiona's illustration process and layout can be found here: <https://fionapfennigwerth.info/media/John-layout-explained.pdf>. Her beautiful image encapsulates what proved to be a wonderful conference with many interesting and informative speakers. Their papers are shared in this issue and we hope that they may be useful to you and your libraries.

**Eve James, Kerrie Stevens and Huw Sandaver**

*Editorial team*

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# *A Different Spirit of Anzac: Illuminating Religion and War in Australian Archives*

*Dr Michael Gladwin*

I was pleased to be invited to offer this paper for a number of reasons: it is a chance to speak to a crowd of people who, like me, have a great love for books and reading; but more than that, who have a love of books that relate to theology, religious literature and church history; and even more than that, a crowd of people who probably enjoy hanging about in libraries and dusty archives as much as I do. So, in writing on the importance of theological libraries and theological librarians as they relate to my own sphere of writing on the history of Christianity, I feel that I am perhaps preaching to the choir.


Another similarity between theological librarians and historians (apart from woeful underfunding) came home to me during a ‘light bulb’ moment I had recently—that is, when I came across ‘light bulb’ jokes about librarians and historians. Forgive me for some levity; or for jokes that might be old hat for librarians:

Q. How many catalogue librarians does it take to change a light bulb?

A. I don't understand why we don't call it an 'Electric lamp, Incandescent' any more. And in any case, I just changed that light bulb a few years ago.

Q. How many young librarians does it take to change a light bulb?

A. LED light bulbs are a far more efficient technology with a lot of applications in brick-and-mortar information facilities, but it would be even better if we just digitized the collections and put them into accessible silos.




The equivalent historians' light bulb joke runs something like this:

Q. How many historians does it take to change a light bulb?

A: There is a great deal of debate on this issue. Up until the mid-20<sup>th</sup> century, the accepted answer was 'one': and this Whiggish narrative underpinned a number of works that celebrated electrification and the march of progress in light bulb changing. Beginning in the 1960s, however, social historians increasingly rejected the 'Great Man' school and produced revisionist narratives that stressed the contributions of research assistants and custodial staff. This new consensus was challenged, in turn, by feminist historians, who criticized the social interpretation for marginalizing women, and who argued that light bulbs are actually changed by department secretaries. Since the 1980s, however, postmodernist scholars have deconstructed what they characterize as a repressive hegemonic discourse of light bulb changing, with its implicit binary opposition between 'light' and 'darkness,' and its phallogocentric privileging of the bulb over the socket, which they see as colonialist, sexist, and racist. Finally, a new generation of neo-conservative historians have concluded that the light never needed changing in the first place, and have praised political leaders like Ronald Reagan and Margaret Thatcher for bringing back the old bulb. Clearly, much additional research remains to be done.<sup>1</sup>

The common thread in these jokes, apart from their very questionable comedic value, is that both librarians and historians alike are constantly dealing with *change*: librarians with change in the larger landscape of technological changes, new professional practices and new systems, not least the modern fetish for digitization and online resources; and historians with historical change itself, and the never-ending changes in theory and historical interpretation, as well as changing practices in research due to technological advances in digitization of sources and books, and changes in teaching with the delivery of lectures and tutorial via webinars and online. As you well know, these changes represent both challenges and opportunities, for historians and librarians alike.

As a religious historian working at St Mark's National Theological Centre in CSU's School of Theology and within the wider fields of Australian, military and British imperial history, my larger theme tonight is the enduring importance, in the midst of a period of rapid change, of theological libraries and librarians for the historian's task. Theologians may come at this from a different perspective, but I come at this theme from the perspective of a working religious historian on the Australian scene who also teaches the history of Christianity from undergraduate to doctoral level. In attempting to elucidate this theme, I'll draw on some of my own research, as well as research being




done by other Australian religious historians. I also notice that the broader theme of the conference at which this paper is being presented is illuminations. My hope is that I can illuminate a perspective from the other side of the loans desk. Perhaps I can suggest that religious historians are more than just those pesky academics who take out way too many books for far too long. St Mark's librarian Susan Phillips, who deserves sainthood for her patience with people like me, knows what I'm talking about!

I

It has been said that if Australian religious historians don't write the history of Christianity in Australia, then no one else will. And if they don't, Christian historiography will be distorted by reductionist, simplistic caricatures that have tended to imbue some influential secular nationalist narratives in the past. But it's also true that if theological librarians don't source and curate the resources for Australians' historical and theological study, then no one else will. A striking example of this is the National Library of Australia (NLA), especially in holdings of secondary sources on religion, theology or spirituality. While I recognize that the library does an amazing job generally and has to be selective and focus on Australian material, there are just so many sources that are not in the library's holdings, even when written by Australian authors (my own recent book, a major historical study of all Anglican clergy in Australia before 1850, was not placed in the holdings of the NLA until I pointed this out to a senior archivist there). On my research day on Fridays I often have to shuttle back and forth between the NLA and my library, because just so many books are not in the NLA. In this sense, theological libraries and librarians are invaluable conduits for the vital work produced all over the world by theologians, Christian philosophers, and church historians.

My own published research has also attested to the crucial importance of theological libraries and librarians. My doctoral research, for example, examined the backgrounds, careers and influence of the 235 Anglican clergy who came to Australia before 1850. Sources were held in libraries and archives across Australia and the UK. At the heart of this PhD and the later book it became (*Anglican Clergy in Australia, 1788–1850: Building a British World*, Boydell and Royal Historical Society, Suffolk, 2015) is the finding that the 234 Anglican clergymen who served in Australia before 1850 played a far more important and expansive role in early Australian history than historians have recognized. The clergy have typically been seen only as founders of the Anglican Church and pioneers of education. But their contribution went much further and deeper in laying the foundations of Australian social, cultural and



intellectual life. In fact, Anglican clergy, of whom 70 per cent were university educated, were among colonial Australia's front-rank public intellectuals, journalists, scientists, economists, classicists, humanitarian advocates, and pioneer pastoralists and agriculturalists. Clergy also founded literary journals and societies, libraries, museums, and patronised the arts. Several early clergymen served as magistrates in colonies where there were relatively few morally upright—or sober!—elite candidates for the position.


This identification with the state, and its convict apparatus, including the lash, has provoked the anger of historians and novelists alike. Manning Clark, for example, characterized Anglican clergymen as 'moral policemen of the state', who advocated 'a religion for philistines, provincials and puritans'.<sup>1</sup> This has given rise to the persistent historical myth of the 'flogging parson', in which parson-magistrates—notably the Reverend Samuel Marsden—have been cast as the pantomime villains of colonial Australia. Yet, as I demonstrate in the book, such interpretations are just not supported by the evidence. On the whole, clergy were *advocates* for convicts and the poor, and were intimately involved with their lives at a pastoral level. Finally, it is one of the delicious ironies of Australian history that Australia's wine and tobacco industries were founded by an Anglican clergyman with Methodist associations.

Another of my books, *Captains of the Soul: A History of Australian Army Chaplains* (2013), dealt with clergy—in this case the more than 2,000 Australian Army chaplains who have served Australian soldiers since 1788. Army chaplaincy represents, among other things: the biggest youth outreach in Australian religious history (among the 1st AIF and 2nd AIF); the biggest mobilization of religious leaders in Australian history; and the biggest ecumenical partnership in Australian history. This is in addition to the immense and immeasurable contribution of chaplains to the Australian Army, Australian soldiers and their families.

Both of these books demonstrated clergy as key figures in Australian colonial and military history. And both books relied heavily on the resources kept by theological libraries: sermons, letters, diaries, histories, memoirs, even the dreaded parish history! It should also be noted that clergy have always been among the most articulate and well-educated people in Australia, trained further by habits of reflection, self-examination and pastoral awareness of the foibles and complexities of human nature. They have therefore provided a rich vein of sources for historians, not least me. It is also true that many Australian leaders and intellectuals have been sons or daughters of

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<sup>1</sup> C. M. H. Clark, 'Faith', in P. Coleman (ed.), *Australian Civilisation: A Symposium*, Melbourne 1962, 78–9.




the rectory or manse (here I am reminded of Friedrich Nietzsche's observation that modern German philosophers were by and large the grandsons of Lutheran clergy).

Along the way I have discovered some extraordinary people, and not least their wives and families, and uncovered stories of heroic sacrifice for the Gospel (dozens of chaplains, for example, lost their lives in the First and Second World Wars); stories of love and loss; and sometimes deeply poignant and moving stories such as that of Australian colonial clergyman, the Rev'd William Simpson, whom I got to know well through his detailed letters to supporters in England during the 1840s. He had ten children to feed and lived in a cramped four-bedroom house in country NSW. He had very little money and couldn't afford to educate a son who felt a vocation to the priesthood (his bishop provided a scholarship to England, fortunately). Yet his letters are marked by a humble and earnest desire to spread the Gospel of Christ and build the Anglican Church in pioneering colonial Australian condition. There is a tone of cheerful optimism despite hardships. I worked my way through these letters but was shocked one day upon reading a letter from a colleague that advised that Simpson was killed in the later 1840s after being thrown out of a coach. To my surprise and mild embarrassment I found myself quietly weeping in the archives after reading this letter—for this humble, hopeful clergyman I had got to know over several weeks.

Not surprisingly, given Australians' legendary capacity for humour in adversity, I also uncovered stories that have made me laugh out loud in libraries. While researching *Captains of the Soul*, I discovered that humour has always been an important pressure valve for relieving nervous tension, whether in moments of extreme stress or during the bizarre incidents that occur in war. During the hasty Allied retreat from Rommel's forces in North Africa during the Second World War, Baptist chaplain John Salter noted his fellow diggers referring to it as 'the Benghazi Handicap'!<sup>ii</sup> Anglican chaplain Francis Hulme-Moir was another muscular Christian noted for his imposing presence, booming bass voice and natural leadership qualities.<sup>iii</sup> He typified diggers' wry humour under pressure when, during the Japanese bombings of Darwin in 1942, he remarked to his Chaplain-General that:

[w]e have a raid now and again, but the Japanese always comes off second best. The Chaplains here have asked me about a Retreat, not a strategic one but a spiritual one.<sup>iv</sup>

The joke was sometimes at the chaplain's expense, as one Second World War Australian soldier recounted:



Part of a consignment of grog for the officers' mess went missing. There was hell to pay. At RC church parade the padre (himself an officer, of course) informed us that stealing was a sin – and, if his congregation included the offenders, the beer should be returned immediately. We didn't much fancy putting ourselves in, and the booze was hidden in a tricky spot, but my mate 'Blue' found the perfect solution: 'How about I tell the Father in confession? That way he's bound by the seal of the confessional and can't spill on us.' I said, 'Bloody ingenious, cobber.' And that's what I did.

'I stole the beer, Father.'

'You did? You must return it, now. Where is it?'

'Under the floorboards in your tent, Father.'

'*Get it out of there!*

Some we drank, some we returned, and only three of us ever knew.<sup>v</sup>


While on operation during the Vietnam War, Catholic chaplain John Tinkler forgot to affix small silver crosses to his bush shirt (denoting him as chaplain). A senior NCO on the helipad promptly offered to help:

Staff Sgt Jack Hill said, 'No problem Father' and drew them on my collars with a black Texta colour pen. I think everybody made some humorous friendly remark to me about it. It was a good idea and since then I have worn black crosses in the bush. It was not until a week later when I got a change of uniform that I realised the friendly remarks were because Jack had drawn a cross on one collar and a pitchfork on the other.<sup>vi</sup>

Tinkler created more than one piece of chaplain folklore. 'I was ... playing footy in the army, he recalled:

and the umpire called me over and ... (he) went crook on me for something and then he said, 'By the way, you've got to stop your swearing because there's a priest playing today.'<sup>vii</sup>

Sadly my research also uncovered moral and personal failures, and an inability to live up to the ideals Christ set before his church. Fortunately, these were in the minority, but their damage was nevertheless profound and inexcusable. As we well know, clergy (and laypeople, for that matter) are not angels. In some cases they are not angels but Anglicans (to misquote Gregory the Great's famous phrase). Some of these stories border on the tragicomic. One Australian soldier of the First World War recounted the story of a chaplain who



‘had exhorted the boys not to be afraid of death, [promising] that he would be one of the first over the trench with them. And yet when the first shell drops near him he runs and some of the boys say he is still going, and not only that, but that he pinched a bicycle to get away on.’<sup>viii</sup>


It is possible this was the origin of the well-worn phrase among Australian soldiers: ‘shot through on the padre’s bike’. In colonial Australia there were some spectacular failures: a horse-dealing clergyman who was only seen without a pipe in his mouth when in the pulpit; another clergyman who frequented pubs and whose housekeeper turned out to be more than a housekeeper; and several clergymen who went bankrupt through mad money-making schemes. The one I felt most sorry for was one who was described by his bishop as ‘poor old heedless Dicken’. The young clergyman arrived in 1836 in Sydney after several months’ voyage out from England; only days after his arrival he got drunk in the company of a Navy lieutenant, climbed out his window (even after the lieutenant had locked it), and ended up in George St Sydney in the early hours of the morning, speaking ‘balderdash’ in a cigar shop. The incident was splashed in the papers and the scandalized young clergyman was on a ship to India as soon as was practicable.<sup>ix</sup>

## II

All of these stories—of triumphs and failures, sinners and saints—need to be told. If history is about truth-telling, which I think it is, then the church needs it, as much as does any other aspect of Australian life, public or private. Taken together, these are important stories of influential leaders in church, society, and intellectual life that contribute to our national story and to our story as the church in Australia. In terms of the big picture, this work has sought to demonstrate the importance of religious actors, thinkers and leaders in Australian history. Not a few Australian historians have suffered from a secularist blind spot—or perhaps *myopia*—that has tended either to sidestep, or sideline, the deep *religious* streams that flow into the river of Australian cultural life. In many ways my own research has been an attempt to bring the Anglican clergy, the churches, and the religious and spiritual dimensions of Australian life back to where they belong, deep within the warp and weft of Australian history—only then can we have a full-orbed understanding of our national story.

Religious historians need to show where the church and religious experience fit into the larger picture of Australian life. Historians also needs to show the way in which the church has both shaped—and been shaped by—Australia’s social, cultural,






intellectual and political landscape. Church historians have seen this kind of project as a shift, since the 1960s, from the narrow institutional and theological focus of *church history*, to the much broader focus of modern *religious* history. This has brought religious historians in closer engagement with both professional historians in the academy and the larger public conversations about Australian history, culture and identity. My recent research has been trying to do this through examining the history of Christianity's role in Anzac Day commemoration. I have found that Christianity has remained integral to Anzac Day commemoration during its first century, whether directly involved in the creation of its distinctive ritual and forms, in leadership at its actual ceremonies, or in debating whether the day's 'proper' form and function should be solemn commemoration (a 'fast') or celebration (a 'feast').<sup>x</sup>

Australian Christian leaders have envisioned the civil religious dimensions of Anzac Day and the Anzac legend as both challenge and opportunity: on the one hand, a challenge to Australia's deeper Christian underpinnings and identity, especially given Anzac Day's hybrid religiosity, that has sometimes bordered on ancestor worship, pagan stoicism, or an inarticulate fumbling towards the transcendent. On the other hand, Australian Christians have sensed an opportunity to relocate points of cultural connection between the Anzac legend, the Christian faith and the spiritual aspirations of Australians who live in a secular world that is nevertheless haunted by the transcendent.

### III

I mentioned earlier that theological libraries and librarians are invaluable conduits for the vital work produced all over the world by theologians, Christian philosophers and religious historians. This is all the more important as the need to understand religion moves higher up the agenda of cultural commentators and politicians in a new post-Cold War and post-9/11 world order. But your role as a key conduit of religious, historical and theological thinking is also becoming important for mainstream historians. One exciting development in the history profession in Australia is increasing recognition of the importance of religion generally—and Christianity specifically—in Australian history. I know, for example, of several front-rank historians in Australia, not all of whom are themselves committed believers, who are now incorporating religious and spiritual themes in their work—critically, of course, but also fairly and sympathetically. There is Geoffrey Blainey's recent history of Christianity; Penny Russell's stimulating work on colonial manners, including its religious dimensions, and her own nonconformist Christian heritage; Graeme



Davison's efforts to ensure there were chapters on religion in the recently published, two-volume *Cambridge History of Australia*; my colleague Wayne Hudson's massively important new book, *Australian Religious Thought*, recently published by Monash University Press (on which Frank Bongiorno, Professor of History at ANU comments that the 'history of Australian religious thought receives here the sophisticated treatment that it richly deserves, in the hands of an author of phenomenal learning and intellectual range'). Perhaps most striking is the work of Alan Atkinson, whose third volume of his magisterial *Europeans in Australia* trilogy recently won \$125,000 worth of Australian book prizes. Atkinson, who might be described as the 'Manning Clark' of this generation of Australian historians, takes seriously the spiritual and religious impulses in Australia history. In a review of my recent book on Anglican clergy in Australia before 1850, in the *Australian Journal of Politics and History*, Atkinson had this to say:

History-writing in Australia has long featured a deep strain of bigotry, a belief that religious commitment involves a kind of false consciousness, a vacancy of mind not worth inquiring into. It has been a straightforward case of: "I do not understand it, and so it is not worth understanding". We are now edging towards a more open-minded, energetic acceptance of the importance of faith in human affairs, past and present. So we open up ... new arguments about subjectivity, emotion and community ... and new vistas on the Australian past.<sup>xi</sup>

So, keep these injunctions in mind next time you complain about receiving the personal papers or library of a deceased or retired clergyperson—they are a potential goldmine for historians. And keep these thoughts in mind when you complain about the incessant orders for books that historians send your way.

In conclusion, I note that the theme this ANZTLA conference is 'Illuminate and Enlighten'. It seems an apt theme for a church historian who seeks to illuminate the past in the hope of enlightening our present. But that task is impossible without the herculean labours of theological librarians. And for this I offer my thanks and hopefully some encouragement in your important task. My hope is that, as you continue to wrestle with the consequences of constant change (just as we historians do), *your* work will be both illuminating and enlightening.



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<sup>i</sup> Accessed at <http://historynewsnetwork.org/article/1690#sthash.GhH0vllt.dpuf>.

<sup>ii</sup> Michael Gladwin, *Captains of the Soul: A History of Australian Army Chaplains*. Sydney: Big Sky Publishing, 2013, p. 147.

<sup>iii</sup> Ibid.

<sup>iv</sup> Francis Hulme-Moir to Charles Riley, 27 April 1942, ‘Appointment of Chaplains’, 1939–1942, National Archives of Australia, MP508/1, 56/750/340.

<sup>v</sup> Gladwin, *Captains of the Soul*, p. 148.

<sup>vi</sup> Gladwin, *Captains of the Soul*, p. 225.

<sup>vii</sup> Ibid.

<sup>viii</sup> Ibid., p. 74.

<sup>ix</sup> Michael Gladwin. *Anglican Clergy in Australia, 1788–1850: Building a British World*, Woodbridge, Suffolk, Royal Historical Society and Boydell & Brewer, 2015, pp. 188, 225.

<sup>x</sup> Michael Gladwin. “Anzac Day’s religious custodians.” In *Anzac Day Then and Now*, edited by Tom Frame, Sydney: New South Press, 2016, 90–111. See also Michael Gladwin, ‘Anzac Day: Remembering for all the wrong reasons?’, public lecture, St Mark’s National Theological Centre, School of Theology, Canberra, 26 April 2016, [https://www.youtube.com/watch?v=HJez0c\\_vdc4&t=2688s](https://www.youtube.com/watch?v=HJez0c_vdc4&t=2688s)).

<sup>xi</sup> Alan Atkinson, book review of Michael Gladwin, *Anglican Clergy in Australia, 1788–1850: Building a British World*, Woodbridge, Suffolk, Royal Historical Society and Boydell & Brewer, 2015, in *Australian Journal of Politics and History*, vol. 61, no. 3, 2015, pp. 450–483.

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# *Jeanette Little Scholarship*

## *Recipient Report*

*Evelyn Eveni*




**F**irst and foremost, I would like to take this opportunity to thank the board members of ANZTLA for accepting me as one of the recipients of the JLSS Scholarship, to attend the 2016 31<sup>st</sup> annual ANZTLA conference held in Canberra, Australia. The experience was unforgettable.

As a librarian from a very small island and community, I stood in awe of my surroundings and the people around me when I attended the conference. I was simply amazed to be there, to be among these great minds, to listen and absorb information as it was shared during the conference. The presentations were enlightening, from vendor speeches to the technological illustrations, I was glad to see and hear about new and innovative features for libraries.

From day one of the conference to the last, as each vendor took its place and shared ideas on how to build better libraries for the future, I thought of our small library here in Kanana Fou and how I can utilize the information gathered for the betterment of our own library

During our fieldtrips to the Australian National Library and other libraries, I marvelled at some of the advanced capabilities of libraries today - everything from compact shelving, to robotic workers, to a room specifically for binding and fixing any book.



Compact shelving is something I felt could really help us as we have limited space in our library. We can use this to store many of our old collections, and to make room available for our new book orders. E-books were also mentioned, and I feel that our students could benefit so much if this were accessible to us. We loan up to 5 books per student and this is where E-books could come in handy for them.

Funding is the main issue we have for our library. So many changes need to be implemented but we just don't have the funds for it. It would be nice in the future to be equipped with tools to bind, mend and save our books, or to have a room such as the one of William Shakespeare – just to sit in and be taken back in time. Then back to the future with the robotic workers, that was truly mind blowing, although not a necessity for our library.

The most important thing I learned from this conference was the need to handle old documents and manuscripts with great care. I could not believe that such documents from the early 1800s were still around, let alone discover that the very first copy of the Bible written in our Samoan language is carefully housed in the St Mark's Library in Canberra, Australia. It was an emotional moment for me to hold in my hands, the very first book that was in possession of our forefathers.

In this day and age of technology, we have become the generation of "New" things. Out with the old and in with the new. We've succumbed to the beauty of the Internet and what it has to offer, but we've neglected the importance of our past. Our past defines who we are today and in the future. It has painted a great picture of how far we've come, and where we need to go: from old documents to pdf files and E-books. I am not one against changes, as long as those changes benefit us a great deal and help build a better tomorrow for generations to come. I would also like to thank Moore College Librarian Julie Olston and her staff for hosting us, and opening up their library for our use during our visit to Sydney. Thank you again ANZTLA for the opportunity. This was truly an experience of a lifetime.



# *Jeanette Little Scholarship Recipient Report*


*Wesley Tupu*



**T**here is a saying that goes “the most valuable lessons aren’t taught, they’re experienced.” Attending the ANZLTA Conference this year has been the most challenging and exciting experience for me as a librarian. A lot has been learned and knowledge has been extended to help the development of our small but treasured library in the Pacific. Therefore it is with great pleasure that I write this report to convey how illuminating and enlightening the Conference was for me.

I thank the ANZTLA board for taking me in as a recipient of the JLSS award. This is an opportunity that I don’t often get and I am blessed. Also thanks to the principal of Piula Theological College for allowing me to leave our work at this busy time of our academic year. To Judith who has been very supportive and helpful, I thank you for your kindness and love and May God Bless.

The Conference has opened my eyes to seeing the new methods and skills that are used by other libraries to further their development. Comparing to other libraries around the Pacific, our Piula Library is a bit slow and old-fashioned in a way. For instance, the majority of libraries in the Pacific have upgraded their systems of cataloguing to ones that are more informative and have a lot of features to help users in searching for books and other resources. However, our library has been using the



Alice database for quite a long time; information is limited and there has been no sign of such development for our library.

The advanced technology plays a very important role in the running of libraries, unfortunately that is something our library lacks. I realize the benefits of accessing books and articles on the internet for research. It seems impossible for our library, but it is something important that we need to look at.

These are some of the important issues that I found useful:

**Reading lists:** My attention was drawn to a presentation that mentioned the use of a “Reading List.” I find the idea new and creative in a way. It is a method that I can introduce into our library, to help the students look for materials recommended by lecturers that are related to their courses. It will definitely save time and provide accurate information needed.

**Softlink:** As I mentioned in my report, currently our library uses Alice for cataloguing. After a presentation by the representative of Softlink, I found out that Liberty, a database also owned by Softlink, is very accessible and reliable in holding our library materials. At the moment, we are negotiating with members of Softlink to install the Liberty system for our library catalogue.

**EBSCO/ATLA:** Our College was longing for this database for so long. This is where we can find the latest update of scholarly literature which enlightens our researchers of what other scholars may offer. Again it is costly for the College to bring in this service. My attendance at the Conference has allowed me to understand that working with other members, I can get access to EBSCO/ATLA at a cheaper rate. This program is now on trial for two months. Once we agree to use it, then we will subscribe as a member.

All in all, the presentations offered during the Conference have helped me to develop my way of thinking on how to perform my duties as a librarian. I also am fortunate to have met other librarians around the Pacific and to have exchanged insights about library skills and works. It was also a privilege for me to learn from the expertise of representatives from companies who provide a big help in the development of libraries.




Moreover, every activity and presentation at the meeting has had an impact on my work as a librarian. Some need to be introduced earlier while others need more time to be processed. All these were made possible because of the opportunity that was given for me to be part of the Conference. Although these things can be learned through technology, I found it very interesting to actually experience being a member of the Conference. At the end of the Conference I found it very illuminating and enlightening as the theme for this year declares.

We are looking forward for other opportunities that will help our library to extend our development. Once again, thank you very much for the opportunity given for me to participate.

God Bless!!!

Soifua.





# Theological Scholarship and Pedagogy: Trends Derived from Recent Research


Maria Stanton

## Overview

The mission of the American Theological Library Association (ATLA) is to foster the study of theology and religion by enhancing the development of theological and religious studies libraries and librarianship. In support of that mission, we publish several academic databases that support seminarians and other scholars in the study of theology, religion, and related disciplines. ATLA's offerings include the *ATLA Religion Database*<sup>®</sup> (*ATLA RDB*<sup>®</sup>), *ATLASerials*<sup>®</sup> (*ATLAS*<sup>®</sup>) online full text collection, and the *ATLA Catholic Periodical and Literature Index*<sup>®</sup> (*ATLA CPLI*<sup>®</sup>).

We believe that the approach to scholarship within the humanities is not monolithic. Researchers within the related academic disciplines considered under the umbrella of the humanities definitely share some methods in common. However, the needs of each discipline are unique enough to warrant appropriate study on their own. ATLA does not base decisions about the future direction of our offerings on findings reported in white papers and studies of humanities researchers in general. We believe it is important to stay close to active scholars. We conduct our own research and support relevant research undertaken by respected organizations within the library industry.

Two groups within ATLA collaborate to ensure that our offerings meet the current and future needs of scholars; namely, Digital Production and Business Development. Within Digital Production, we maintain the overall quality and editorial scope of



ATLA's offerings as well as manage the actual production of the products. Business Development leads market research efforts and supports the licensing of full text.

Our team has undertaken several research projects in the last two years focused on understanding the life and habits of students, scholars, and faculty engaged in the study of religion and theology.

- ATLA and the Illinois Institute of Technology (IIT) / Illinois Institute of Design (ID) undertook an ethnographic study that followed 15 researchers at various points in their career over the course of a summer.
- Simon Inger Consulting (SIC): In 2015, ATLA was one of the co-sponsors of SIC's revised longitudinal study *How Readers Discover Content In Scholarly Publications*.
- From the years 2014 to 2016, ATLA has undertaken several "blind" surveys aimed at librarians and faculty to better understand research information needs in the study of religion and theology.


Each study covered a broad range of questions and could provide ample material for several articles. This paper will highlight key findings directly related to how scholars find relevant material and what tools or resources they currently rely upon for research. Therefore, this paper will spotlight specific questions and activities that directly relate to the theme of discovery or selection of sources.

One final note: Given that the ethnographic research tends to be less familiar to audiences, the methodology and approach is outlined in somewhat greater detail. The quantitative research involving surveys tends to be more generally understood; therefore, less time is spent explaining that within the context of this paper.

### *Ethnographic Study*

In 2014, our team decided to take a fresh approach to our research. Surveys are useful, and site visits have their place. With surveys, we tended to focus on gaining a deeper understanding of a targeted topic. In other words, we have identified a concept or area that is worth spending the time to gather quantitative data. Site visits provide a richness of detail and insight, often suggesting an area that needs greater research.

We sought a methodology that would effectively challenge our assumptions and provide directional signposts for further exploration. We wanted to step outside a scripted set of questions. ATLA would not be the focal point. We decided upon the



approach used by anthropologists and adopted by many organizations, namely ethnography, which would enable us to study current scholars in their own environments. This process brings the participant's experience to life in their own words and through their eyes. The method enables the participants to tell their story.

Founded in 1937 as the New Bauhaus Chicago, IIT Institute of Design (IIT ID) is a graduate design school with a long history of introducing innovative design methods and research tools. Ethnography is one of the core design processes taught by IIT ID. Confident in working with a highly skilled, yet independent, team, ATLA partnered with IIT ID to conduct the first ever ethnographic study of scholars in the association's history. Assistant Professor Tom MacTavish led a team of two graduate students, Thomas Brandenburg and Sipra Bihani.

Our project was entitled *Understanding Digital Scholars and Epistemic Tools*. The team's charter was to better understand the current workflow, perspective, motivations, abilities, and goals of individuals conducting research in the area of religion or theology. Epistemic tools is a concept found in Thor Magnusson's PhD Dissertation, *Epistemic Tools, The Phenomenology of Digital Musical Instruments*, University of Sussex, 2009. Essentially, our goal was to understand how, why, and to what end our scholars are doing things the way they do and what tools are they using to support the cognitive process.

The project was divided into three phases with specific goals for each one.

- Phase 1: Framing the Digital Scholar Landscape (background, June 2014)
- Phase 2: The Digital Scholar Experience (field work, June – October 2014)
- Phase 3: Analysis, Synthesis, and Knowledge Transfer (December 2014)

#### Phase 1: Framing the Digital Scholar Landscape

The initial phase of the project focused on background research. The team needed to develop a shared understanding of many concepts and issues; including:

- Common vocabulary: religion and theological concepts for the IIT ID team and ethnography methods for the ATLA team
- Thematic issues related to the approach to research on religion and theology
- Cultural nuances within the community of religion and theological scholars



The teams completed a secondary literature review. This included a combination of articles related to scholarly “discovery” in general and specific articles about the methods of scholars in religion, theology, or humanities. ATLA also shared the results of recently completed quantitative research projects.

To augment the literature review, Brandenburg and Bihani identified two active researchers viewed as experts in the current state of digital scholarship in the humanities to interview for a first-person perspective. For example, one of the scholars was authoring a book on digital humanities. The experts validated some of the findings from the literature; e.g., even within the humanities there are a lot of emerging technical tools available to support the research process. As a result, we are experiencing a shift from the dependence on huge infrastructure to more independent or de-coupled apps. Despite their own advanced skills, they remarked that available data-mining tools have steep learning curves.

IIT ID also conducted interviews with ATLA stakeholders and a cross-section of staff, including some of the editorial team who actively conduct research or teach. The trends that emerged from those conversations tended to focus on format or access, such as video, open access publications, and mobile usage. The ATLA team also voiced an interest in supporting the current and future needs of scholars in developing countries as well as the potential to access the research from these regions.

The team created a high-level summary of the findings for agreement with stakeholders before embarking on the next phase, which would focus on field research with active scholars. The following table (table #1) represents an excerpt of that analysis, which included the past and current trends.

<b>Users</b>	<ul style="list-style-type: none"><li>• Continued increases in connectivity between scholars around the world</li><li>• Continued improvements of access to digital information for scholars in developing countries</li></ul>
<b>Tools</b>	<ul style="list-style-type: none"><li>• Increased use of mobile devices</li><li>• More digitization</li><li>• Greater data mining and discovery tools</li></ul>
<b>Environment</b>	<ul style="list-style-type: none"><li>• Increased work in mobile to semi-permanent</li></ul>
<b>Work Process</b>	<ul style="list-style-type: none"><li>• More consolidated work process (scholars don't have to go to multiple physical sites to access information)</li></ul>

- More virtual teamwork

## *Phase 2: The Digital Scholar Experience*

The goal of Phase 2 was to gain a better understanding of the actual way in which scholars work through direct observation and interaction with practitioners engaged in active research. In this phase, we asked scholars to share their time with us and tell their story. How do they conduct their research? Where? What tools are critical? What challenges to they encounter?

The underlying “why” from their perspective.

### *Recruitment Process*

The team gave significant consideration to the required geographic scope of the project. Several conversations revolved around the potential for different or additional insights that could be gained by including scholars from other regions. The team reviewed the demographic scope and range of institutions and scholarship available in Chicago. We concluded that relevant, valid results could be achieved in the area; the obvious caveat being that we still needed to achieve the targeted demographic balance.

The team created a recruitment flyer, which was distributed to 17 institutions across the Chicago area. For the study, 15 participants were selected from nine institutions: Catholic Theological Union, Chicago Theological Seminary, Elmhurst College, Loyola University, The Lutheran School of Theology, Moody Bible Institute, North Park University, Seabury-Western Theological Seminary, and the University of Chicago Divinity School.

The specific demographic distribution (Table #2).

<b>Attribute</b>	<b>Distribution (Table #2)</b>
Gender	10 men, 5 women
Age Ranges	6 Millennials, 5 Generation Xers, 4 Baby Boomers
Education Level	4 PhD professors, 9 PhD students, 1 Master’s student, 1 undergraduate

Current Occupation	11 students, 4 professors
Devices Used	6 smartphones, 8 tablets, 1 notebook computer, 14 laptops, 4 desktop computers
ATLA Association	6 experienced users, 4 invited participants, 5 more novice
Work Environment	4 library, 2 school office, 3 home, 3 split school & home, 3 seasonally change locations
Non-Christian Research Areas of Interest	Islamic, Buddhist, Candomblé

### *Field Work*

With the participants in place, the team began the field work consisting of interviews and participant self-documentation.

### *Interviews:*

To ensure consistency across the process, an interview protocol was developed. As a joint effort between ATLA and IIT ID, the team established the approach, the questions, the activities, the method and the type of information to record prior to starting the interviews.

The initial interviews were targeted for 60 to 90 minutes in length. The topics covered included professional and academic backgrounds, the environment(s) in which the participant typically works, preferred formats for academic reading, tools used to find sources, relative value of various sources, tools and services used in general, and brand awareness. The interviews, which were recorded with the participant's permission, included a mix of questions and activities.

We asked participants to complete worksheets ranking resources and tools based on various factors. From the individual rankings, we derived a composite score. For each of the activities we used a scale from 0 to 5. The score of 0 being "not important at all" and 5 being "extremely important". The composite score was calculated by summing the frequency of each score by the value of each score and dividing the sum by 15 (# of participants). For the listing, items that are identically ranked share the same rank number and the next item reflects the number of items on the list before it.



Note – These tables present quantitative information from our participants. Given the relatively small sample size, we consider these results to be directionally relevant. For ATLA, this highlights areas that are worthy of further study.

*Worksheet Activity (Table #3): Rank Sources for Research (All participants)*

- In alignment with other studies conducted by ATLA in the past five years, the library catalog remains one of the most important sources for research for these participants.
- The importance of an articles database is not surprising. The relative position of the specifically mentioned *ATLA RDB* suggests an area for further exploration.
- Bibliographies of books and articles ranked higher with this group than in previous, larger, ATLA studies.

Sources	rank	Composite score
Articles database	1	4.87
Library's catalog	2	4.73
Bibliographies of books and articles	3	4.47
Internet search engines	4	4.40
Library Reference Books	5	4.20
Peers	6	4.07
Online booksellers	7	4.00
Professors	7	4.00
My personal library	9	3.87
ATLA Religion Database	10	3.73
Browsing the shelves	11	3.40
Google Books	11	3.40
WorldCat (OCLC)	11	3.40
Professionals outside of school	14	3.27
Wikipedia	15	3.20
Librarians	16	3.13
Bibliographies in course textbooks or syllabus	17	2.93
Google Scholar	18	2.60
Listserve, forums, blogs	19	2.13
Internet directory	20	1.13

*Rank Sources for Research (Table #4): Comparison Table for Professors and Students*

- The variance in the ranking of the *ATLA RDB* is notable; professors ranked it #1 while students rank it #15.
- Results that are possibly a reflection of career stage:
  - Professors rank peers higher than students do

- Students rank their professors higher than they rank their peers. This suggests that the age-old habit of students gravitating to resources suggested by professors is not yet changing.
- Students rank library reference books #4 and professors rank it #13. This variance may be a reflection of convenience. The student participants in our study actually work in the library more than professors.
- The specific ranking for librarians also aligned with recent research. Scholars still depend upon the environment created by librarians, but seemingly are seeking them out less often for research support.
- “My personal library” ranked #7 with professors and #9 with students. Clearly both groups put a value on developing a relevant collection of material for ready access.

Professors (4)	Rank	C.S.	Students (11)	Rank	C.S.
ATLA Religion Database	1	5	Articles database	1	5
Library's catalog	2	4.75	Library's catalog	2	4.73
Articles database	3	4.5	Professors	3	4.64
Internet search engines	3	4.5	Bibliographies of books and articles	4	4.55
Online booksellers	3	4.5	Library Reference Books	4	4.55
Peers	3	4.5	Internet search engines	6	4.36
My personal library	7	4.25	Online booksellers	7	4.09
Bibliographies of books and articles	8	4	Peers	8	3.91
Google Books	8	4	My personal library	9	3.82
Wikipedia	10	3.75	Browsing the shelves	10	3.64
Professionals outside of school	11	3.5	WorldCat (OCLC)	11	3.45
WorldCat (OCLC)	11	3.5	Bibliographies in course textbooks or syllabus	12	3.36
Library Reference Books	13	3.25	Librarians	13	3.18
Browsing the shelves	14	3	Wikipedia	13	3.18
Librarians	14	3	ATLA Religion Database	15	3.09
Listservs, forums, blogs	16	2.5	Google Books	16	3
Professors	17	2.25	Professionals outside of school	17	2.91
Google Scholar	18	2	Google Scholar	18	2.64
Bibliographies in course textbooks or syllabus	19	1.75	Listservs, forums, blogs	19	1.82
Internet directory	20	0.5	Internet directory	20	1.09

### *Worksheet Activity (Table #5): Rank Text Selection for Paper (All participants)*

- Primary source ranked at #1. Perhaps not surprising, but heartening, to see that is still at the top of the list along with other surveys and the generally understood practice of focusing on primary sources for research among religion and theology scholars.
- The concept of “trustworthiness” seemed to be driving Text (#2) and Author (#3).
- Bottom two (availability in school’s library and online format) seem to speak to access. We consider this result interesting in light of generally held belief that online availability is critical as is ease of access in general, our participants in this activity rated items tied to “ease of access” at the bottom.





	Rank	C.S.
Considered a primary source	1	4.67
Text is cited in a trusted source	2	4.07
Affiliation / reputation of author	3	3.93
Recommended by a professor	4	3.53
How current the text is	5	3.47
Affiliation / reputation of publisher	5	3.47
Own personal library	7	3.40
Recommended by course materials	8	3.00
Availability in school's library	9	2.47
Online format	10	2.00

### Rank Text Selection for Paper (Table #6): Comparison table for professors and students

- Perhaps it is not surprising, but students rated a recommendation by professor very highly.
- Professors were more interested in reputation of author or publication.


Professors (4)		Rank	C.S.	Students (11)		Rank	C.S.
Considered a primary source		1	4.75	Considered a primary source		1	4.64
Text is cited in a trusted source		2	4.25	Text is cited in a trusted source		2	4.09
Affiliation / reputation of author		2	4.25	Recommended by a professor		2	4.09
Affiliation / reputation of publisher		4	4.00	How current the text is		4	3.82
How current the text is		5	3.50	Affiliation / reputation of author		5	3.73
Own personal library		5	3.50	Recommended by course materials		6	3.45
Recommended by a professor		7	2.00	Own personal library		7	3.27
Online format		8	1.75	Affiliation / reputation of publisher		8	3.18
Recommended by course materials		9	1.50	Availability in school's library		9	2.55
Availability in school's library		9	1.50	Online format		10	1.82

### Activity: Card Sort Exercise

Participants were asked which, if any, of the following databases they used. If one wasn't used, it was set aside. They ranked the remaining cards in order of importance. The list below reflects a combined final order from the participants. Although *ATLA RDB* with *ATLAS* ranked first, it was clear that participants were generally not familiar with brand names. We view the project in a holistic manner.

Several participants suggested that they use the “select all option” when searching; as such, providing an absolute order of importance was somewhat of a challenge.

- *ATLA Religion Database® with ATLASerials®*
- Christian Periodical Index®
- EBSCO Religion & Philosophy Collection

- 
- Gale Religion & Philosophy Collection
  - Index Islamicus
  - Index to Jewish periodicals
  - Index theologicus (IxTheo)
  - ProQuest Religion Database
  - Religion and Theology Abstracts


### *Self-Documentation:*

Once the initial interviews were completed, the team regrouped to develop the format for the self-documentation part of Phase 2. The format was designed with a goal of better understanding the roles, activities and tools of participants. Our scholars completed the self-documentation four times a day for seven days using a provided Google form, which captured the following:

- Indicated the time block (morning, afternoon, evening, night with time ranges)
- If they worked during the time block being reported. If so, they completed the rest of the form.
- In which role? Student, Professor/Instructor, Researcher, Other (with a free text box to characterize “other”)
- The following questions were responded to using free text boxes (no suggestions were provided)
  - What academic or professional activities are you doing?
  - What tools are you using and what are you doing with them? (include devices or non-technical tools such as books, post-its, markers)
  - What services are you using and what are you doing with them? (software, apps, databases)
  - Describe location where you are working in 5-10 words.
  - Who are you interacting with and how?

### *Thematic highlights from this activity:*

- Given the various demands on their time, participants find the research experience is non-linear. Many cases in which someone will work on what they can, when they can.
- Participants were typically working with multiple formats and sources simultaneously (computers, books, and journals).


- 
- For this group, little collaboration is taking place. This may be a reflection of our demographic. Many of our participants are still trying to complete the individual work needed for advancement. Collaboration was tied to side projects or anticipated for later in their career.
  - Many of our participants were drawing on insights from other disciplines to support a fresh approach to religion and theology.
  - Research site varies: from somewhat singular for certain scholars to multiple environments. However, participants expressed a strong preference to work in one place for an allotted amount of time given the effort involved in gathering a range of relevant resources together.

### *Phase 3: Analysis, Synthesis, and Knowledge Transfer*

As noted earlier, this paper does not attempt to provide an exhaustive summary of each research project. The description of phases one and two provided highlights of the methodology and a sampling of some responses from participants related to various activities. This section will cover selected results and findings the team concluded from their time with the participants.

Challenges or issues faced by participants fell into four main categories: time, effort, money, and other. Time constraints were characterized variously; from the challenge of long commutes and short battery life on devices to the general lack of adequate time for research to wait time for articles through inter-library loan. Effort surfaced was reflected in a range of ways; including the steep learning curve related to software, the difficulty of acquiring non-Western, non-Christian resources, and the challenge of not having the same resources when moving between places. Money came up repeatedly as an issue in the acquisition of books and relevant software. Regarding “other,” some participants remarked on the role of social media in the research process. For those participants, they remarked on the lack of a clear role model at the intersection of scholarship, theology, and social media.

Some of the following themes may not be surprising. But the research did provide a more nuanced understanding of current behavior. Online is important, with the core issue being one of convenience. Scholars and researchers depend on online tools; such as an articles database or the library catalog. These tools clearly make it possible for religion and theology scholars to be more efficient as they navigate the demands of their daily life. They can effectively undertake research in numerous locations. As a result, seamless access across all devices is important.



Ease of access became a secondary consideration in the actual selection of relevant material. The quality of the resource, authority and reputation, are still first and foremost the top criteria. The participants expressed these choices in pragmatic terms. Given the time and effort involved, they preferred to work with a known quantity. Although they would prefer to have resources available electronically (again to save further time), they would get a non-electronic source if needed to save time or effort later in the process. Curiously, participants with greater incomes would often mention ordering whatever was needed from Amazon as opposed to waiting to get to the library.

### *Quantitative Research Studies*

This section will briefly highlight the results of two quantitative studies.

#### How Researchers Discover Content in Scholarly Publications

ATLA, along with ten other organizations, sponsored the continuation of a longitudinal study undertaken by Simon Inger Consulting, Ltd. The project built upon surveys the organization completed in 2012, 2008, and 2005. Sponsors provided financial support and sent invitations to researchers, i.e., individuals who read and use professional publications, asking them to complete the survey. ATLA's outreach included peer organizations in various parts of the world, including ANZTLA, BETH, and ForATL, with the goal of ensuring that a more global perspective on the discovery practices of scholars in the area of religion and theology would be represented.

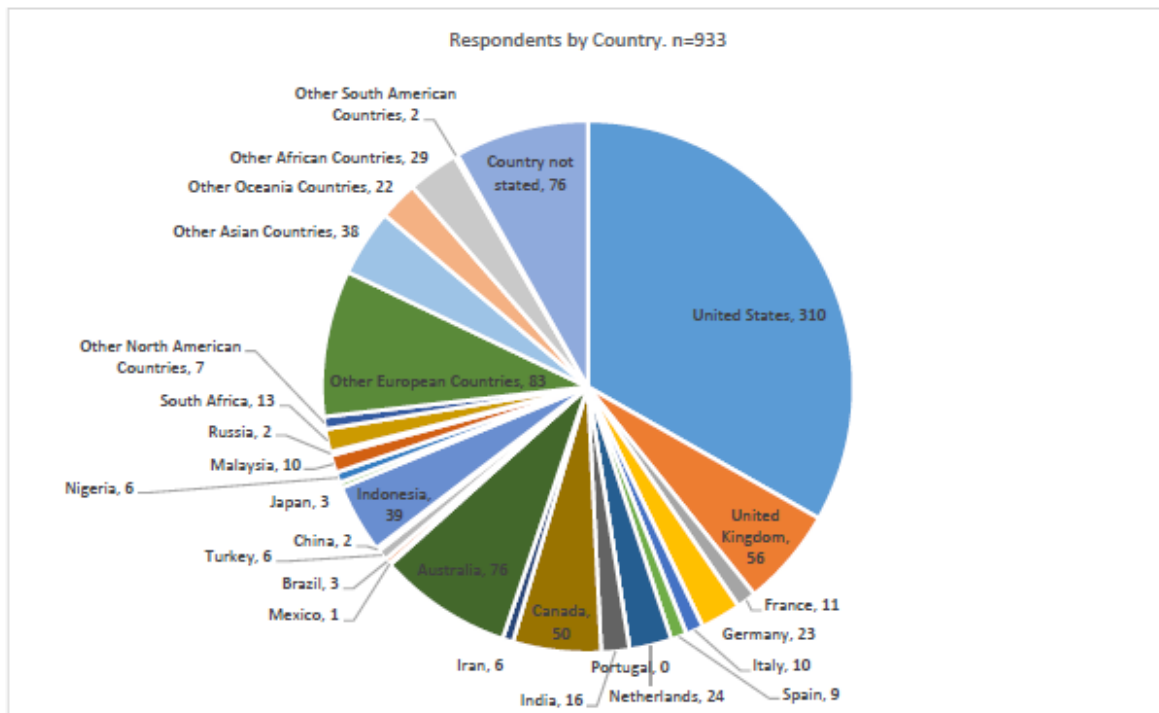
The report, *How Researchers Discover Content in Scholarly Publications*, integrates the data from 2016, 2012, 2008, and 2005. The full report, which is available at <http://sic.pub/discover>, provides details about the methodology and overall survey findings.

As a survey sponsor, ATLA has access to the 2016 survey data to support further analysis. Over 40k respondents completed the survey in 2016. Of that group, 933, or ~2%, of respondents identified their subject area as religion or theology. The tables in this section are the result of internal analysis.

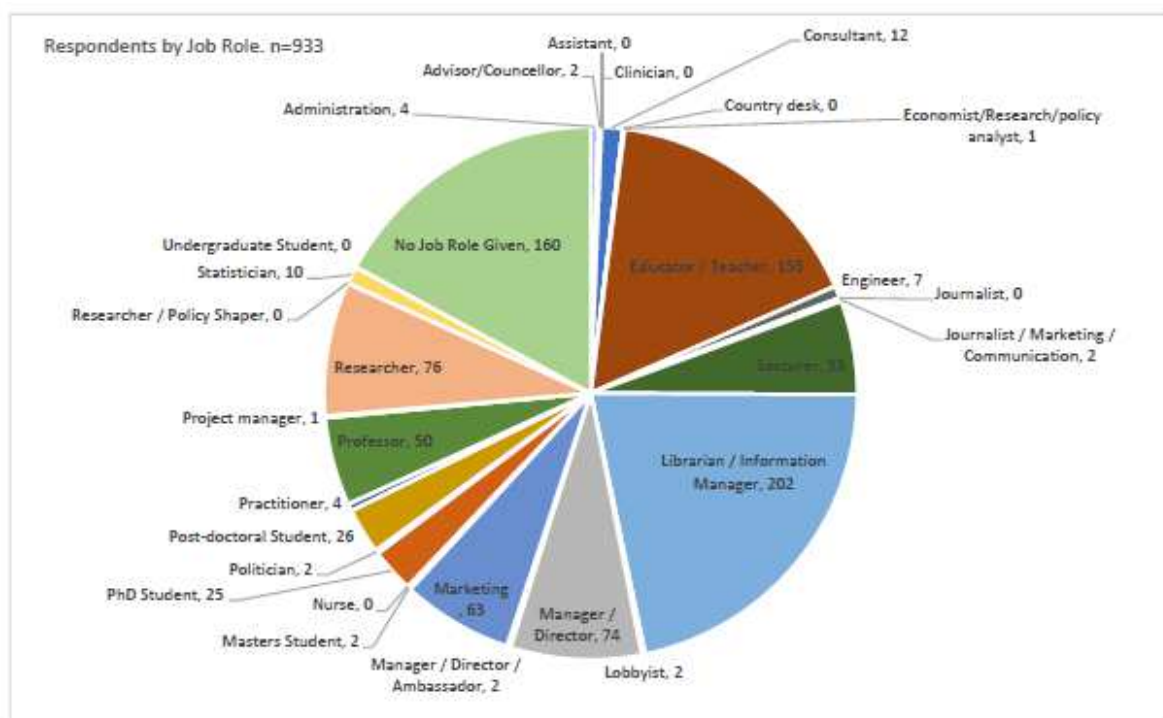
#### *High level demographics (Chart #1):*

- The majority of respondents were from the United States (33%)

- Other top regions: united Kingdom, Australia, (other) Europe, Canada, and Indonesia

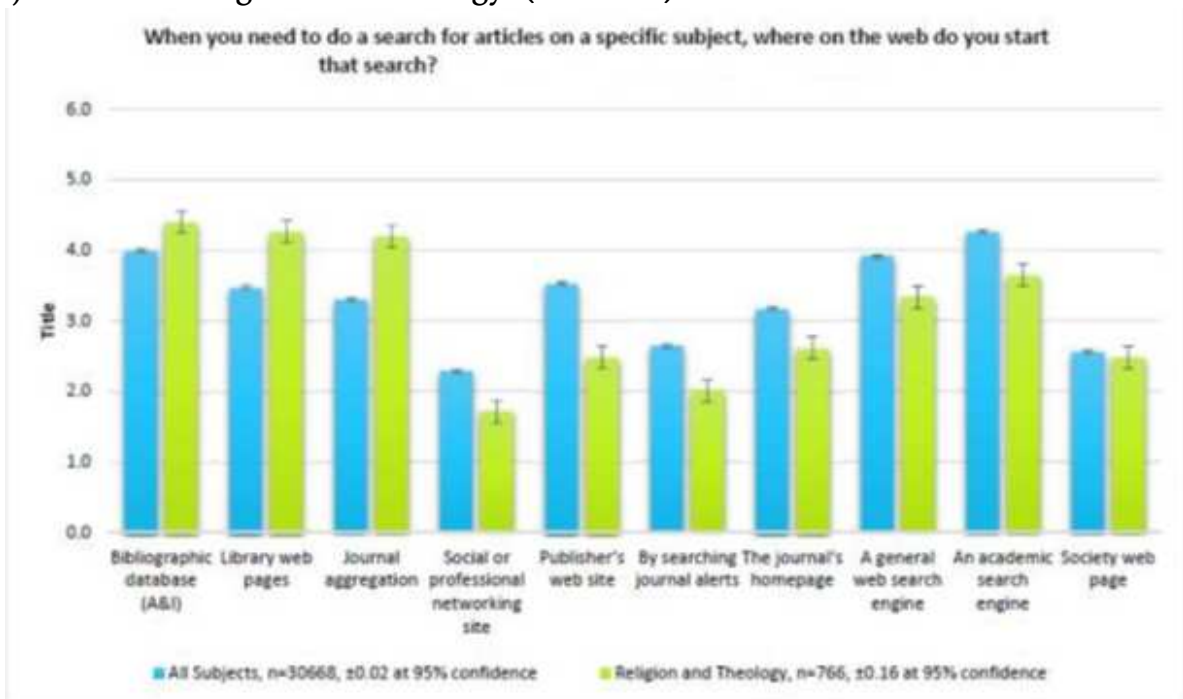


Most of the respondents were from the academic sector (78%) working as librarians/information managers or as educators. (Chart #2)

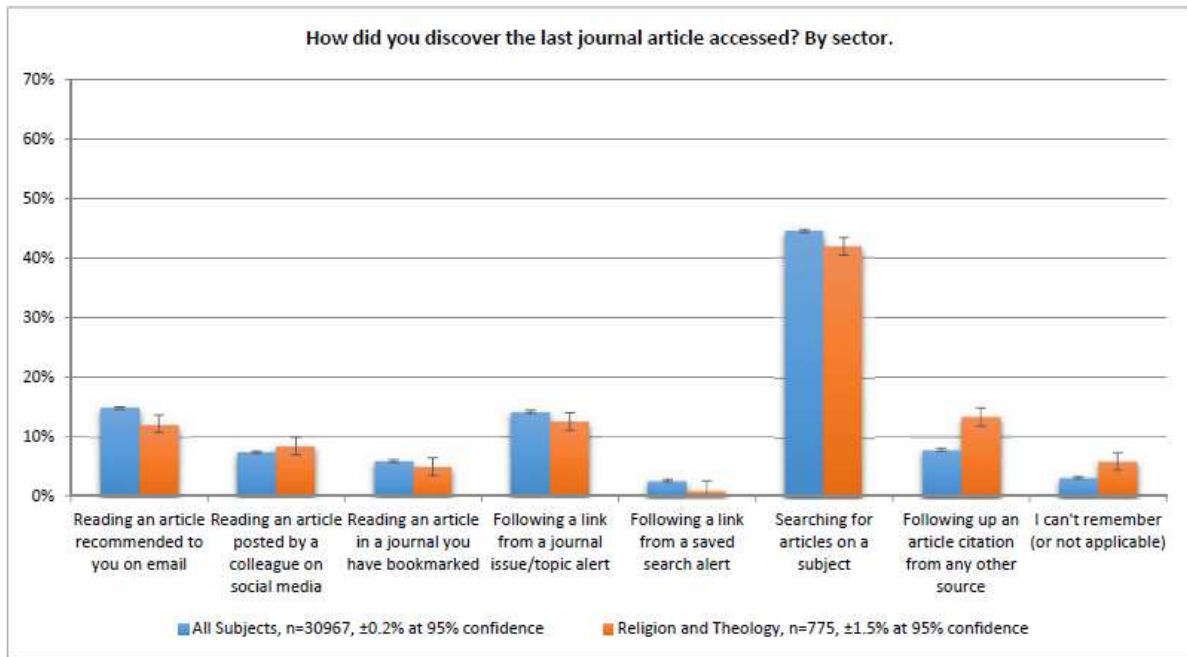




This larger survey provides some reinforcement for the results from the ethnographic study. The rankings reflected in Table #3 align very closely with the results reflected in Chart #3 below. Admittedly, the questions were different. The participants in the ethnographic study were asked to rank sources from “not important at all” to “extremely important.” In this study, respondents were asked where they are most likely to begin the search. In both cases, journal aggregation, bibliographic databases (A&I), and the library web pages or catalog scored at the top for respondents in the subject area of religion and theology. (Chart #3)



The responses of theology and religion to the question of how they discovered the last journal article accessed also provides perspective for consideration in relation to the ethnographic study. The majority of respondents (over 40%) discovered their last journal article by searching for articles on a subject. Generally, this aligned with the behavior reported by our Chicago participants. In this larger survey, recommendations from an email, following a link from a journal/topic issue alert, and following up an article citation from another source also rated well. (Chart #4)

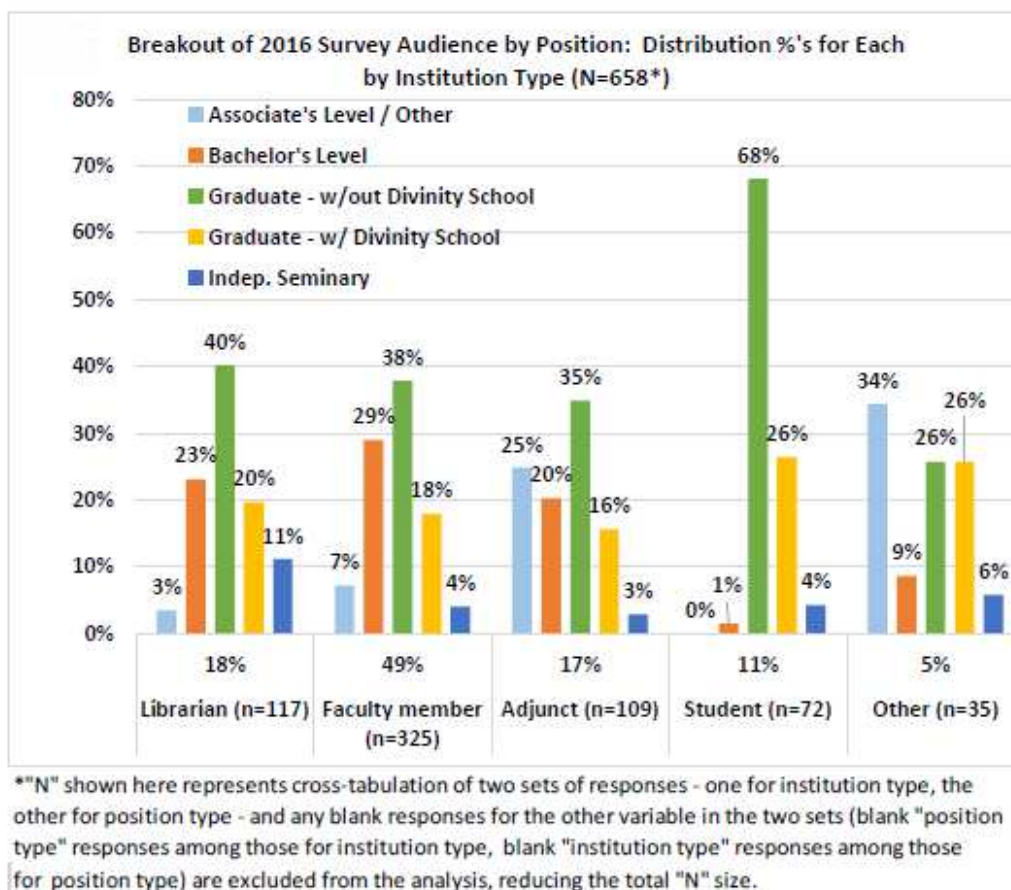


### 2016 ATLA Survey

In 2016, ATLA conducted a longitudinal survey of academic researchers and librarians revisiting seminal themes and open questions covered in surveys from 2011 forward. It was a blind survey, meaning we hired a third party to administer the survey itself.

Although we hired a consultant to administer the survey, ATLA staff members analyzed the raw data for a final report. One section of the survey included questions regarding the tools and sources researchers and librarians rely upon for the study of religion and theology. The complete final report is an internal document; however, a few relevant tables are included as they fit within the overall context of this discussion.

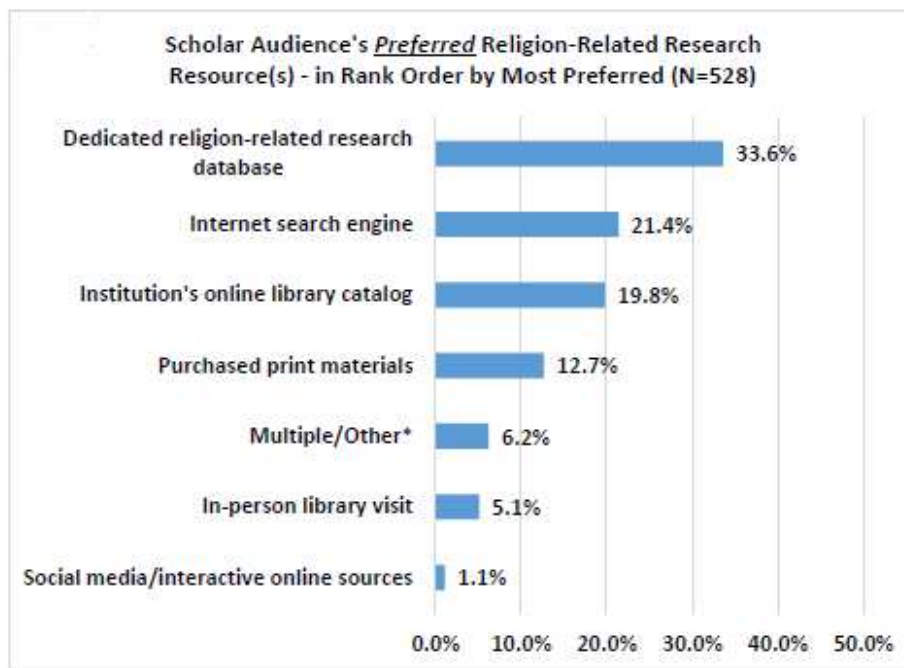
(658 respondents) – Chart #5



*Preferred Religion-Related Research Resources (Scholars) – Chart #6*

The study's findings that the scholar's top choice for religion-related research is dedicated subject-oriented database (33.6%) is similar to the rankings we find in other research (in which a similar set of options were presented for consideration). In this survey, the internet search engine (21.4%) does slightly edge out the library catalog (19.8%).



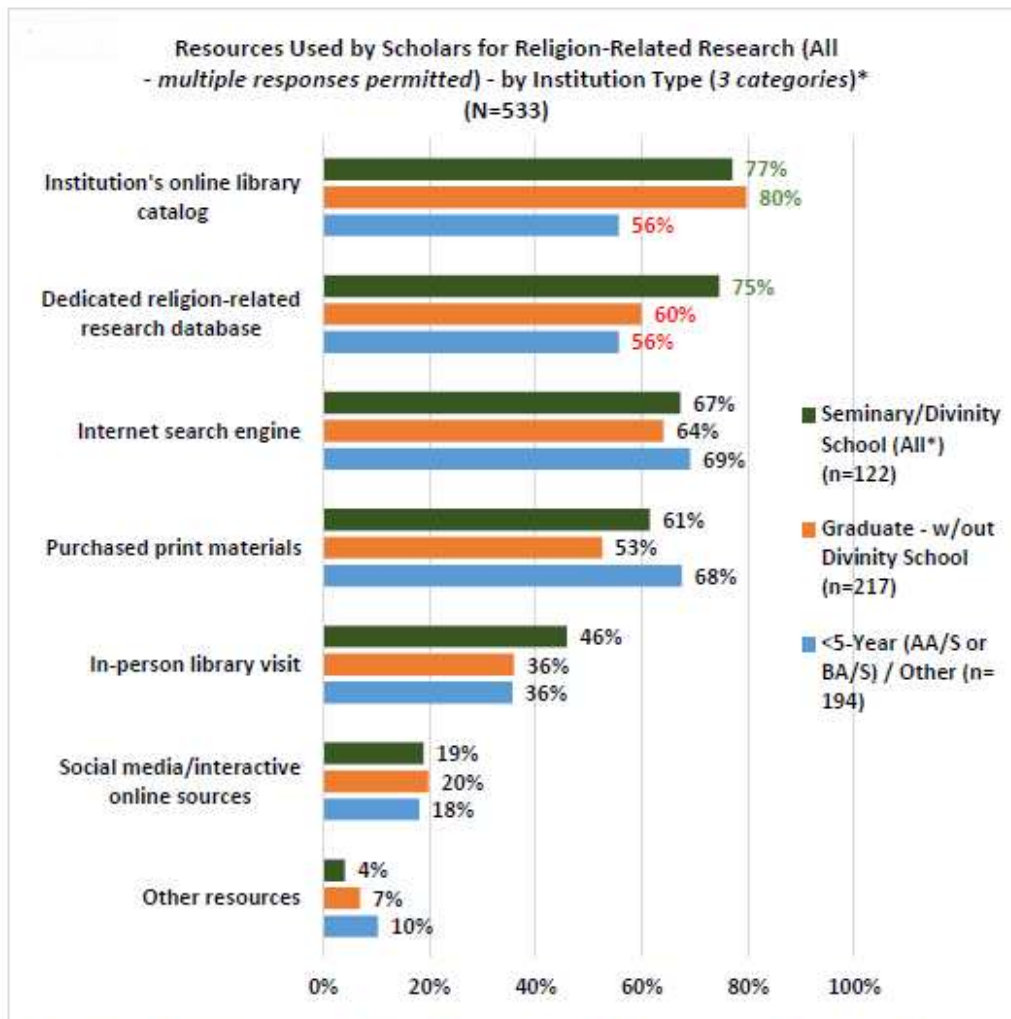


\*Specific other resources mentioned include bible software, the WorldCat discovery service, "digitized primary sources," "directories" / bibliographic indexes such as RAMBI and Philpapers.org, "general academic databases" with specific mention of JSTOR and EBSCO (its non-religion/philosophy-focused collections), and combined use of Internet search engines, library resources, and social media or face-to-face "dialogue with colleagues"

### *Preferred Religion Related Research Resources (Scholars) – by Institution Type (Chart #7)*

We did note variances by institutional affiliation.

- Scholars at divinity schools or seminaries, which aligns with the demographic of the Chicago ethnographic study participants, ranked library catalog and a dedicated research database (i.e. ATLA databases or EBSCO Religion & Philosophy) as the top two. The internet search engine came in third with this group. This is relatively similar to the Chicago participants' ranking of resources. The ethnographic study participants had a more granular list from which to choose; internet search engine came in fourth after bibliographies of books and articles.
- Scholars at graduate schools without a divinity school ranked the library catalog and the internet search engine as the top two. The dedicated religion database ranked third.
- Scholars at associate/bachelor's level institutions are relying on internet search engines and printed materials. The library catalog and the dedicated religion database tied for third.




\*Institution types (6 total) are collapsed into 3 categories for statistically significant measurement purposes; they comprise independent + university-affiliated seminaries / divinity schools (combined into a single category), graduate institutions without a divinity / theology school, and all remaining institutions combined as the final category. Significance testing was performed using z-test proportion comparisons at the .05 significance level, with a margin of error of +/-8%-9% for individual comparison group % differences; where significant differences between audiences were found, the %'s are highlighted with different color fonts - green for %'s higher than other audiences', red font for %'s significantly lower than other audience %'s.

## Summary

The technology environment in which our scholars study and work is changing. They use a full range of devices to support the research process; and they use a range of tools. For example, Wikipedia, social media, and other less “traditional” options may not rank in the top three for any of the surveys; but they do rate. Scholars, as always, rely on trusted, authoritative sources for research. Currently, for scholars of religion and theology, those recognized resources continue to be the library’s catalog and article or A&I databases. Without question, internet search engines have become important and trusted tools. We assume they will continue to be rated highly in terms of resources our scholars use to conduct research.



As noted at the outset, ATLA's mission is to foster the study of theology and religion. Our plan is to meet scholars where they conduct their research. We are looking more closely at several of the signposts from these surveys as we consider the future direction for our offerings that support the scholars of religion and theology.




# *Build It and They Will Come: What to Consider When Building Library Based Learning Spaces for the 21<sup>st</sup> Century*

*Helena Zobec*

## *Slide 1 – Introduction*

- Although the title represents the outcome of this ACU Building Project, my paper will actually focus on the *process* of creating a library building as a shared space and outline examples of the level of planning that goes on behind the scenes
- When most people visit libraries – particularly new library designs - they usually respond to
  - what they see
  - how it makes them feel
  - they notice what might be a new concept and
  - they observe the way in which the spaces are used
- When planning a building for the future none of this is clear, so the degree of imagination needed for planning goes beyond one's comfort zone
- When you realise you are responsible for creating a new Library that will meet the requirements of teaching and learning needs out to 2050, one feels this might be more challenging than exciting in the first instance as we don't often get too many opportunities to do this and you want to make it as successful as possible

- 
- I'd also like to thank BVN Architects and Sandrick Project Directions for the images of the floor plans and any internal concept designs
  - Elton Consulting for the exterior concept designs of the new building and Library staff for the wonderful progress photos they took during the installation of the interim library facility

## Slide 2

### Where to Start?


- Where does one start when looking at what is required before committing any concepts to paper?
- Architectural designers will continuously present concept drawings
- But concept drawings are what people respond to and suddenly they move from being concept drawing to something more realistic after the Library's input. The drawings Library management saw initially indicated the planning was well advanced (which caused some concern) but these turned out to be conceptual designs and were not meant to be regarded as detailed interior designs
- What did we need to know to help with developing the design concepts?
  - What space had been allocated?
  - How many and what different learning spaces need to be catered for in this single building?
  - How many and what different functions/uses need to be included in the space provided?
  - What does the research say about exciting concepts used world-wide and also alert future planners of the *impact* of modern learning facilities on the learner and the workflows for staff?
  - What are the advantages and the limitations of some concept designs?
  - What problems do we agree to live with as restrictions and limitations of design features become more of a reality with each iteration of the design process
  - When is it time to be innovative, exciting *and* practical?
  - When do you make the compromises that are inevitably needed along the way?

## Slide 3

What information did we use as part of the planning process?  
Just a bit of background about ACU Canberra initially....



- ACU – Canberra has
  - More than 1,000 (EFTSL) students with a growth projected to be 1200 by 2020
  - Over 50 international students in 2016
  - Undergraduate and post graduate courses in education, nursing, social work, exercise science, paramedicine, theology and science (from 2017)
  - Is 5km from Canberra's city centre
- So why the need for change?
- The need for interactive, collaborative and multifunctional spaces for staff, students and the wider community
- Changing learning requirements now and into the future
- The need to improve the look, feel and function of the campus as part of the higher education sector
- Growth in student numbers
- The growing realization that the current Library was proving increasingly inadequate to serve the needs of the campus
- So, to the planning....
- Serious conversations about the building began in May 2015 (with previous discussions taking place as early as 2013)
- I came into the role of Campus Library Manager in March 2015 and knew from the outset what my accountabilities were in relation to building the new Library
- What wasn't immediately obvious was that due to a high demand for existing Library space, an interim Library would be created until the final library was completed.
- I guess the obvious question for most was why not wait until the new Library Building is completed before relocating the Library?
- Due to the desperate need to build new Nursing Labs to cater for the growth in student numbers enrolled in Bachelor of Nursing/Bachelor Paramedics, this resulted in an Interim Library facility to ensure the continued provision of library services to students and staff
- So, what was first thought to be a case of *build it and they will come*, suddenly became *build it (sort of) and they will come (temporarily) in the first instance*
- Phase 1 was establishing a fully operational interim Library facility and the New Library Building was now Phase 2
- Phase 1 - Interim Library Modular Facility
- What were the absolute essentials for the interim Facility and what could we do without?
- We had to shrink 913 to 845sqm, of which 430 was allocated to the collection and the group study facilities

- 
- The facility had to take into account the extremes of the weather conditions in Canberra and that the majority of the academic year in Canberra is during the colder months
  - As the main reading room for the Library remained intact as part of the interim facility, it meant that throughout the relocation period the Information Commons and High Demand resources remained accessible to the clients
  - The relocation to the interim facility was for the collection and Group Study facilities only
  - Because of the detailed planning that went into building the interim facility, only 4 business days of access to the main collection was lost – of which 2 of these days were a weekend
  - Broad communication to the stakeholders of the direct impact of change was shared on a fortnightly basis

#### *Slide 4*

What were some of the surprises?

- The interim facility was a demountable that we assumed would have many limitations but when fitted out, carpeted, painted and installed with heating and cooling enabled was far more comfortable than we had ever imagined
  - Building the walkway between the existing main reading room and the interim Library facility to maintain security of the collection and retain a single entry/exit to the Library created the biggest impact on the building works
  - The interim facility was originally planned for a period of 15 months but is now looking to be more than 2 years
  - An added challenge in creating the interim facility included changes to the Building Codes, placing additional pressure on the space allocated (e.g. the space between the shelf runs is much more than the original set up to take into account the changes to Building Codes for wheelchair access)
- How did we resolve it?
- a well needed and slightly overdue deselection exercise, which we saw as an advantage rather than a limitation
  - A continuous run of the main collection, reducing vacant space around some of the collections
  - Integrating the reference collection into the main collection, thereby reducing duplicates
  - All-in-all a good outcome from our perspective



### *Slide 5 – Interim Library Floor Plan*

- Layout showing how we fit into the space available

### *Slide 6 – So what might the interim facility look like?*

- Concept design of the look and feel of the Interim Library

### *Slide 7 – Creative Storage Design*

- This meant we had to apply creative management of the collection to fit in the space available
- Storage of the teaching resources was resolved as staff came up with excellent solutions in meeting some of these challenges

### *Slides 8 & 9 – Before and After Photos of Interim Facility*


- End Phase 1

### Slide 10

What did we learn from this?

- We learned to look at the opportunities rather than the limitations
- We actually have been gifted with 2 attempts at looking at what works and more importantly what doesn't work for the future design of the building
- Shared expectations of all stakeholders (including staff, students, and all those engaged in the building design)
- We used as much client survey data we had access to including
  - Trends around space requirements evident in the results of the biennial Library Client Surveys (InSync) of 2012 and 2014
  - 2016 is another Library client survey year for ACU so it will be interesting to see the formal feedback about the interim facility from Library clients
  - We used the CAUL (Council of Australian University Librarians) stats from the past 3 years to observe trends of increases and decreases to types of learning space and its impact on client survey data



- 
- We also conducted an independent Client survey in Sept/Oct 2015 which helped inform concept designs for the new Library building
  - An added tool we used was to establish a Tmblr site for staff to share building design concepts used elsewhere

### Slide 11

#### Phase 2 – Planning the New Library

- The new building design process needed to incorporate the range of requirements identified within the space allocated with no reduction in space from the original Library building, as well as having flexibility of design to reconfigure internal spaces to accommodate changing learning needs for future
- Information of the building requirements was prepared for the building brief and negotiated over 6 meetings with the Project Architects (BVN) and Project Managers (Sandrick Project Directions)
- Close consideration of *types of learning spaces* that included
  - silent study zones
  - break out areas in open spaces
  - Group study rooms – had to compromise on number of small GSRs due to space allocation for the Ground Floor with large GSRs to go onto Level 1
  - Design feature includes ability to turn small GSRs into large GSRs with concertina walls
- The *Staff Work area* included a great deal of feedback and discussion with Library staff to accommodate
  - An open plan work area
  - a single small meeting room to be used by staff for online meetings, training and small team meetings
  - The *returns chute* design requires PC access within the Work Room to support the RFID set-up. We have aimed to reduce the current 2 returns facilities into a single return chute available both within and outside Library opening hours
- An *afterhours Learning Commons* adjacent to the Library space will be a shared space with facilities available within and outside Library opening hours including
  - Campus Café,
  - pop-up service kiosks for various campus functions
  - Main Reception point on campus
  - PC and laptop bench facilities
  - Student disability work station
  - Printing/copying/scanning facilities



- strong *Wi-Fi* connection planned on the basis of 3 devices per user
- an ATM and student card machine
- *Community consultation* is also a critical success factor. This project had separate consultation sessions with
  - Students and Staff on campus
  - the adjacent School and Parish Council
  - local residents
- The basis of communication in the *consultation process* included
  - Building Construction will take approximately 15 months
  - ACU will work with the community, staff and students throughout the construction program
  - Final design aims to minimise tree removal
  - We will maintain a fully operational campus and a full learning environment over this time

### *Slides 12-14*

- As with all building design exercises, people are always most interested in what it will look like in the current setting

#### ACU Master Plan (12)

- Aerial view

#### Building Context (13)

- Linking the building

#### Building Concept (14)


- Entrance view

### *Slide 15*

#### Planned Library Layout

#### Ground Floor – Library and General Campus Facilities (left image)


- 1000 sqm secured after a fair deal of discussion for Library space

- 
- Emphasise the 3 distinct areas configured to manage the way in which the spaces will be best used by the ACU community
  - Provided a *detailed spreadsheet* of the specific features/spaces required for an increased EFTSL of up to 1200 (from the current 900) and its potential impact on Library services and learning facilities
  - Possible *option of securing the Library terrace* as an outside study space being explored
  - *Collection space*
  - *Learning spaces* include
    - Silent Study spaces = 18
    - Additional Individual study spaces = 42
    - Break Out spaces = 16
    - Group Study Rooms = 4 x 5 seats = 16-20 + possibility of an additional equivalent in Learning Commons area = another 4-5
    - PC enabled (which crosses over all of these categories) = 34
  - *Staff Work Area*
    - Staff Work stations = 10
    - Meeting room for up to 4
    - includes CLM office
    - kitchenette
    - Generic Work station – sit/stand option for end processing/sorting tasks
  - *Single Service Point for Library* = 3
    - (1 x Library staff; 1 x Academic Skills staff; 1 x IT Support) – all rostered over various times enabling the work stations to be used flexibly as needed
  - *Cafe* with internal and external seating
  - Male and female *toilet blocks* accessible from outside Library but adjacent to Library so can be accessed by those using afterhours facilities
  - *Learning Commons/Cafe* seating (internal)
  - *Campus Reception/Campus Security/AskACU*
  - Hoping for *Digital Signage*

## Slide 16

### Floor Plan for Both Levels

#### Level 1 – Main lecture theatre and other areas


- 
- *Main Lecture theatre* will have seating up to 300 that can be split into a larger lecture theatre and a smaller lecture theatre (200 and 100 ppl capacity)
  - *Storage capacity* for lecture theatre furniture aligned to final configuration of the lecture theatres
  - *Office of the Campus Dean*
  - *Marketing Office*
  - *Flexible Meeting Room* that can be a single large room or 2 x smaller rooms
  - *Kitchen Servery* for when lecture theatre converted to a function room
  - *Additional Learning Commons* and overflow for Café seating
  - *Student kitchenette*
  - *Comms Room*
  - *External Balcony* for use for Campus Events and Functions

### Slide 17

#### Final Take Home message

- Build it for now and the future
- Need to remember we are not just establishing a structure for current services but spaces for generations of students and staff not yet born who may have different learning preferences
- Critical success factors
- Communication with your stakeholders which requires highly developed negotiation skills
- What are the possibilities?
- Learning to accept what set of problems you are prepared to live with
- Understand that the final plan will have many iterations
- Keep abreast of what is being published about learning spaces – and in particular what has previously been very popular which now shows to be a limitation as learning delivery techniques and learning styles evolve over time
- Keep in touch with emerging technologies and their potential impact on learning environments

Keeping all that has been said in mind I would like to close with a letter to the Editor by Richard Orlando in a recent issue of *The Guardian Weekly*, quoting the educator Gilbert Highlet



*“...real libraries also provide a place to rest, be quiet, step off the moving platform of the Moment and think, [therefore] the library of nature in the raw, like libraries of bricks and mortar, needs to be protected.”<sup>1</sup>*

We need to keep this in mind when we build it – for those who come – now and in the future.....

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<sup>1</sup>Orlando, R (24-30 June 2016) Briefly, *The Guardian Weekly*, p23.

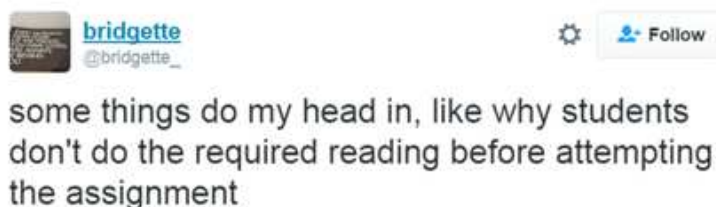
# Interactive Reading Lists

By Mark Hangartner

*In 2015/2016 a large project for University of Auckland Libraries and Learning Services has been to introduce an automated course readings list system (Talis-Aspire). This paper looks at some of the advantages of this system, and the challenges of reading lists in general.*

Two views exist about reading lists in the academic literature. One view sees reading lists as a necessary and useful tool which was more a feature of the pre-digital age when the provision of reading material was hampered by long waiting times when ordering books, but should be jettisoned where possible to allow more freedom to explore ideas collaboratively (Davis, 2012). A contrasting view which I believe is more common is that guided reading is a vital part of learning, and reading lists should serve as a stepping stone for students becoming information literate (Chad, 2012).

In any case creating and maintaining reading lists has become a big task for teaching staff and is sometimes seen as a burden. At the start of a course students are typically given lists of material for required and recommended reading normally arranged week by week.



Reactions to reading lists from staff and students on Twitter exemplified

two problems. From the staff member frustration that students don't do the reading and from the student despair at long reading lists.

Interactive reading lists offer features to enhance the experience both of staff and students.

- A bookmarking tool to make it easy to add in books from the library catalogue, online articles, websites, online videos.
- Streamlined processes to make book purchasing and digitisation requests easier both for academic and library staff.
- Interactive tools to make it easier for students to record their reading intentions and make personal notes.
- A streamlined process for gathering data for copyright compliance.
- An attractive online reading list which integrates easily into a learning management system.

These features are not unique to Talis Aspire, other systems which advertise similar features are: [BLUEcloud](#), [Curriculum Builder](#), [eReserve Plus](#), [Ex Libris Leganto](#), [rebus:list](#).

The University of Cambridge (Jones, 2009) investigated the introduction of a standard system for reading lists. A survey of their students identified reading lists as “the dominant source of information about books, journals and other course materials.” The report goes on to state that “reading lists are a natural point of coordination between pedagogic support bodies, and are also a major conduit for communication between these bodies and the Faculties and Departments.”

Bevan (2012) agrees that technology has a role to play in reading lists, but warns that unless teachers and librarians put students at the centre of this process then it is likely to remain “typically frustrating and sometimes very stressful.”

At the end of the short presentation at the ANZTLA conference participants contributed thoughts and questions using post-it notes (where a similar idea was expressed I have used a ✓).

*Reading lists - thoughts on post-it notes.*

Positive		Negative	
Student	Staff	Student	Staff
Students value Reading Lists in unit outlines from their lecturers. It is only when the lecturer highlights a resource in the list that they	Reading Lists useful for communicating the resources which the Library needs to support the course and the students. Helps with	Reading Lists only include the prescribed text, especially if it is the	Having to provide a Reading List to the library in advance, and having to update the list.

notice it and search for it.	Acquisitions and building the collection. ✓	lecturer's book.	
Reading Lists are authoritative ✓	Shows that the academic is up-to-date with the literature in this area.	Way out of date	Lecturers don't want to check for new resources or update lists. ✓
Saves time ✓	Presents material at the appropriate level for all students.		Students need to do their own research and evaluation
They contain the main readings needed to pass the assessment.	Covers assignment topics.	Too much means we won't read them.	Students don't read what is on the list.
Reading Lists work best with headings and categories rather than just a long list.	Challenges students with new concepts.	Unchecked URLs are often dead links	Students won't learn research skills. ✓
Relevant	Reading Lists focus students research	Too many readings	Spoonfeeding ✓ ✓
Reading Lists have material students can actually access ✓ ✓ ✓	RL provide a wide range of scholarship of a given subject.	Reading Lists include works not available to the student. ✓	Students only read what is on the list.
A good starting place ✓	Reading Lists can focus on the most recent materials	When staff don't update.	Too prescriptive.
Provides accurate citations in the correct style ✓ ✓		Errors in citations.	



Brevity works, short readings and short lists. ✓	Reading Lists must define what is required.	Not enough readings	
Students want to know what is the minimum they need to read to still get by.	Archiving Reading Lists essential for applying prior learning		
Lots of readings			
Students can find answers simply and quickly			

Questions
Does the Reading List present a realistic level of content for the average reader – i.e. do not create the impression students must read all the works on the list.
Can providing some information but not the actual link encourage skills?
How much should the library staff help with compiling Reading Lists?
What are the copyright issues?
Do faculty and students get distanced from the Library which is an intermediary and essential part of the process?
Can we flip the model and get students to contribute to Reading Lists? This would create engagement and skills.
What has been the reaction of faculty to Talis?

### Conclusions

As software solutions for reading lists mature some positive trends are emerging. Requests for purchase can be initiated easily by academic staff, lists are updated and made available instantly, mechanisms for checking copyright compliance are integrated into the system.


Reading lists embrace the online environment, making material available as often as possible online and also encouraging students to interact with the list giving feedback on their reading and taking personal notes.

A balance between challenging students with difficult material and spoon-feeding must be maintained. Student feedback can be valuable for maintaining this balance. Opportunities for students to propose readings and develop critical skills should be encouraged.



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# *Guiding Your Users to Library Resources: a Case Study of LibGuides at Charles Sturt University*


*Carla Daws*

**A**pproximately seventy per cent of Charles Sturt University (CSU) students study through online mode and receive little to no on-campus instruction. On-campus students are increasingly taught through a combination of online and face-to-face delivery (blended learning). Hence the provision of online resources to support learning and teaching at Charles Sturt University (CSU) is integral to supporting CSU students to achieve their study goals. Being information literate is one of the key Graduate Learning Outcomes CSU aims for its undergraduate students to achieve upon graduation from a CSU course. LibGuides<sup>1</sup> is utilised by CSU Library as a tool to support information literacy online. This paper will outline the purposes for which the LibGuides platform is used at CSU, and briefly examine more affordable alternatives to LibGuides as a launchpad for investigating suitable product(s) for the Library users within your own organisation.

LibGuides is a product developed by Springshare designed for libraries to easily share information online on just about any topic imaginable (Springshare, 2013). Library staff can compile information from a wide variety of internet sources into a guide, as well as incorporating their own written content. A LibGuide can be customised to contain as few or as many pages as needed. Boxes of content are added to each page within a LibGuide. The type of content that can be added to a box within a LibGuide is limited only by your imagination. Types of content that can be added include images, videos, embedded web pages, Word and Excel documents, PowerPoint

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<sup>1</sup> [libguides.csu.edu.au](http://libguides.csu.edu.au)



presentations, Twitter feeds and widgets developed by third-party providers. LibGuides are mobile-device compatible and can be viewed on any PC, tablet or mobile phone. LibGuides don't require specialist coding knowledge, for example HTML or CSS – although there is provision to use this if desired. LibGuides provides the structure to add content using a WYSIWYG (what you see is what you get) editor. The WYSIWYG editor doesn't require specialist training as it is intuitive and easy to use.

Prior to the purchase of a LibGuides subscription in 2013, CSU Library relied on a central Library web team with specialist web editing skills to upload all web content. Uploading and editing content was typically a laborious and time-consuming process involving at least two staff members. As a result of the purchase of LibGuides, all Library staff members can now potentially create their own web content without the necessity of a web team mediating the process. LibGuides content can be dynamic and follow a learner's natural style rather than forcing the user through predetermined steps created using HTML. That is, learners don't start at point A and finish at point Z. Rather, they will progress through online content in a LibGuide according to their personal needs and interests. Instead of having to navigate through an entire Library website, users can readily navigate through resources presented in a visually appealing manner specific to their discipline within a LibGuide.

LibGuides is an online content management system that has many uses. At CSU Library LibGuides are branded 'Library Resource Guides' and are used for the following purposes:

**Topic Guides** containing discipline specific information. Staff use a template that contains generic information about Library services, finding and evaluating resources, etc, and then add discipline-specific information relevant to the topic area. Statistics show that the top three topic guides in 2016 at CSU Library are: Law (7900 views), Library and Information Studies (2094 views) and Business and Management Studies (1808 views);

## Theology and Religious Studies: Books &amp; Articles

Enter Search Words 

BOOKS & ARTICLES
JOURNAL DATABASES
WEB RESOURCES
REFERENCE RESOURCES
LATEST NEWS
STUDY SUPPORT

RESEARCHER SUPPORT

THEOLOGY & RELIGIOUS STUDIES




Photo Credit: ecstasticist via Compfight cc

HELP FROM A LIBRARIAN

- Use the Ask a Librarian form
- Use the Live-Chat service
- Call 1800 808 369

QUICK LINKS

- [Library home](#)
- [Student Home](#)
- [How to use your Library](#)

PRIMO SEARCH

[Primo Search](#) [Subject Reserve](#)


Search Catalogue

Search All
  Books, journals, DVDs & more
  Articles

[Renew my loans](#)
[What is Primo Search?](#)

- Use Primo Search to find books and articles from most databases.
- To search all subject specific databases, use the [Journal Databases](#) tab.
- Use the [Reference Resources](#) tab to find subject dictionaries and encyclopaedias.

FEATURED RESOURCE




- [Twentieth Century Religious Thought](#)

Twentieth Century Religious Thought is an online collection of seminal works and archival materials related to key worldwide religious thinkers, from the early 1900s until the turn of the 21st century.

This resource is being produced in "Volumes", the first of which is Volume 1:


INTRODUCING PRIMO SEARCH

Watch this short video to get started using Primo Search. For more help see the [Primo Search Help Guide](#).



*Theology and Religious Studies Topic Guide* <http://libguides.csu.edu.au/theology>

**Research Skills Guides** containing information that is tailored to a specific subject taught at CSU. Research Skills Guides contain information designed to assist students completing assessments within that subject in which information literacy is one of the intended learning outcomes of an assessment (for example, finding x number of peer-reviewed journal articles). Research Skills Guides are embedded into subject course management system sites. Research Skills Guides form part of the Library's scaffolded approach to teaching information literacy to CSU students. Students in first year, for example, would be expected by the end of first year to be able to perform basic searches in Primo Search (Library catalogue), whereas by third year the same student would be expected to be able to perform more sophisticated journal database searches. This approach is thus reflected in the design and content of Research Skills Guides. Research Skills Guides can be designed around specific subject assessments and include an assessable component such as a quiz. Research Skills Guides are designed to be used as stand-alone tutorials or supported by other measures such as library classes. A study by Georgia Southern University Library in the United States found that tutorial-type LibGuides provided the most effective learning outcomes in comparison to topic-style LibGuides (Baker, 2014).

Division of Library Services 

Charles Sturt University Library / Library Resource Guides / HCS102 Library Research Skills Guide / Primo Search


HCS102 Library Research Skills Guide: Primo Search

INTRODUCTION GETTING STARTED SEARCHING THE LITERATURE EVALUATING INFORMATION REFERENCING

PRIMO SEARCH


**PRIMOSEARCH** is CSU Library's discovery tool. Primo Search searches most of the CSU Library collection, including:

- Most of the Library's online journal articles and newspaper content;
- Books, DVDs, journals and other physical items found in the library;
- Many of the Library's eBooks; and
- CSU research papers and theses in CRO (CSU Research Output)

 **Tip:** Distance Education (DE) students can have hard copy items posted to them free of charge. CSU Library includes a reply paid label for DE students living in Australia so return postage is free, too.

OVERVIEW

Watch the video demonstration to find out more about using Primo Search to access online journal articles and ebooks.



PRIMO SEARCH


Primo Search Subject Reserve

Search Catalogue

Search All  Books, journals, DVDs & more  Articles


[Renew my loans](#) [What is Primo Search?](#)

- Use Primo Search to find books and articles from most databases.
- To search all subject specific databases, use the **Journal Databases** tab.
- Use the **Reference Resources** tab to find subject dictionaries and encyclopaedias.

TRY IT NOW 

HCS102 Research Skills Guide <http://libguides.csu.edu.au/hcs102>

**General purpose guides** have a more general audience and are not tailored to a specific discipline or year level. Statistics show that the top three general purpose guides at CSU are: Endnote, Primo Search Help and Copyright.

Division of Library Services 

Charles Sturt University Library / Library Resource Guides / EndNote X7 / What is EndNote?

## EndNote X7: What is EndNote?

Enter Search Words

WHAT IS ENDNOTE? GETTING STARTED BUILDING YOUR LIBRARY ENDNOTE & WORD REFERENCING STYLES ENDNOTE ONLINE, IPAD APP SHARING YOUR LIBRARY

MANUALS, SUPPORT & HELP

**WHAT IS ENDNOTE?**

EndNote can be used to manage your references, insert citations in Microsoft Word documents and store and annotate your PDFs.

For more information see the *Thomson Reuters* web site:

- System requirements
- Microsoft Word compatibility details


To **download** EndNote, click on the **Getting Started** tab.

**How to use this Guide**

The Guide has been designed to alert users to key options and functions in EndNote X7, with more detailed instructions provided in the PDF Manual linked throughout. Alternatively, you can access the complete CSU EndNote X7 User Manuals via the **Manuals, support & help** tab.

In order to use EndNote effectively with the APA 6th referencing style, students should consult the Referencing at CSU guide.


**A QUICK OVERVIEW**



EndNote X7 Overview

ENDNOTE X7  
Collect. Collaborate. Create. From anywhere.


EndNote X7  
Overview



Next: Getting started >>

General purpose guide: Endnote X7 <http://libguides.csu.edu.au/endnote>

**Staff guides** are designed to provide information about providing Library services for CSU Library staff use only. Staff Guides are set to ‘private’ and are not publicly accessible or searchable through search engines, and are only accessible with a known URL. For example, the Reference Toolbox which is used by staff providing reference services, a guide on finding and using images in the creation of online resources, and procedures for Access Services staff. Links to these guides are provided through a private Library Staff Resources webpage.

Division of Library Services 

Charles Sturt University Library / Library Resource Guides / Reference toolbox / Home

## Reference toolbox: Home

Enter Search Words

A guide to providing reference services to CSU library clients, and who to contact for assistance with answering queries.

HOME PRIMO SEARCH JOURNAL DATABASES ASK A LIBRARIAN SYSTEMS INFO REFERENCE INTERVIEWS TROUBLESHOOTING SOCIAL MEDIA REFERENCING

ENDNOTE KNOWLEDGE DIRECTORY

**CONTENTS**

Primo Search

Databases

Ask a Librarian Services

Reference interviews

Troubleshooting

Social Media

Referencing

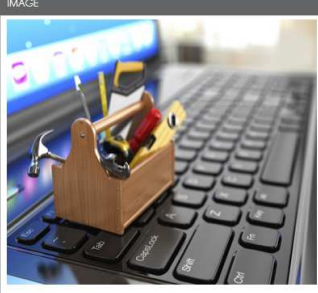
Endnote

Knowledge Directory

**FEATURED RESOURCES**

- Law CoP notes
- NEW! How to handle multiple virtual service enquiries- a flowchart
- Dealing with Difficult Client Queries CoP notes
- Collection Services Contact List (updated 14/4/16)
- eBooks Community of Practice 3/9/15  
Information session presented by Karthik Babu on Proquest eBooks platform, specific eBook licensing models and how they affect the user experience and frequently asked questions.

**IMAGE**




Any updates required?

If you spot an errors in this guide, please contact Carla Daws [cdaws@csu.edu](mailto:cdaws@csu.edu)

Staff guide: Reference Toolbox





CSU Library Resource Guides can be created by staff members with a LibGuides account. Staff are allocated one of two types of access levels: Standard and Administration. Staff with Standard Level access can create new guides and edit guides they own. Staff with Administration privileges can edit any CSU Library Resource Guide and reallocate ownership of any guide to a new owner. A team of staff with Administration privileges is responsible for regularly checking that hyperlinks within Library Resource Guides work and that content within the guides is up-to-date, and for the creation of new topic guides. Only a select few staff members can make full use of administration rights. For example, the Library's Information Literacy coordinator (who is responsible for overseeing the creation of Library Resource Guides at CSU Library) can generate statistics on usage of all Library Resource Guides and make changes to the overall colour, font, layout and themes in LibGuides.

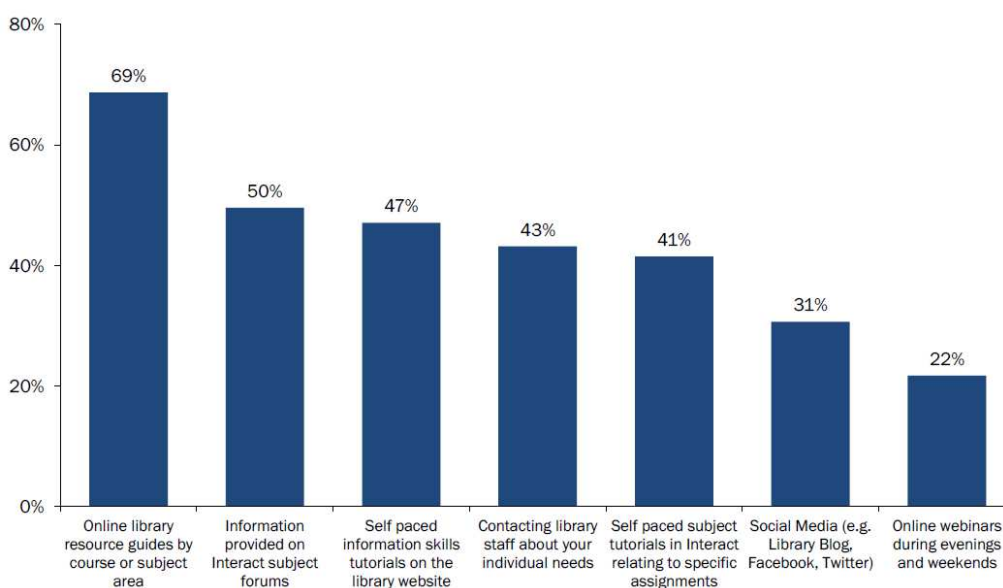
One of the major benefits of using LibGuides is the ability to share and reuse content between guides, both within the institution and with other institutions that use LibGuides. This is an efficient and time-saving means of creating online content. This can be achieved in two ways. The first method is through copying content from another guide. When one staff member sees content that they like in one subject tutorial, for example, they can reuse that content within their own guide. The shared content can be a box or even a whole page. The other method is through the use of a template that users can then customise. CSU Library uses a template for its topic guides. Whilst LibGuides offers a level of creativity for users by allowing them to create their own unique guide content, the use of templates and shared content also allows an institution's guides to be more uniform in appearance, thereby being recognisably 'branded' as belonging to an institution. At present CSU Library staff have some freedom to choose tab colours within Research Skills Guides. In future, however, there are plans to make Library Resource Guides at CSU more uniform by introducing more cohesive themes. For example, use of the University Faculty colours in LibGuides page and box tabs in order to make Research Skills Guides more identifiably 'course' resources rather than 'Library' resources.

In addition to facilitating efficient content creation, LibGuides also offer many benefits to students in the area of information literacy. Whilst undergraduate students who first start university usually know how to perform a Google search, those same skills are not necessarily transferrable to searching Library resources such as catalogues and journal databases, which have more sophisticated search parameters than Google. Academic libraries have attempted to address the issue through the introduction of discovery tools that search across multiple physical and electronic

resources within the one search interface. Discovery tools are designed to be more intuitive to use with more ‘Google-like’ simplified search interfaces. In our experience at CSU, however, we have found that students still require information literacy instruction in order to improve the precision and relevance of results found through CSU Library’s discovery tool, Primo Search. Similar support is also required for the effective use of journal databases. Subsequently, most of CSU Library’s Library Resource Guides, specifically Research Skills Guides and topic guides, contain information about how to locate scholarly information using resources such as Primo Search, journal databases and Google Scholar.

Library Resource Guides are used as the primary method of information literacy instruction at CSU, which may be supported by an online or face-to-face library class. Unlike the information presented in a class, the student can refer back to the information in a Library Resource Guide as many times as needed, which improves retention of content. Inclusion of an assessable quiz that tests a student’s understanding of subject tutorial content improves use of, and engagement with, Research Skills Guides. Results from the 2014 InSync survey demonstrate that CSU Library Topic Guides are the preferred method for students to learn about using Library resources (69 per cent of respondents), and 47 per cent of respondents prefer to use Research Skills Tutorials (see graph below).

How would you prefer to learn about using library resources?



*InSync 2014*



More recent preliminary research from surveys conducted by Librarians embedded into CSU subjects indicates that most students find Library Resource Guides to be highly useful and relevant and are a popular choice with academics. At present, recent statistics on the success of the Library's Library Resource Guides are not yet available to include in this paper.

Whilst LibGuides offers many benefits to both staff and students it is not without significant cost. The total cost of LibGuides is dependent on the number of full-time equivalent students at an institution. There are also additional components that may be purchased for use with LibGuides, such as an add-on server/back-up module, a mobile site builder and a surveys and tests module called LibWizard. Whilst LibGuides offers many benefits to libraries and their users the cost may nonetheless be prohibitive to some organisations. We'll now look at some of the other free and low-cost alternatives to LibGuides that provide similar functionality.

### *Library Course Builder*

Developed by the University of Rochester, Library Course Builder (LibCB) (<https://sourceforge.net/projects/libcb/>) is an open source program that allows library staff to curate webpages without requiring knowledge of HTML. Librarians fill out a web form to add print and electronic resources to a webpage. Libraries will need Cold Fusion server and Microsoft SQL backend in order to implement LibCB, hence there are financial constraints to using this program. The use of LibCB beyond the creation of basic lists of resources is very limited in comparison to LibGuides, which offers a wider range of applications.

### *SubjectsPlus*

SubjectsPlus (<http://www.subjectsplus.com/>) is a freely available product developed from what was originally called PirateSource by East Carolina University's Joyner Library, and modified and maintained by Andrew Darby of Ithaca College in the US (Corrado, 2008). SubjectsPlus allows libraries to create subject guides, A-Z database lists and staff lists and can be integrated with the Summon discovery tool.

The image shows a screenshot of the Southern River College Library website. At the top, there is a header with a woman sitting on the floor using a laptop, and the text "Southern River College Library" next to a graphic of books flying out. Below the header are three main content blocks:

- About the library:** Features a photo of students at a table. Text below reads: "The library is a place to relax, read, hang out, study, game, create and more. **We are open on most school days between 9:15 am and 4:00 pm** and all students and staff are welcome."
- Electronic resources:** Features a photo of a tablet. Text below reads: "Thanks to a partnership between Southern River College and the City of Gosnells' libraries, students can now access a wide range of resources for free, online anywhere they have access."
- Made by Ms Coole:** Text reads: "For questions and feedback regarding this guide, please contact [shiarne.coole@education.wa.edu.au](mailto:shiarne.coole@education.wa.edu.au)". Below this is a section titled "About Ms Coole" with a photo of purple flowers.

*Example of a Library that uses SubjectsPlus: Southern River College, Western Australia*  
<http://southernrivercollege.wa.edu.au/subsplus/subjects/guide.php?subject=About>

### *Blogs*

Many libraries have experimented with using WordPress to create subject guides. WordPress has hundreds of plugins and widgets that can be used in combination to create unique web content tailored to user needs. Some initial investment in time is required to set up a template and to ensure all plugins and widgets display correctly. The WordPress community offers extensive support via forums to assist with this process. As with LibGuides, WordPress content requires close monitoring to ensure that content remains up-to-date, however WordPress requires additional effort to guard against plugin and widget discontinuation to ensure content continues to display correctly. WordPress may not be suitable to use in a library with larger staff numbers as it requires significant commitment in time and training on an initial and ongoing basis. The use of WordPress requires a champion to ensure its continued use. This was found to be the case at the University of Mary Washington Library (Jones & Farrington, 2013), which experimented with using WordPress at one of its Libraries and has subsequently implemented LibGuides. However, for a smaller library with fewer staff members and a smaller budget, WordPress may be a highly suitable and affordable choice.

### *Wikis*

There are many free wiki platforms available: Wikia, WikiSpaces, MediaWiki, to name a few. Wikis offer users the benefit of having a familiar navigational structure for anyone who has ever used Wikipedia. Wikis are fast and easy to use for both creators and browsers alike, are intuitive to use and require little to no training.



### *Course Management Systems*

Course Management Systems (CMS) are another alternative to using LibGuides. Institutions that do not have a CMS can utilise open source alternatives such as Moodle. Uploading content into a CMS offers the benefit of providing information about discipline-specific library resources directly within subject and course sites.

### *Conclusion*

LibGuides can be used creatively and in many different ways. At CSU Library LibGuides are tailored to cater to the needs of specific user groups. LibGuides offer many benefits to staff such as time savings through more efficient content creation and reuse. The use of LibGuides at CSU benefits students by supporting their learning by facilitating the development of information literacy skills. There are many freely available and open-source alternatives available that have similar features in common with LibGuides and can potentially provide similar benefits to libraries and their users. This paper has provided a starting point for you to explore the possibilities LibGuides and its alternatives can offer, and to work out which product/s will best meet the needs of your users.




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# From Reading to Seeing: The Path to John Illuminated

Fiona Pfennigwerth

In 1976, my husband Ross and I attended the annual conference of the Australian Fellowship of Evangelical Students, held in Bathurst NSW, where we were introduced to the Bible study method *Manuscript Discovery (MD)*. It was life-changing: discovering for ourselves Bible books as literary wholes; seeing texts as crafted works; readers given liberty to first-hand conversation with authors; group debate clarifying and refining our personal discoveries. We considered the text alone (printed into an A4 manuscript double-spaced without editorial intrusions of chapter and verse references, paragraphs or subheadings), and what we could glean from it of its overall themes and purposes and structure, the voice of its writer, and the circumstances of its intended first readers. And leaving the commentaries of experts until we had a list of issues to discuss with them.


For more than the next decade we ran camps with the then Anglican Youth Department, discovering a variety of biblical texts – and have continued to lead groups doing so in various forms since.

I began cutting and pasting long manuscript scrolls after camps according to our findings, and wondering how to highlight their authors' craftsmanship visually.

In the same period Leland Ryken was penning *How to read the Bible as literature*, noting: Our experience of biblical poetry would be revolutionised if commentaries made extensive use of pictures...<sup>1</sup>

And Robert Alter and Frank Kermode were writing:

Over the last couple of decades... there has been a revival of interest in the literary qualities of [the biblical] texts... the general reader can now be offered a new view of the Bible as a work of great literary force and authority, a work of which it is entirely credible that it should have shaped the minds and lives of intelligent men and women for two millennia and more...<sup>2</sup>



They were driven by ‘the desire to read it well’ and, in studying individual Bible books, with ‘an intense concern for their internal relationships’<sup>3</sup>.

I had abandoned law to pursue my first love of artmaking (at least part-time). My favourite occupation was researching subjects from the natural world and depicting them intelligibly in watercolour. I saw my role as counterpoint to the version of reality being presented in mainline media: my painting of beauty and pattern on one wall of someone’s living room; the television on another.

Reading *Ruth* one camp I saw the writer’s skill in mirroring the story of its characters in the landscape in which they moved. Following camp, I added illustrations to my cut-and-paste scroll that suggested this artistry and the pattern of the text. It was the beginnings of my new venture marrying my loves of Scripture, the natural world, and drawing it, each reflecting the others.

Over the years my concerns grew regarding my perception that both within and beyond the church, biblical literacy was diminishing. (Please excuse the following mixed metaphors that describes these).

I felt the Bible was being presented as a dry-stone wall of unrelated pieces, each with its own subhead; the whole massive and – without expert help – dauntingly inaccessible.

Bible studies were on the one hand scientific dissections of a corpse rather than a living relationship between reader and text that engaged the heart; and/or on the other, treated as if written ‘just for me’ with disregard to the original context and intended readership.

I felt that confidence in the art of open-ended meditation and discussion was being shaken by the fear of unorthodoxy.

And that the Bible text was being treated as an excavation site to be mined for its gold and its rubble discarded. I saw it as a painting to be viewed as a whole as well as appreciating its details. I was comforted later to read Kysar:


We might think of *John* as one large and complex painting, filled with brilliant colours and images. If we try to interpret the lower right-handed corner of the picture without understanding what role it plays in the total theme of the painting, we do violence to both the part and the whole.<sup>4</sup>

And this year, to discover William Brown, albeit in relation to the Psalms:

Scripture is not so much a source of propositions, much less a series of creeds or doctrines as ‘a vast collection of interwoven images’ (quoting Schokel *Manual of Hebrew Poetics* 100)...

Religious reading has become a lost art, reduced to ‘extract[ing] what is useful or exciting or entertaining from what is read, preferably with dispatch, and then [moving] on to something else’ (quoting Paul Griffiths *Religious reading: the place*





*of reading in the practice of religion* 1999). To read religiously, however, is to read the text ‘as a lover reads, with a tensile attentiveness that wishes to linger, to prolong, to savour, and has no interest... in the quick orgasm of consumption’ (ibid). To read theologically is, in part, to linger over the metaphor.<sup>5</sup>

I was encouraged by the work of the *St John’s Bible* project, undertaken by St John’s Abbey and University, Collegeville MN, USA and the Queen’s calligrapher Donald Jackson, which sought to revive the Bible as a book to savour and sound.<sup>6</sup>

In my own small sphere of producing contemporary illuminated manuscripts, I seek to promote careful, respectful, and holistic study of the Scriptures to a contemporary audience dominated by the visual on screen and designer-printing.

*My work towards The Gospel according to John illuminated.*


I first studied *John* as a whole manuscript at another AFES conference, in Brisbane in the late 70s-early 80s. From that study I gained a sense of John’s style in the interplay of poetics and narrative, and the Jewish feasts as a structural device. Based on this early impression, I printed and divided a manuscript into sections where a Jewish feast was first introduced, which gave me workable units to study holistically before reassembling them into its whole.

From that exercise I produced a number of editions. The Festival structure proved valid and valuable. For example, it brought Nicodemus and the woman at the well into one unit as foils to each other; Jesus as crucified on the Day of Preparation for the Passover, at the same time lambs were being slaughtered for the feast. The Gospel begins with a week from John’s first testimony to Jesus’ first sign, and concludes with his resurrection ‘on the first day of the week’ – an envelope structure from Creation – Jewish festivals –to Recreation. I structured the Gospel in 10 parts: 1 Prologue (Creation and the eternal; 2 Preface (the testimony of John and introduction to Jesus); 3-8 six Jewish feasts; 9 New Creation; and 10 Epilogue. The text was a seamless weaving of threads: incidents related as courtroom drama episodes; themes of light and dark played out in references to day and night; life and death; understanding and misunderstanding (grasping and not grasping); metaphor and literal; receiving and rejecting.

The author plays with the symbolic number seven (complete): 7 *I am* that stand alone; 7 with predicates; 7 signs; 6 Jewish feasts and a dawn barbeque.

*And so I came to a working decision as to my setting out the text of John:*

I rendered all the text initially in brown, later changing sections into black and green.



Black text represents the courtroom motif that is woven through the text in blocks that I justified, and sentences. This is particularly important in the annexures A-C to this paper:

A: *John* 5:16–6:3 (p18-19), the second courtroom scene, in which ‘the Jews’ open their persecution/prosecution case (the Greek term embraces both meanings). Page 18 sets out poetically Jesus’ defence and the blessings that flow from that. Page 19 is set out as a legal argument outlining his witnesses in support.

B: *John* 8:13-59 (p28-29) is a further confrontation between Jesus and ‘the Jews’ styled as another trial episode. Page 28 revisits the issue of witnesses, and breaks the trial motif to show the consequences of not believing them. The increasingly acrid debate on p29 begins with Jesus’ words of liberation <sup>7</sup> highlighted to show his good intentions foiled, and blessing plummet to cursing.

C: *John* 18:28–19:22 (p56-57), in which the writer styles his report as the climax and resolution of his courtroom drama ‘*The Jews’ v Jesus*, with the Roman Governor Pilate designated as judge in the early morning light. By him Jesus is vindicated (‘I find no fault in him’ x3), yet sentenced to death and executed (in 3 languages as King of the Jews) on the Day of Preparation for the Passover.

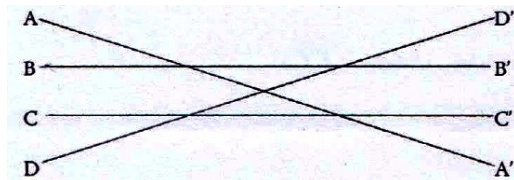
Metaphorical or metaphysical speech (mostly Jesus’) is rendered in poetic form that visually both links and contrasts it to the subsequent misunderstandings that allow John to explore the topic more fully. See for example Annexure D:

*John* 6:22–7:1 (p22-23): discussion arising from Jesus’ 4th sign of provision in the desert, with my emphases of the positive blessings on offer. The first *I am* with predicate – *the bread of life* – appears. The debate is positive on p22, but conflicted on p23: grumbling (as they did in the Exodus wilderness); desertion by many, but a remnant remained faithful.

Having used a larger font for Festival references as headings, I then enlarged other phrases as emphases and turning points, by which I sought to suggest the writer’s style. For example, Annexure E:

*John* 11:45–12:50, the bridge made of adjoining planks (set out in 8 columns) between the Lazarus story and the Last Supper Discourses (p38-41), including responses to the 6<sup>th</sup> sign, foreshadowing the coming climactic Passover, and giving pause in the narrative to let Jesus and the narrator reflect.

The Prologue of 1:1-18 (p2-3) is set out over a double-page spread in poetic form to show its carefully crafted overall pattern:



Where A = the eternal God, Father and Son/Word; B = the Son's light and glory, which *we* have grasped but *the darkness* has not; C = John the baptiser's witness; and D = the world which did not know or receive him contrasted with the ones who did.

Its wordplays are shown in the lining up of repeated words by indenting them to the same point:

<i>Word</i> with/was God	Children of God
<i>Light</i>	<i>Glory</i>
John's witness	John's witness
<i>Light</i>	<i>Grace</i>
People of the world	Jesus Christ at the Father's side


The background wash is a subtle suggestion of the dawn light of Creation and the eternal perspective, and the 'river' arcs to show the chiasm from the dry earth colour of unbelief to the blue waters of blessing. This Creation dawn theme is repeated at the end of the book by the author and echoed in my pictures.

Throughout the finished layout of the Gospel, double-page spreads contain discrete units of the text, and give text and readers breathing space through illustrations and the use of empty space to foster meditation and reflection.

Baulking at Jesus' formidable, uncompromising – and sometimes abrasive – interaction with 'the Jews' in the Gospel, I sought means to contextualise it. (Was I culturally cringing? I think so.) I put 'the Jews' into inverted commas, and wrote a careful description of the term that appears in the book's Explanations. And I read the Gospel again as a whole, looking specifically at the 'softer' side of Jesus. What I discovered was that *John* was not a theological treatise about Jesus as God's Son, but an invitation from God to *all* to receive the blessings that trusting him brings. Hardly rocket-science: John tells readers that that is his purpose in 20:31:

... these are written so that you might believe that Jesus is the Christ, the Son of God, and that by believing you may have life in his name.

The writer's purpose is executed by *parading* the blessings Jesus offers on the *basis* of who he is. Later, I read Gardner, who early on says:



John does not so much talk us into believing as set up spaces where the words and illustrations of Jesus address us, drawing us into the struggle to taste and see and understand...

And later in relation to the resurrection reports:

Even without seeing, John suggests in the way he structures scenes, readers to come will, in their own ways, sense the ground shifting, hear their names called, rejoice at life restored, and marvel at their deepest wounds transformed. He has arranged this text, in fact, to make such recognitions possible [quoting 20:31].<sup>8</sup>

I rendered all the text that relates to these offers of blessing into green, in the final manuscript as blue.

At last I had a theme for the illustrations: of the blessings Jesus offered in *his* terms of the metaphors of light, life and water – in his experience of semi-arid regions that form part of Israel – translated to our context of the impact of water after comprehensive rains in the semi-arid regions of far-west NSW.

At this point, with a draft textual layout and visual thematic habitat chosen, I consulted the *John* experts with respectful care, and made adjustments to my manuscript. And packed a car with drawing gear and cameras for a 3-week field trip to Broken Hill–Menindee–Mildura–Mungo.

*What was I seeking to achieve through the illustrations?*

*Primarily*, their role is to connect an ancient, written text to a contemporary, Australian visually-driven culture, with a national myth about our connection to our land.

*Firstly*, they are designed to reflect the themes raised in the adjacent text. They are *not* retelling the story: they are not a visual adaptation or interpretation, like the movie of a book, through which I direct or channel readers to see the action as I do. Rather, I am opening them up to possibilities of the text's depths. As I paraphrase Gregory the Great on the book's flyleaf:

John's Gospel is like a pool in which a lamb may wade and an elephant may swim<sup>9</sup>

*Secondly*, they suggest the way the Gospel is structured.

Thus, for example, the illustrations of lambs reflect both *The lamb of God* theme of chapters 1 and 19 (pp4-5 and 58-59) and the Gospel pattern that bookends it inside the *Creation–Recreation* theme. The illustration on p5 alludes to John's witness to Jesus as the lamb of God; on page 59 the lamb is upright and magisterial on a dam that hints at hidden water, as the Gospel hints in the piercing of Jesus' side. He had foreshadowed his crucifixion as his *lifting up* (or *glory*) in 3:15 and 12:32 that he undertakes willingly, with

the Father's authority to lay down his life and take it up again (10:18) – a triumph and not a defeat. It was with this in mind that I chose this composition.



This second image also includes a floral border that suggests the garden in which Jesus was crucified (19:41), connecting it to the theme *Creation-new Creation*.

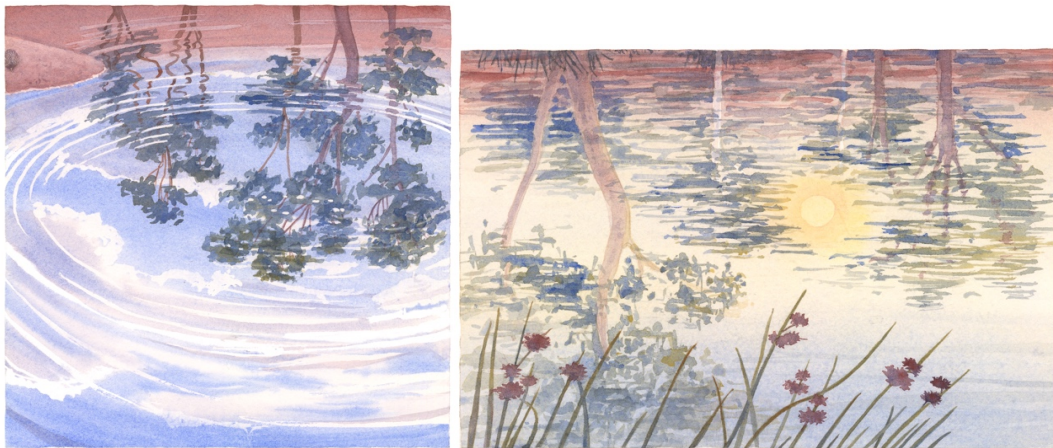


A river is suggested along the foot of the first 4 chapters – until opposition fragments it.

John's style – the timbre of his voice – is pared-back, understated, reflective, subtle; elegant but not flowery. So the illustrations needed to reflect that: to be contemplative rather than pretty or decorative. For example, the illustration for John 7:37 and 8:12 of light and water:



*Thirdly*, some illustrations are designed to sound the echo of pairs of characters and incidents. For example, in chapters 5 and 9 (pp16 and 30): two pools, 2 healings, two entirely different responses, each illustration the same size and dimension as its accompanied text:



*Fourthly*, some pages are designed simply to give space for reader reflection. Some are visual metaphors of underlying themes, rather than the surface image that Jesus uses. Thus the illustration for *John 15* (p48-49) touches on the theme of birds *abiding* in abundance in the waters of blessing, rather than vine and branches.





Have I covered all the themes and purposes of *John*? By no means. Some were not visually transferable to my chosen habitat; others I am still discovering, and will continue to do so. My aim is merely to begin to open up the text – no-one can claim to have ‘done’ *John*.

### *Metaphor and Affect*

In *Seeing the Psalms* William Brown writes:

‘Metaphors not only communicate suggestive and expressive meanings, but they also become iconic objects through their fusion of sense with sound’ [quoting Earl R MacCormac]. In the metaphor, ‘seeing as’ and ‘saying’ converge in powerful ways to stimulate reflection and emotion... the metaphor signals the transference of meaning from something familiar to something new (Aristotle *Poetics*) ...The metaphor is not simply a literary ornament or a vehicle of emotive import; it is a means of cognitive meditation...<sup>10</sup>

In *John*, Jesus makes extensive use of metaphors, as did the writers of the Psalms. And my presentation adds another layer of metaphor to transfer meaning in the text to our contemporary Australian context.

Am I proposing that my presentation encourage sentiment to govern intellect? No; but I do believe in ‘thinking with the heart’. Do I seek to manipulate readers’ emotions? Again, no – but I do seek to foster *affect*. While in Alice Springs recently, researching my current *Psalms* project, I came across Jennifer Loureide Biddle’s *Breasts, Bodies, Canvas: Central Desert Art as Experience*. In it she writes, firstly about the Central Desert country, relevant also to the semi-arid region I depict:


... country is sentient, alive, sensuous to those who can recognise it and know it. My aim is to show how it is that country is made sentient, alive, sensuous through the practice of art.<sup>11</sup>

I want to faithfully reflect the living landscape, although always as service to the text.

Secondly, she describes *affect*:

affect is generated not because of the representation of emotion but because of its capacity to engender response... Affect tells us that we are sensory beings who feel, sense, smell – respond – as a primary mode of engagement...

[W]hat is crucial about affect in art is precisely that it may operate at a pre- or extra-linguistic level prior to or outside the normative and structured constraints of language, discourse... As Adam Frank (2004) makes clear, while affective and



cognitive capacities may be distinct, they are deeply interdependent and intimately related.<sup>12</sup>

I realise that I was catching a snippet of a conversation I have not heard before, and aware that I have appropriated it without researching the whole. But now I see that *affect* is the goal of my artworks in their ministry to the text.

*Looking at the paintings on exhibition:*

Frame 1: pages 4-5 (John 1:19-34 the testimony of John ‘Behold the lamb of God’):  
*Lamb in a thicket: sheep and lambs grazing near a creekbed on the Silvertown road, and red-tailed black cockatoo*

Frame 2: pages 12-13 (John 4:1-14 Jesus talks to Samaritan woman at the well)  
*Underground creek surfaces in Brachina Gorge, Flinders Ranges: living water welling up to eternal life.* It is muddy and unimpressive, yet life-saving – like most of our Christian lives

Frame 3: Two healings: the paralysed man waiting for the water to stir in Bethesda pool, pages 16-17 (John 5:1-15); and the blind man washed in the pool of Siloam (*Sent*) 30-31 (John 9:1-7)

Left *Moving water: ripples on the dam at Copi Hollow*

Right *the pool Sent to heal: reflected light (Copi Hollow billabong)*

Frame 4: page 27 (John 7:37–8:12 Jesus’ declaration at the Feast of Tabernacles that he is the light of the world and offering the water of eternal life) *Light and water: sunset at Copi Hollow*

Frame 5: pages 32-33 (John 9:8–10:21 ‘I am the good shepherd’, echoing Psalm 23) *In the Father’s care: emu and his chicks.* Father emus, rather than mothers, raise their chicks.

Frame 6: Last Supper discourse II pages 48-49 *Abiding* (John 15:1-11) and 50-51 *the coming of the Spirit (Paraclete)* (John 15:12–16:33)

Top *Another Paraclete: Red-tailed black cockatoo*

Bottom *Abiding in abundance: Menindee landscape*


Frame 7: pages 58-59 (John 19:23-42 Jesus ‘lifted up’ at the time of the lambs’ slaughter for the Passover feast – his crucifixion in a garden)

Top *In a garden, lifted up: lamb on a dam wall out of Broken Hill*

Lower *Colours of blood and glory: feathers of the red-tailed black cockatoo, Sturt desert pea, emu bush, quandong, native hibiscus, hardenbergia and saltbush*

Frame 8: pages 60-61 (John 20:1-18 Jesus’ dawn resurrection from the cave in the garden reminiscent of Eden)





Top *New Creation dawn in the garden: Mutawintji and red-rumped parrots*  
Bottom: Specimen drawings *Colours of royalty and light: mistletoe, wattles, cassias, native apricot, emu bush, rock sida and quandong*

### Endnotes

- <sup>1</sup> Ryken, Leland, 1984: 91, *How to read the Bible as literature – and get more out of it* Zondervan: Grand Rapids
- <sup>2</sup> Alter, Robert and Frank Kermode, 1987:1-2, *The Literary Guide to the Bible* Collins: London
- <sup>3</sup> *ibid*3, 5
- <sup>4</sup> Kysar, Robert, 2002:45-46, *Preaching John* Fortress: Minneapolis
- <sup>5</sup> Brown, William, 2002:11, 13, *Seeing the Psalms: A Theology of Metaphor* Westminster: John Knox Press Louisville Kentucky
- <sup>6</sup> St Johns Bible [www.saintjohnsbible.org](http://www.saintjohnsbible.org) accessed 6/6/16
- <sup>7</sup> Stibbe, Mark WG, 1994:130, *John's Gospel* Routledge: London
- <sup>8</sup> Gardner, Thomas, 2011:2, 191, *John in the company of poets* Baylor University Press: Waco Texas
- <sup>9</sup> Naselli, Andy, 2009, *On Swimming Elephants* <http://andynaselli.com/on-swimming-elephants>, accessed 2/9/2013
- <sup>10</sup> Brown, William, 2002:5, *Seeing the Psalms: A Theology of Metaphor* Westminster: John Knox Press Louisville Kentucky
- <sup>11</sup> Biddle, Jennifer Loureide, no date 13, *Breasts, Bodies, Canvas: Central Desert Art as Experience* UNSW Press: Sydney
- <sup>12</sup> *ibid*15-17



# *The Ballad of Reading in Gaol*

*Sue Lavery*

"The ability to access books while in custody is a godsend. There is no dressing up the fact that deprivation of liberty is horrible, and it's supposed to be that way for a reason. However books provide an escape to faraway places, to be part of a bigger story, and to escape the reality that is our current predicament."

The above quote illustrates the importance of reading as seen through the eyes of a detainee at the Alexander Maconochie Centre. However, there is still debate on whether people like the clients I had should even have access to such "luxuries" as books and libraries. My story below may help in this debate.


## *Introduction*

I set up the Alexander Maconochie Centre Library in 2009. There have been four Librarians since then. Each has loved it, but each would have a different perspective. I retired in 2015, but kept contact through some work at the Alexander Maconochie Centre Library, and I was also a member of the ALIA Prison Library guidelines working group.

My own background is as a Teacher Librarian, and the skills I learned there came in very handy, as I was still working with people in uniform who didn't want to be there.

## *The Clients*

The types of people I encountered were intelligent and respectful, with a relative few intimidating or even rude, reinforcing the point that people don't lose their humanity on incarceration.




Most don't want to be there, so use the Library for a legal escape rather than a function of their work. The Library was envisaged as a place as close to a community Library as possible, so my emphasis at first was on its recreational value. I had originally envisaged a true community library, for both staff and detainees, but to ensure that books stayed within the Alexander Maconochie Centre, and to ensure an adequate circulation of resources, borrowing was restricted to detainees only, though staff were always welcome to browse, suggest titles, or just find a quiet lunchtime space. The best feedback that I had on the library as a normal space came from the detainee who came in, sat, sighed, and said "Wow – this is the first time I've sat on a couch in weeks!"

Working in a prison library means finding that narrow line between the trust and respect of the clients (detainees) and the ever-present demands of security. I found that having the respect of detainees was crucial to the functioning of the Library, as this underpinned all transactions. For example, I abandoned all formal dates due, and worked on incentives, rewards, and implementing a culture of "our" not "my" – a big step for many clients. However, I did implement overdue fines as Alexander Maconochie Centre grew – I never failed to be astounded by detainees who were quite thrown by such little pieces of paper! The Information needs of people incarcerated are remarkably similar to those of any community.

Even there, however, the environment intruded. I bought only full sets of series, as my clients did not have the ability to quickly procure the next book for themselves, and delayed gratification is not a highly common trait. There was probably more of an emphasis on access to law information, which became an increasing area of demand, handicapped by the amount of material online and therefore inaccessible except through requests to the Librarian. Education information was facilitated through the Education staff, but was still a difficult process.

### *Technology*

It felt like returning to the Stone Age. It was a long time since I had used written borrower records! However, I was able to have set up KOHA, an open source Library system that works brilliantly. Using all modules (except the borrowing module) allowed remote access to the collection from an individual's cell or cellblock. Also, email access to the Librarian meant that books could be reserved and delivered on request, as all detainees with computers have access to catalogue and email access to the Librarian. The use of technology taken for granted on the outside is not easy in such a secure environment – the public are often against such access, and there are many security implications, but detainees actually benefit.



On Alexander Maconochie Centre computers in the Library and in cellblocks, detainees have email access, albeit with many caveats, including a limited number of approved addresses, and monitoring of their communications (as are phone calls and mail). However, family bonds are crucial to preventing recidivism, and email gives the detainee access to family that is less costly and more private than phone calls. Hopefully, the success of the Alexander Maconochie Centre allowing this access will encourage other jurisdictions to consider allowing their detainees similar access. Another retrograde step was returning to the time of the librarian being the portal for information, (supplying on request, rather than teaching how to use). I had many requests for all sorts of information, from pictures of fairies to high level research for university studies.

### *The Disproportionate importance of Library services*

For many detainees, the Library takes on a disproportionate importance. Often there is no other recreation, depending on accommodation – sometimes there is not even a television, though this is rare.

For anyone who reads compulsively, it is unimaginable to not have the ability to access the latest title in a series or the next bestseller. While the Alexander Maconochie Centre also allowed detainees to buy books, this was a process of ordering and waiting up to a month – if they had the money in the first place. With all the necessary movement restrictions in place, my clients often could not even visit the Library when they needed to change what they were reading, but may have waited up to a week for my outreach visit.

When there is no other way of getting information, the rather old-fashioned idea of divining the actual needs of a client and then supplying them with that as a printed work is both challenging and satisfying. From artwork to poetry, the requests were continuous, challenging and often very time consuming.

### *Conclusion*

This was the most rewarding and challenging library I have ever worked in. It left me absolutely convinced that all prisons should have libraries staffed by trained librarians. Further information on the Library today can be gained by emailing the present librarian, Belinda Lawson, [belinda.lawson@act.gov.au](mailto:belinda.lawson@act.gov.au), or on this paper by emailing [slavery@grapevine.com.au](mailto:slavery@grapevine.com.au)



### Further reading

<https://alia.org.au/about-alia/policies-and-guidelines/alia-policies/prison-guidelines>

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/statement-free-access-information>

<https://koha-community.org/>

<http://www.inthelibrarywiththeleadpipe.org/2014/books-behind-bars-a-volunteer-run-prison-library-service-in-winnipeg-manitoba/>

Blackburn, Fiona. and Sue Lavery. "The Ballad of Reading in Gaol." *Incite* 36, no. 6/7 June/July (2016): 28-29.

Marks, Russell. *Crime & Punishment: Offenders and Victims in a Broken Justice System*. Collingwood: Redback, 2015.



# Luther Bible

Trevor Schaefer

This artifact comes to us from over the centuries and across the oceans. It is a priceless heirloom of the Reformation, brought to Australia as a treasured family possession by German immigrants in the nineteenth century. The Bible was presented to the Immanuel Seminary, a forerunner of the Australian Lutheran College, by J.E. Kotzur of Henty in 1954.


The *Luther Bible* is an early printed work, published in Wittenberg in Germany in 1551. It was done in the workshop of Hans Lufft, the town printer, who printed most of Luther's works. The first edition of the Bible, as translated by Luther, was published in 1534, and illustrated by artists from the workshop of Lucas Cranach Sr. It was republished in facsimile form in 2003. Löhe Memorial Library owns a copy of this two volume facsimile.

The book itself is a large and heavy object, measuring 25cm. in width, 37 cm. in length and 13 cm. in height. It has covers of tooled pigskin and metal corners and clasps. The title is within an illustrated border: *Biblia Das ist: die gantze heilige Schrift: Deudsch. Auffs neu zugericht. Doct. Mart. Luth. Gedruckt zu Wittemberg, durch Hans Lufft, 1551.*

There follow 344 pages of text from Genesis to the Song of Songs. There is a separate title page for the prophets: *Die Propheten alle Deudsch. Doct. Mart. Luth ... 1550* and a separate pagination sequence, 382 pages of Prophetical books, Apocrypha and the New Testament. There is no separate title page for the New Testament.

The particular beauty of this edition lies in its illustrations. They are all done as woodcuts and hand coloured. The *Luther Bible* has a total of 172 in-text illustrations, two illustrated title pages and one full-page frontispiece to Genesis 1. The latter is signed with his initials by the artist, Hans Brosamer (c.1500–1554) and dated 1550. This artist also produced many of the other illustrations in the book, including the title page for the prophets, and the illustrations of the gospels and the epistles.

The initial letter of each chapter is illustrated and coloured throughout the book. In the second book of the Bible, a second artist's initials appear in illustrations: Georg



Lemberger (c.1490–1540). This artist illustrated some of the earlier editions of the Bible as they appeared in sections from the printer in the years before the whole translation was complete. Most of the illustrations are, however, unsigned. The first dozen books of the Bible are profusely illustrated and their rich colours have survived because they have been kept out of the light in a closed book for the last 450 years.


For the Prophetical books, the Apocrypha and the New Testament, the illustrations are mainly restricted to the beginning of each book, which serve the purpose of delineating one book from the next. The four gospels are each only illustrated with a depiction of the gospel writer and his attendant symbol, a winged beast. However, the most richly illustrated book in the Bible is the last one, Revelation, with 26 illustrations.

### *Hans Brosamer (c.1500-1554)*

We know little of the life of this artist. What we know of his creative life and the places he lived, comes from the book illustrations, paintings, woodcut portraits and copperplate engravings which bear his monogram, HB. No portrait or self-portrait of the artist has survived. He was probably born in Fulda and died in Erfurt. A tailor's knife has been found also bearing his monogram, so he also must have worked as a tailor (Gotzkowsky 2002, 11).

Brosamer did many illustrations for works of Luther apart from this Bible. He illustrated the *Church Postils*, sermons on the set texts of the lectionary, and numerous editions of the *Epistle and Gospel Readings*. He also illustrated the *Small Catechism* and the *Large Catechism*. His illustrations are characterized by their great detail and the expressive faces of the subjects. He was as much at home with landscapes as with urban scenes and interiors. The illustrations of the book of Revelation in this Bible have all been attributed to Brosamer (Gotzkowsky 2009, 296-308).

It is interesting to note that probably the first portrait of Martin Luther done by Brosamer was the famous "*Seven-headed Luther*". This was on the title page of the anti-Lutheran book written by John Cochlaeus and printed by Valentin Schumann in Leipzig in 1529. In this image, Luther is depicted as a doctor of theology, a monk, a heretic (in Turkish head-dress), a pastor, an enthusiast (with flies buzzing around his head), a parish inspector, and a Barabbas, or an armed rebel (Gotzkowsky 2009, 191).



After Brosamer's chief client, Hermann Gölfferich, died in Frankfurt in 1554, his production of artworks ceases and nothing is known of his subsequent fate.

### *George Lemberger (c.1490–1540)*

We know even less of the life of this artist. No self-portrait has survived.

A German painter and draughtsman, Lemberger was probably the son of a painter and woodcarver, Simon Lainberger, and was born in Landshut. This would make him the brother of the woodcarver, Hans Leinberger. He was trained by his father and by the leading artist of the Danube School, Albrecht Altdorfer (1480–1538).

The influence of the Danube School can be seen in Lemberger's elaborate landscapes, a hallmark of his illustrations here. A characteristic of his style is the long drooping foliage of the pine trees, looking like horses' tails.

He was a creator of woodcut designs and also the actual woodcuts. He left Regensburg in 1523 and moved to Leipzig, but nine years later he was deported as a "convinced Lutheran" and went to Magdeburg. Lemberger became known as a book illuminator; one of the most prominent of the period. He illuminated the *Niederdeutsche Bibel* for Johannes Bugenhagen with 117 illustrations (Reinitzer 1983, 184).

He died in Magdeburg or Leipzig sometime after 1540.


### Notes on Illustrations

#### *Title Page & Prophets title page (P2-1)*

The border illustration is the same for both pages: the barren tree of the law and the leafy tree of the gospel. This famous image was first developed by Lucas Cranach in oil paintings, and recast as a title page in the 1541 edition of the Luther Bible (Pettegree 2000, 475).

The left hand side shows Adam and Eve sinning, and in the background, the snake on the wooden cross in the wilderness. In the foreground, Moses holds the tablets of the law, while an unfortunate sinner is being driven into the fires of hell by death and a beast wearing a cardinal's hat. In the fire can be seen a monk and a figure wearing a bishop's mitre.





On the right hand side, a muscular Christ is driving a spear through both a dragon, representing the devil, and a skeleton, representing death. In the background, Mary is shown receiving the message of her forthcoming conception. In fact, the baby is coming to her on a beam of light from heaven. In the foreground, Christ is depicted on the cross, with a stream of blood flowing onto a half-naked sinner. John the Baptizer is pointing the sinner to the source of his forgiveness.

Note the different dates on the two title pages: 1550 for the Prophets, while the main title page has been changed by hand to 1551.

### *Genesis 1*


#### The Creation story: OT01

The frontispiece of the Bible is the only full page illustration, showing the creation of Eve from the side of the sleeping Adam. God is the largest figure in the illustration, shown wearing a rich, maroon robe and with flames emanating from his head. The maroon colour has leaked slightly onto the adjacent paper. In the background, Adam and Eve are shown eating the forbidden fruit, recommended to them by the snake. The tree is very definitely an apple tree. Also in the background, an angel is expelling the pair from the garden. They are still naked, showing no sign of the clothes God had given them. A rich assortment of animals is shown, from a snail to a lion, and even including a unicorn. The antlered deer in the foreground is depicted in careful detail. However, there is an elephant lurking in the background forest, which shows that the illustrator had never seen a live specimen. You can also see a unicorn there. The illustration is signed by Hans Brosamer with his initials, and dated 1550.









# Bodies of/and Books: Purpose, Prayer and Play in Books Made for Medieval Women

Robyn Cadwallader

Good morning and thanks for inviting me to speak to you today. I'm flattered to be asked to speak to a group of librarians, but equally aware that I might be bringing coals to Newcastle when I talk about books. So, this morning I want to explore a little of what I do when I write fiction that circles around books — the interaction of research and imagination in *The anchoress*, and in the novel I'm currently writing. And ... if you're weary of words, I even have pictures!



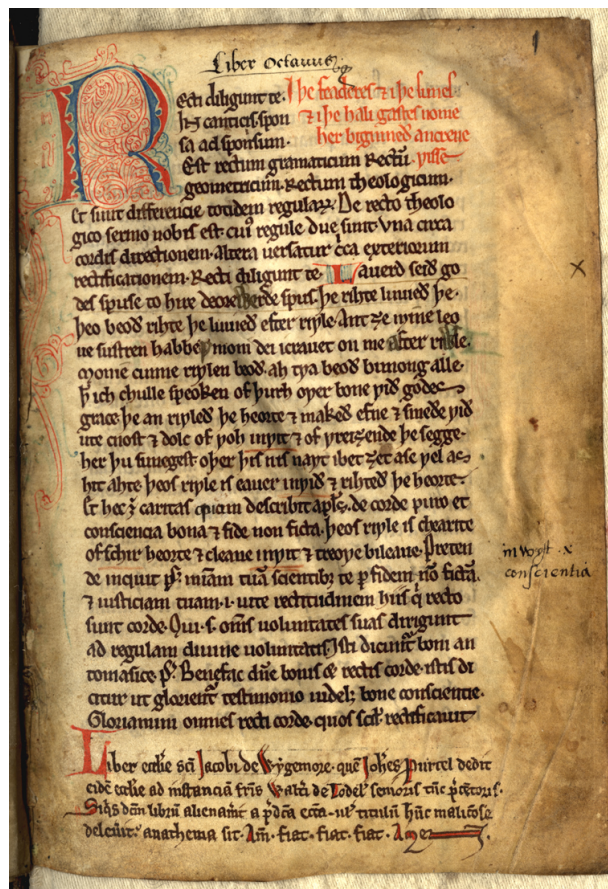
*Dog scribe: Breviary of Renaud de Bar, f. 194r<sup>i</sup>*

Surprisingly, this is an image from one of the books I'll be talking about today: a prayer book for medieval women. It's probably more playful than many of us would expect, and I'll speak more about that toward the end of this paper.

Today I will be looking at two different kinds of books given to medieval women to help with their devotions: the kind given to anchoresses and those made for aristocratic women.

### Ancrene Wisse

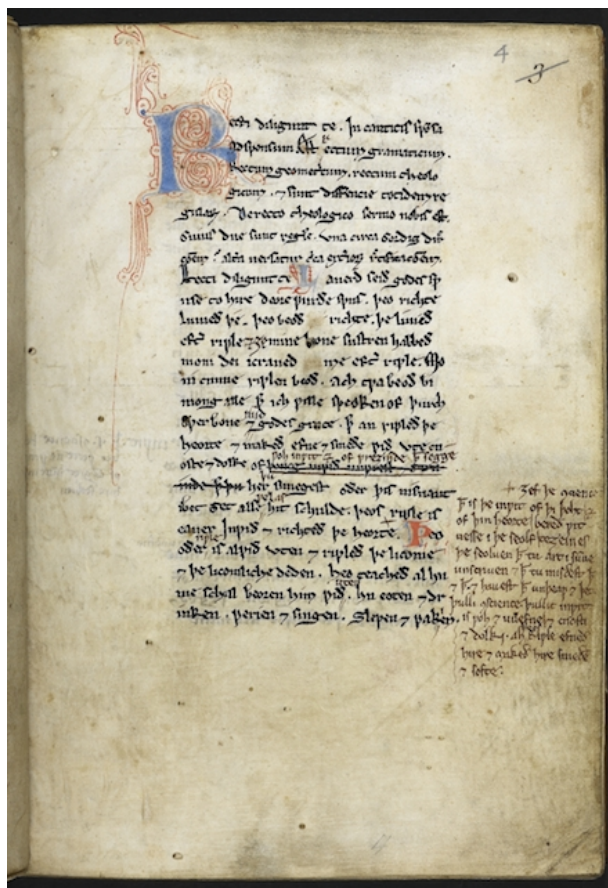
My novel *The anchoress*<sup>ii</sup> features a Rule of Life given to an anchoress, a woman who has chosen to be enclosed for life in a small stone cell attached to a village church. There she is to 'die to the world', to never look out of her small, curtained windows. She is to pray, read and counsel the village women. The book that my fictional anchoress, Sarah, reads in her cell each day is closely based on a real book, the *Ancrene Wisse* or Guide for Anchoresses, a text written in the second decade of the thirteenth century.



Ancrene Wisse: [Cotton MS Cleopatra C VI](#)<sup>iii</sup>


It was copied many times for other anchoresses, and perhaps also for other women who were not enclosed. Here is one of the copies. It's very simple and unadorned, as perhaps befits its content; anchoresses were not to be distracted from their prayers, their reading, and their focus on Christ.

In many cases, the *Ancrene Wisse* was bound together with the narratives of the lives of female virgin martyrs and other devotional material, all designed to help the anchoress in her commitment to deny the world and devote herself to Christ alone. This is another copy of the *Ancrene Wisse*, similarly unadorned.



*Ancrene Wisse*: Cambridge, Corpus Christi College, MS 402, f. 1r<sup>iv</sup>

This Rule of Life gives guidance on daily routines, but is most interested in guiding the woman's 'inner life', underpinned by the theology of the early and medieval church — that women are inherently inferior, weak, lustful and bodily. As 'daughters of Eve' they draw men into sin. The *Ancrene Wisse* encourages and praises the piety of anchoresses, but equally reminds them of their inherent sinfulness, describing the



horrors of the female body. To come to God, it counsels, the anchoress is to control her senses and deny her body.

As I tried to imagine what Sarah's life would be like and thought about her relationship to this book, I realised that there are some interesting dynamics going on here. We all know that one of the great values of the book is that it appeals to the mind and the imagination and in that sense, is beyond external control. The *Ancrene Wisse* is perhaps an extreme example, but it is nonetheless a book to be used by the woman, alone in her cell, and so offers her the exciting independence of reading alone and the physical intimacy of bodily holding the book and turning the pages, simple though they be. What happens to Sarah? What happens in her mind and body as she reads, and as the various texts — guidance, saints' lives and devotions — interact with one another?

And even more, sitting in her cell alone, unable to see the outside world, her sense of sight limited to her four small walls, surely the anchoress's other senses would be heightened, not lessened. Touch and taste would become more acutely sensed, and the outside world would come to her through her heightened senses of sound and smell.

This paradox, for me, was ripe for exploration. Even though ideological control is of its nature subtle, parading as simply 'the way things are' and therefore not to be challenged, the body and the imagination also have their own insistence force. In many ways, that paradox is the heart of the novel. Sarah, my anchoress, struggles with her commitment to die to the world and obey her Rule, but slowly discovers that the life of the village, and the life of her own body, are insistent and fruitful sources of discovery. Far from a distraction, she begins to admit that they have much to offer her in her relationship with Christ.

But let's return to medieval books, and look at other devotional books for women written around the same time — the beautiful books of hours provided for aristocratic women. Ornate and sumptuous, illuminated with gold leaf and depictions of Christ, Mary and the saints, books of hours contain prayers that follow the monastic hours of the day, and are intended to guide the woman in her daily devotions. Perhaps it's not so surprising that a book of prayers for an aristocratic woman would be beautiful and expensive — after all, they haven't made the severe kind of commitment an anchoress has made. But what I find so fascinating is that they also contain margins alive with what seem to be completely contrary images: the playful, the cute, the monstrous, the bestial and the bawdy. Here's an example, and we'll look at some more later.






*Pabraham-Clifford Hours, Fitzwilliam Museum: MS 242, fol 29<sup>v</sup>*

I began my research for my second novel because I had sniffed out an apparent contradiction between the text and the margins. Though I wasn't quite aware of it when I began, the paradox between quiet, ordered text in the centre of the page and the riotous margins in these books has resonance with the anchoress attempting to sit prayerfully in her cell, while the world of the village works, plays and inevitably impinges on her.

I'm very interested in the illuminators who worked on these books, but this morning I want to talk about the patron, the woman for whom the book was made.

### ***The Book of Hours***

The book of hours is basically a book of prayers that follow the cycle of prayers, or the eight 'hours' of the monastic day, but tailored for domestic use. Sometimes they include psalms as well, even poems, romances, recipes and herbals, so they're a mixed



combination of texts. Psalters were obviously decorated collections of psalms used for devotion.

One of the most fascinating things about these books is that their uses and their significance are almost as complex as the decorations on the page. A close look at the social context and the details of the book suggests the decoration has a lot to say about attitudes to aristocratic women and social constructions of their position and responsibility. The books do not offer direct advice, as the *Ancrene Wisse* does, but their decorations, beautiful as they are, reinforce expectations of their role. It is a book of devotion, but we need to move beyond thinking that devotion means simply saying your prayers. In the medieval context (and others, as well) the word ‘devotion’ is complex: it is physical, mundane, transcendent, social, political, and ideological. Almost every element in the book is designed to reflect status, lineage and the accompanying responsibilities of the female patron.

So, let’s imagine. It’s the early decades of the fourteenth century in England. Perhaps 1322. A woman of the upper class — let’s call her Isabella — has just taken delivery of a book of hours. Five years earlier, she visited London, or perhaps Oxford or Peterborough, and spoke to a stationer about having a book of prayers and psalter copied and decorated for her.

In the previous centuries, most books were copied for religious houses, and often by monks, but gradually, with the establishment of universities and the demand for texts to be copied, the book business became secular as well.

There aren’t many details of how the program of decoration was decided. Religious imagery was a complex language that had to be learnt. It seems that some patrons asked for particular religious images, or some requested that the scribe and or the illuminator planned decoration to demonstrate certain qualities about the family — perhaps to emphasise its grand history, or to demonstrate its prospects of a prosperous future. They might do this by intertwining heraldic devices and family portraits with a combination of selected images of biblical stories and the sacred narrative of the church.

Isabella waits five years for her book to be finished; it’s ornate, and takes time.



*St Omer Psalter, BL Ms Add 36684, f 46v*

As she opens her book, imagine how excited she would feel, hearing the rustle of the pages, feeling the slight stiffness of the parchment, her skin touching the tanned and stretched animal skin. As she turns the pages, the smell of paint and the glue used in the binding rises up, and she sees pages filled not only with words, but with colourful, detailed, beautiful and playful decorations. It would be a remarkably bodily and sensuous experience.

It is first of all and most obviously, a sumptuous work of art. It's expensive, the kind of purchase that only the upper classes could afford. This book, though intended for prayers, is so magnificent that it can be shown off to visitors, friends, neighbours, and especially those they want to impress. Often the books were quite small and could be carried in a purse attached to the woman's belt, so that she could have it with her and show it off when she visited others as well. It is a sign of status in which beauty, art, expense and devotion are intertwined.

So, Isabel turns the pages.



Calendar: De Neville Hours Calendar page for January<sup>vi</sup>

The first pages are usually a decorated calendar that lists the significant days of each month: religious feasts, festivals and saints' days, but also significant days for the family and for the district: births, deaths and marriages of the family, or of other significant people, or the dates of local markets. The choice of what to include in the calendar places the woman within family, lineage, and the local area, all intertwined with the sacred history of the church. So, even though a calendar can seem quite simple, its list of contents effectively tells a story of the family that owns it.



*Borders: St Omer Psalter f 162v<sup>vii</sup>*

There are borders —the decoration edging the writing — but they vary considerably from book to book, and sometimes within the books themselves, depending on how many artists were employed on one project. They're usually mostly foliage, but often intertwined with creatures, and they vary from the simple and stylish to the incredibly elaborate.



*Heraldry: Christ Enthroned, Dubois Hours MS M.700 f4r<sup>viii</sup>*

One of the notable things in the borders, especially about the early pages, is the number of shields with coats of arms, often alongside various portraits. The main coats of arms will be those of the owner and her husband. Heraldry was a primary way of visually indicating family lineage that was enormously important for the gentry and nobility in the Middle Ages; it signifies position, power, the past history of the family and its prospects into the future. This emphasis on heraldry within a book of hours draws together the woman's devotions with her own vital role in reproduction that will ensure the continuity of the family line. Her pious duty is to reproduce; the two cannot be separated.



*Catherine Praying to the Virgin, Hours of Catherine of Cleves MS M.945, ff. 1v–2r<sup>ix</sup>*

Some books also included the coats of arms of relatives, as well as neighbours or contacts the owners of the book sought to impress. Imagine Isabella showing off her book to the neighbouring nobility and there on one of the early pages is their shield — a pledge of loyalty and admiration, and what we might call ‘sucking up’! It is essentially buying favour, demonstrating connections, and shows how politically charged these books really are.



*Illuminations: Virgin and Child, Dubois Hours MS M.700 f 3v<sup>x</sup>*

One of the most obvious and spectacular elements of the book of hours or psalter is the illuminations, given the name because of the gold leaf that made the pictures shine. It was expensive, of course, and apart from being so appropriate for decorating images of Christ, Mary and other holy figures, it was a sign of opulence.

For me, one of the most fascinating elements of the page is the inclusion of owner portraits that were particularly common in the fourteenth century. Sometimes the woman is portrayed kneeling in prayer, perhaps reading her book of hours, or at Mass with the priest holding up the bread, but more often she is looking on at figures in an illumination.





*Nativity: Neville of Hornby Hours, BL Egerton 2781, f 13<sup>ri</sup>*

So, as the wife of Neville of Hornby would have seen herself in this picture, Isabella might see herself kneeling at the Nativity, peeping in on the scene right next to Mary and adoring the baby Jesus along with the shepherds and a sleepy Joseph. Or, she might even be standing behind Mary, almost participating with her in her actions, as in this picture of Mary ushering Eve into Paradise, with the book owner just behind Mary, echoing her stance.



*Eve Guiding Mary into Paradise: Neville of Hornby Hours, BL Egerton 2781, f 18v<sup>xii</sup>*

These pictures are quite remarkable in the sense that they encourage the owner in prayer to see herself in intimate contact with Christ and Mary. The biblical story that took place in the past becomes present to Isabella, or more accurately, she is present to significant events of the biblical narrative. Of course, she is not physically there, so the picture asks her to see with her physical eyes the spiritual experience of an encounter with God or Mary.

This evocation of intimacy and physicality is an intriguing shift in the church's attitude to piety, because, as we have seen, women were described as daughters of Eve, and were counselled to control their body that drew them away from God.

But in these portraits, the woman's bodily presence is evoked. It's a remarkable shift that results from changes in both theology and directives from the church for the good order of the laity. To be clear, the attitudes to women's inferiority and sinfulness did not change, but Christians, and especially women, were encouraged toward a stronger individual piety, and to look upon Christ and feel his suffering, or to sit with Mary as mother and comforter. It is a much more fleshly, emotional devotion than in previous

centuries. This kind of paradox — denial of the body in tandem with an emphasis on the importance of the body in devotions — is just one aspect of the complexity that is characteristic of the Middle Ages. And we'll see more of that in the playful marginalia.

What intrigues me most is the fascinating reflexivity of these portraits. Imagine Isabella at prayer, reading her book and seeing herself at prayer. Sometimes she sees herself reading the book she is reading; it's like being in a hall of mirrors.



*The woman at prayer: Neville of Hornby Hours London, BL Egerton MS 2781 f 122v<sup>xiii</sup>*

She becomes at once the woman who sees and the woman who is seen. In one sense, it is no doubt affirming for the woman to see herself, reassuring her of her position and her subjectivity. On the other hand, what she sees is not Isabella in her particularity as a person. The portraits are not intended to be accurate and realistic; instead, indications such as heraldic devices on the clothes of the owner and her husband indicate individual identity via lineage.



*Patrons praying before Virgin and Child: Dubois Hours MS M.700 f 3v<sup>xiv</sup>*

This portrait is an especially powerful example. Here, the owner and her husband are dressed in surcoats that reflect the shields beneath them. In many ways, they become the shield.

So, when the woman looks at her portrait, she sees her role within the context of heraldry and political influence we have been exploring. (There are no doubt implications for the husband as well, but they will be different from those of the woman.) This one image of the woman identified via the family coat of arms evokes her devotions, her relationship with God, her responsibility to continue the family line and her aristocratic duties. Here, being seen becomes a tool of social regulation and gender construction.

I'm still thinking about the implications of this, but I can see the slippage in that moment is something to explore. I recognise that the expectations of her as an aristocratic woman are so embedded in her culture that they would become as natural as the air she breathes, but I also believe that there is a power to image and story and imagination in the book's decorations. Being alone with a book can be volatile territory because the mind of the reader or viewer is beyond reach.

## Marginal illustrations

If the owner portrait is a moment of slippage, as I call it, the marginal illustrations are another matter again. They range from the sweet and beautiful to the grotesque and monstrous, to the playful and bawdy, and sometimes to the very weird.



*Christ Enthroned with marginal images: Pabenhams-Clifford Hours, Fitzwilliam Museum: MS 242, fol 55v<sup>xv</sup>*

What these images actually mean has been long debated, and there is still no agreement. the twelfth century St Bernard suggested that they were a distraction from the words.

Some have seen marginalia as playful doodles with no meaning at all, just a kind of childishness, and others have seen them as the product of a deranged mind. But recent studies have, fortunately, taken the images more seriously.

One suggestion is that they are **aids to memory**, and there is good evidence that, in large books without page numbers, some of the marginal decorations help the reader to find her way to a particular page. This is a much more functional, pragmatic use of the images, but it doesn't quite explain why the artist would use a creature with a dragon's head, a bear's body and a bird's feet instead of simply a swan or a flower.

I think that for most people, the first reaction to some of the more playful or grotesque images is simple bewilderment. We can accept beautiful decorations as appropriate, but anything less seems to militate against the main text which is, after all, for devotions. But we've already seen that devotion is a complex idea, so it's worth investigating further.

Another approach is to read the margins as **illustrations of the text** itself. One of the most straightforward examples is from the beautiful Luttrell Psalter, where workers gather in corn, reflecting the words of the psalm: 'The fields and all in them rejoice'. (Psalm 95:12).



Harvesting corn: Luttrell Psalter, BL Add MS 42130 172v<sup>xvi</sup>



Harvesting corn: Luttrell Psalter, detail, BL Add MS 42130 172v<sup>xvii</sup>

Thus the everyday and the mundane are gathered into the call to praise God.



Luttrell life on estate: BL Add MS 42130

Clockwise from top: Man sowing: f 170v, Maid dressing a lady's hair: f 63r  
 Sheep in wattle pen: f 163v, Woman feeding chickens: f 166v<sup>xviii</sup>



While the images in this psalter have been used to help understand the practicalities of life on the land in medieval England, they are also remarkably pretty pictures, where the peasants look remarkably well fed and dressed. The truth of their lives would almost certainly be far from this. Again, it's a medieval version of PR to portray the workers on one's own land as well fed and cared for.

Other, more complicated examples, suggest that **words, or even syllables**, inspire some of the pictures in the margins and offer exempla of the consequences of sin. In others, the images interact.

In the Ormesby Psalter, the main picture is of Christ and David, with David gazing up to Christ, illustrating the cry of the psalmist. The text is Psalm 101:

Hear my prayer, O LORD, and let my cry come unto thee. Hide not thy face from me in the day when I am in trouble; incline thine ear unto me: in the day when I call answer me speedily. For my days are consumed like smoke, and my bones are burned as an hearth. My heart is smitten, and withered like grass; so that I forget to eat my bread. By reason of the voice of my groaning my bones cleave to my skin. I am like a pelican of the wilderness: I am like an owl of the desert. I watch, and am as a sparrow alone upon the house top.

Everything on the page echoes David's gaze upon Christ in the sense that it is all focused on the dangers of sight. Perhaps the creatures at the top are strange versions of the sparrow.





*Psalm 101: Ormesby Psalter, f 131r<sup>xix</sup>*

As the detail below shows, the man and woman in the lower margin gaze at one another in a suggestion of amorous intent. The interplay of images is overtly erotic: the woman holds a squirrel, a medieval symbol for the female genitals, and the man's sword is suggestively phallic. Nearby, the gryllis, a creature with a head on legs, gazes on, but as Michael Camille,<sup>xx</sup> a prolific commentator on marginalia, suggests, the head is where its genitals should be, and the gaze becomes an ejaculation. Beneath, life is turned around where the cat watches and threatens the mouse in its hole that echoes the hole in the man's robe above. The margins become exempla of sin, demonstrations of what happens when God's word is not heeded.



*Psalm 101: Ormesby Psalter, f 131r (detail)*

While some of this might sound far-fetched and over interpreting, we need to remember that in the Middle Ages, reading images was considered as important as reading words. It was a complex language that had to be learned. I'm beginning to think it has elements of that now-dreaded term, postmodernism. Watching how images — sometimes apparently disparate images — might bounce off one another to create meaning is not that far away from our own digital experiences.

Another suggestion for reading the margins is that they reflect social forces of the time. There is often a contestive spirit between the text and the margins that is seen most clearly in the clean, neat and ordered words surrounded by capering and disordered creatures.

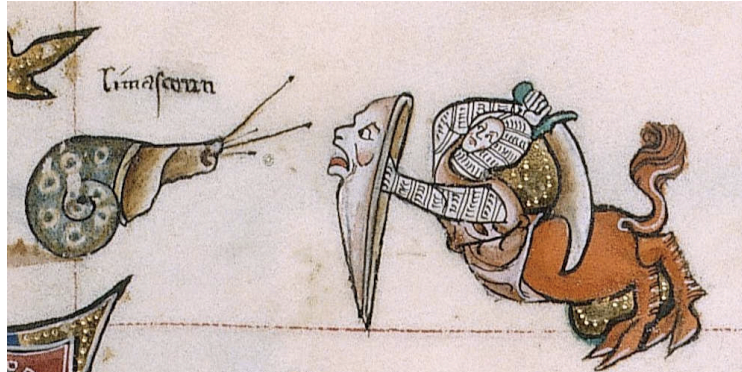


*Snail and knight: Smithfield Decretals BL Royal MS 10, f 107r<sup>xxi</sup>*

If the aristocracy define themselves over against all who are not, the 'other', as most classes do, the margins are at once kept apart and yet tethered to them; there's an intriguing interplay and dependence between the two.

The Church and the Christian faith were pervasive in the Middle Ages, impacting on almost every facet of life — effectively in the air that everyone breathed. This does not mean, therefore, that everyone believed and obeyed. One of the ways that Christianity survived as it did, was in its flexibility to accommodate most aspects of life and belief. This is seen perhaps most clearly in the Christian calendar's adoption of festivals from folklore and other beliefs; instead of contesting, the Church absorbed and gradually took over festivals, making them its own. All thought and behaviour is gathered into a kind of piety that we, now, might find surprising. And this is at least some of what is at work in the margins. All of life is gathered in, even the crude and sinful.

I especially like the ways the margins overturn the familiar and expected, and one of the most common of these images is the snail versus the knight. There are endless interpretations of what they might mean, too many to even outline.



*Snail and knight: Gorleston Psalter, Add MS 49622, f 193v<sup>xxii</sup>*

What appeals to me is the idea that the snail's shell echoes the armour of the knight and the giant snail laughs at the knightly and chivalric class with all the trapping of position.



*Snail and knight: Breviary of Renaud de Bar, f. 194r<sup>xxiii</sup>*

And what these marginal images show us, if nothing else, is the extent to which everything could be included in the life of prayer. It's easy to imagine medieval spirituality as dry and removed, but it was, of necessity, bound up with the physical, the messy and the mundane.



*Fantasy images: Luttrell  
Psalter<sup>xxiv</sup>*

*Clockwise from top left: Blue-skinned man and dragon, f 83v, Figure riding bird creature, f 198v, Fantasy creature, f 208v, Birds fighting: f 145r.*

I'm still trying to get my head around all the implications of the marginal images, but what I find so exciting about them is the slippage, as I've been calling it. They offer such possibilities for fantasy, resistance and play for the creators of the books and for the woman who reads it. With images as fantastic as these, surely there would be much

more to her story than simple obedience. If they offer her a life of imagination, who knows what could happen?



*Rabbit attacking man: Breviary of Renaud de Bar, f 210.<sup>xxv</sup>  
Rabbit attacking bishop: Gorleston Psalter, BL, Add 49622, fol. 13v<sup>xxvi</sup>*

And I can't finish without a small homage to the Monty Python crew, who definitely knew their medieval culture in 'Monty Python and The Holy Grail'. The killer rabbit wasn't their own invention!

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- i [http://www1.arkhenum.fr/images/dr\\_lorraine\\_ms/MS0107/index.html](http://www1.arkhenum.fr/images/dr_lorraine_ms/MS0107/index.html)'
- ii Robyn Cadwallader, *The anchoress* (Sydney, HarperCollins), 2015.
- iii <http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2013/03/a-puzzle-for-our-blog-readers-who-were-medieval-anchorites-and-what-is-their-link-to-lord-of-the-rings-sometime.html>
- iv <http://tei.oucs.ox.ac.uk/Projects/EETS/soton/msalr.htm>
- v <http://www.fitzmuseum.cam.ac.uk/illuminated/manuscript/discover/the-pabenhams-clifford-hours/folio/folio-29r/section/panel-intro>
- vi <http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=11523>
- vii <http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=7795>
- viii <http://ica.themorgan.org/manuscript/page/4/133201>
- ix <http://www.themorgan.org/collection/medieval-and-renaissance/manuscript/76941>
- x <http://ica.themorgan.org/manuscript/page/3/133201>
- xi <http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=11534>
- xii <http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=11542>
- xiii (Image at: <http://www.abebooks.co.uk/Art-identity-devotion-fourteenth-century-England-three/9103600801/bd>)
- xiv <http://ica.themorgan.org/manuscript/page/3/133201>
- xv [https://commons.wikimedia.org/wiki/Category:The\\_Pabenhams-Clifford\\_Hours\\_-\\_Fitzwilliam\\_Museum\\_Ms242#/media/File:Pabenhams-Clifford\\_Hours\\_-\\_Fitzwilliam\\_Ms242\\_f55v\\_\(beginning\\_of\\_the\\_Penitential\\_Psalms\).jpg](https://commons.wikimedia.org/wiki/Category:The_Pabenhams-Clifford_Hours_-_Fitzwilliam_Museum_Ms242#/media/File:Pabenhams-Clifford_Hours_-_Fitzwilliam_Ms242_f55v_(beginning_of_the_Penitential_Psalms).jpg)
- xvi [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_42130\\_fs001ar](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_42130_fs001ar)
- xvii [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_42130\\_fs001ar](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_42130_fs001ar)
- xviii [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_42130\\_fs001ar](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_42130_fs001ar)
- xix <http://bodley30.bodley.ox.ac.uk:8180/luna/servlet/detail/ODLodl~1~1~42574~120469:Psalter-known-as-the--Ormesby-Psal>
- xx See Michael Camille, *Image on the Edge: The Margins of Medieval Art* (London: Reaktion Books) 1992, pp 37-38.
- xxi [http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Royal\\_MS\\_10\\_e\\_iv](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Royal_MS_10_e_iv), f 107r
- xxii [http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add\\_MS\\_49622](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_49622) f193v
- xxiii [http://www1.arkhenum.fr/images/dr\\_lorraine\\_ms/MS0107/index.html](http://www1.arkhenum.fr/images/dr_lorraine_ms/MS0107/index.html), f194r
- xxiv [http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add\\_MS\\_42130&index=0](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_42130&index=0)
- xxv [http://www1.arkhenum.fr/images/dr\\_lorraine\\_ms/MS0107/index.html](http://www1.arkhenum.fr/images/dr_lorraine_ms/MS0107/index.html), f 210v
- xxvi [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_49622\\_fs001r](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_49622_fs001r) (scroll to folio 13v)



# Conference Group Photo





# Contributors

## *Robyn Cadwallader*

Robyn Cadwallader is a writer and editor who lives in the country outside Canberra. She has published poems, prize-winning short stories and reviews, a non-fiction book about virginity and female agency in the Middle Ages (2008), a poetry collection, *i painted unafraid* (2010), and an edited collection of essays on asylum seeker policy, *We Are Better Than This* (2015). Her first novel, *The anchoress* (2015) won a Canberra Critics Award and was shortlisted for the Indie Book Awards and the Adelaide Festival Literary Awards.

## *Carla Daws*

Carla Daws is Team Leader, Information Services (Wagga Wagga and Albury campuses) at Charles Sturt University. Carla has been based at the university for six years, starting as a Cataloguing Librarian, and then moving into teaching undergraduate students information literacy.


## *Evelyn Eveni*

Evelyn Eveni is in her second year as the Librarian at the Kanana Fou Theological Seminary in Pago Pago, American Samoa. The library was built in 2008 to commemorate the 25<sup>th</sup> anniversary of the Seminary. Evelyn assists staff and students of the Seminary in their research. She has also initiated a project recovering, preserving and shelving thousands of new textbooks.

## *Michael Gladwin*

Michael Gladwin is Lecturer in History at St Mark's National Theological Centre in the School of Theology, Charles Sturt University, Canberra. A graduate of the Australian National University and the University of Cambridge, his research interests include the religious and cultural history of Australia and the British Empire, with a particular interest in the relationship between religion and war in Australian history. Michael is the author of *Captains of the Soul: A History of Australian Army Chaplains* (2013) and *Anglican Clergy in Australia*. Michael won the Australian Christian Book of the Year 2015 for this work. His latest publication is *1788–1850: Building a British World* (2015). He is also editor of *St Mark's Review*, one of Australia's longest-running theological journals. His current research projects include an edited monograph on the history of preaching in Australia, a chapter on the





intellectual history of mission and colonialism during the long nineteenth century for the forthcoming *Oxford Handbook of Nineteenth-Century Christian thought*, and *The Place of Religion in Australian War Commemoration Since 1914*.

### Mark Hangartner

Mark has been a Subject Librarian at University of Auckland for 20 years, currently English and European Languages as well as Theological and Religious Studies. In the last 12 months one of the Library's big projects has been to introduce an automated course readings system and Mark has been involved with 45 courses introducing new reading lists. Mark's role includes helping Academics and postgraduate students with their research and undergraduates too. This involves one-on-one consultations, teaching RefWorks and Literature review courses.

### Sue Lavery

Sue Lavery is a Queenslander by birth, (and inclination,) but has lived in Canberra for the past 23 years. She only ever wanted to teach, and achieved that in 1974. After a career as a teacher and then as a teacher librarian teaching at all levels and in both public and Private schools in Queensland, Victoria and ACT, for over 30 years, Sue decided to take a great leap and left to set up the Alexander Maconochie Centre Library. Although she had enjoyed teaching and life as a teacher librarian, this last position was the most intriguing, rewarding and interesting job of her career. Sue was part of the ALIA Prison Library Guidelines Working Group that developed the revised guidelines. The revised guidelines were published in December 2015, *Australian Library and Information Association Minimum Standard Guidelines for Library Services to Prisoners*. Sue is now retired – a little reluctantly- but retains her interest in reading, the Justice system and the part Libraries play in society.

### Fiona Pfennigworth

Fiona is currently researching the theology and literary features of the book of Psalms, and exploring visual concepts and Australian habitats that may reflect it. From this research she hopes to produce *The Psalms Illuminated*, her third volume of biblical books in which illustrations of Australian nature are in conversation with the text. *The Scrolls Illuminated: An Illuminated Presentation of Solomon's Song of Songs, Ruth, Lamentations, Ecclesiastes and Esther from the Bible* Fiona self-published in 2011, the product of her PhD in Natural History Illustration at the University of Newcastle. *John Illuminated* was self-published in 2014, the product of her Masters in Theology (Hons) at Charles Sturt University. Fiona has been a casual lecturer at the University of Newcastle; exhibiting artist; home mother-of-two; journalist; layout artist; cook; law clerk; and lover of the Scriptures, amongst other things.



### Trevor Schaefer

Trevor finds pleasure working amongst like-minded and amiable colleagues, in a quiet, busy environment. He enjoys helping students in their search for information on their latest assignment. He finds it a pleasure to help people track down that vital piece of information on some obscure topic that really matters to them. And when Trevor takes work home, it is in the form of a good book to read, because after all, he cannot read on the job! Trevor's publications include: *Fish out of Water*, XLibris, 2015 *Luther Bible 1551*, ALC, 2015 *Glimpses: Anthology*, Tea Tree Gully Library Writers Group, 2014 *The Light on the Hill: Brougham Place Uniting Church 1859–2009*, BPUC, 2009, *St Mark's Lutheran Church, Mt. Barker: A Venture of Faith, 1958–1983*, 1983 *The Treatment of Germans in SA 1914–1924*, Thesis, 1982.

### Maria Stanton

Maria Stanton, Director of Digital Production, has strategic responsibility for ATLA's full product line, including ATLA Religion Database with ATLA Serials. ATLA's growth in recent years is the result of an intentional commitment to expanded global relationships, including our collaboration with similar associations in other regions of the world and the creation of programs to support researchers in developing countries. Maria is also a member of ATLA's leadership team. Prior to joining ATLA, Maria was the VP of Production for Alexander Street Press.

### Uesile (Wesley) Tupu

Rev. Uesile Tupu is an ordained minister of the Methodist Church in Samoa and Lecturer in Theology and Ethics at Piula Theological College since 2013. He has a Diploma in Theology, Bachelor of Divinity and Masters of Theology. Uesile has research interests in theological hermeneutics, contextual theology and Christian ethics.

### Helena Zobec

Helena's background has included working across a number of libraries with a strong emphasis in tertiary libraries, including the Canberra Institute of Technology, University of Canberra and the Australian National University. She has also worked for the Public and National Libraries in the ACT. Helena has a long history of lobbying for the recognition of information literacy as an employability skill, leading the TAFE Library sector to formally recognize these skills. Helena is currently employed as the Campus Library Manager, Signadou Library, ACU. As part of that role since her appointment, the New Library Building has been a priority Project undertaken as a staged process during this period with an estimated completion date of 2017.