

## **SLIDE 1**

Kon'nichiwa. Dōmo arigatōgozaimashita. I am very thankful to the organisers for the opportunity to share our experience with you, and I very much hope that you will find this presentation useful.

## **SLIDE 2 – MAIN LECTURE TOPICS**

Today, I would like to share with you my current knowledge in the area of digitisation of collections, from the point of view of the conservation profession. The subjects that will be running throughout the lecture will include:

- Changes in the approach to preservation brought by developing information technology. The role of the conservator in the digital age.
- The role of the conservator and technicians in the digitization process. Evolution and reasons why the role/responsibilities have evolved.
- Conservation departments: striking a balance between the need to physically conserve collections and providing support to other operations in the institution (exhibitions and loans, digitisation, teaching, philanthropy).

But before I cover those topics, I would like to briefly introduce you to the library where I work in Oxford, which is one of the most celebrated in the world.

## **SLIDE 3 – HISTORIC BODLEIAN**

The Bodleian Libraries group includes major research libraries, libraries attached to faculties, departments and other institutions of the University and, of course, the principal University library, and one of the oldest libraries in Europe. In the United Kingdom, the Bodleian is second in size only to the British Library, with over 12 million printed items. In the great scheme of things, we are a library with good resources and the possibility to find more, although it is also true that our operation is very large and the demand on us enormous in many ways. I am however fully aware that this is not the case for many libraries, perhaps some of you represent them, and I have tried to write this talk with everyone in mind.

#### **SLIDE 4 – HISTORIC BODLEIAN**

Oxford University's first purpose built library was begun in approximately 1320 in the University Church of St Mary the Virgin. Humfrey, Duke of Gloucester and younger brother of King Henry V, gave the University his priceless collection of more than 281 manuscripts. The University opened a new library for them in 1488. The library lasted only 60 years; in 1550, the Dean of Christ Church, hoping to purge the English church of all traces of Catholicism including 'superstitious books and images', removed all the library's books – some were burnt. The University was not a wealthy institution and did not have the resources to build up new a collection, but the library was rescued by Sir Thomas Bodley (1545–1613), a Fellow of Merton College and a diplomat in Queen Elizabeth I's court. In 1598, the old library was refurnished to house a new collection of some 2,500 books, some of them given by Bodley himself. The library finally opened in 1602. Since then, it has expanded in several occasions through the centuries, by adding new buildings and space, slowly at first but with increasing momentum over the last 150 years, to keep pace with the ever-growing collections, but the core of the old buildings has remained intact. These buildings are still used by students and scholars from all over the world.

In 1610 Sir Thomas Bodley entered into an agreement with the Stationers' Company of London under which a copy of every book published in England would be deposited in the Bodleian. This agreement pointed to the future of the library as a legal deposit library, and also as an ever-expanding collection which needed space.

#### **SLIDE 5 – Recent expansion BSF**

In October 2010, the Bodleian Libraries of the University of Oxford unveiled a new £26-million Book Storage Facility (BSF), capable of holding 8.4 million volumes. The new book warehouse is located about an hour's drive South-West of Oxford, and stores the lower-usage items from the Libraries' collections. These collections include books, maps, manuscripts, microfilms, periodicals and newspapers from the 18th century onwards.

The Book Storage Facility consists of an eleven-metre tall solid shelving system comprising 31 isles, to accommodate the different sizes of books and other materials. It also has a capacity equivalent to 230 kilometres of shelf space and a five level multi-tier structure for map storage. To guarantee the books' preservation for the long-term, volumes are stored in specially designed storage trays and boxes that are of archival standard.

## **SLIDE 6 – New Bodleian Library**

By the beginning of the 20th century an average of a hundred people a day were using the library; the number of books had reached the million mark by 1914. But with both readers and books increasing, the pressure on space once more became critical. In 1931 the decision was taken to build a new library, with space for five million books, library departments and reading rooms, on a site occupied by a row of old timber houses on the north side of Broad Street. The New Bodleian, as it was known then, was designed by Sir Giles Gilbert Scott and went up in 1937–1940.

## **SLIDE 7 - Weston Library home of our SPECIAL COLLECTIONS**

But further space needs and higher preservation standards led to the complete renovation of Gilbert Scott's building in recent years. The building changed its name, and it reopened with large public and new academic spaces as the Weston Library in 2015. The building is now the home for Bodleian's Special Collections, about 1.2 million items. The Weston is also the work space for our curators, exhibitions team, the Imaging Studio, and conservators. Some important features are the three reading rooms, new research, teaching and scientific facilities, 38 km of state-of-the-art storage shelving, and enhanced public access and exhibitions galleries.

## **SLIDE 8 – CONSERVATION**

The Conservation & Collection Care Department is based at Weston - these are some images of our facilities and our team, who, by the way, are sending their very best regards to you all.

Some key facts about us are as follows:

- We are part of the department of Special Collections.
- We are 16 conservators and technicians and 2 administrative staff with different specialisms and expertise and have the highest number of professionally accredited conservators by the Institute of Conservation in the UK (Icon). This is very important to us because it is the Icon that sets the standards for our profession in the UK.
- Our technicians do more basic level of conservation work (typically small repairs), apply housing methods, and assist our conservators with their day-to-day tasks. One of the most successful housing methods we use was invented back in the 1980's by my predecessor Christopher Clarkson, and it consists in producing fascicules where single sheet collection items are attached after being repaired. This works very well for personal papers collections for example.
- We are an academic-related department, which means that we provide specialist teaching and academic contributions as part of our work.
- Our conservators are equipped with training and experience gained over many years with the leading figures in the profession, from across the UK, Europe, the US and the traditional Japanese scroll mounting studios of Usami Shokakudo, Kyoto. In 1992, Mr. Seiji Oyama, then chief of Japanese binding section of Preservation Division, NDL, was sent to the Bodleian Library for three month by the Japan Foundation, in order to provide advice to Bodleian on the preservation of our Japanese collections. Back in 2003, the NDL invited Mr Christopher Clarkson and Mr Robert Minte from the Bodleian Libraries, who provided training for the Preservation Division staff, and gave lectures to the public.
- We work closely with curatorial colleagues and colleagues in Exhibitions to care for our unique collections and to enhance access to them on many levels: this involves working on the display of the collections in Oxford and beyond, supporting digitisation programmes, taking part in public engagement activities (for example, the Oxford Open Doors event, the hand-printing workshops with our "Centre for the Study of the Book"), and teaching within the University and internationally on conservation topics connected to our collections.

## SLIDE 9 – TEAM STRUCTURE

Our team has three sections: Book, Paper and Preventive Conservation. This is a relatively new structure that works well for us, as we find that it supports the development of specialist knowledge, which is positive in the context of Bodleian. Because we all share the same spaces at work, interaction and communication happen very naturally across the teams, and we all come together for a number of tasks, such as supporting digitisation or exhibitions. We also have work groups for diverse jobs that include members from the three teams: for example, the “social Media” work group, who is responsible for our Twitter and Instagram feeds.

Preventive Conservation has the broadest remit of the three sections, looking at the overall safety of collections and ensuring they are being stored at optimal environmental conditions, which can vary for different materials. The main role of the Book and Paper teams is to carry out conservation treatment work.

## SLIDE 10 – MAIN DRIVERS FOR OUR CONSERVATION TEAM: HOW WE USE OUR TIME

In a relatively short period, the arrival of digitization of collections has led to a shift in priorities for many libraries, moving away from building and maintaining physical collections, toward improving access by creating more public spaces and also creating expanding digital collections of journals, books, and multimedia. These advances have had an impact on the work of conservators, who needed to adjust and support new and more demanding operations, whilst the resource was not always there to match the needs. Therefore, in addition to looking for extra resources to help meeting the new needs, conservators had to come up with a lot more efficient strategies for the management of their work. And I would like to make it very clear here that, although the digital world has had a significant impact on our time, the figure of the conservator, as the provider of expertise on the physicality of historic collections, it is still in high demand. So, it seems that the role of the conservator nowadays involves using their time to support many more operations in their institutions, without losing sight of the physical treatment of collections. For us at the Bodleian, the main drivers for our work are:

- **Bodleian’s business priorities:** digitisation, exhibitions and loan programmes.
- **Development Office/Conservation joint campaigns:** philanthropy for externally funded conservation projects.
- **Conservation-led activities:** online conservation request system (simple/quick repair programme), fasciculing, map repairs, selected conservation projects (University Archive, Rare Pamphlets project, Anti-Slavery), volunteer programme, prevention and salvage.
- **Academic output:** teaching and specialist training.

To give you an indication of how the time of our conservation team is used, I have also included a rough average (time percentage) dedicated in the last three years to the three main activity groups we operate under: this is a 70% for Conservation-led activities, a 20-25% to support Bodleian’s access programmes, and 5-10% for research and teaching activities, including Bodleian and beyond.

## **SLIDE 11 – DIGITISATION AT BODLEIAN**

And one of the operations in the middle group of the previous slide is of course digitisation.

Each year, the Bodleian Libraries' serve more than 65,000 readers and attracts almost 100,000 visitors through their public engagement programmes. The library has also been digitizing library content for over 25 years now. This includes all kinds of materials, from unique and sometimes fragile Special Collections such as Shakespeare's First Folio or Codex Mendoza, to more modern printed materials scanned for the Google project in 2004-2009.

In November 2011, in an effort to make portions of our collections open to a wide variety of users from around the world, the Bodleian Libraries launched the "Digital.Bodleian" project. The result is over 220,000 images online and at least another 1.5 million images awaiting release.

Our digitisation programme involves colleagues from various teams: mainly the "Digital.Bodleian" team, Imaging Studio, Conservation, Librarians and Curators, Executive Team, and Communications, among other colleagues. The work of each one of these teams is crucial to ensure that we reach the desirable end result: making our collections available as widely as possible.

But it is the unique insight of a conservator that plays an essential role to inform the project when it comes to consider the materiality and condition of the collection to take it through the various stages of the digitisation process. Although we have always been consulted on the condition and suitability of collections to be digitised, it has been in recent years only that our team has started to become more involved in digitisation projects from the early planning stages. We find that this is an extremely positive development for everyone including our team, as it means that resources are better measured and we have much more realistic view of the project well before it starts. It also means that our team are able to plan the rest of their work better, minimising the potential stress that comes with an overly heavy 'surprise' workload. This better planning has also helped us to manage the expectations of our stakeholders, including external donors, more realistically. Team satisfaction and morale is also higher because of this change, which is very important to us.

Participating in projects like the Polonsky Foundation's collaboration have been instrumental for us to refine our working procedures, as well as to improve our ways to deliver and support the work, at the same time that we safeguard our collections to the highest standards. I will talk about this and other project examples in more detail a little later.

**SLIDE 12 – DITISATION PROCESS: INVOLVEMENT OF CONSERVATION TEAM**

So, I produced the following chart to show you how the process works nowadays and the main areas that Conservation are able to contribute:

<b>Project steps</b>	<b>Description</b>	<b>Conservation involvement</b>
Digitisation project idea	Work group is formed and meetings to discuss the idea take place. The idea sometimes comes from our Executive Team, but if it isn't then the project leader presents the idea to Executive for endorsement (they need to assess if this project is a priority).	<ul style="list-style-type: none"> <li>- Initial indication of condition of proposed collections.</li> <li>- Initial indication of Conservation resources required</li> </ul>
Project development plan	Lead person for the project writes the project brief and determines the cost of the project.	<ul style="list-style-type: none"> <li>- Provide estimated costs for the assessment and treatment of collections to be digitised. These are based on staff time requirements and materials. At this stage, we cannot always be exact (depending on the scale of the project and collections involved).</li> <li>- Indicate suitable digitisation equipment for various collections.</li> </ul>
Funding application (if required)	It is generally the project leader or the curator of the collection, jointly with the Development Office, who write the funding application. Other teams are also involved providing information.	<ul style="list-style-type: none"> <li>- Contribute to the document with a description of the benefits of conserving a collection before digitising or requesting extra resources when the project is medium to large scale.</li> <li>- Help the curator produce a final list of items to be digitised to ensure costs are accurate. This involves producing accurate condition assessments of items to be digitised, considering technology available for scanning or photographic process proposed.</li> </ul>
If the project goes ahead (not always it does!) - Start of the project	Imaging Studio, Conservation and Curator(s) work together through the digitisation process.	<ul style="list-style-type: none"> <li>- Conservators might help the scanning operators handling collections depending on condition.</li> <li>- Conservation treatment of collections if required.</li> <li>- Meetings with curators</li> <li>- Data capturing</li> </ul>
End of the project and publicity	Launch of online access to digitised materials – this is a very nice moment!	Conservation supports Communication. Any relevant conservation treatments are also publicised. We 'tweet', write blogs, get interviewed...

## **SLIDE 13 – POLONSKY FOUNDATION DIGITISATION PROJECT**

There are a number of reasons why it is a good idea to digitise collections, starting from the fact that, once collections are digitised to a good standard, there will be no need to scan or photograph those materials again. Additionally, access to the original might be reduced because in many cases it is the content that readers want to see, not the physical object. It is also possible that the more online access provided, the more people know about collections, and the more they want to access them. This is why it is a good idea to have a good policy of access to originals when there is a digital version available. The question is “why would people need to see the original?” But this is possibly a question for a whole other lecture!!

In the last few years, libraries are aiming to provide digital access to special collections material. The digitization of significant manuscripts allows researchers to use tools of analysis, such as text mining, visualization, and image enhancement, which enable more in-depth areas of exploration of these treasures. New imaging methods such as hyper-spectral make it possible to “see the invisible” quite literally. Libraries and archives now work collaboratively to virtually bring together materials kept in different institutions.

The fragility of special collections material can make digitization of these materials difficult. Special collections material involves the assessment of individual items to identify potential problems before digitization, and the possible need of conservation treatment to make the digitisation process possible.

For the past five years Conservation has been engaged in a major digitisation programme for such special collections, funded by the Polonsky Foundation. This is a unique collaboration between the Bodleian and the Vatican Library to make 1.5 million pages of their Hebrew manuscripts, early printed books and Greek manuscripts freely available online. The manuscripts and early printed books chosen for the Polonsky Project are all extremely valuable items from the libraries’ special collections; some of them are more than a thousand years old.

For this project, the Bodleian’s imaging tool of choice is the Conservation Copy Stand 6545, known as the Grazer Conservation Cradle. This formidable Austrian-made device stands 2.7 metres high and combines a 60-megapixel overhead camera with an adjustable book cradle and a suction device to hold the pages flat. The Bodleian now owns two Grazers, which will be used primarily for fragile or illuminated items.

For smaller, less delicate printed books, we used the Atiz BookDrive Pro, which has a cradle with a fixed opening of roughly 100 degrees and two 22.1-megapixel cameras, meaning that both verso and facing recto can be captured at once. There is a team of four experienced imaging technicians, all of whom have worked in the studio for a minimum of six years. The technicians do not use gloves, but they do handle the leaves very carefully, and they use the adjustable cradles or foam supports to make sure that the binding is not damaged. As they progress through the book, the technicians check the focus of the camera to accommodate the changing page height.



## **SLIDE 14 – CHALLENGES AND OPPORTUNITIES IN THE POLONSKY PROJECT**

The Polonsky project was unprecedented for Bodleian in a number of ways, which makes it the more exciting and worthwhile. However, this wonderful opportunity did not come free from challenge. The plan was to scan and photograph a very large amount of vulnerable items in a relatively short period of time. Many of these books had deteriorated bindings and parchment leaves, and they require very careful handling. Ordinary mass-digitization equipment (such as the high-throughput automated scanners used by Google to digitize 18th- and 19th-century books) was completely out of the question.

So, we communicated this concern to our Executive colleagues, curators and Imaging Studio staff. Conservators worked alongside the curatorial and photographic studio staff, as well as collaborating with conservators in Rome to assess condition, carry out repairs, evaluate appropriate equipment, suggest adaptations to photographic cradles and assist with handling in the studio. We all worked together to find solutions, with the best interest of the collection in mind at all times.

For us conservators, the most challenging aspect was to come up with the right selection criteria for the condition assessment part of the work. Our fear was that relaxing our criteria due to the project scheduling might involve a physical risk for the collections, as the proposal was to scan materials with the fastest scanner we had, the Atiz BookDrive, instead of the less intrusive machine, the Grazer. So, we needed to understand well the new technology and establish a selection criteria for the project that was safe for the collections. This is what we came up with after several meetings and trials:

The Atiz BookDrive have a standard shaped cradle set at an opening of 120° and all books photographed on it would need to open to this angle. The book was located by two small sliding blocks in the gutter, one at the head and one at the tail of the spine. To hold the leaves of the book flat an acrylic wedge at a matching 120° angle, supported on sliding rails, was pulled down and held in place by the operator. The cradle moves from side to side to allow the operator to locate the sharp edge of the acrylic wedge in the gutter of the book. The small blocks used to locate the book could cause damage to the edges of the boards or to the headcaps and endbands of any fragile books. The V shaped profile of the cradle does not have an adjustable spine area and this may cause strain and damage to tight-back bindings with thick raised sewing supports or the joints of hollow back bindings. The cradle has a hard surface and might not comfortably accommodate bindings with metal furniture or clasps. For the Bookdrive to correctly work the acrylic wedge is brought into contact with the book. This has two potential problems, the first is a handling one where the operator governs both the pressure of the wedge and the accurate location of its sharp edge in the gutter of the book. Great care would be needed to ensure that this did not cause mechanical damage to the book.

The second problem is due to direct contact and the static charge from the acrylic wedge, this could dislodge loose pigment or inks from manuscripts or printed books which have been illuminated, rubricated or have manuscript annotations with vulnerable media, or lift and potentially tear books with very light weight and vulnerable leaves. If the cradle was to be used with stab-stitched

bindings (i.e. Chinese and Japanese bindings) then the cradle would need to be modified to support the bindings whilst providing a space for the stitched spine.

**With this in mind, we finally came up with a simple but effective assessment and selection criteria, which we can apply to other similar projects now, helping us set out the project schedule:**

1. Any volumes with pen rubrication/decoration that is not evidently friable can be photographed on the Atiz cradle.
2. All volumes with painted decoration, gilding, or evidently friable media are not suitable for photography on the Atiz cradle.
3. Everything that is so damaged that handling is a problem should not be digitised before conservation treatment is applied. This rule applies to extremely deteriorated materials.

#### **SLIDE 15: POLONSKY DATA CAPTURING**

Because the Polonsky project was going to mark a new direction for Bodleian, digitising large groups of Special Collections, we felt that it was important to capture information about the amount of time that our team was spending on this project. This was helpful at various stages, to plan better for our work, but also it was helpful to Bodleian, as we were able to provide this data for the planning of and grant application for new projects. I thought I would share this portion of the spreadsheet we used to capture the information, which shows the level of detail we went into to ascertain the real cost of the project in terms of Conservation staff time.

## **SLIDE 16: JOHN JOHNSON PROJECT**

I would like now to show you an example of a very successful digitisation project. The John Johnson Collection is widely recognised as one of the most important collections of printed ephemera in the world and generally regarded as the most significant single collection of ephemera in the UK. Containing 1.5 million items ranging in date from 1508 to 1939, it spans the entire range of printing and social history and was assembled by John Johnson (1882-1956), Printer to the University of Oxford, who was visionary in his preservation of our vulnerable paper heritage.

The project catalogued, conserved, digitized, and published online over 70,000 items of printed ephemera with 170,000 associated high quality images. The £1.76 million project was made possible by a £1M award from the Joint Information Systems Committee (JISC) digitization programme and funding from the Bodleian Library and ProQuest, our commercial partner and publisher of the online resource. The conservation element of the project, with a budget of £160K, resulted in the appointment of two full-time project conservators for the duration of the project as well as involving over ten staff from the Bodleian's C&CC section. We treated 1,500 individual items and mounted 13,500 items to allow for full digitization.

The scale of this project has meant that it has by necessity been collaborative. Conservation was integral to both the planning and delivery of the project and our contribution took many forms. These included the assessment of all material, the sensitive conservation treatment of many individual items, improvements to historic housing and mounting methods, the assessment of digitisation equipment and procedures, and the training of all project staff and external digitisation staff in safe object handling. Conservation staff were also involved in designing methods of safe transit for the items and helped to specify a tracking system which documented all stages of the project, including information on housing, handling, and conservation for each item. The conservation team worked alongside curatorial colleagues to specify the all stages of the project methodology.

The success of the conservation element and ultimately the entire project was due to all colleagues involved working flexibly within the larger project to ensure that all elements of the project met and exceeded its targets while ensuring the safety of all items.

It is worth mentioning that the scale of the project and the number of items that were to be processed posed logistic problems for the project. To meet these challenges an innovative online documentation and tracking system was developed capable of routinely exchanging data with all partners in the project. This not only recorded conservation treatments carried out at an item level but allowed instructions for handling, scanning and housing to be efficiently recorded and brought to the attention of staff throughout the project and to the external digitizing staff. The effectiveness of the tracking and documentation system allowed conservation measures to become a routine part of all work and enabled progress to be closely monitored throughout. This project left a legacy of improvements to the physical condition at both an item and collection level, and preserving the historic arrangement and housing methods used by John Johnson. Preservation is also enhanced through more selective handling of the collection, with researchers now able to undertake the browsing element of their research remotely through the online resource.

The project and its conservation elements have been disseminated to professional and lay audiences in a number of ways. The project hosted many visits from library, museum and university visitors with specific conservation visits made by the Oxford Conservators Group, The Oxford Conservation Consortium, and the Social History Curators Group. Articles about the project were published in *The Bodleian Library Record* 21:1 (2008), *The Ephemerist: Journal of the Ephemera Society* 143 (2008), 12-19 and *Icon News* 21 (2009), 18-21. Project staff created a blog entitled *Curators' Choice* (<http://johnjohnson.wordpress.com/>) about aspects of the material available through the online resource and this contained a posting about the conservation of *Evenden's Digestive Candy for indigestion, spasms, flatulence, &c.*

As the project progressed, it allowed opportunities for professional development. A number of permanent C&CC staff became involved in the training of project staff and the work on repairing the original boxes and portfolios and work to construct additional housing provided training opportunities for junior conservation technicians. The project was able to offer work placements to two post-graduate paper conservation students from Northumbria University.

## SLIDE 17 – SOME “LESSONS LEARNT” OVER THE YEARS

And so, through these and several other projects, we continue learning and shaping our idea of the role of the conservator. As conservators, we aim to make the physical collections our priority for our institution, whilst we support the business priorities with our expertise on the collections.

We know now that the role of the conservator is no longer limited to working on the physical collections in a workshop. And we also understand the reasons for this shift. This is true for our institution and so many libraries, archives and museums in the world. But we also have learnt that, despite the emphasis placed on the virtual library, physical collections are the subject of the digital world. ***Ultimately, they are important to the people because they define our identity.*** In other words, physical collections are here to stay and grow, and therefore, conservators will continue to work on, with and for them, always keeping in mind that there are many ways of achieving this, from the traditional treatment to supporting access activities. And I would like to emphasize here that traditional methods of stabilizing the physical object are still crucial to the well-being of collections and essential to researchers.

The continuous challenge for institutions is perhaps to find a good balance between how much they wish to achieve both in the traditional conservation area and the amount of specialist time they require to turnaround their digitisation plans and other priority business.

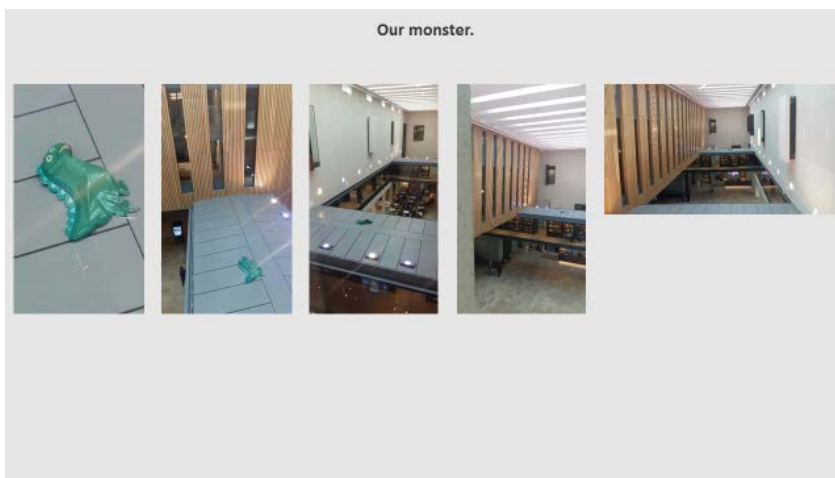
Largely, the responsibility to ensure that this is achieved is shared by different stakeholders, but the conservation manager plays a really important role here, adding value to their team for the institution, but also making sure that the conservators have time and develop their skills to treat deteriorated collections. The conservation manager also plays a crucial role in supporting fundraising activities and grant applications that can help bring the resource required to continue evolving and meeting the best standards of practice. It is not easy, it requires vision, effort and a cooperative spirit, but it is also a very enjoyable job, at least for me, which comes with many rewards. Strong communication has been crucial for us too.

And just to summarise what I have said so far, and for a successful, fulfilling and safe digitisation process, we have found that:

1. Digitisation projects need to include everyone involved from the very beginning, which I have already discussed earlier.
2. Setting strong workflow timings will help avoid unnecessary physical stress to the collections and to people: we find that, through the challenges of various projects and strong planning, timing the workflows well and making others aware of this, has a positive impact on the collections: there is no or very little handling stress on them if we get the digitisation timings right! A RUSHED PROCESS RUNS A HIGH RISK OF DAMAGING MATERIALS. So, from the preservation point of view, we know that it is best to find a good rhythm of work that does not involve rushing the imaging process.

3. We aim to apply conservation treatments that stabilise items before digitising, without trying to get the object to their original state or primarily focus on aesthetic aspects. In other words, we do enough to make items **safe** for handling during and after digitisation. This doesn't mean that there aren't exceptions. For example, sometimes we decide to apply a complete conservation treatment when the item is much deteriorated.
4. The Conservation manager plays a really important role in finding a good balance between supporting institution-led projects and conservation-led work. Also in supporting fundraising activities to bring the extra resource required.

**SLIDE 18 – Our monster.**



And to conclude, I thought that you would enjoy getting to meet our favourite monster at Weston Library. We all were a bit exasperated that this monster balloon decided to land in our perfect new building, spoiling the view. I am sure the owner felt awful too when he lost it – poor kid! So we wanted to remove it, clear it to ensure that the beautiful architecture that we worked so hard at building was not aesthetically jeopardised. It is clearly taking a long time to arrange for the removal, the monster is still there, so this has allowed time for us to appreciate it a bit more. We all really like him now, and I am sure that I will feel very sad when he goes. I am even tempted to send a letter to the Head of Facilities to say that the monster should stay, now that he is part of the landscape and we all like him. The monster has been helpful – he inspired me to come up with this final slide for you, just to say that life and work are about change, and about how good we are at getting to accept and embrace it. Change can feel like a monster sometimes, but who knows, we might even love our monster one day! THANK YOU.