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## Oral History: Memories Transcribed

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# ORAL HISTORY: MEMORIES TRANSCRIBED

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Oral history began as oral tradition, the passing down of information from generation to generation. Now we commit most everything to "paper." However, there are still places in the world where the passing of history is truly an oral tradition. Within our own families, oral tradition is the main way most of us retain our favorite family stories. Unfortunately, by not recording these stories, they frequently undergo changes as they pass from parent to child, also, with the advent of technology and the decline of the extended family, these family stories are becoming lost.

In its current conception, oral history is the term for the generation of significant historical data from interviews with men and women who have unique or first hand knowledge as participants or observers of historical events.<sup>1</sup> The chartering of your organization, the building of your church building, or other major events may be tucked in the memories of some of the older members of an organization. Reminiscences serve to fill in gaps that paper documents do not cover. Many people are just waiting to be asked for their memories, and get excited when asked to participate in an oral history project. I talked to one of our older church members and he remembers the move from the old building to our present facility which took place in 1956. He started spouting information and there I stood without paper and pencil, much less a tape recorder! All it takes is the right

question and you hit a gold mine. Always have a paper and pencil handy when talking to people you intend to interview, questions may escape in idle conversation. People interviewed about the same event may also come up with conflicting stories. If this happens, try to get at least three sources for your story. This should provide at least a "majority" slant on the story.

Stone tablets and chisel, papyrus and stylus, paper and pencil, reel-to-reel tapes, cassette tapes, and video tape have all been used in the recording of oral history, and cd-rom, DVD, and the Internet are becoming more popular, though the qualifications and legalities of the Internet are being debated. Two formats that we have most commonly available to us are audio and video tapes.

Audiotape is probably the easiest for most, as not everyone has access to video cameras, and video editing facilities. Tape recording equipment has changed drastically in recent years! The two that are the most common are the cassette recorder and the mini or micro cassette recorder. Even with these, transcription is much easier if you have a transcribing machine or a Dictaphone. If you have to do your own transcription, a cassette recorder with it's larger buttons is easier to work with. For storage purposes, the micro cassettes are wonderful, they take up very little room, and even with a paper transcription, the tape should be retained.

Many people are microphone shy. If they are, the micro cassette is



probably your best friend. It usually has a built in microphone, so that you don't have that extra piece of equipment staring the interviewee in the face. Though most of the books and many professional interviewers still recommend the 'detached' microphone as giving better quality sound, improvements in technology have made the micro cassette a much improved instrument.

Videotape provides an attractive product if you have access to the equipment and editing facilities. You get not only the interview, but a record of what the interviewee looked like. If you have access to a college campus, or know someone who runs a photo shop with video capabilities, they may be willing to help you edit the film into a cleaner, less choppy version. If you are not a professional interviewer, the experience will be somewhat "choppy."

The interview itself is basically a three step process. Arranging for the interview with the person to be interviewed; researching and preparing for the interview; and then actually conducting the interview.

When arranging for interviews, you first have to decide who you want to interview, and the purpose of the interview. The purpose of your research will drive whom you select to interview. If you are looking to fill in the history of your congregation, you would probably want to identify its oldest members, that is, the ones who have been there the longest. If you are aware of medical or health problems, you might want to make those people a priority.

Personal contact is important. Advertising in a newsletter will only bring out a few of the most interested. As with most of us, people tend to be flattered when you seek them out on an individual basis to ask for their assistance. Pursue them in the manner in which you are most comfortable, a letter explaining the project might be sent with a note that you will be phoning shortly to set up an interview time, or a phone call to set up a time.

You will find that as soon as you start discussing the project, the memories will start to flow. Be sure to have a paper and pencil handy to take notes. This will help you in developing questions for the interview.

If your church or organization has done a written history for a prior anniversary celebration, read these. They will help you to generate questions for the interview. Old minutes, committee reports, directories, photos, worship bulletins, and special mailings will all provide materials from which to construct a basic questionnaire. Check with your secretary, the pastor, or the archivist, if you have one, to see about looking at the old files.

Be sure you keep a pen and paper handy during the interview, questions will occur stemming from a random comment and you will probably want to come back to them later. Do not try to rely on your memory, a really interesting interviewee will probably make you forget half of what you intended to ask if it is not written down.

If the interviewee is intimidated by the tape recorder or video camera, chat a while with it running until they forget about it or seem comfortable. If using a cassette tape, keep the machine near enough so that you can see when your tape is running low. There is nothing worse than getting to a real interesting story only to realize that you ran out of tape three minutes ago.

Before starting the actual interview, record your name, the interviewee's name, the place and time of the interview on the tape. If you feel self-conscious doing this, do it before the interviewee arrives. Simply say at the beginning of the tape, "My name is ....and I will be interviewing....," and get them to give their own name. Then identify the place and time.

Remember, you are mainly a listener, not part of the story. The interviewer must try to keep the interviewee on track, and try to avoid

tangents unless they are related to the topic at hand, though sometimes they do generate potential questions. Avoid getting into conversations such as comparing experiences. This is the interviewee's history, not yours! Keep comments other than direct questions to a minimum.

Do not try to interview too many people at one time. One is optimum, but if they come as a couple, do not let them talk at the same time! Trying to transcribe more than one person talking at a time is almost impossible! Also, carefully select the environment, find a quiet place for the interview. Places with interruptions, traffic going by, or doors creaking, do NOT work. Extraneous sounds are all magnified on tape. Absolutely do not tap your pencil. If you do not do your own transcription, your transcriber will kill you!

Each interview will be unique. The traditional question routine is always safe - Who, What, Where, When and How. But make sure you ask open ended questions to elicit a full response. Questions with only yes and no answers lead to frustrating, unproductive interviews. Try to get them to tell you a story. Avoid generalities, stick with specifics. If you are using photographs as a conversation piece, try to verbally identify the photo in some way or make a note on a piece of paper to be kept with the tape. Show the interviewee you are interested in what they are saying, interject remarks that will draw out more information without taking over the conversation.

Use props when possible, photos, documents, scrapbooks, letters, etc., to generate conversation. Photos are especially good at bringing back fond memories. But as was mentioned before, be sure to note the item discussed so that it may be identified later during the transcription process.

Do not turn off your recorder prematurely. If you have tape left, let it run until the interviewee leaves. It

*All it takes is the right question  
and you hit a gold mine.*



seems like you no sooner shut it off when the interviewee all of a sudden launches into another story, probably the best one of the afternoon. If the tape runs out, stop the conversation to turn it over.

Sixty-minute tapes are recommended, the tape is more durable. Ninety-minute to 120-minute tapes are thinner and can "bleed" through if stored too long. Try not to go longer

*Remember, you are mainly a listener, not part of the story.*

than an hour or so with one person. Talking for too long can be tiring, especially for older persons.

A second session can be scheduled if you don't get finished, and a review of the first hour's interview may generate further questions. A good idea when using audio tape, is to take a photo of the person interviewed, that way if publishing later, you will have a picture to put with the text.

There are a couple of ways in which to process your interview. One is to index the tape by topic. This gives the user a basic outline of what the interview was about. If your recorder has a number counter, you can list the location on the tape where each topic occurs. (Not all recorders are identical, so the numbers may be off slightly if the same machine is not used for playback each time.)

The most popular form of transcription is the verbatim, word for word copy. This usually takes about five hours per one hour of tape if you are an experienced transcriber. Getting someone with a Dictaphone to transcribe is helpful, however, you still need to go through and listen and read what is transcribed. A transcriber who was not there for the interview may have trouble hearing exactly what was said. If difficult names are mentioned during the interview, note them and ask the interviewee for the spelling, this will save both you and the transcriber time later. It is also a nice gesture, and some interviewees may request it, to send them a copy of the transcript for

review. They might want to revise or add something in a further interview.

There are several different directions you can go with your interviews once you have them in hand. You can do special interest articles for a newsletter, or a genealogical publication if you happen to be a member of such a society in your area, you can flesh out a church or organization's

history with personal accounts of the membership, or you could write a book. Probably the major difficulty in putting together a historical document from interviews will be the fact that people remember events differently or interpret them differently, and some of their memories may differ accordingly, making the actual writing of a history somewhat difficult. The final products of oral history interviews are limited only by your imagination.

One of the things that you must be careful of when doing oral histories is copyright. Technically, each person owns their own history. Just because they taped it at your institution does not necessarily mean you can do anything you want with it. In effect, you have a wealth of information, but it can't really be used. Common sense tells us that a narration cannot be altered in such a way as to change the meaning of what was said, even with permission to publish. It is very important to have the interviewee sign a release form allowing you or the receiving institution the freedom to utilize the information you have just received. Numbers of books about oral history methodology include sample legal consent or sample deed of gift forms that can be utilized for obtaining permission to use the interviews. Some are very detailed and some quite general. Try to envision what your end product might be so as to cover all contingencies when asking your interviewee to sign a release form.

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<sup>1</sup>Donald Ritchie, *Doing Oral History* (Twayne Publishers, 1995.)

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Baum, Willa K. *Oral History for the Local Historical Society*. Nashville, TN: American Association for State and Local History, 1993.

Brown, Cynthia S. *Like It Was: A Complete Guide to Writing Oral History*. New York: Teachers & Writers Collaborative, 1988.

Fletcher, William P. *Recording Your Family History: A Guide to Preserving Oral History With Videotape, Audiotape, Suggested Topics, and Questions, and Interview Techniques*. Berkeley, CA: Ten Speed Press, 1989.

Neuenschwander, John A. *Oral History and the Law*. Denton, TX: Oral History Association, 1993.

O'Hanlan, Elizabeth, O.P. *Oral History for the Religious Archives: The Sinsinawa Collection*. Sinsinawa, WI: Sinsinawa Dominican Archives, 1978.

Ritchie, Donald A. *Doing Oral History*. New York: Twayne Publishers, 1995.

## RECOMMENDED READINGS ON ORAL HISTORY

The selection of readings listed below was taken from *Telling Our Stories: Oral and Family History: A Bibliography* published by the author in 1999. The *Bibliography* contains annotated selections of "how-to" books and resources for learning how to do oral histories, genealogical research and self-publishing. Also included are web-sites to many of the major archival, historical and genealogical sites in the country.

To obtain a copy of the full bibliography, write Mary M. Flekke, 2021 Windward Pass, Lakeland, FL 33813. The cost of the book, including shipping and handling is \$6.00. Quantity is limited.

Arthur, Stephen and Julia Arthur. *Your Life and Times: How to Put a Life Story on Tape: An Oral History Handbook*. 5th printing. Baltimore, MD: Genealogical Publishing, 1997.

This work is basically an outline for taping an oral history of a person's life. It offers a step by step guide in the introduction and follows up with sample questions



on almost any aspect of a person's life that the authors could think of. The appendix offers a helpful list for those doing further research into family histories.

Baum, Willa K. *Oral History for the Local Historical Society*. Nashville, TN: American Association for State and Local History, 1993.

In its third revision, this text has become the "bible" for the oral historian. Giving step-by-step instructions on every facet of the oral interview process, this work is a must read for the beginning oral historian. Beginning with an introduction explaining oral history, it goes on to describe in detail how to start an oral history program, choose equipment, how to do the interview process, who should interview, tips for interviewers, indexing, transcription, agreements on use, ethics, preservation of interviews, use of materials, and developing expertise.

—. *Transcribing and Editing Oral History*. Nashville: American Association for State and Local History, 1977.

Intended for nonprofessionals, this covers the four basic steps of oral history: creating, processing, curating, and using. Dealing with the processing end, Baum contends that non-transcribed tapes have little scholarly value, she discusses the process of transcribing and editing recorded interviews, and touches briefly on the other three stages as they apply.

Brown, Cynthia S. *Like It Was: A Complete Guide to Writing Oral History*. New York: Teachers & Writers Collaborative, 1988.

Written for anyone age twelve and up, this is an how-to guide written by a teacher who works with oral history. It gives clear, specific advice on using a tape recorder, conducting the interview, transcribing, editing, writing short pieces, writing full biography, writing from multiple narratives, and publishing the results. Easily read and not overly long.

Deering, Mary Jo. *Transcribing Without Tears: A Guide to Transcribing and Editing Oral History Interviews*. Washington, D. C.: George Washington University Library, 1976.

This is a practical guide to direct someone through the transcription process. The book discusses various strategies for

transcription and editing, i.e. verbatim as opposed to actually editing the text and gives samples of various interviews and their preliminary and final forms. Methods, policies, styles, accountability, final texts, and final product are all discussed. Guidelines and sample formats are included.

Fletcher, William P. *Recording Your Family History: A Guide to Preserving Oral History With Videotape, Audiotape, Suggested Topics, and Questions, and Interview Techniques*. Berkeley, CA: Ten Speed Press, 1989.

This is a step-by-step guide to creating an oral history of your family. It takes the interviewer through each stage of a person's life and provides sample questions to use or tailor to the interviewer's personal taste. The last chapters provide questions for ethnic groups and the introduction provides an overview on equipment and interview techniques.

Ives, Edward D. *An Oral Historian's Work*. Orono, ME: Northeast Archives of Folklore and Oral History, 1987.

Professor Ives explains and demonstrates the procedure of oral history through a series of tape-recorded interviews with woodsmen and riverdrivers who worked in the Maine woods in the 1920s. During the course of this video he explains the evaluation of equipment, conducting pre-interview research, making contact with informants, how to get the most out of an interview, preparing the transcripts, and preserving the work for future use. VHS Video.

Neuenschwander, John A. *Oral History and the Law*. Denton, TX: Oral History Association, 1993.

This small book is invaluable as a resource for guiding the oral historian through the ramifications of the legal aspects of utilizing oral history. The guide talks about invasion of privacy, defamation, how to avoid legal problems, sealed interviews, copyright, ownership and transfer, deeds of gift, drafting agreements, contractual agreements, and explaining legal issues to interviewees.

O'Hanlan, Elizabeth, O.P. *Oral History for the Religious Archives: The Sinsinawa Collection*. Sinsinawa, WI: Sinsinawa Dominican Archives, 1978.

Sister Elizabeth describes the concept of oral history and how it applies to the religious institution. She offers advice on prioritizing the interview process, and defining what should be collected. Though it is slanted to the Catholic viewpoint, it should be helpful for any religious institution. Samples of interviews are included, as well as a job description for an oral historian, sample questions, and release agreements.

Ritchie, Donald A. *Doing Oral History*. New York: Twayne Publishers, 1995.

This book discusses both audio and video taping oral history. It describes the equipment, starting a project, doing interviews, processing interviews, using interviews as independent research, preserving them in libraries and archives, and teaching and presenting the interviews in various forms.

Rosenbluth, Vera. *Keeping Family Stories Alive: A Creative Guide to Taping Your Family Life & Lore*. 2nd ed. Point Roberts, WA: Hartley & Marks, 1997.

This book includes materials on memory and advice for jogging memories for the interviewer and interviewee. Examples are given from real interviews. Practical advice is also given on handling the recording equipment as well as suggestions for interview techniques and questions.

Zimmerman, William. *Instant Oral Biographies: How to Interview People & Tape the Stories of Their Lives*. New York: Guarionex Press, 1981.

This book presents a method to help one become an instant biographer or reporter and to save the stories of your family or friends. The concept behind this work is that anyone, adult or child can easily prepare an oral biography by using the equipment that is traditionally used for home audio and video recording. The guides in this book were developed by the author out of his 20 years experience as a journalist. Suggestions are made on how to interview, what questions to ask, and family charts are given to help clarify what should be asked. †



(PHILOSOPHY, continued from page 51.)

<sup>5</sup>Michael Buckland, *Library Services in Theory and Context*, 2d ed. (Oxford: Pergamon Press, 1988), 150-151.

<sup>6</sup>This fact is illustrated by the title of a recent article by Jim Zwadlo, "We Don't Need a Philosophy of Library and Information Science—We're Confused Enough Already" (*Library Quarterly* 67 [April 1997]: 103-121).

<sup>7</sup>John F. Harvey, "Introduction: The American Church and Synagogue Library World," in *Church and Synagogue Libraries*, ed. John F. Harvey (Metuchen, N.J.: Scarecrow Press, 1980), xi-xiii.

<sup>8</sup>Based in Evanston, Illinois, ATLA has some 725 members. Its purposes include promoting its members' professional growth and elevating standards at theological libraries (Christine Maurer and Tara E. Sheets, eds., *Encyclopedia of Associations*, 33d ed., 3 vols.

[Detroit: Gale Research, 1998], 1:1034). For further information see M. Patrick Graham, Valerie R. Hotchkiss, and Kenneth E. Rowe, eds., *The American Theological Library Association: Essays in Celebration of the First Fifty Years* (Evanston, Ill.: ATLA, 1996).

<sup>9</sup>ATLA's inclusive membership notwithstanding, the organization has contributed to the development of Christian librarianship by advancing the profession of theological librarianship as a whole.

<sup>10</sup>Based in Cedarville, Ohio, ACL has some 375 members. Targeting "Christian librarians representing institutions of higher education," it seeks to provide for their "professional advancement" and the improvement of library practice in their institutions (Maurer and Sheets, *Encyclopedia of Associations*, 1:1035). ACL's professional journal, *The Christian Librarian*, is published three times yearly.

<sup>11</sup>Based in River Forest, Illinois, CLA has around 1,000 members, including "lay and clergy in both Catholic and non-Catholic institutions" (Maurer and Sheets, *Encyclopedia of Associations*, 1:1038). For further information, see Mary E. Gallagher, "Poster Presentation on Role of Chapters, Sections and Round Tables in Life of CLA," *Catholic Library World* 65 (April 1995): 37-39. CLA publishes *Catholic Library World* quarterly.

<sup>12</sup>CLN serves the Christian library community in Australia and New Zealand. Though

relatively new—it was founded in the mid-1990s—it has over 80 participants. One of its stated aims is to enable Christian librarians "to examine their profession from a specifically Christian standpoint." The network provides forums for professional discussion by organizing lectures and publishing a newsletter (Graeme Oke, "Answers to Your Questions," Personal e-mail [9 March 1999]).

<sup>13</sup>FOCLIS is a loosely organized group that targets Christian academic librarians working in secular institutions. About 15 years old, its purpose is to defend the ideals of Christian librarianship in a professional environment that is antagonistic to Christianity. Some 50 to 60 people participate regularly in FOCLIS gatherings, which are programmed around the annual meetings of the American Library Association (Paul Snezek, telephone conversation with author, 10 August 1998).

<sup>14</sup>Since 1976, LCF has provided a network of support for library professionals in England. Its activities include the discussion of professional issues from a Christian perspective, the support of the Christian community and its projects, and the provision of assistance to Christian libraries in developing countries (Richard Waller and John Andrews, "A Vision for the Future: Still Serving Christ in the Library and the Church," *Christian Librarian* [U.K.], no. 20 [1996]: 11-16; Graham Hedges, "Celebrating the Past and Looking to the Future," *Library Association Record* 98 [June 1996]: 322). LCF's journal, *Christian Librarian*, is issued annually. The *LCF Newsletter* appears three times each year.

<sup>15</sup>SBLA serves over 150 librarians from Southern Baptist colleges, seminaries, and church agencies. While it is generally more concerned with pragmatic issues than with philosophical ones, it has recently given some attention to what it means to be a Southern Baptist librarian (Craig Kubic, telephone conversation with author, 15 March 1999).

<sup>16</sup>D. Elizabeth Irish, "And Ne'er the Twain Shall Meet?: Personal Vs. Professional Ethics," *The Christian Librarian* [U.S.A.] 36 (November 1992): 14-19.

<sup>17</sup>Roger Phillips, "Library Encounters Culture," *The Christian Librarian* [U.S.A.] 25 (May 1982): 115-122; John A. Delivuk, "Multiculturalism and Libraries: A Biblical Perspective," *The Christian Librarian* [U.S.A.] 39 (April 1996): 50-54, 59; Geoffrey R. Warren, "Beauty for Ashes: Christian Librarians Facing a Fragmented Profession,"

*Christian Librarian* [U.K.] 21 (1997): 53-61.

<sup>18</sup>The following are perhaps the most noteworthy contributions on the subject: Donald G. Davis, Jr., "Intellectual Freedom and Evangelical Faith," *The Christian Librarian* [U.S.A.] 29 (November 1985): 3-6; James R. Johnson, "A Christian Approach to Intellectual Freedom in Libraries," *The Christian Librarian* [U.S.A.] 33 (May 1990): 61-74; and Raymond Johnston, "Liberty, Democracy and Censorship: The Responsibility of the Christian Librarian," in *Issues in Librarianship: The Christian Dimension*, ed. Graham Hedges (Leicester, England: UCCF for LCF, 1985), 16-27.

<sup>19</sup>Graham Hedges, "Nothing New under the Sun?: Public Libraries and Sunday Opening in the 19th Century," *Librarians' Christian Fellowship Newsletter* 64 (winter 1996): 30-36; Rod Badams, "Keeping Sunday Special in the Contemporary Workplace Culture," *Christian Librarian* [U.K.] 23 (1999): 21-29; Ken Bakewell, "Public Libraries and Sunday Opening," *Librarians' Christian Fellowship Newsletter* 61 (winter 1995): 32-35.

<sup>20</sup>Johan Koren, "A Definition of Professionalism in Practice for Christian Librarians," *The Christian Librarian* 36 (February 1993): 41-45.

<sup>21</sup>Frank Reedy and Katharine Reedy, "Christians and Trade Unions," *Librarians' Christian Fellowship Newsletter* 55 (winter 1993): 28-33.

<sup>22</sup>Kenneth R. Cooper, "Libraries: A Free for All?" *Christian Librarian* [U.K.] 14 (1990): 34-44.

<sup>23</sup>Richard M. Waller, "Christian Books in the Public Library," in *Issues in Librarianship: The Christian Dimension*, ed. Graham Hedges (Leicester, England: UCCF for LCF, 1985), 28-33.

<sup>24</sup>Ngaio Malcolm, "A Great Gulf Fixed?: Christian and Humanist Values in Children's Books," in *Issues in Librarianship 2: The Debate Continues*, ed. Graham Hedges (Leicester, England: UCCF for LCF, 1996), 76-96.

<sup>25</sup>John Delivuk, "Some Implications of a Written Revelation for the Work of Librarians," *The Christian Librarian* [U.S.A.] 40 (January 1997): 11-15; Hugh Hill, "The Uneasy Conscience of a Christian Librarian," *The Christian Librarian* [U.S.A.] 37 (August 1994): 107-108; Douglas Groothuis, "Christian Scholarship and the Philosophical Analysis of Cyberspace Technologies," *Journal of the Evangelical Theological Society* 41 (December 1998): 631-640.



- <sup>26</sup>Alfreda Hanna, "Christian Librarianship: The Premise and Challenge of Excellence," *The Christian Librarian* [U.S.A.] 36 (February 1993): 46-47, 51.
- <sup>27</sup>Irish, "And Ne'er the Twain Shall Meet?," 14.
- <sup>28</sup>This is not, however, an excuse for Christian librarians to be satisfied with mediocre performance.
- <sup>29</sup>David J. Pullinger, "Putting Librarianship under the Light," *The Christian Librarian* [U.S.A.] 32 (May 1989): 59-60.
- <sup>30</sup>*Ibid.*, 61.
- <sup>31</sup>Gwenville Miller, "A Christian Philosophy of Librarianship," *The Christian Librarian* [U.S.A.] 24 (August 1981): 81-82, 84.
- <sup>32</sup>John R. Wilcox, "The Catholic Librarian: Vocation or Just a Job?" *Catholic Library World* 60 (July 1988): 31-37.
- <sup>33</sup>Donald G. Davis, Jr., and John M. Tucker, *The Master We Serve: The Call of the Christian Librarian to the Secular Workplace* (Virginia Beach, Va.: FOCLIS, 1993), 3-5.
- <sup>34</sup>*Ibid.*, 6-9.
- <sup>35</sup>John B. Trotti, "The Theological Library: In Touch with the Witnesses," *Reformed Review* 35 (spring 1982): 157.
- <sup>36</sup>*Ibid.*, 159.
- <sup>37</sup>Stanford Terhune, "The Impact of the Christian Faith on Library Service," *The Christian Librarian* [U.S.A.] 26 (November 1982): 4-10, 14.
- <sup>38</sup>*Ibid.*, 4-5.
- <sup>39</sup>*Ibid.*, 6-10, 14.
- <sup>40</sup>Claude Welch, "The Theological Library—Servant or Partner?" *American Theological Library Association: Summary of Proceedings* 41 (1987): 163. It seems significant to note that Welch himself does not hold academic libraries in low esteem, but merely refers to those who do.
- <sup>41</sup>There is a massive amount of literature that discusses the integration of the library into the educational mainstream of today's colleges and universities. Representative sources include Howard W. Dillon, "Organizing the Academic Library for Instruction," *The Journal of Academic Librarianship* 1 (September 1975): 4-7; David Carlson and Ruth H. Miller, "Librarians and Teaching Faculty: Partners in Bibliographic Instruction," *College & Research Libraries* 45 (November 1984): 483-491; Amy Dykeman and Barbara King, "Term Paper Analysis: A Proposal for Evaluating Bibliographic Instruction," *Research Strategies* 1 (Winter 1983): 14-21; Patricia S. Breivik, *Student Learning in the Information Age* (Phoenix: Oryx Press, 1998).
- <sup>42</sup>Earle Hilgert and Elvire Hilgert, "The Librarian-Educator in a Theological School," in *Essays on Theological Librarianship: Presented to Calvin Henry Schmitt*, ed. Peter De Klerk and Earle Hilgert (Philadelphia: ATLA, 1980), 120. For expansion on the concept of the theological library as a partner with the seminary classroom, see James Dunkly, "Theological Libraries and Theological Librarians in Theological Education," *American Theological Library Association: Summary of Proceedings* 45 (1991): 228-230; Calvin H. Schmitt, "Reflections on the Changing Role of the Library in a Theological Seminary," *Reformed Review* 35 (spring 1982): 152-156; Welch, "The Theological Library," 164-166.
- <sup>43</sup>Paul Schrodt, "Theological Librarianship and Theological Education," in *The American Theological Library Association: Essays in Celebration of the First Fifty Years*, ed. M. Patrick Graham, Valerie R. Hotchkiss, and Kenneth E. Rowe (Evanston, Ill.: ATLA, 1996), 140.
- <sup>44</sup>This statement is quoted by Kenneth S. Gapp ("Theological Libraries," in *Twentieth Century Encyclopedia of Religious Knowledge*, 2 vols., ed. Lefferts A. Loetscher [Grand Rapids: Baker Book House, 1955], 2:1102). Complete bibliographic information for the original source is not cited.
- <sup>45</sup>According to the Accrediting Association of Bible Colleges, libraries are "an integral and essential part of the educational programs offered by Bible colleges. The role of libraries includes the collection of informational resources and assisting patrons in the use of the materials" (Bible College Committee, Association of Christian Librarians, *Guidelines for Bible College Libraries* [Fayetteville, Ark.: American Association of Bible Colleges, 1991], 3).
- <sup>46</sup>Terhune, "Impact of the Christian Faith," 5.
- <sup>47</sup>The author is indebted to the following writers for contributing useful insights on the subject of Christian education: W. David Beck, D. A. Carson, Frank E. Gaebelein, Kenneth O. Gangel, Norman L. Geisler, Carl F. H. Henry, and Arthur F. Holmes.
- <sup>48</sup>Arthur F. Holmes, *The Idea of a Christian College*, rev. ed. (Grand Rapids: Eerdmans, 1987), 17; emphasis his.
- <sup>49</sup>D. A. Carson, "Can There Be a Christian University?" *The Southern Baptist Journal of Theology* 1 (fall 1997): 28.
- <sup>50</sup>W. David Beck, "Introduction: Designing a Christian University," in *Opening the American Mind: The Integration of Biblical Truth in the Curriculum of the University*, ed. W. David Beck (Grand Rapids: Baker, 1991), 19-20.
- <sup>51</sup>Carl F. H. Henry, "The Christian Worldview Imperative," *Faculty Dialogue*, no. 11 (spring 1989): 29-30.
- <sup>52</sup>Carson, "Can There Be a Christian University?," 26.
- <sup>53</sup>Hilgert and Hilgert, "Librarian-Educator," 122-125.
- <sup>54</sup>James L. Sauer, "Can Bible Colleges Afford to Neglect the Liberal Arts?" *The Christian Librarian* [U.S.A.] 32 (February 1989): 39.
- <sup>55</sup>Johnson, "A Christian Approach," 66.
- <sup>56</sup>Terhune, "Impact of the Christian Faith," 6.
- <sup>57</sup>Hilgert and Hilgert, "Librarian-Educator," 121.
- <sup>58</sup>Terhune, "Impact of the Christian Faith," 9.
- <sup>59</sup>Andrew D. Scrimgeour, "The Structures of Religious Literature: Conceptual Frameworks for Improving Bibliographic Instruction," *American Theological Library Association: Summary of Proceedings* 37 (1983): 185-192.
- <sup>60</sup>David Beck has observed that "Christian institutions must do more to help their faculties provide a thoroughly theistic education" ("Introduction," 11). The provision of a broad base of support for faculty research would go a long way toward achieving this objective.
- <sup>61</sup>Hilgert and Hilgert observe that libraries' technical services add value to the educational process by building "into the bibliographical core access points, explanatory and historical notes, and such other reference points as will lead the user of the bibliographical base not merely to locate a specific item, but also to learn about the contents of the collection" ("Librarian-Educator," 129-130). If bibliographic work is largely educational, it may well be another area of library activity capable of promoting a theistic world view. †