2023 Annual Conference of the Bibliographical Society of Australia and New Zealand Inc.
TRANSFORMATION: BIBLIOGRAPHY & PRINT IN THE DIGITAL AGE

DAY ONE: Monday, 27 November 2023

Time Perth	Time Canberra	Time Wellington	Session	
6.15-6.30	9.15-9.30	11.15-11.30	Welcome to the BSANZ Annual Conference **Assoc Prof Amanda Laugesen** **President BSANZ**	
6.30-7.30	9.30-10.30	11.30-12.30	**KEYNOTE ADDRESS** **Pip Williams** *The Bookbinder of Jericho*: Transforming History into Story, and Story into Truth **Chair: Amanda Laugesen**	
7.30-8.00	10.30-11.00	12.30-1.00	Break	
8.00-9.30	11.00-12.30	1.00-2.30	**Session 1 (Room A)**	**Session 1 (Room B)**
			DIGITAL STORYTELLING **Yazdan Mansourian** A Transformative Fusion: How Digital Storytelling Blends Technology and Talent to Create Serious Leisure **Sydney Shep** Joyce in the Antipodes: the Chelsea Book Club Connection **Isabella Mead** GLAM Institutions and Ekphrastic Poetry: Collaboration and Co-Creation in the Digital Age **Chair: Anthony Tedeschi**	**THE ART OF PRINTING/ARTIST BOOKS** **Caren Florance** Material Gain, Digital Loss: 40 years of Australian Artist Books **Derham Groves** The Object Isn't Everything … More Books from The Black Jack Press **Anne Goodfellow** We Just Aim to Print Well: Fisher Library's Printer in Residence Program **Chair: Helen Cole**
9.30-10.30	12.30-1.30	2.30-3.30	Break	
10.30-12.00	1.30-3.00	3.30-5.00	**Session 2 (Room A)**	**Session 2 (Room B)**

			COLLECTIONS IN THE CLOUD: MARTYRS AND DIGITAL DELIVERANCE **Nigel Bond** Tipping the Scales: From Personal Devotion to Digital Deliverance **Kusumita Datta** Ephemera Catalogues: Bibliographical Entries on Martyrs **Chair: Therese Taylor**	**PARATEXTS AND PAGES** **Amanda Lastoria** Standalones, Companions, Omnibuses, Sets and Series: How Publishers' Peritexts Transform the *Alice* Stories **Ksenia Papazova** Vintage Paratexts: Technostalgia in Printed Books **Jocelyn Hargrave** *Sat cito si sat bene*: How Aphorism-Inspired Tortoises, Crabs, Butterflies and Dolphins Transformed the Minds and Pages of Early-Modern Publishers **Chair: Jenna Mead**
12.00-12.30	3.00-3.30	5.00-5.30	Break	
Perth	Canberra	Wellington		
12.30-1.30	3.30-4.30	5.30-6.30	**Session 3 (Room A) PRINTERS AND TEACHERS** **Marisa Young** The teacher transformed. E.W. Wickes – Colonial Australian Teacher, Writer, Professional Man, Public Bureaucrat: Print on Paper or Microfilm and in a Digitised Format **Dennis Bryans** *The Australasian Printers' Keepsake*: Notes on the Contributors **Chair: Shef Rogers**	**Session 3 (Room B) SCHOLARLY PUBLISHING AND OBJECT BASED LEARNING** **Morgan Burgess and Paige Wright** Special Collections IRL (In Real Life): The Value of Object Based Learning in Australian Universities **Pethigamage Perera** Enhancing Accountability, Quality, and Transparency in publishing through Global Review and

				Negative Citation System **Chair: Daniel Wee**
1.30-2.30	4.30-5.30	6.30-7.30	**BSANZ AGM (Room A)**	

-Close-

DAY TWO: Tuesday, 28 November 2023

Time (Perth)	Time (Canberra)	Time (Wellington)	Session
6.00-6.15	9.00-9.15	11.00-11.15	(Room A) Welcome to Day Two **Assoc Prof Amanda Laugesen** **President BSANZ**
6.15-7.45	9.15-10.45	11.15-12.45	**Session 4** **PRINT vs DIGITAL MODES OF SCHOLARLY EDITING: NARRATIVES OF FRUSTRATION AND JOY** **Pierre A. Walker** Do We Still Need Print Scholarly Editions in the Information Age? **Paul Eggert** The Prodigal Returns: From the Digital Archive Back to the Scholarly Book **Roger Osborne "**Conrad in Print and on Disk" Revisited: The Past, Present and Future of Editing the Works of Joseph Conrad **Chair: David Carter**
7.45-8.15	10.45-11.15	12.45-1.15	**Book Launch:** *The Letters of Charles Harpur and his Circle* (Sydney UP), Selected and Edited by Paul Eggert and Chris Vening **Chair: Roger Osborne**
8.15-8.45	11.15-11.45	1.15-1.45	Break
8.45-9.45	11.45-12.45	1.45-2.45	**KEYNOTE ADDRESS** **Geoff Thompson** A Scientific Insect Illustrator's Transformation, Delving into the Past and Emerging into the Digital Age **Chair: Simon Farley**
9.45-10.30	12.45-1.30	2.45-3.30	Break
10.30-12.00	1.30-3.00	3.30-5.00	**Session 5** **TRANSFORMING MANUSCRIPTS, MUSIC, AND DIARIES** **Debbie Stephan** Transforming the Place of Manuscripts in Eighteenth-Century British Scholarship: The Publication of *The Catalogue of 1697* (Oxford 1698) **Gillian Dooley** Jane Austen's Music Books from Near and Far **Therese Taylor** The Diaries of Virginia Woolf - An Evolution of Editions

			Chair: Fiona McConnell
12.00-12.30	3.00-3.30	5.00-5.30	Break
12.30-2.00	3.30-5.00	5.30-7.00	**Session 6** **THE DIGITAL SHIFT: BIBLIOGRAPHIES, PERIODICALS, AND DATABASES** **Paul Diamond and Melanie Lovell-Smith** Whiua Ki Te Ao: Digitising the Bibliography *Books in Māori 1815-1900* **Neil James** Transforming a Static Bibliography: The Angus and Robertson Database **Andrew Henry** The Transformation of a Library: The Print Serials Collection at Auckland Council Libraries **Chair: Nina Whittaker**

**Closing remarks by incoming BSANZ President

and announcement of BSANZ 2024 (Room A)**

ABSTRACTS AND BIOGRAPHIES

Session 1 (Room A)

DIGITAL STORYTELLING

Yazdan Mansourian, PhD, AALIA

School of Information and Communication Studies, Charles Sturt University

A Transformative Fusion: How Digital Storytelling Blends Technology and Talent to Create Serious Leisure

This paper explores the transformative power of storytelling within the context of digital platforms as a form of Serious Leisure, where passionate storytellers devote their creativity and competencies to create inspiring narratives using digital media. By exploring the theoretical frameworks and best practices, the paper reveals the transformative power of digital storytelling for individuals and communities. It also examines the role of emerging technologies in amplifying this potential. Additionally, the paper explores the practical implications of digital storytelling within various cultural institutions across the GLAM sector, highlighting the opportunities for preserving and sharing transformative narratives around significant items and collections. The paper shows how storytellers create narratives that not only inform and entertain but also inspire and engage the audience in meaningful conversations. Furthermore, digital storytelling allows storytellers to explore new narrative patterns and styles. They can experiment with interactive narratives and user-generated content. These innovative approaches empower storytellers to push the boundaries of traditional storytelling and engage their audience in more participatory ways. The paper concludes that by merging the power of emerging technologies with the art of storytelling, digital platforms provide a unique opportunity to magnify the impact of narratives surrounding objects and collections, enabling a more profound understanding for the storytellers and their audience.

 Yazdan Mansourian is a senior lecturer in the School of Information and Communication Studies at Charles Sturt University. He received his PhD in Information Science from the University of Sheffield in 2006. Since then, his research interests have been shaped around the cognitive and affective aspects of Human Information Behaviour (HIB) in different contexts. Since 2017 he has focused on HIB in the context of Serious Leisure. In this ongoing research program, he explores the role of joy and other positive emotions in engaging people with hobbies, amateurism and voluntary activities and how joyful experiences inspire them to seek, share and use information. He also investigates to what extent people's engagement in joyful information activities can contribute to their overall wellbeing.

ymansourian@csu.edu.au

~

Dr Sydney J Shep

Wai-te-ata Press: Te Whare Tā o Wai-te-ata, Te Herenga Waka – Victoria University of Wellington, New Zealand

Joyce in the Antipodes: the Chelsea Book Club Connection

James Joyce's *Ulysses* was the publishing sensation of the twentieth century. The 1,000 numbered copies of the 1922 first edition had 352 unique subscribers and booksellers from 11 different countries including Argentina, Egypt, Japan, Pakistan, Australia and New Zealand as well as USA, Britain, France and Germany. Paris publisher Sylvia Beach's ledger reveals several key antipodean agents: The Australian Book Company, Gordon and Gotch, F.W. Preece and Sons, exporters John Clarke and William Jackson, and the London-based Chelsea Book Club. The latter's Italo-Irish founder, Dr Arundel del Re, OBE, MA, Litt.D., was born in Florence, educated at Oxford, lectured at University College London and Balliol College, Oxford, was appointed Professor of English Literature in Tokyo, survived the Japanese occupation of Formosa (Taiwan), emigrated to New Zealand to lecture at Victoria University of Wellington, and ended his days in Melbourne, Australia. While in London, del Re was editorial assistant to Harold Monro who established *The Poetry Review* and the Poetry Bookshop and met writers as varied as Ezra Pound, Robert Bridges, WB Yeats, Vernon Lee, HG Wells, Rupert Brooke, Virginia Woolf and Katherine Mansfield. Del Re opened the Chelsea Book Club at no.65 Cheyne Walk in 1919 with Aldous Huxley as his assistantuxley asas. He sold books, published limited edition broadsheets, held exhibitions (notably the first African Art show in 1920), presented lectures, and became a cultural magnet for modernist, bohemian London. The Club ordered 18 copies of the first edition of *Ulysses* and was the first bookshop in England to stock the controversial work. Despite these varied traces, little is known of the early years of the Chelsea Book Club and its founder or his pivotal role in bringing *Ulysses* to an international market. This illustrated talk offers a new approach to digital storytelling drawing on recent developments in natural language generation and AI.

Dr Sydney J Shep is Reader in Book History & The Printer at Wai-te-ata Press, Te Herenga Waka – Victoria University of Wellington, New Zealand. She focuses on the interdisciplinary study of transnational and cross-cultural book history and print culture in the contexts of the history of empire, history of technology, and the history of reading. Technological convergence is an additional platform for research and practice, bringing both historic and contemporary media into creative conversation though explorations into the digital handmade, generative computer art, and typographically-situated augmented reality experiences. Her current research focuses on big cultural data and collaborative kaupapa Māori approaches and is grounded in the theories, methods, and practices of digital humanities, spatial history, and cultural informatics. Sydney is also a practising letterpress printer, exhibiting book artist, and designer bookbinder who undertakes creative research commissions at Wai-te-ata Press.

~

Isabella Mead

Monash University

GLAM Institutions and Ekphrastic Poetry: Collaboration and Co-Creation in the Digital Age

Modern-day ekphrasis is typically understood as writing that describes or responds to visual art: "the verbal representation of visual representation" (Heffernan, 1993). Prior to the mass digitisation of cultural artefacts, ekphrasis often involved the writer viewing the analogue artwork first-hand in a museum or gallery setting. My research explores how the process of writing ekphrastic poetry is transformed in a digital environment.

In the act of sourcing and exploring digitised collections, ekphrastic writers engage with complexly layered entities, including the artwork or artefact, the artist, the cultural institution, and the digital infrastructure and networks that allow the viewing to take place. This paper examines ekphrasis in the digital age, elaborating on one element of my larger thesis project ("Writing Ekphrastic Poetry in Response to the Digital Image") – the under-appreciated role of the gallery, library, archive, or museum (GLAM) as collaborator or co-creator in ekphrasis.

GLAM institutions authorise access to visual material. This encompasses the aesthetic and experiential decisions made by curators: how, when, and where visual material is made available to visitors. Furthermore, institutions make decisions and adopt practices relating to digitisation, such as colour reproduction, image resolution, databases, and search capabilities. This has subtle but significant implications for how the writer perceives the visual material. Finally, some institutions initiate ekphrastic writing directly via public outreach and engagement activities, including competitions, ekphrastic writing groups, and education.

Given the pace of digitisation in the GLAM sector and our current age of image plenitude, it is timely to re-examine the nexus between writer, artist, and institution. The transformation of cultural institutions from repositories of visual culture to collaborators in ekphrasis contributes new understandings of contemporary ekphrastic poetry as responsive, relational, and engaged with questions of attribution and ethics in digital environments.

Isabella Mead is a PhD student in the School of Languages, Literatures, Cultures & Linguistics at Monash University. She holds a BA from the University of Melbourne and a MA in Digital Humanities from King's College London. She has worked as Senior Commissioning Editor at Cambridge University Press in Melbourne and her poetry has appeared in *Meanjin, Island, Rabbit, Westerly, Cordite Poetry Review, Going Down Swinging* and *Blue Dog: Australian Poetry.*

isabella.mead@monash.edu

THE ART OF PRINTING/ ARTIST BOOKS

Adjunct Assistant Professor Caren Florance

University of Canberra

Material Gain, Digital Loss: 40 years of Australian Artist Books

A generation of Australian book artists emerged from a cluster of events in the 1980s that stimulated interest, enthusiasm and experimentation. By the late 1990s the development of the internet revolutionised the means to connect and sustain creative communities between regional and metropolitan Australia, and even better, between countries, and this flowed through to increased opportunities to share ideas. With few dedicated galleries or dealers, the Australian scene thrived on digital connection and a small number of regular award opportunities.

Although book arts are still active in 2020s Australia, there is not quite the same cohesive energy anymore, as educators, curators and collectors fall away, teaching priorities shift, budgets shrink and access to skills and materials disappear.

Researching within the increasingly clear parameters of this period of Australian artist book activity is proving to be difficult for many reasons, thanks to the inconsistent archiving of early digital records, which were assumed to have replaced hard copy. The internet itself has also proved to be an unreliable witness: unstable, quick to overwrite itself, and expensive in terms of future-proofed archiving, forcing priorities that rarely favour small corners of the arts. The heroes of the story are the material collections held by our cultural institutions, although they, too, are under constant attack.

Caren Florance is an artist, designer, writer and academic. She has a PhD in Creative Practice from the University of Canberra, where she is currently an Adjunct in the Centre for Creative and Cultural Research. For twenty years, until COVID-19, she worked as a sessional lecturer at the Book Studio of the ANU School of Art and Design. She has presented and published widely on Australian artist book activity and history and is an international peer reviewer for the UK journal *The Blue Notebook* (UWE Bristol). Her personal practice centres upon modes of printing from digital zines to fine press letterpress and is deeply collaborative. Her artwork is often published under the name Ampersand Duck and is collected in Australian and international institutions. She lives and works in Bega NSW, in the Yuin Nation.

@ampersandduck (Insta)

caren.florance@canberra.edu.au / ampersandduck@gmail.com

https://carenflorance.com

~

Derham Groves

University of Melbourne

The Object Isn't Everything … More Books from The Black Jack Press

 My presentation will tell stories about some of my recent artist books. They are printed on cheap paper, using a Farley proofing press; illustrated with linocuts, ephemera, and found objects; and bound by hand in recycled cardboard covers. Most are about Sherlock Holmes. Others are about architects, movie stars, and TV personalities. At first glance, the title of my presentation may appear to be in complete support of digital technology. But it's not really. I am sure that AI could make artist books that *look* like mine. However, the object isn't everything. I enjoy the *process* of making them as much as the final products. So would AI-made artist books have the same *spirit* as mine? I should hope not! But I am happy to tell stories about them with the aid of digital technology because it can do that very well. After all, this is a Zoom conference, and I cannot give you my little artist books to handle. It's a matter of horses for courses.

Dr. Derham Groves is an architect, writer, curator, and letterpress printer. He has produced artist books under the Black Jack Press imprint since the early 1990s.

~

Anne Goodfellow

The University of Sydney

We Just Aim to Print Well

When the University of Sydney's Fisher Library moved into an award-winning, modernist building in 1963, it transformed the Library's role within the University and matched Harrison Bryan, the University Librarian's vision for services grounded in tradition, while firmly looking to the future. Harrison, a letterpress enthusiast, considered an intimate understanding of the craftmanship of hand-printed book production essential to textual scholarship and formed a group of interested staff, with the modest ambition "to print well", using the newly acquired 1879 Improved Albion printing press. Fast track to 2017 and having secured a Vice-Chancellor committee grant, the Library creates an annual Printer in Residence program to revive the "Piscator Press" as it is now affectionately known, having laid dormant for over twenty years. Since 2018, this residency has fostered a creative dialogue between print and digital processes, experimentation, and engagement with the library community and the wider letterpress community. This paper will provide an overview of the Residency and examine how each printer to date –Wendy Murray, Barbara Campbell, Caren Florance and Mickie Quick have provided a process-based orientation to Rare Books and Special collections through their individual projects and contributed to the growing archive of artist's books. In particular, Mickie's 2023 residency examines the history of progressive political commentary on campus through the Library's print and digital holdings of *Honi Soit*, the weekly student newspaper started in 1929. In keeping with this history of activism, Mickie has organised for his prints to be published in *Honi Soit* to directly engage

the current student community, blending the digital with the realities of hand printing materiality.

Anne Goodfellow is the Rare Books & Special Collections Librarian, at the University of Sydney. She provides research, teaching and collection support services, as well as coordinating the Library's annual Printer in Residence Program. Her interests include whatever the latest discovery in the collection is, currently Virginia Woolf's personal copy of *The Voyage Out*, combined with a special love of book history and production.

anne.goodfellow@sydney.edu.au

COLLECTIONS IN THE CLOUD: MARTYRS AND DIGITAL DELIVERANCE

Dr. Nigel Bond

Waipapa Taumata Rau: University of Auckland: Te Tumu Herenga, Libraries and Learning Services

Tipping the Scales: From Personal Devotion to Digital Deliverance

This paper highlights the use of digital technologies and communications in helping to identify a small collection of medieval manuscript fragments held in one of the University of Auckland's Cultural Collections repositories. It discusses the role of digitisation in the transformation of a text, once part of a personal prayer book, into a digital object available to all.

Located in Special Collections is a small collection of 15th century fragments from a number of psalters, missals and devotional prayer books. One of these, a leaf from a French Book of Hours, is replete with 18th century annotations, the earliest dating from 1733.

High-resolution digital scans of the leaf were sent to several scholars across the University of Auckland; scans were also sent to international scholars with expertise in medieval French. Within a matter of weeks responses were received, identifying and translating the Latin text, and most of the French marginalia and annotations. The experts identified the Latin text as Psalm 51, verses 11-19, a text often associated with the Office for the Dead. The accompanying annotations describe the deaths of several generations of members from one extended family; most likely the family of the manuscript's owners.

The biography of this object was added to online catalogue notes, together with digital surrogates. Researchers can also discover more about this object through online blogs, and virtual exhibitions. They can download their own copy and study the item themselves in a level of detail previously only accessible to curators and conservators.

Balancing the desire to digitise an object and provide access with the need to preserve the cultural integrity of the object itself, is the task of the curator; however, whether we are on the right side of the scales remains to be seen, and will be discussed during the presentation.

Dr Nigel Bond is the Team Leader Cultural Collections (Special Collections), Te Tumu Herenga – Libraries and Learning Services. He has worked in the cultural sector for over fifteen years and has held both museum and academic positions in Australia and New Zealand. He has published in the fields of museum studies, Indigenous and religious heritage studies and free-choice learning. Nigel has a PhD from the University of Queensland (Australia) from the School of History, Philosophy, Religion and Classics, and Faculty of Business.

~

Ms. Kusumita Datta

PhD Research Scholar, Department of English, Jadavpur University, West Bengal, India & Assistant Professor, Department of English, Behala College, West Bengal, India

Ephemera Catalogues: Bibliographical Entries on Martyrs

This paper proposes to explore how online crowdsourcing of information will enable cataloguing of numerous print ephemera, with a specific focus on the different and interactive modalities in cataloguing varying ephemera in Northern Ireland and Bangladesh.

Ephemera are 'minor, transient documents of everyday life' that are not intended to survive after serving their immediate purpose. They only exist briefly. However, when preserved, they can provide a rich resource for understanding the period to which they belong. While some ephemera archives in Northern Ireland have begun listing common ephemera such as banner, poster and leaflet to item level, in Bangladesh, the cataloguing in libraries and museums are part of historical artefacts collections and object entries, or done on the basis of random acquisitions of individual collections.

However, print ephemera are simultaneously found at museums, holdings at memorial sites, organisations, individual collections, souvenir shops, private papers and archives, and digital platforms. Their cataloguing does not exist. In this regard, online crowdsourcing of information would open up the following avenues for detailed bibliographical entries in ephemera catalogues:

- Generation of digital information to form the contextual history of ephemera collections
- Relating one ephemera with another with added thematic focus of each in cataloguing
- Connecting one ephemera archivist or holder or organisation to another
- Bringing regional and national archives in dialogue with one another
- Enabling the creation of digital ephemera archives

Ephemera catalogues are scarce, incidentally because they contain wide-ranging contents in their ambit, such as commemorative booklets, placards, press obituaries, letters, burial certificates, memorial cards, and brochures that delineate martyr narratives. Thus, bibliographic entries for ephemera items should begin in earnest. This paper will utilise the case study of ephemera catalogues pertaining to martyrdom so as to lay down the comparative historical modalities for this bibliographic initiative.

Kusumita Datta, Assistant Professor of English, Behala College under the University of Calcutta, and PhD Research Scholar at Jadavpur University, has submitted her PhD thesis entitled "Ephemera in literatures and literary works of Ireland and Bangladesh: A People's Metanarrative of Martyrdom" in April 2023, for which she received the Charles Wallace India Trust Research Grant, UK and the Indian Council of Social Science Research Grant for Data Collection Abroad, New Delhi, India. Her 2022 publication includes "Actants in the 'Object Donor List': New Materialities of Martyr Ephemera Archives in the Liberation War Museum of Bangladesh" in *Sanglap: Journal of Literary and Cultural Inquiry*, 8(1), 60–84. Her forthcoming publication in 2023 includes "*Gonojagoron Monchos* of the 2013 Shahbag Protests in Bangladesh: "Religions" and Digital Media" in L.W. Cornelis van Lit and James

Harry Morris (eds.) *Digital Humanities and Religions in Asia* (Berlin, Boston: De Gruyter, 2023).

kusumitadatta20@gmail.com

https://www.facebook.com/kusumita.datta

PARATEXTS AND PAGES

Amanda Lastoria

Simon Fraser University and Emily Carr University of Art + Design

Standalones, Companions, Omnibuses, Sets and Series: How Publishers' Peritexts Transform the *Alice* Stories

What does it mean for a publisher to repackage a text in standalone editions, companion editions, omnibus editions, multi-volume sets and multi-volume series? How can these publication types influence consumer behaviour and reader response? Drawing on French literary critic Gérard Genette's theory of the paratext, this paper considers commercial trade publishers' strategic use of editorial and material peritexts, from blurbs and series lists to dustjackets and gilt edging. It does so by using Lewis Carroll's *Through the Looking-Glass* (*TTLG*), the sequel to *Alice's Adventures in Wonderland* (*AAIW*), as a case study.

Whereas *AAIW* is a title that exemplifies diverse approaches to repackaging, *TTLG*'s publishing history reveals the most commercially successful republishing strategies. Carroll, both the texts' author and first art director, established the stories' original aesthetics, market trajectories and generic classifications with the Victorian editions that he oversaw. Publishers the world over have since adopted, adapted and rejected his creative and strategic vision. The stories have been published in countless standalone editions, companion editions, omnibus editions, two-volume *Alice* sets and multi-volume series. Even the keenest *Alice* collectors and scholars muddle important distinctions between these publication types. Each one is the physical articulation of a publishing strategy; it is evidence of why the publisher released the book, who it targets and what it means.

This paper explicates multiple types of book publications, delineating key differences between them and elucidating publishers' rationales for each of them. It further discusses the impacts that repackagings have on how consumers discover and acquire books, as well as how readers receive and share them. This critical guide to publishers' repackagings of *TTLG* helps unpack the enduring appeal of *Alice* and, by extension, other frequently repackaged texts.

This paper is based on a chapter contributed to the edited volume *Through the Looking-Glass: A Companion* (Peter Lang, forthcoming).

Amanda Lastoria holds North America's first PhD in Publishing. She has more than a decade of professional experience in the publishing industry, most significantly in the area of book production. Amanda developed the standard list of titles for Sir John Tenniel's *Alice* illustrations and is former Editor of *Lewis Carroll Review*. She teaches histories of publishing with an emphasis on materiality at Simon Fraser University and histories of print practice at Emily Carr University of Art + Design in Vancouver, Canada.

amandalastoria@alumni.sfu.ca

@amandalastoria

~

Ksenia Papazova

University of Manchester

Vintage Paratexts: Technostalgia in Printed Books

In Western imagination a newly printed book is a book with crispy white pages, and in perfect physical condition: pristine, with no traces of wear and tear, and perhaps even in its original shrink-wrapping. In the digital age, with its search for authenticity and lost physicality, paired with planned obsolescence and numerous fads for vintage and retro, can the printed book remain unchanged? This paper discusses neovintage books that use the aesthetics of vintage in their design to compete for readers' attention. The books are characterised by what I call "vintage paratexts" – illusions of age and wear in a newly published book.

I approach neovintage books as a specific case of technostalgia, which emerged from the perfection of new media, and as a response to technologies. With the rise of reliable technologies which enable one to read digitally, the paper book is becoming an increasingly outmoded medium. Technostalgia exploits the imperfections of older media; and those easily recognisable traces of wear and tear, ageing, and weathering in a book serve the same purpose as the imperfections of non-digital photography and video recordings, which the digital imitates in an attempt to fake an ability to age and regain its "analogue soul" (Schrey, Dominik (2014), 35). Vintage paratexts serve, like vintage photo filters/frames, for a paper book to imitate its future "old self". The neovintage books in my case study aim to become instantly "aged". With the help of vintage paratexts, neovintage books resort to hypermediacy in order to make themselves present, inscribe themselves into the present, and embody the passing of time.

Dr Ksenia Papazova has recently completed her PhD on print culture in post-Soviet Russia at the University of Manchester. For her research, she looks at material culture, vintage aesthetics, and how a concept of time can be embedded in the material object of the book. Ksenia received her MA in Book and Digital Media Studies from Leiden University, The Netherlands. She is also the managing editor at publishing house Glagoslav, which specialises in translations from Eastern European languages into English and Dutch.

ksegelen@gmail.com

~

Dr Jocelyn Hargrave

University of Derby, UK

Sat cito si sat bene: How Aphorism-Inspired Tortoises, Crabs, Butterflies and Dolphins Transformed the Minds and Pages of Early-Modern Publishers

Towards the bottom of the title page of Hart's *An Orthographie* (1569), the first publication not only to address the study of the English language but also to be published in English, featured the italicised epigraph '*Sat cito si sat bene*' (translated as 'It is done soon enough, if it is done well enough'). In the fourth century, Hieronymus attributed the aphorism to Marco Porcio Cato (234–149 BC) in his *Epistolae*; however, earlier than this in 121 AD, Suetonius linked a similar aphorism to Augustus in *Lives of Twelve Caesars*: '*Sat celeriter fieri, quidquid fiat satis bene*' ('Whatever is done well enough is done quickly enough'). Another like-minded aphorism attributed by Suetonius to Augustus was 'Hasten slowly', which became commonplace into the sixteenth century, with a well-known textual example ('*Festina lente*') appearing in Erasmus's *Adagia*, published by Aldus Manutius in 1508. '*Sat cito si sat bene*' featured in emblem books from the sixteenth century, such as Jean-Jacques Boissard's *Emblematum Liber* (1593), in which 'hasten slowly' was symbolised by a 'sluggish tortoise' and 'swift butterfly'. Similar illustrative symbolism is evidenced in printer's marks such as that of Manutius's Aldine Press, which comprised a dolphin (embodying 'speed of production') encircling an anchor ('stability of purpose'); Johan Frellon's depicted a crab and a butterfly. From this enumeration, this paper contends that, and therefore seeks to present more closely how, the '*Sat cito si sat bene*'/'Hasten slowly' aphorisms functioned in a 'dual-linguistic sense' (McConchie 2013), or exchange, which inspired and transformed both the minds of publishers in the early-modern book trade and the literal page. The dual-linguistic exchange derived not just via printer's marks and other symbolism to mark publishers' identities on the page but also through their philosophical practice of judiciously albeit strategically bringing authors' content to print.

Jocelyn Hargrave is an Australian-born Lecturer in Publishing at University of Derby. Her research intersects book history (early modern to nineteenth century), editorial theory and practice, and contemporary publishing studies, with particular focus on educational and academic publishing. She is the author of *Teaching Publishing and Editorial Practice: The Transition from University to Industry* (Cambridge University Press, 2022), *The Evolution of Editorial Style in Early Modern England* (Palgrave Macmillan, 2019), and numerous articles published in international journals such as *Publishing Research Quarterly*, *Journal of Scholarly Publishing* and *Media History*. Jocelyn is a practising editor, with more than twenty-five years' experience working in the publishing industry; in July 2023, she was appointed Editor of *Publishing Research Quarterly*.

j.hargrave@derby.ac.uk

T: @JocHargrave

www.linkedin.com/in/jhargrave/

Session 3 (Room A)

PRINTERS AND TEACHERS

Dr. Marisa Young, Dip.T., B.Ed., Grad. Dip. (LIM), M.Ed., M.I.S., Ph.D., M.A.C.E., A.A.L.I.A

Community History volunteer, South Australia.

The Teacher Transformed. E.W. Wickes – Colonial Australian Teacher, Writer, Professional Man, Public Bureaucrat: Print on Paper or Microfilm and in a Digitised Format

E. W. Wickes was an Australian colonist who made several career transitions. He eventually found a place in Adelaide's highest social circles. His social agency was supported by his cultural capital and his capacity to write for publication or to guide the production of a high volume of bureaucratic records. Original print on paper or microfilm copies of his books or bureaucratic documents still exist, but digitised newspapers now help to underline links between his writing skills and the transformation of his life. Researchers have already examined the connections between classroom work and eighteenth or nineteenth century school textbooks written by teachers. Educational historians have also highlighted the significance of nineteenth century newspaper advertisements for schools and textbooks as well as newspaper coverage of the production of bureaucratic records associated with the evolution of government-supported schools. This presentation will show that digitised newspapers can be used to trace the ways that a colonial teacher could use writing skills to transform career options. Wickes moved from being a classroom teacher to a private venture school proprietor, an active member of colonial Adelaide's professional associational circles and an educational official. Although other teachers in early Adelaide found support amongst the local bookselling and printing trades when they wrote or distributed their own educational textbooks, Wickes was able to take a further step by using his writing skills to transform his career path and rise to the upper circles of South Australia's emerging public service. Researchers have previously referred to the original copies of his school textbooks, but digitised Australian newspapers now provide greater access to advertisements and press articles that reveal the extent of this teacher's use of writing skills to help promote his educational entrepreneurship as well as the expansion of South Australia's public service.

Marisa Young completed tertiary undergraduate courses in secondary art education. She has taught in schools and worked as a tertiary practicum supervisor and lecturer in an undergraduate education course. She has completed postgraduate courses in library, archives and information studies and has worked in a school archive, secondary school and university libraries, a university alumni office, a university ESL program, and government and university art museums or galleries. She has also been an employee in the state government sector as a records officer. Her previous publications and presentations have covered Australian library and archive topics, bibliographic studies as well as social, educational, and cultural history. She is a former winner of the South Australian Young Artist of the Year award and participated in group shows in major Australian galleries over a period of twenty years. She is currently active in the community history sector.

young.mbm@gmail.com

~

Dennis Bryans

PhD Swinburne University

The Australasian Printers' Keepsake: Notes on the Contributors

This paper examines the creative work of compositors and printers, editors, and newspapermen, whose literary efforts were published in *The Australasian Printers' Keepsake. A Selection Of Tales, Essays, Sketches, And Verse, Illustrative Of The Craft In Australia.*

The *Keepsake* (1885), issued by Edward Fitzgerald, printer of 84 Chetwynd-street Hotham was probably the brain-child of Thomas Laurence Work (1833-1929). Thomas Work is recognised as the author of a series of articles on the early printers of Melbourne in the *Australasian Typographical Journal* published between May 1897 to March 1899, (No. 323, Vol. XXVII and No. 345, Vol. XXVIX) a source often referred to by researchers.

The technological transformation we now enjoy is due to greatly increased access to world-wide information via the internet connecting us to library services such as the National Library of Australia's Trove project. These new sources enhance the traditional ones: library holdings, manuscript collections, genealogical records, census records, birth, death and marriage records, probate packets, business and private collections and the like.

The ease with which newspaper reports can now be located and read online makes the ease of locating author biographies, their essays, poetry and occasional verse, together with reviews of their efforts little short of astonishing. When these new discoveries are compared and matched with traditional sources a much clearer picture emerges of their individual and collective contributions to literature, news of their personal successes and misfortunes, and in some measure the regard, or disregard, with which their contemporaries viewed their works.

Lastly it becomes clear that some contemporary sources are less reliable than others and consequently these previously relied upon 'facts' are open to reinterpretation. It is also apparent that contemporary criticism was oftentimes informed by prevailing public attitudes to their subject matter, or in other cases, by the personal likes and dislikes of commentators when these works were written. In *The Australasian Printers' Keepsake* the quality of the writing is mixed and publication of itself is no measure of merit. As a class these men were relatively educated, but education without imagination can have a deadening effect.

Dennis Bryans was enrolled in a state school education followed by art school enrolment at Ballarat School of Mines, then Camberwell College of Arts London. On return to Melbourne he enrolled in further courses at RMIT. Employed in the television industry from 1964 as a scenic artist, then until 1974 as set designer he was latterly Head of Design, thereafter teaching aspects of graphic design at Swinburne until 1996. Since that year Bryans has published books under the imprint of Golden Point Press until researching and ghosting his second-last client-publication *Family Ties and Loose Connections* completed in July 2019. Author of *A Survey of Australian Typefounders Specimens* (2014), he continues to investigate aspects of print culture in Australia.

goldenpointpress@gmail.com.au

Session 3 (Room B)

SCHOLARLY PUBLISHING AND OBJECT-BASED LEARNING

Morgan Burgess and Paige Wright

University of Newcastle

Special Collections IRL (In Real Life): The Value of Object Based Learning in Australian Universities

In tertiary education, the rise of digital access has marked a sharp decline in the relevance of most hardcopy books for teaching and learning. While university libraries are, overall, adopting 'digital first' strategies, the nature of rare book and special collections means they continue to grow in the physical world. In fact, the significance of these collections is arguably magnified by the increasing rarity of their existence as physical objects and, in the context of object-based learning, they represent an invaluable resource for teachers and students alike. This essay surveys the object-based learning programs offered by university GLAM institutions across Australia to understand the value of analogue artefacts for learning in the digital age. By outlining the key benefits interacting with physical objects can bring to the classroom we consider who is driving the provision of object-based learning programs from within university GLAM institutions, and which academic disciplines are most often accessing them. The way these programs are delivered, and their relative success also offers clues as to how they might be transformed for the digital realm and thus be made more readily and widely available.

Morgan Burgess is the Special Collections Librarian at the University of Newcastle where she manages the rare book collection, digital and object-based learning program. She completed her Doctorate in Australian Literary Studies at the University of New South Wales, Canberra in 2020 and continues to research in the areas of nineteenth century Australian literature, women's writing, politics in fiction, and comparative literature.

Paige Wright is the Manager of Special Collections at the University of Newcastle Library. She has a Masters in Library and Information Science from Charles Sturt University. In her current role Paige supports service focused collections management to support research, teaching and learning, with an emphasis on increasing representation of diverse perspectives within the collections. Her experience includes project management, archives, rare books, community engagement and digital collections.

morgan.burgess@newcastle.edu.au

~

Pethigamage Perera

Central Queensland University, College of Information and Communications Technology

Enhancing Accountability, Quality, and Transparency in Publishing through Global Review and a Negative Citation System

In recent years, the conventional peer review process has faced growing scrutiny due to the emergence of counterfeit peer-reviewers and a pervasive lack of transparency and accountability. This alarming trend has resulted in instances where new ideas are either stolen or prematurely disclosed in alternative platforms. While the double-blind peer review has been heralded as a potential solution, its real-world implementation has revealed its own imperfections. Therefore, there's a strong need to find new and creative ideas in theory and technology to make the peer review process better and transparent.

A particularly promising proposition lies in the fusion of disruptive technologies such as Artificial Intelligence (AI) and Blockchain. This amalgamation holds the potential to usher in a paradigm shift, transitioning the peer review process from localized evaluations to a globally inclusive model. By strategically identifying and engaging potential expert reviewers from both academia and industry, the risks associated with non-specialists engaging in dishonest publishing practices can be mitigated, thus enhancing the process's integrity.

The combination of AI and Blockchain into the peer review terrain offers a versatile array of implementation routes, presenting a multifaceted approach to holistically enhance the review process. This presentation aims to introduce a comprehensive technological framework that squarely addresses the prevailing malpractices that have insinuated themselves into the review process. Furthermore, the researcher has introduced a negative citation system as an innovative solution to tackle this issue, adding another layer of inspection and accountability.

By take advantage of on AI's capability to pinpoint proficient reviewers and harnessing the inherent transparency of Blockchain to safeguard the process's integrity, a new epoch of peer review emerges- This will create a system that's tough to manipulate and perfectly in tune with the changing demands of the publication world.

Dr. Pethigamage Perera is a transdisciplinary academic with expertise in both information technology and social science. His research spans various subjects, including information systems, information practices, and local/global information interactions. He has pioneered innovative process models, including the "global review" and "Negative Citation" for academic publishing. As a founding member, he has also contributed to a new blockchain process model for the Superannuation Fraud Detection System in Australia. He has also made significant contributions to conceptualising "site" and sense of place. Dr. Perera holds the distinction of being the first to connect information practices research with different forms of capital. His pioneering work on "Karmic capital" has elevated him to the status of an expert in cultural information science and positioned him as a champion of non-western information practice research. Dr. Perera uses qualitative methodologies, such as digital ethnography, and an advocate for insider/outsider research. He also holds patents in Australia.

k.l.perera@cqu.edu.au

https://www.linkedin.com/in/lamiperera/

https://www.facebook.com/lami.perera/

https://www.instagram.com/lamiperera/

Session 4 (no parallel sessions)

PRINT vs DIGITAL MODES OF SCHOLARLY EDITING

Pierre A. Walker

Salem State University

Do We Still Need Print Scholarly Editions in the Information Age?

Given all that computers and scholars in the digital humanities can do, what is the use today of print scholarly editions? Much of what is expected in a scholarly edition, such as a reliable text, contextualizing introductory material, useful informational notes, and lists of variants, can be and is supplied in scholarly web sites, for instance the Walt Whitman Archive and the Emily Dickinson Archive. These web sites can even do things in more efficient and useful ways. At the same time, the technical advantages of such online sites are also their Achilles heel. Books are an older but tried-and-true technology and as a result have a maintenance and longevity advantage. In an ideal world, traditional scholarly editions and scholarly web sites of the same works would co-exist, but again the technology makes it very difficult to produce at the same time a print edition and an online edition, as the experience of *The Complete Letters of Henry James* demonstrates.

Pierre A. Walker is Professor of English at Salem State University. He has also taught in recent years at the University of Naples, "L'Orientale"; Renmin University (in Beijing); Shanghai University; and the John Paul II Catholic University of Lublin (Poland). He is the author of books and articles on Henry James, literary theory, and African American literature. He served as co-general editor of the first nine volumes of *The Complete Letters of Henry James* and continues as general editor emeritus on that on-going project. He co-edited the just-published Cambridge University Press scholarly edition of James's *Watch and Ward* and is completing work on James's *The American*, the second volume he is editing for CUP's *Complete Fiction of Henry James* series. The holder of a Ph.D. from Columbia University, Prof. Walker has received a National Endowment for the Humanities fellowship, an American Philosophical Society sabbatical fellowship, and a Fulbright Scholarship and is past president of the Henry James Society.

~

Paul Eggert

University of New South Wales and Loyola University Chicago

The Prodigal Returns: From the Digital Archive Back to the Scholarly Book

This paper completes a line of argument begun at last year's BSANZ conference about the competing advantages and disadvantages of the digital and print forms of the scholarly edition. *The Letters of Charles Harpur and his Circle*, published in 2023 by Sydney University Press, was originally intended to be a digital edition that would throw off a subset of itself ready for printing. It would thus offer the best of both worlds; it would be the perfect transformation. This paper explains why achieving that ideal was impossible and how the

print cuckoo, emerging from its shell, inevitably and unavoidably threw its digital competitors right out of the nest. Instead of bemoaning this fate the paper conceptualises the nature of all dealings with documents, as populating a slider that separates but simultaneously joins archival and editorial activities. The ideal outcome may have been abandoned but the way now is clearer.

Paul Eggert was formerly Svaglic Chair in textual studies at Loyola University Chicago. He is now Professor Emeritus there and at the University of New South Wales. He edited or co-edited works by D. H. Lawrence, Joseph Conrad, and various Australian authors before writing a trilogy of linked monographs: *Securing the Past* (2009), *Biography of a Book* (2013) and *The Work and the Reader in Literary Studies* (2019).

pauleggert7@gmail.com

~

Dr Roger Osborne

James Cook University (Cairns)

"Conrad in Print and on Disk" Revisited: The Past, Present and Future of Editing the Works of Joseph Conrad

This paper traces the history of the Cambridge Edition of the Works of Joseph Conrad and the early aspirations for digital scholarly editions of Conrad's works that are yet to emerge. Reflecting on the editing and publication of my print edition of *Nostromo*, the most recent volume in the series, I will speculate on the various futures that textual scholarship, editing, and book history might present in the field of Conrad studies. By doing this, we will see how far Conrad studies has moved since Sid Reid's "Conrad In Print And On Disk" was published in *Modern Fiction Studies* in 1995.

Roger Osborne is Associate Professor of English Literature at James Cook University, Cairns. For the Cambridge Edition of the Works of Joseph Conrad, he is the co-editor of *Under Western Eyes* (2013) and editor of *Nostromo* (2023).

roger.osborne@jcu.edu.au

Session 5 (no parallel sessions)

TRANSFORMING MANUSCRIPTS, MUSIC, AND DIARIES

Dr Debbie Stephan

Independent historian

Transforming the Place of Manuscripts in Eighteenth-Century British Scholarship: The Publication of *The Catalogue of 1697* (Oxford, 1698)

In 1639 the English antiquary, Sir Henry Spelman, lamented that the many manuscripts in Oxford, Cambridge and in other parts of the kingdom were of little use to him, or any other scholar, on account of the neglect and confusion in which they lay. Writing at the end of the seventeenth century, with the distance of sixty years, Edmund Gibson emphasised the more enlightened attitude of his own age in such matters, drawing attention to 'that noble Catalogue of Manuscripts which we daily expect from the Oxford Press.'

Eventually published in late 1698, the *Catalogi librorum manuscriptorum Angliae et Hiberniae* (also known as *The Catalogue of 1697* or Bernard's Catalogue) was, as Richard Sharpe observes, an achievement not to be matched for centuries. Beginning as a project to catalogue and print the Bodleian Library's manuscript collection, the scope of the project was expanded three times to encompass manuscript collections in the Oxford and Cambridge college libraries, the Cambridge University Library and, eventually, manuscript catalogues for private and institutional libraries across England and Ireland. This eventually resulted in printing catalogues listing above 30,000 manuscripts.

The paper focuses on a series of case studies demonstrating how this publication transformed the place of manuscripts in different ways -

Transforming knowledge of manuscript collections:

- Cataloguing Roger Dodsworth's manuscripts in the Bodleian Library.
- Printing the first catalogue of Sir Simonds D'Ewes's manuscripts.

Transforming access to manuscripts:

- Humfrey Wanley's indices to the Catalogue.
- Edward Lhwyd borrows Irish manuscripts.

Transforming the definition of a manuscript:

- Edmund Gibson and the editing of Samuel Pepys's manuscript catalogue.

Transforming collection building – a milestone on the path leading to the founding of the British Museum in 1753:

- Sir Hans Sloane's first printed catalogue of manuscripts.
- The Harleian Library's first significant acquisition of manuscripts in 1705.

Debbie Stephan: I am a historian and a librarian, focusing on early modern historiography through books published in Oxford and London in the late-seventeenth and early-eighteenth centuries. Most recently I published a two-part paper entitled 'Edmund Gibson, Arthur Charlett and *The Catalogue of 1697'*, (*Bodleian Library Record*, vol. 32 (2019), pp. 124-154 & vol. 34 (2021), pp. 85-125), exploring the origins and compilation of this much overlooked catalogue of manuscripts, published in Oxford in 1698. Currently, I am writing a paper on the earliest catalogues of Sir Simonds D'Ewes's manuscript collection, a collection now part of the Harley manuscripts in the British Library.

DebbieStephan.academia.edu

~

Gillian Dooley

Flinders University

Jane Austen's Music Books from Near and Far

The Austen family music collection is a mixture of printed and manuscript music that belonged to several members of the extended Austen family. There are more than 500 separate playable pieces of music in the eighteen albums that are available on the Internet Archive. Seven of these albums appear to have belonged to Jane Austen, four of them containing a large volume of manuscript music copied in her hand, while others are associated more directly with other members of her extended family than with Austen herself. There are albums which belonged to relatives she visited and with whom she shared music, and there are others that Austen would not have known at all.

I first encountered the Austen music books in 2007, through Ian Gammie and Derek McCullough's printed catalogue titled *Jane Austen's Music*. Since then, I have presented many concerts of selections from this music, and in 2010 I spent two weeks in Winchester consulting the books in the Hampshire Records Office and at Chawton House Library. In 2015 the books were digitised, and between 2017 and 2021 I drew on my experience as librarian, musician, and literary scholar to catalogue the items in the collection individually, working with the online files from my study in Adelaide. In 2023 I finally returned to the UK and was able to reconnect with the physical books and make some new discoveries. In this paper I will look back on my sixteen year relationship with Jane Austen's music, as a performer and researcher, and discuss some of the intriguing discoveries I have made.

Gillian Dooley is an Honorary Associate Professor in English literature at Flinders University, where she was Special Collections Librarian from 1999 to 2015. She has published widely on various literary and historical topics, and she has a particular interest in Jane Austen, often with an emphasis on music in her novels and her world. Her book *She Played and Sang: Jane Austen and Music* is due out from Manchester University Press in 2024.

Jane Austen's music website https://sites.google.com/site/janeaustensmusic/home

Gillian.dooley@flinders.edu.au

~

Therese Taylor

Charles Sturt University

The Diaries of Virginia Woolf - An Evolution of Editions

Granta Books has recently published a five-volume edition titled *The Diary of Virginia Woolf*. This 2023 publication is the first time that the complete edition of the diaries is available as an ebook.

Publication of Virginia Woolf's diaries began in 1954. Since then, successive collections have appeared and have elaborated on her legacy. Each edition of the diaries has added to the text, and has provided new ways of framing Virginia Woolf's writings.

This paper will compare various editions of the diaries of Virginia Woolf, and discuss some of the ways that they are utilised by readers.

Therese Taylor lectured in history at Charles Sturt University, NSW Australia. She is the author of a scholarly biography of a French saint, and numerous articles on literary history.

https://x.com/ThereseTaylor12?s=20

https://www.linkedin.com/in/therese-taylor-a92965b/?originalSubdomain=au

Session 6 (no parallel sessions)

THE DIGITAL SHIFT: BIBLIOGRAPHIES, PERIODICALS, AND DATABASES

Paul Diamond (Ngāti Hauā, Te Rarawa, Ngāpuhi). Curator, Māori and **Melanie Lovell-Smith**, Digitisation Advisor

Alexander Turnbull Library, National Library of New Zealand

Whiua Ki Te Ao: Digitising the Bibliography *Books in Māori 1815-1900*

Books in Māori 1815-1900: an annotated bibliography/Ngā tānga reo Māori: ngā kohikohinga me ōna whakamārama is a bibliography by Phil Parkinson and Penny Griffith, published by the Alexander Turnbull Library in 2004. It is an important source for historians and linguists as it lists all the known material printed in te reo Māori during the nineteenth century. This includes bibles, government notices, petitions from iwi and the first dictionaries of the Māori language.

In 2012 the National Library of New Zealand digitised *Books in Māori* and made it available online. The digitisation of the bibliography itself made it possible for the digitisation team at the Library to extract the structured data from the xml files and to use that data to start a project to digitise all the 19th century te reo Māori material.

Paul Diamond, curator Māori from the Alexander Turnbull Library, and Melanie Lovell-Smith, digitisation advisor from the National Library of New Zealand will talk about the history of the bibliography itself, the work done to extract the data once the book was digitised, as well as the digitisation of the 19th century material. The digitisation is making it possible for researchers in digital humanities and other disciplines to ask different questions which would have been difficult or impossible to answer previously. Making the data in the corpus of Māori language texts printed between 1815-1900 available in this way contributes to the revitalisation of te reo Māori.

Paul Diamond (Ngāti Hauā, Te Rarawa, Ngāpuhi) was appointed as the inaugural Curator, Māori at the Alexander Turnbull Library in 2011. He is the author of *Downfall: The destruction of Charles Mackay* (Massey, 2022), *A Fire in Your Belly: Māori leaders speak* (Huia, 2003), *Makereti: Taking Māori to the world* (Random House, 2007) and *Savaged to Suit: Māori and cartooning in New Zealand* (Fraser Books, 2018). He has previously worked as an oral historian and broadcaster and in 2017 he was awarded Creative New Zealand's Berlin Writer's Residency.

Melanie Lovell-Smith is a digitisation advisor at Te Puna Mātauranga o Aotearoa/National Library of New Zealand and has been leading the project to digitise all the items listed in the bibliography *Books in Māori/Ngā Tānga Reo Māori.* Her background is in New Zealand history, and she has previously worked as a researcher for Heritage New Zealand and Te Ara: Encyclopedia of New Zealand.

~

Dr Neil James

Transforming a Static Bibliography: The Angus and Robertson Database

Angus and Robertson was the most influential Australian book publisher of the twentieth century. From its first publications in 1888 to its merger into the Collins group in 1989, it was synonymous with Australian literature.

Yet, apart from Jennifer Alison's bibliography covering the early years from 1888-1900, there is no comprehensive account of the firm's actual published output.

This paper will outline bibliographic work nearing completion on an Angus and Robertson database, which records more than 10,000 works over 100 years of publishing. These include more than 7,000 original publications and around 3,000 reprints.

The digital database builds a more complete picture of how A&R's publishing evolved decade by decade, and how each of its publishers shaped the list. But as a relational database, it will also enable dynamic and revealing searches on Australian publishing and literary history.

The database captures a wide range of information about each A&R title in 6 areas:

- Author name and title
- Publication details and format
- Author biographies
- Publishing history
- Reprint history
- Sources

Like Alison's bibliography, it also classifies each title by subject and genre, initially with categories the firm used in its own administration and book catalogues: fiction, general literature, educational, and practical books. The bibliography adds a further 50 genre classifications and 25 themes. These enable a wide range of search combinations by author, date, series, imprint, edition, format, category, genre or theme. Users can then delve into the history of each book and/or author in more detail.

My online presentation will show what this digital database will offer as a research tool, with some live interactive searches. I will also discuss plans to publish the database online and make it accessible to researchers and bibliographers as a resource for Australian book history.

Neil James: While completing a doctorate in Australian literature at Sydney University, Neil James worked in various literature-related roles. He was the first NSW Literature Officer at the Ministry for the Arts, a researcher for the SBS Bookshow, and Associate Publisher at Halstead Press.

Neil's four books include *Writers on Writing* (1999), *The Complete Sentimental Bloke* (2001), *Writing at Work* (2007) and *Modern Manglish* (2011). He has published over 100 essays, articles and reviews in publications as diverse as the *Daily Telegraph* and the *Times Literary Supplement*.

Neil was co-founder and Executive Director of the Plain English Foundation from 2003-2022, and is currently Chair of the International Plain Language Federation. However, he is increasingly focusing on the history of Angus and Robertson.

In 2018, Neil won the Nancy Keesing Fellowship at the State Library of NSW to advance his research on A&R, and is working on a publishing biography of George Robertson.

drneiljames@gmail.com

@drplainenglish

~

Andrew Henry

Auckland Council Libraries

The Transformation of a Library - The Print Serials Collection at Auckland Council Libraries

The Central City Library in Tāmaki Makaurau has been supplying periodicals for the public since its inception, but a review of the reference serials format hadn't been completed this century. Some runs stretched back to the nineteenth century, and they took up a third of the space in the basement – over 4 linear kilometres in total.

It is possible to track this collection for over a century and a half. Starting with printed catalogues - from the Auckland Mechanics' Institute in 1865; one from 1888, a year after the opening of the new public Library after Sir George Grey's gift, and then from updates published throughout the 1890s. For the twentieth century we have the card catalogue and now we use printouts and spreadsheets to manage this collection.

From September 2019 to November 2022 librarians assessed the over 10000 titles for retention or disposal. This has resulted in a transformation of the library. Specifically, this collection within the library.

And throughout the work themes recurred that are worth further thought:

How will these choices impact on future bibliographers or scholars of periodicals? What is the potential for further use?

In the context of the much talked about shift from print to digital how do these media co-exist? Given changing information needs are they now historical objects?

This transformative project reveals the struggles between maintaining a working library as well as retaining evidence of reading as well as support and evidence of distinctive communities' which periodicals provide.

Andrew Henry, RLIANZA is Curator Auckland Collections based at the Central City Library in Tāmaki Makaurau.

Instagram: aklbn11   **X:** agh212