

LIBRARY *Life*



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COVER IMAGE

'National Poetry Library', London

(Photo Credit: National Poetry Library)

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FROM THE

editor.**HELEN HEATH**

Guest Editor

Tēnā koutou

This issue of *Library Life* was put together on the road! I put aside some time for paid work while on holiday with my family in Europe and the UK during July. As we travelled I was reminded how, although we have plenty of differences between cultures, there are also many similarities and shared values. From

NĀ TE KAITĀTARI

the impressive British National Library to the tiny specialist National Poetry Library in London; the glamorous reading rooms of the Bibliothèque Richelieu-Louvois in Paris or the modern architecture of the Central Rotterdam library, all these libraries aim to make knowledge accessible to all.

As Rachel Esson says in her first President's column 'We need to do all we can to ensure that our most vulnerable society members take that first step and walk into our libraries'; indeed, the contributors to our feature item on the importance of online Māori information are doing just that! The Freedom of Information column digs deeper into accessibility and our Viewpoint column questions 'what is neutrality

– and is it something we want to be strictly committed to?'

In this issue we also interview the Gold Partners and some committee members of LIANZA Conference 2019; profile the tiny MOTAT Walsh Memorial specialist library and, drumroll ... announce the winners of the New Zealand Book Awards for Children and Young Adults along with the winners of our recent competitions! I am really excited about this issue of *Library Life*, I hope you are too.

Noho ora mai,
Helen Heath

If you want to contribute to *Library Life* e: helen@lianza.org.nz



FROM THE PRESIDENT

NĀ TE TUMUAKI



RACHEL ESSON

LIANZA President

It is the time of the year for new beginnings; a new financial year, Matariki and a new LIANZA council year.

LIANZA Council held a successful face-to-face planning day at the end of June where we reviewed progress made on LIANZA's strategic directions and agreed priorities for the coming year. We had thought that we would be heading into an intense planning phase for delivering the IFLA World Library and Information Congress 2020 (WLIC2020). However, with the confirmation that we will be hosting WLIC in 2022 we had the opportunity to reset goals and priorities. Expect to hear more about the strategic directions in the next few months.

As the 2019 World Congress approaches, I've been reflecting on the Congress theme 'Libraries: dialogue for change.' The theme invites us, the global library community, to discuss and re-interpret the role of libraries as promoters of change. It seems to me that now, more than ever, in this time of fake news and alternative facts we must promote and protect the role of libraries as places for dialogue and change.

The Congress is being held in Athens in August and the organising committee affirm that 'Dialogue is the utmost expression of democracy, the basis for the freedom of expression and information and thus, the gear for a better future. Libraries serve as open, free, democratic, inclusive and participatory meeting places and mediators between knowledge and people.' It is a particularly apt theme for a congress hosted in Greece as the word Dialogue according to the Oxford English Dictionary comes from the Greek word dialogos, logue meaning to speak alternately or converse and dia meaning through or across. In Athens the global library community will be conversing across many languages and cultures to further the work of libraries across the world.

It strikes me that as librarians and information professionals we are well aware of the potent potential of libraries as agents of social change however we need to be better at ensuring this potential is recognised by other sectors, by our communities and by our funders.

Libraries: Dialogue for Change



World Library and Information Congress
85th IFLA General Conference and Assembly
 24-30 August 2019 • Athens, Greece

IFLA WLIC 2019
Newsletter
 June 2019



World Library and Information Congress
85th IFLA General Conference and Assembly
24-30 August 2019, Athens, Greece

We have an opportunity in Aotearoa/New Zealand through initiatives such as the **Digital Inclusion Blueprint** and the **Living Standards Framework** to champion the work of libraries and the contribution they make to social mobility and education and belonging. Hosting the IFLA World Congress here in Auckland in 2022 is another opportunity for us to promote the role of libraries in our society, as are the Unsustainable Development Goals.

As I'm attending WLIC in Athens I'll be focussing on learning about advocacy strategies we can leverage to promote the role of libraries in Aotearoa.

Darren McGarvey in his recent book *Poverty Safari* describes libraries as 'an engine room of social mobility' he goes on to say that 'Walking into a library is often the first step a person takes out of social exclusion, unemployment and poverty.' We need to do all we can to ensure that our most vulnerable society members take that first step and walk into our libraries.



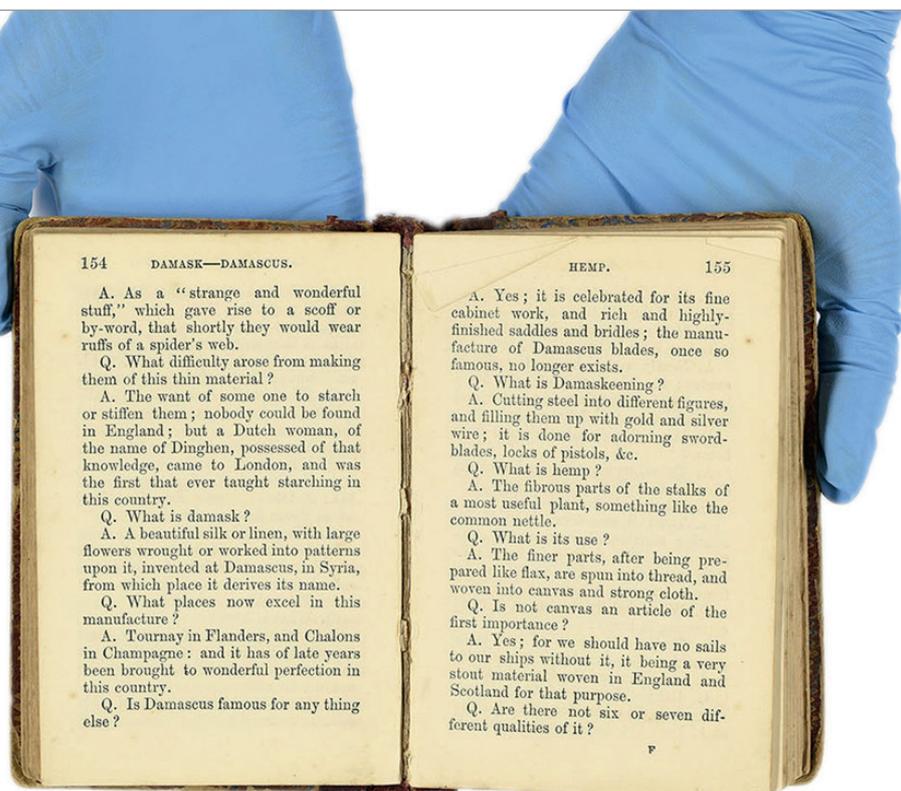
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NZCYA BOOK AWARDS

LIANZA have been rewarding excellence in New Zealand children's literature since 1945, with the establishment of the Esther Glen Award for Fiction. LIANZA added other awards over the years including the Russell Clark Award for Illustration in 1975, and the Elsie Locke Non-fiction Award in 1986. The Te Kura Pounamu Award for literature written in Te Reo Māori was established in 1996, in partnership with Te Rōpū Whakahau.

In 2016 the LIANZA Children and Young Adult Book Awards were transferred to the New Zealand Book Awards Trust, and merged with the Zealand Book Awards for Children and Young Adults. This has enabled the 60 year legacy of the LIANZA book awards to be strengthened.

The Te Kura Pounamu Award is judged by LIANZA's partner Te Rōpū Whakahau. The strong influence of libraries and librarians continues to this day through the partnership between LIANZA and the NZ Book Awards Trust, with Anne Morgan (NZNL) representing LIANZA on this governance board, and strong representation of librarians on the judging panel.

The judges of the 2019 awards were: Crissi Blair (convenor), a long-time champion of children's books and librarian at Rangeview Intermediate School in Auckland; Jane

Arthur, an editor, commentator and poet; Raymond Huber, a children's author and editor, Tania Roxborough, an educator and author; and Simie Simpson, a librarian in the Kaipara District north of Auckland.

They were joined by a panel appointed by Te Rōpū Whakahau to judge the te reo Māori entries, which was led by Moana Munro (convenor), kaitiaki pukapuka Māori for the Hastings District Libraries, Anahera Morehu, president-elect of LIANZA, and Jacqueline Joyce Snee, senior librarian Māori Research at Auckland Central Library.

WITHOUT FURTHER ADO, LIANZA IS EXCITED TO REVEAL THE WINNER OF THE MARGARET MAHY BOOK OF THE YEAR, DRUMROLL....

A sparkling story of courage and transformation has been judged the best book for young readers at this year's national children's book awards. *The Bomb* by Sacha Cotter, illustrated by Josh Morgan, was awarded the highest prize in children's publishing – **The Margaret Mahy Book of the Year** – during a ceremony at Te Papa in Wellington to celebrate the 2019 New Zealand Book Awards for Children and Young Adults.

The judges were captivated by

the spell this book cast. They described it as a summery, waterlogged, quintessentially Kiwi story about a child growing in self-confidence while striving to achieve the perfect 'bomb', supported every step of the way by the reassuring presence of his Nan.

'Joy and humour permeate the story and illustrations of *The Bomb*, and the reader is rewarded with each encounter – they see a new layer, another detail is revealed, fresh energy bubbles up,' says convenor of judges Crissi Blair. The judges also commended the language, which naturally incorporates te reo Māori, and the illustrations which celebrate our multicultural community.

The win rounded out an action-packed few months for the author and illustrator team of Cotter and Morgan, who have a winning partnership off the page as well, having recently become engaged and welcomed their first child into the world.

Seven other significant awards were also presented at the ceremony, held in Te Papa's atmospheric Te Marae and attended by the country's top children's authors, illustrators, translators and publishers.

The Bomb also won the **Picture Book Award**. The judges said the books in this category 'defied gravity' – being both simple and

sophisticated in their message and illustration with serious child appeal but the ability to also delight adults.

The Dog Runner by Bren MacDibble, an enthralling eco-drama about a future without grasses, was awarded the **Wright Family Foundation Esther Glen Award for Junior Fiction**, marking the second year in a row this category has been won by MacDibble. The judges found the unique voice and characterisation ensured the reader was emotionally invested while debating alternatives to the sometimes-violent measures taken to ensure survival.

Teenagers are very hard to please, said the judges in announcing the **Young Adult Fiction Award**, but the panel was confident the winner of this category, *Legacy* by Whiti Hereaka, was a book teens would love. They were unanimous in their appreciation for this novel, with its assured writing, cleverly constructed story and pitch-perfect historical rendering, which teaches much about life as a WWI Māori soldier.

An instantly engaging, slyly educational book peppered with a sense of humour won the **Elsie Locke Award for Non-Fiction**. *Art-tastic* by Sarah Pepperle is a rare book that makes art – in this case the iconic works in the Christchurch Art Gallery – accessible and fun for young readers and shows how it can touch all aspects of our lives.

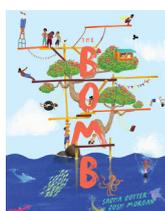
With such high praise from the judges, it's no surprise *Art-tastic* also took out the **Best First Book Award**, a fiercely contested prize in a field of books which all cut straight to the heart of what being a young person is about in very different ways. But the judges couldn't

go past Pepperle's 'out-of-this-world talent' for presenting information – both factual and abstract – in a digestible, hilarious, approachable way, and praised her rare instinct for understanding how children work.

When it's done well, children's book illustration is a high form of art combining technique, taste and vision with the ability to tell a story. The judges found the art exceptional in **Russell Clark Award for Illustration** winner *Puffin the Architect* by Kimberly Andrews. They cited Andrews as an early-career treasure trove of talent, saying New Zealand children are lucky to have the rest of her career to look forward to.

The **Wright Family Foundation Te Kura Pounamu Award for te reo Māori** was awarded to *Te Haka a Tānerore* by Reina Kahukiwa, illustrated by Robyn Kahukiwa, translated by Kiwa Hammond. The panel of judges convened by Te Rōpū Whakahaui said the book enhanced readers' understanding of Māori performing arts by telling the origin story of haka. They praised the way its close connection to identity and heritage was illustrated with exceptional artwork.

THE FULL LIST OF WINNERS FOR THE 2019 NEW ZEALAND BOOK AWARDS FOR CHILDREN AND YOUNG ADULTS:



Margaret Mahy Book of the Year Award \$7500

The Bomb, Sacha Cotter, illustrated by Josh Morgan (Huia Publishers)

Picture Book Award \$7500

The Bomb, Sacha Cotter, illustrated by Josh Morgan (Huia Publishers)



Wright Family Foundation Esther Glen Award for Junior Fiction \$7500

The Dog Runner, Bren MacDibble (Allen & Unwin)



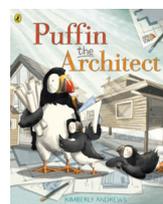
Young Adult Fiction Award \$7500

Legacy, Whiti Hereaka (Huia Publishers)



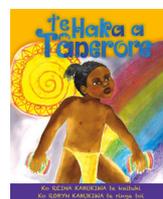
Elsie Locke Award for Non-Fiction \$7500

Art-tastic, Sarah Pepperle (Christchurch Art Gallery Te Puna o Waiwhetū)



Russell Clark Award for Illustration \$7500

Puffin the Architect, written and illustrated by Kimberly Andrews (Penguin Random House)



Wright Family Foundation Te Kura Pounamu Award for te reo Māori \$7500

Te Haka a Tānerore, Reina Kahukiwa, illustrated by Robyn Kahukiwa, translated by Kiwa Hammond (Mauri Tū)

Best First Book Award \$2000

Art-tastic, Sarah Pepperle (Christchurch Art Gallery Te Puna o Waiwhetū)

LIBRARIANS ARE THE TOUR GUIDES FOR ALL KNOWLEDGE!

We asked you to let us (and your patrons) know what you think about the NZ Book Awards finalists and help make visible the important role of libraries in promoting reading for pleasure by entering the inaugural LIANZA Book Review Competition. The winning reviews are reproduced below. Judges Kat Cuttriss (PLNZ), Kirsty Adam (SLANZA) and Helen Heath LIANZA) were thrilled with the quality of entries – picking an over-all winner was a difficult task.

Category winners have been selected for each of the NZ Book Awards for Children and Young Adults categories; Picture Book, Junior Fiction (the Wright Family Foundation Esther Glen Award), Young Adult Fiction, Non-Fiction (the Elsie Locke Award), Illustration (the Russell Clark Award) and te reo Māori (the Wright Family Foundation Te Kura Pounamu Award). An overall winner has been selected from the category winners and will receive a copy of the Margaret Mahy Book of the Year. And the winners are...

Picture Book

Review of *Things in the Sea are Touching Me* by Chris Wright

Junior Fiction

Review of *The Dog Runner* by Lorelle Yorke

Young Adult Fiction

Review of *The Rift* by Matthew Sampson

Non-Fiction

Review of *Art-tastic* by Natasha Morris

Illustration

Review of *Cook's Cook* by Penny Guy

Te reo Māori

Review of *Ngā Whetū Matariki i Whānakotia* by Chris Wright

And the over-all winner, who receives a copy of The Margaret Mahy Book of the Year – *The Bomb* by Sacha Cotter, illustrated by Josh Morgan, is Chris Wright for his review of *Ngā Whetū Matariki i Whānakotia*. Congratulations! Natasha Morris receives a Highly Commended for her review of *Art-tastic*.



THINGS IN THE SEA ARE TOUCHING ME BY LINDA

JANE KEEGAN AND ILLUSTRATED BY INKY STAPLETON

This rhyming picture book for young children, 3-7, confronts a fear that faces many when at the beach: 'Something in the sea is touching me!'

For this young child, Ma is not just a calming influence but also takes the opportunity to inform:

They drift through the water
and feed like a filter.

No need to let them
put you all off-kilter.

A crab, salps, a mangrove seed
and kelp are encountered in turn
until:

'I splashed and I paddled
found courage within,
ignoring when stuff touched
on elbow or shin.'

But next it is Ma shrieking in
fear and the youngster's turn to
laugh, explain and console. Yes,
a fun day at the beach for 'Mum,
Ma and me.'

Minky Stapleton incorporates

the text into her illustrations with large white letters on a black background for the shrieks. This contrasts well with the soft water colours of most pages. Another interesting technique is the juxtaposition of distance and close-up views on opposing pages. For example the crab appears small beside their feet, but is large and more detailed on the facing page.

With both English and Maori versions available, this is a book for all Kiwi kids. Author Linda Jane Keegan handles this nuclear family with a difference as a normal situation which, increasingly, it is. Well done.

Reviewed by Chris Wright

from Bookrapt, Bay of Plenty Children's Literature Association.

Judges' comments: We particularly appreciated the insightful analysis of typographical and illustrative techniques used in the book.



THE DOG RUNNER BY BREN MACDIBBLE

The Dog Runner by Bren MacDibble is an interesting and extremely timely piece of very believable fiction. Set in a dystopian 'future' which in light of current environmental issues facing the planet feels all too likely to be real. An excellent entry point for children wanting to read dystopian novels who are not ready for the starkness and detail of series like *The Hunger Games* and *Maze Runner*. Because it has been written from the perspective of two young children the story feels real and dramatic while still being less dark than some examples of the genre. The story manages to highlight very real issues facing

the new generation of humans who will inherit the planet while still being full of hope and kindness towards others and our environment without feeling like a lecture. I would have no hesitation in recommending this excellent book for our 10 -15 year olds.

Reviewed by Lorelle Yorke,
Deputy Librarian and book lover
from Westland District Libraries
in Hokitika.

Judges' comments: This review speaks directly to the recommended audience of the title itself (i.e. 10-15 year olds). After reading it we know exactly who to share this book with - ideal information for librarians.



THE RIFT BY RACHAEL CRAW

Rachael Crow's *The Rift* is a story about connectedness.

Its two main characters are thematic foils: Meg Archer grew up among the Rangers but has been away from Black Water Island for many years, while outsider Cal West has never felt accepted on Black Water Island despite his Ranger gifting. The mythology-inspired fantasy element of magical deer and mutant space hounds intervenes at key points to drive character change, but Meg and Cal's journey to find their place in the world plays out most clearly in their developing relationship with each other. The story wraps up by the last page but the remaining mysteries of the fantasy world leave space for future adventures beyond the Rift. Young adult romance/adventure set against the backdrop of a darkly fantastical world.

Reviewed by Matthew Sampson. Matthew is a Selwyn librarian, reader, writer and story theorist and leads the local children's book club. He peruses the fantasy and science fiction shelves in every age category at his local library.

Judges' comments: This review is impressively concise, yet manages to convey all the main points of what is clearly a complex story. It compels you to go find the title and start reading it immediately! We always appreciate a review that comments on themes and structure as well as the plot. The last sentence is a helpful shelf talk.



ART-TASTIC BY SARAH PEPPERLE

A visually striking, humorous, possibly irreverent guide to looking at, connecting with and making art. Using real works of art from the Christchurch Art Gallery, Sarah Pepperle reveals artists methods, shares the cultural context, challenges us to listen to what the artist is saying and to find our own connections to the pictures. The author quotes artist Martin Creed 'My work is about 50% what I make of it and 50% what people make of it. Meanings are made in people's heads. I can't control them.' From beginning to end there are opportunities to make up your own mind, create your own art, experiment with techniques and even curate your own exhibition. Imagination is so important to nurture in our young people; they will create the future by imagining that things can be different. *Art-tastic* is a stunning activity book and a wonderful way to nurture creative and empathic imagination.

Reviewed by Natasha Morris, originally from the UK, Natasha now resides on the West Coast of NZ with her husband and two teenage children and managing the District Library Service for the people of Westland. An advocate of libraries and reading for pleasure she is most at home curled up with the dog and a good book (or possibly three, books that is).

Judges' comments: This review is excellent - it's very captivating and descriptive, and piques one's curiosity about this title.



COOK'S COOK: THE COOK WHO COOKED

FOR CAPTAIN COOK BY GAVIN BISHOP

Following the success of *Aotearoa*, Gavin Bishop has produced another fascinating book on New Zealand history. Rather than add to the large number of books about Captain Cook, Gavin has focused on the story of John Thompson, the one-handed cook on board the Endeavour. This allows him to tell the story of Cook's voyage to New Zealand from a novel point of view and include many pieces of interesting trivia. The death of the cook before the end of the voyage doesn't hinder the re-telling as his soul slips into a seagull.

Alongside the cook's diary entries are speech bubbles, recipes, labels and, of course, Gavin's inimitable illustrations. Although, to the occupants of the Endeavour, this is a new land, it is already the *tūrangawaewae* of Maori and the illustrations reflect this. Maori name labels sit alongside debates over what to name various places and, as in Aotearoa, the



geographic features in New Zealand often have faces. This narrative nonfiction book is full of fascinating information with even the end papers pressed into service. One set shows a cross section of the ship while the other has a map of the voyage. *Cook's Cook* is a great addition to children's books on New Zealand history.

Reviewed by Penny Guy

from Bookrapt, Bay of Plenty Children's Literature Association.

Judges' comments: A very informative review, which describes the book's visual and graphic beauty well.

NGĀ WHETŪ MATARIKI I WHĀNAKOTIA BY MIRIAMA KAMO

This delightful tale links fact with legend and hints at the blended families of modern day Aotearoa/New Zealand. Scholastic NZ is to be commended for publishing this read aloud children's picture book in hardback. It is sure to become a favourite in homes and schools.

While Poua (Grandpa) is eeling, Grandma lies back on the sand with their grandchildren Te Rerehua and Sam, telling them stories. As she gazes up at the stars, she notices that Matariki is missing two stars. She quickly guesses who's to blame, and sure enough, soon they find a group of patupaiarehu (fairy folk) dancing about their raupo net that holds two glowing rocks.

As Sam and Te Rerehua are fair-haired, they are able to slip unnoticed into the group and subtly influence their plans.

Readers who look closely at the illustrations will see the patupaiarehu sneaking along in the background on some of the early pages!

Words and illustrations have been linked in an interesting way. The words are black on white across the top of each double page spread while the pictures in dark wash dominate many of the pages. Zak Waitara's use of moody blues, greens, purples and black match the atmosphere of this night-time adventure for Sam and Te Rerehua.

This first story by award-winning journalist Miriama Kamo will surely not be her last.

Reviewed by Chris Wright

from Bookrapt, Bay of Plenty Children's Literature Association.

Judges' comments: A beautifully written, highly descriptive review.

LIANZA BEST LIBRARY DISPLAY COMPETITION - 2019 NZ BOOK AWARDS FOR CHILDREN AND YOUNG ADULTS

We challenged you to create a display of the NZ Book Awards finalists in your library and enter our Best Library Display competition. We wanted to see how creative you could get with your library displays. Keep your eyes peeled, as we will be sharing all the entries over the next few weeks on Libraries Aotearoa.

The winner of the Hell Pizza Vouchers is **Kay at Rolleston School Library**. Congratulations Kay!

Kay says: 'The inspiration for our display came from the resources that the NZ book awards supply on their website, so I tried to use their fonts and logo as the main driving force to make our design and show case the books we have purchased to date from the finalists lists. Usually I place the posters on the wall and give the location of each book, so having this competition was a fabulous excuse to do something different!

I am hoping to be able to share the Hell pizza vouchers with my

student librarians as a treat end of term and of course any books we win will go into the library collection.

We thought we should have our own book awards, so we have done a competition to run from the start of this term until after the award winners are announced. Prizes will be individual as well as classes and we have a selection of books and pens etc from our Scholastic Book Fair earlier in the year. Entrants have to predict the winner and if they choose the

same as the actual winners they receive a prize!

Judges' comments: This display has all the elements we look for – an eye catching title, books on display and the voting jar is an inspired piece of interactivity! We liked the bright colours and that the books easily accessible.

THE JUDGES ALSO WANTED TO RECOGNISE TWO HIGHLY COMMENDED DISPLAYS:



Created by Abigail Brooks and Eliza Diaz Sanchez from Queenstown Library. Abigail and Eliza say: 'Not all the books are visible, as we could only display what we had available in our libraries! We photocopied the covers of the book, so when a book was borrowed it was still available in the display, and the copies had a little sticker on them saying 'please reserve at desk'. It's been a really popular display and the biggest challenge has been keeping the books on the shelves, a great problem to have!'



Created by Katrina Eddy at South Christchurch Library / Te Kete Wānanga o Wai Mōkihi. Inspiration: *Take a splash and pop out with one of these book finalists*



LONDON CALLING

Helen Heath reports from abroad on two London libraries – one large, public and iconic; the other a small specialist library.

THE BRITISH LIBRARY

When you think of the British Library you may, like I do, think of the **beautiful old reading room** that was so iconic and steeped in history; housed in the Great Court of the British Museum and first opened in 1857. However, in 1997 the new British Library was built amid controversy. Prince Charles said at the time it was **'like a monstrous carbuncle on the face of a much loved and elegant friend.'** However, in 2015 it was awarded the highest heritage honour, Grade I-listed building status.

The approach to the library is filled with large sculptures in a public courtyard, which on a fine day is filled with people.

As you walk into the library it is hard not to be impressed by the light and spacious entrance. Then, your eye is drawn to the iron spine of the building – The King's Library – one of the most important collections of books and pamphlets of the Age of Enlightenment, assembled by George III. The collection is kept in an impressive tower of glass and steel running up the full height of the core of the building.

The library's history of being part of the British Museum seems to have shaped the way the library engages with the public. When I visited there were at least four exhibitions running. The free, permanent but rotating exhibition of highlights from the library – the Sir John Ritblat Treasures of the British Library Gallery – tells the remarkable stories of over two thousand years of human experience From Magna Carta and Shakespeare to Ada Lovelace and The Beatles.

There was also an excellent, ticketed, temporary exhibition when I visited. **'Writing: Making Your Mark'** begins with Egyptian hieroglyphs and Mayan symbols carved in stone and follows the evolution of writing through to early printed text such as William Caxton's 1476 edition of *The Canterbury Tales*, the first book printed in England, and on to the hand-written notes of some of history's greatest minds including Captain Scott, Mozart, James Joyce, and Florence Nightingale (**you can read more about the exhibition in the New Yorker**).

More than texts, the exhibition included fascinating objects, such as Lord Alfred Tennyson's quill, which was bent in anger. A lively programme of public events build on the narrative of the exhibitions, teasing out details, different slants and occasionally controversial aspects.

You can also find the Alan Turing Institute within the library walls, complete with the code-cracking Enigma machine on display! Stephanie Knox, a British Library staff member who showed me around, told me that the library aims to engage with culture, not just information – it's a GLAM crossover.

The British Library is also home to the nation's sound archive, with over 6.5 million recordings of speech, music, wildlife and the environment. These recordings, from the UK and around the world, date from the birth of recorded sound in the 1880s to the present day. The library is three years into a five year preservation project called **Unlocking Our Sound Heritage**, which archives and digitises sound items. The project aims to preserve and provide access to half a million of the nation's rare and unique sound recordings. Many sound items are under threat, both from physical degradation, and as the means of playing them disappear from production.

One of the more unusual offerings of the British Library is the Business Centre. Opened in 2006, the library's **Business & Intellectual Property Centre** has helped to create around 550 businesses and 1,200 jobs a year and serves as an invaluable resource to businesses of all shapes and sizes. The Library is committed to supporting innovation and economic growth in British industry. The Business Centre supports small business owners, entrepreneurs and inventors. The team helps business owners with patents and IP; to develop ideas with market research and company databases; learn new skills at a workshops; and connect them with some of the UK's most successful entrepreneurs at events.

In 2014, The British Library created the Knowledge Quarter partnership, an urban cluster of knowledge-based organisations and businesses (including Google, Wellcome and Universal Music) that have a physical presence within a mile radius of their building in St. Pancras. Today, it's a rapidly growing community of creative businesses, start-ups and knowledge-driven innovators that help each other grow and achieve commercial success.

The library continues to grow – the current expansion in its planning stage is for the two acres between the Francis Crick Institute and the library. The needs of the Library's audiences are rapidly outgrowing their current building's facilities including learning spaces and exhibition galleries. The objectives for the new site include:

- more exhibition spaces, increasing public access to the Library's vast world-class collections;
- new facilities for learners of all ages, with expanded programmes for schools, colleges, families, adult learners and local communities;
- improved public areas and accessibility, with more places to sit and study;
- an enhanced offering for business users, building on the success of the Library's Business & IP Centre;
- a new northern entrance close to the Francis Crick Institute and the main St Pancras Station concourse;
- a permanent home for the Alan Turing Institute, the UK national centre for data science and artificial intelligence;

- flexible accommodation for third-party companies, institutions and research organisations seeking to work at the heart of the Knowledge Quarter.

The British Library is truly trying to reach out and engage a broad demographic with a wide variety of interests and needs. Read this issue's Six Hot Picks to hear what Liz Jolly, the British National Librarian, is currently excited about.

THE NATIONAL POETRY LIBRARY

Nina Powles, Assistant Librarian at the National Poetry Library, London talks to Helen Heath about her work in the specialist library.

To find the **Poetry Library** you walk into the South Bank Centre and follow the signs up a flight of stairs to some glass doors. by the entrance there is a space for small children to read without disturbing older patrons.

As you enter, the library is as small as you might imagine. There is a children's space again (for older children) inside the entrance and then a number of shelving units along one wall. On your left there is a small room which houses the audio collection with cassettes and vinyl recordings from Dylan Thomas and Sylvia Path to contemporary poets reading their work. This room also serves as an exhibition space. There is also a small storage space at the back not accessible for the public.

Nina is not a trained librarian, but she previously worked at Victoria University's language learning centre, a small specialist library. **I asked Nina how she got her job at the Poetry Library.**



A I just saw an advertisement online. I wasn't actively looking for a job, it had taken me three months to find something after moving to London and I had been working in the Chinese community centre in North London. But I had always thought that the best place to work would be the poetry library! My official role is Library Assistant. At the Poetry Library there are five library assistants and four to five librarians.

Ten staff just in a small poetry library! That's amazing by New Zealand standards! How is the collection put together? Is it just British poetry?

The collection was originally all British poetry, but it has now expanded into poetry in English and dual language poetry.

London is such a multicultural city; you'd want the collection

to reflect that wouldn't you?

Exactly! We collect from everywhere; many major publishers automatically send new books. The collection is all from 1912 onwards, so it's a modern poetry collection. Occasionally people come in asking for Coleridge and Keats, so we do have some big anthologies that include older works. Roughly, we collect books from the beginning of Modernism, which is great because there is so much contemporary poetry people don't know about and we can introduce to readers.

What does your day-to-day work involve?

Mostly customer services at the front desk; we get some interesting, specific, enquiries assisting customers doing research. Also, signing up new

members and the usual library upkeep and shelving.

Each of us has a special area of the collection which we look after and maintain – mine is posters. We have a poster collection which includes really beautiful letterpress broadsides and event posters for events happening around London. So, I do cataloguing and digitisation of those, which is really neat. The large posters are done off-site but the small ones we scan in-house. The posters are stored with the rare books, so no one can browse them, but researchers can request to see them or for special events or exhibitions.

Some days I get materials out to make a display for school groups who come in. The teachers may have a special theme that the students are studying, or it could be really general. Last week



we had a school group in, and they wanted to see local poetry books that are specifically about London. Some are interested in books as art objects, we have a lot of really cool artists' books, which are one of my favourite parts of the collection. It's great, because I always try to sneak in some of my favourite poets.

So, what kind of people come in to use the library apart from the school groups you mentioned?

It's mixed; loads of long-term members, older people who are staunch library supporters; loads of university students and very importantly, poets come to use this space to write, which is awesome. I often poet-watch for famous poets. It's very cool.

Are there lots of graduate students?

Yes, the poetry school run a one-year MA programme and their students regularly come in to use the space and borrow books. There are also some poetry workshops run in the South Bank Centre, we sometimes organise for them to come in and use the space out of hours as a venue. Sometimes the tutors have a specific poet they want to talk about.

Having a bigger population base to be able to sustain

all these things is great, I'm sitting here thinking – just imagine if we could replicate this in New Zealand!

Yes! I love where I live, and I love London, but it would be amazing to bring the poetry library to Wellington.

Some of our readers might be interested in any hot tips you have for travelling and finding work as a librarian overseas.

Nina: I definitely had my eye on the Poetry Library since I first moved here but it's the kind of place where you think surely, it's pretty rare that a job would come up, so I thought I wouldn't end up working here. However, by obsessively checking their website it actually did happen but that wasn't through knowing people or networking, which isn't my kind of thing. To some extent it was luck but maybe just go straight to the place you want to work. It is possible!

Do you work full-time or part-time?

I work here four days a week.

Do you write on the 5th day?

Mostly, yeah. So that's really ideal. Almost all of the team here are creatives, so if they're not a writer they do some kind of creative work. There's a musician

and a couple of visual artists. It's an ideal a creative, supportive, flexible, friendly and kind environment. When I first arrived, I had no idea where to find that kind of environment or how to access it. London can feel like a very busy, closed off city. It feels like people are working really long hours, Monday to Friday and it took awhile for me to find people who are doing things differently and who are doing all kinds of interesting things in their spare time. Once I discovered that it opened things up and I realised it was possible to exist in London as myself. I think Wellington also has that happening.

How do researchers use the library? Some of the collection you can check out and the rest is reference only?

Nina: Yeah, we have loads of people who come to do research and particular part of the collection they might use is press cuttings. We collect reviews or articles from magazines and newspapers, both online and print. The are organised by poet, every poet has a folder, it's a really useful resource.

Is it digitised?

It's almost all digitised and we are still working on it but won't be publicly accessible, just in-



-house. There are rare books as well, so researchers can put in a request and we get the book out for them to look at in the library.

Is the rare book collection still being built on?

Yes, it is always being added to. Also, very delicate things go into the collection as well such as artists books or pamphlets that are produced in very small numbers. Speaking of which, we are trying to retrospectively balancing our collection. There's a new bookshop in London called **The Second Shelf** which has rare books by women. We had some money left in the budget and my boss sent me there choose some books. This Sylvia Plath letterpress pamphlet was published after she died, there are only 100 copies, it's just one poem. I also purchased a newer artist's book because we are trying to keep adding newer books to the collection and elevate their importance. I'm particularly interested in beautiful items and working here has been an amazing place of discovery in that respect.

It's obviously feeding your poetry soul! Are you doing your own research project while you are here?

Um, Not officially. I guess I'm interested in finding more artists' books and expanding the collection to artists from America and New Zealand.

It looks like you've had some exhibitions up in this space?

Yes, every few months we have a different exhibition, most recently some letterpress artists and graphic designers did an interpretation of The Divine Comedy. Previously, we had a **big installation reproducing the poet WS Graham's cottage**, which was fun. Before that there was an artists' book exhibition.

Does the Poetry Library hold events other than the workshops you mentioned?

Yes, there are also monthly poetry readings and we do quite **lively evening events** in conjunction with the SouthBank centre and every two years there's a poetry festival, called

Poetry International, our next is October 19-21, 2019.

In October 2017, Claudia Rankine, Arundhati Subramaniam, Joy Harjo, Sjórn, Choman Hardi, Yang Lian, and Anne Carson joined us to celebrate the 50th anniversary of Poetry International.

So, what are you working on at the moment, creatively?

I'm writing more prose and essays.

Oh, because you had an essay published recently in the book about the Ladies Pond?

Yes, I'm thinking about writing a collection of essays. But mainly I'm working on publishing projects, I've started a small press, which is a direct result of working here. It's called **Bitter Melon** with very small runs of limited edition chapbooks, printed at home and hand sewn. We want to publish Asian diaspora poets. The first two books will be out September 1st! it's really exciting.



Nina Mingya Powles; is a writer of mixed Malaysian-Chinese heritage born in Wellington, New Zealand. She holds an MA in Creative Writing from Victoria University of Wellington, where her MA thesis won the 2015 Biggs Family Prize for Poetry. In 2018, Nina was one of three winners of the Women Poets' Prize. In 2018 her essay "Small Bodies of Water" won the Daunt Books Ladies Pond Essay Competition.

SMALL BUT PERFECTLY FORMED

THE WALSH MEMORIAL LIBRARY



Helen Heath visited the small but perfectly formed specialist library attached to Auckland's Museum of Transport and Technology and was impressed with the breadth of their collection.

On entering MOTAT's Walsh Memorial Library you might be forgiven for thinking it has small holdings but the library houses an extensive collection of historical records, archives, and materials reflecting Auckland's social history and New Zealand's unique history of transport and technology.

Library Assistant, Nina Whittaker (who showed me around) and her colleagues are obviously passionate about working there. As you enter the library you can see that children are also important visitors to the library with a toy train and children's art sitting under the giant propellers on display in the foyer.

Named after New Zealand aviation pioneers Leo and Vivian Walsh, the library opened in 1964, and serves to preserve and document heritage items, and provide the Museum staff and public with access to the collection. The library is a reference only facility but the library is open to the public, research requests can be made through the website. The space is also used to display exhibitions related to the library collection.

The Walsh Memorial Library holds an impressive collection of manuscript, pictorial, published, and oral history collections based on New Zealand aviation, transport, technology, and Auckland social histories.

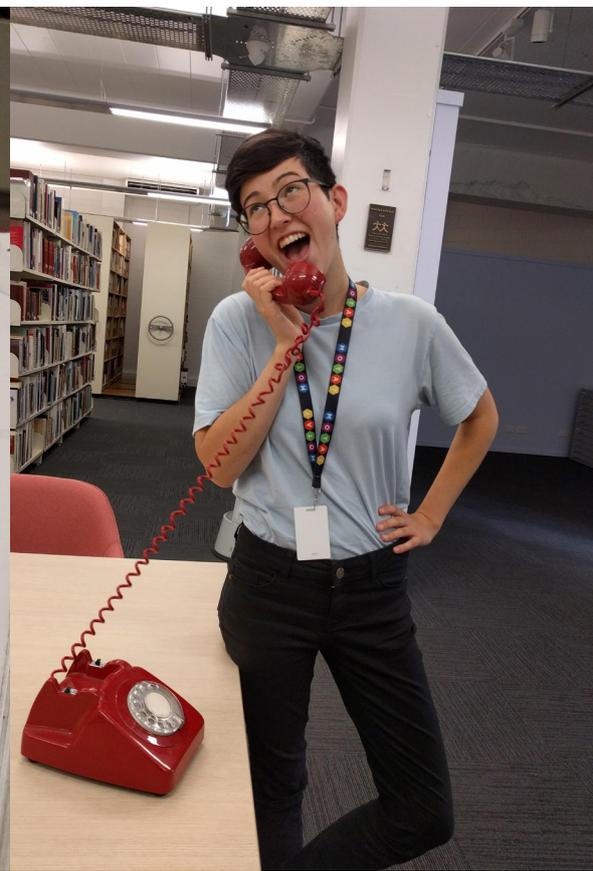
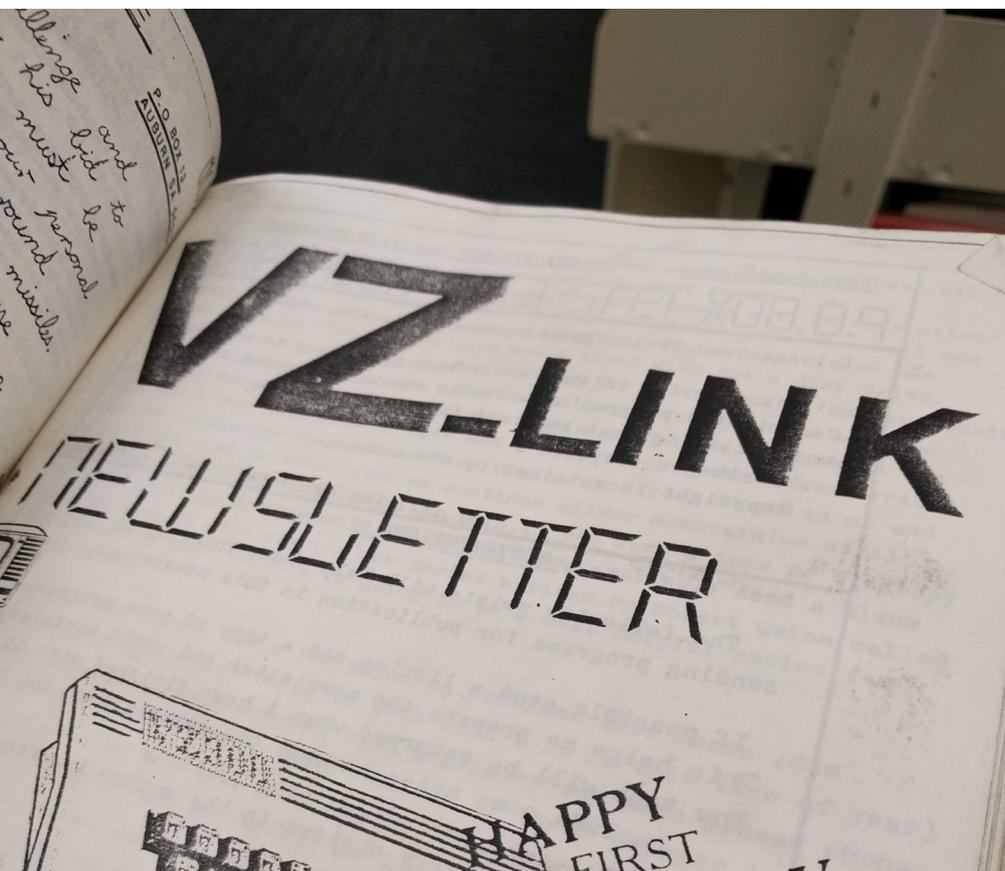
The published collections includes books and serials dating back more than a century ago through to the present day. They cover a vast range of topics, from aviation, rail transport, and auto mechanics

to printmaking, engineering, and New Zealand social history. They also have a large collection of manuals for a wide range of plane and car models.

The library also holds many manuscripts, maps, and plans. These records include manuscripts and handwritten letters from aviation pioneers, plans and blueprints for locomotives and tracks, statistics, and records for New Zealand transport histories, and more.

They also hold over 400 hours of recordings covering themes of aviation, transport, telecommunications, and more. The pictorial collections are currently being digitized, and include significant New Zealand collections like the Whites Aviation and Les Downey rail collections.

The team at Walsh Memorial Library started working on a



huge data clean-up in 2017. They have updated more than 70,000 records to date. There were challenges as they worked around crossovers and with different systems. However, changing systems helped the team with defining both the collection and their roles.

Their current focus is on enhancing their collection management and engaging stakeholders. They are committed to telling stories through their metadata, one of the ways they are doing this is through their new Online Collection Portal. So, now you can experience MOTAT in your pyjamas!

GLAM sector and technology fans can now spend cold wintery nights cosying up in some flannelette, a pair of fluffy slippers and a fully charged device perusing MOTAT's new Online Collection Portal. Featuring 83,000+ items and growing by the day, anyone with internet access can now

trip down the rabbit hole that is MOTAT's archive of transport and technology related treasures.

Using world-respected browser software Vernon Systems, MOTAT has been able to establish swift, safe and in-depth access to its renowned collection through its current website – motat.org.nz. The system is simple, intuitive and comprehensive. Viewers can search by basic terminology, dates, key names or by collection title. You can even search by object colour!

'We know this will become a valuable tool for specialist researchers,' explains Philippa Robinson, MOTAT's Library and Archives Manager. 'But the opportunities this opens up for the wider public, is what's really exciting. Thanks to this platform the whole world can experience MOTAT's collection.'

The digitisation of its collection is part of an overall strategy

to expand access to MOTAT and its collections. 'There is no institution quite like MOTAT anywhere in the country,' says Alba Letts, General Manager – Collections. 'Over the course of our 55 years' operating we have accumulated materials and resources that are historic treasures and invaluable links to our country's development.'

'Many of these items are extremely fragile and it would normally be too risky to display these publicly. Thanks to the hard work of our library, spearheaded by Philippa, we can now give everyone access to view these items online.'

MOTAT's online collection portal feels like a whole new wing of the museum has been unveiled, somewhere where you can conduct your very own private museum tour and where feeding your own curiosity is as easy as a few taps of a finger. The apparently tiny library just got really big.



The collection has also been accepted as a contributor to the national Digital NZ network alongside all New Zealand's other major museums, specialist libraries and research institutes.

Dig as deep as you wish, or skim the surface of this incredible resource, MOTAT's online collection will continue to grow and expand for the benefit of all. Check in and take a look here: <https://collection.motat.org.nz/explore>.

And in case you need a little nudge here are a couple of intriguing items to start you on your online MOTAT tour...

An unusual aircraft

<https://collection.motat.org.nz/objects/107833> : John Page. 07 Apr 1971. 7.4.71 Frankton [ZK-HCT Bensen B8mm], PHO-2018-5.2.421. Walsh Memorial Library, The Museum of Transport and Technology (MOTAT).

A vintage travel poster

<https://collection.motat.org.nz/objects/79672> : George Moore. 1957. Air New Zealand : Tahiti, 12-2846. Walsh Memorial Library, The Museum of Transport and Technology (MOTAT).

A retro toaster

<https://collection.motat.org.nz/objects/19398> : Morphy Richards. Circa 1950. Toaster, 2003.58. The Museum of Transport and Technology (MOTAT).

And a surfboard made of wool!

<https://collection.motat.org.nz/objects/111541> : Barron Surfboards et al. 2019. Surfboard ['Woolight'], 2019.106. The Museum of Transport and Technology (MOTAT).



Helen Heath; LIANZA Communications Advisor. Helen has worked in many areas of the book trade including marketing and publicity, events management, project management, editing and bookselling. Helen looks after Library Life; Libraries Aotearoa; our website & social media; and internal & external comms. She is passionate about digital literacy and accessibility. Helen holds a Diploma in Publishing and a PhD in Creative Writing. She is also **an award-winning poet published by VUP**.

THE IMPORTANCE OF ONLINE MĀORI INFORMATION

WHAT HAVE WE OPENED? LINKING PEOPLE WITH KNOWLEDGE



It all began with a posting on our library social media networks. It had to do with workshops that we would run at the library. The workshops offered attendees the opportunity to learn how to use three websites – Māori Maps Online, Māori Land Online and the Māori Land Court Minute Book Index. When the information was posted we were unsure how many people would engage. The hard part was not developing the presentations for the workshops. The hard part was waiting to see how many people would engage after we put the information online and on social media. Would people engage? What they would say? What happened next was staggering and unexpected.

In the first week we had an overwhelming more than 300

responses to our Facebook post. Workshop spaces filled rapidly and there was a demand for us to provide after work options. Wow! Why would three resources, Māori Maps Online, Māori Land Online and the Māori Land Court Minute Book Index generate so much interest and engage so many people? One of my theories links to a frequent question asked by customers, 'How do I start my pēpeha?' There isn't one answer to give people who ask this question. However, it starts a conversation that can lead to many different threads of enquiry. The next question is usually, 'Can you show me the book where my whakapapa is?' If there was a published book that laid out all Māori whakapapa that would indeed be a precious taonga. However, for us mere librarians

the most helpful resources are those that we create ourselves. The workshops were created as a response to these two questions. We created a learning opportunity using a trio of resources where one could learn about their marae, about their land and to link that with whakapapa and people.

Our celebration of the amount of people engaging with us on social media about the workshops was short-lived. The pre-workshop bookings were awesome but the 50% attendance rate on the day wasn't. So what happened? We went through many theories and the most glaring one was timing – too much time had passed between booking and attending the workshops. Due to scheduling needs of a shared



space, weeks had passed and the enthusiasm of the attendees had waned. It seemed that our moment in the sun passed us by. We ran workshops and attendees left armed with new skills, knowledge and increased confidence, but the hype had all but fled. Attendees had found the workshops, 'helpful and informative' and found that the resources 'would help make their research easier.' Lesson learned and it wasn't the end of our journey.

A bright patch came in the form of an opportunity to present at a local marae. What an unexpected and very welcome outcome! Working with our library's Kaiurungi Mātauranga Māori Librarian, we set a date and time with the marae trustees and rocked up to the marae in our brand new Te Waka Pounamu (technology) van along with the Te Waka Mātauranga (mobile library) van.

We knew that the workshops would be small but what helped us stay on track was the feedback from marae attendees. There were a few differences to the flow of information. Usually, when we run these workshops in the library we don't provide notes. However, workshop attendees at the marae

requested notes to take home. I found particularly encouraging the fact that workshop attendees were people who normally wouldn't set foot in the library. A conversation I had with a mother after the workshop was encouraging. Her son who 'typically doesn't interact with people engaged regularly throughout the session.'

One of the advantages of physically getting out into the community is having that face-to-face engagement. Feedback is all very well, but cannot replace talking to someone in person. People that we engaged with on our marae visit were captivated with our Te Waka Pounamu van. This gave us the opportunity to promote our services both within and outside of the library walls. It was interesting to see that people's perceptions of library staff and the library itself was very different in the marae setting. People seemed to be more at ease when questioning what we do and what we offer. From questions on the Māori Land Court Minute Book Index, 'Does the Māori Land Court Minute Book Index include information on land succession?' and 'What programmes in te reo does the library have?' are questions that we don't often hear

through our normal channels of communication. Other questions posed by attendees such as, 'How far back does the whakapapa go in the Māori Land Court Minute Books go?' and 'Can I learn about succession to Māori land or setting up a whānau trust at this course?', urged us to keep going with the workshops and offer other options within the library.

Our marae visit sparked some reflective thinking. Two questions surfaced.

The first question was, 'Why this resurgence and interest in databases/websites, which have been available for some time?' One theory is that perhaps the interest was always there but social media helped the resources appear on people's radar. I was also reminded that social media allows people to voice their enthusiasm, show an interest in something and ask questions.

The second question, 'If these resources are creating such as interest now, why haven't we as a profession cornered the information market on it before?' To this question, I have no theories.



Ani Sharland; I came to the library profession via my sister who still works in this field. Following some research I helped her with, I thought it would be a profession that would suit me as opposed to going into the psychology profession which was where my initial qualification would have led me. I followed my children to their school library as a volunteer and decided to do my library qualification. I started in school libraries, had a short stint in an academic library and found that my passion lay in public libraries. I found my niche in heritage and research and currently work as the Heritage & Research Team Lead at Rotorua Library, with a great team.



LIANZA GOLD PARTNERS

LIANZA ASKED OUR 2019 GOLD PARTNERS HE POU RANGATIRA MAUNGAWHAU TO TELL US A LITTLE MORE ABOUT THEIR INVOLVEMENT WITH THE LIANZA CONFERENCE AND THE LIS SECTOR

SAGE PUBLISHING

Irene Lai, Regional Manager, Sales Marketing and Communications shares some background and plans for SAGE Publishing.

WHAT ACHIEVEMENTS IN THE LIBRARY AND INFORMATION SECTOR IS SAGE PUBLISHING MOST PROUD OF?

SAGE Publishing is an independent publishing company, and its founder, Sara Miller McCune, has committed to its remaining independent for the very long term.

We are proud of our independence, which enables us to focus on the broad publishing needs of our communities. We are driven by academic excellence, and we invest for

the benefit of our publishing partners – not simply to meet the needs of shareholders. Sara's estate plan ensures that SAGE is secured as an independent publisher, which means that those who work with SAGE will always be treated with respect and integrity.

Today, we have more than 1,000 journals and over 800 new books each year, spanning a wide range of subject areas. Our growing selection of library products includes archives, data, case studies and video.

WHAT IS SAGE EXCITED ABOUT SHARING WITH DELEGATES AT THE LIANZA 2019 CONFERENCE?

SAGE, and its many resources, are continuously recognised for excellence on a global scale. We are excited to share information about Lean Library, our newest technological solution for libraries, is a browser plug-in, which helps libraries to increase the visibility of their resources and their presence to patrons. It simplifies the research process and leads users to resources through easy, seamless access.

SAGE Publishing - Irene Lai & Alicia Solofa



WHAT QUESTIONS SHOULD DELEGATES BE ASKING SAGE AT THE CONFERENCE?

- How can our library drive more traffic to our resources?
- What can we do to have customised messages to our patrons?
- What ideas does SAGE have to promote SAGE resources that we have already acquired?
- How can the institution work with SAGE to publish articles?

WHO IS COMING FROM SAGE AND WHAT ARE THEIR AREAS OF EXPERTISE?

- Irene Lai, Regional Manager

– Books and Library Sales Marketing and Communications – APAC

- Alicia Solofa, Assistant Manager, Library Renewals and Solutions – APAC

WHAT DOES SAGE HOPE TO ACHIEVE BY ENGAGING WITH LIBRARY PROFESSIONALS IN NEW ZEALAND?

SAGE hopes to build on existing relationships and bring it a step further. We are also keen to hear feedback on our products, the industry as a whole. Lastly, to reconnect with our old friends and gain new ones along the way.

WHAT OTHER CONFERENCES DOES SAGE ATTEND AROUND THE GLOBE?

As a publisher, SAGE attend many conferences around the world. Important ones are;

- IFLA WLIC
- ALIA Online
- ALA (American Library Association) Annual Conference
- Charleston Conference
- Frankfurt International Book Fair
- Beijing International Book Fair

And many more.

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NEW ZEALAND MICROGRAPHICS

The NZMS team, old and new, share why the LIANZA Conference is a highlight on their calendar too!



LIANZA 2017 - Bond



LIANZA 2008 - KISS

WHAT ACHIEVEMENTS IN THE LIBRARY AND INFORMATION SECTOR IS NZMS MOST PROUD OF?

Andy Fenton – Promoting Community Engagement and Special Collection Management through our Recollect platform is a wonderful achievement we are very proud of. We are continuing to break new ground by empowering communities to enhance collaboration, sharing and inclusiveness, as well as preservation. Also, the collaboration and inclusion we have experienced in the library and information sector is an achievement we are proud to cherish and maintain – right throughout our three offices in Auckland, Wellington and Christchurch. We have always enjoyed participating IN the sector and have always been made very welcome to do so, it's

a wonderful thing to be cared about.

WHAT NEWS DOES NZMS LOOK FORWARD TO SHARING WITH DELEGATES AT THE LIANZA 2019 CONFERENCE?

Gavin Mitchell – Innovations such as our new 3D digitisation service will be on display at this year's conference. We will also be highlighting significant developments in Recollect with the release of Collection Management and Digital Preservation tools within the Recollect platform.

David Tingey – As the new NZ Country Manager for NZMS, I'm looking forward to meeting you all at my first LIANZA conference.

WHAT WAS THE BEST LIANZA CONFERENCE YOU EVER ATTENDED AND WHY?

Andy Fenton – Tough choice, my first LIANZA conference in 1997 was brilliant – because as a 'conference virgin' some pretty cool librarians (one still practising today) took me under their wing and ensured I got the most out of the conference in Whanganui. Also, a random act of kindness at the dinner/dance – I'd forgotten my wallet and one of the organising committee drove me ten minutes back to the motel to pick it up – *I love how librarians are always giving.*

Then again, my first dress up/ costume was Wellington in 2002, as Bananas in Pyjamas provided a great laugh at the St James.

LIANZA 2009 - Wizard of Oz



LIANZA 2017



Leigh Rout – I realise I'm the newest conference goer in the many years of NZMS attending LIANZA conferences, but my favourite was the 'Shout' conference in 2015.

Sheryl Sporle-Fahey – I love being inspired by the library sector, I especially loved the 2015 conference and Cath Sheard's presentation – 'The Audit of Kindness' which was very memorable, every time I hear Cath speak I learn something valuable for my life.

Alison Barnett – So hard to pick! I have enjoyed them all for different reasons. The first conference I attended in 2013 was special because I was new to the sector and felt instantly at home!

Andy Fenton (again!) – ALSO, Hamilton in 2013, where one of

the keynotes really resonated on inclusive librarianship – and we have been Insta-buddies ever since.

ALSO, the last one – because it was with all of my current team, and many of you all. The conferences are superb networking events, with great speakers, knowledge-sharing, inclusive chats and a platform for developing future collaborations.

And we all love the picture of our team at the Christchurch LIANZA in 2017; for us, the LIANZA Conferences are both a great place to meet people the sector and also another opportunity to spend time with colleagues who are based around the country, and – clearly – have fun!

NZMS SHOWS ITS COMMITMENT TO THE NZ LIBRARY COMMUNITY IN MANY WAYS. WHY IS IT IMPORTANT TO NZMS TO PROVIDE SUPPORT TO THE LIANZA AND OTHER LIBRARY CONFERENCES?

Andy Fenton – I get asked this a lot, including by other vendors, the short answer is that it's never occurred to me not to get involved. It's about personal values – when you join a club or a neighbourhood it's important to contribute in a mindful/meaningful way, and to do (more than) your fair share – it empowers others, which is empowering in itself... I'm a hoooge fan of doing random acts of kindness.



LIANZA 2011 - Split Enz



LIANZA 2015

WHAT IS THE MOST INNOVATIVE USE OF RECOLLECT THAT YOU HAVE SEEN TO DATE?

Gavin Mitchell – Using the flexibility of metadata management in Recollect and the power of community contributions. We are working with NZTA to develop a site that will enable Roding Engineers across New Zealand to collaborate and create metadata standards for roads and other infrastructure assets.

Andy Fenton –

- Storytelling – it's what we hear people want

- Timeline – originally client conceived, improved upon by us
- Video-tagging – even YouTube doesn't do it like we do!
- Crowd-sourcing index cards and slides
- Digital Preservation

WHAT HAS NZMS BEEN UP TO OVERSEAS?

Gavin Mitchell - NZMS has been busy providing Recollect to the Australian GLAM sector with more than 30 customers now using Recollect. We are now taking Recollect to North

America and Europe! This has seen Andy and Tyler attend conferences in the US including ALA (American Libraries Association) in June, while myself and Andy will attend IFLA WLIC Athens in August and I will attend the CILIP Rare Books and Special Collections conference in Wales in September.

WILL YOU BE ROCKING SOME GREAT COSTUMES AT THE 2019 CONFERENCE DINNER? WILL YOU GIVE US A CLUE ABOUT WHAT YOU ARE PLANNING?

Andy Fenton – No pressure! You'll have to wait and see.

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CONGRATULATIONS TO...



AMANDA-JANE MCFADDEN

LIANZA was delighted to hear that Amanda-Jane McFadden was awarded funding to participate in a leadership development course that was provisioned for women working in the information management sector. The course was held by Women & Leadership New Zealand (WLNZ). Amanda-Jane reported back about her experience.

In April after discussing my five-year career plan with my manager, I happened to come across a LIANZA Facebook post about a leadership course; Women and Leadership New Zealand. This post sparked my interest as it an area I want to work on for my growth. Reading their webpage I new I would like to take part in the programme.

Women and Leadership New Zealand is about developing and supporting female leaders at every stage of their journey

I am very lucky to have the support of my workplace but Women and Leadership New Zealand (WLNZ) did offer a partial scholarship, which I applied for and was lucky enough to be awarded. There are three levels in the programme and I am doing the Executive Read seven-month self-directed course, which is made up of face-to-face workshops, webinars, coaching sessions and interactive online workshops.

Three best things about the programme?

I am a quarter of the way through and three are my picks so far are:

1. Learning and growing my leadership skills with the help of 20 women of all ages and from a variety of different sectors; from a shepard on a

big sheep station to a lecturer at a university.

2. Peer coaching: Where do I start? WLNZ say that Coaching is a Gift, and I agree. I feel blessed to have a time every few weeks to improve my own coaching skills with my peer coach. Skills that I can straight away apply with my own team.
3. 360 degree feedback: We had to ask for feedback from our manager, a peer and a team member. This type of feedback is not for the faint hearted. I valued each piece of feedback; I now know what I need to work on to improve my leadership potential.

Quote: Leadership is a way of thinking, a way of acting and, most importantly, a way of communicating. Simon Sinek

<https://www.womenandleadership.co.nz/>

DO YOU THINK THERE ARE PARTICULAR LEADERSHIP CHALLENGES FOR WOMEN IN THE LIBRARY SECTOR? IF SO, WHAT ARE THESE?

Often a library career is a second career choice for many women. This may mean a pay cut and the need to study to gain that qualification to get ahead. It could also be that the woman is a working mum with all that entails, balancing childcare hours with a career. Another challenge I see is that many part-time roles in libraries, of which there are many, are not flexible enough to be leadership positions. I have heard where the job sharing option is not offered for woman in leadership roles who want to maintain both a career and parenting.



Once we gain that hard-worked-for diploma or degree we then need to have leadership roles available for us to aspire to. Luckily for us with the changes in the New Zealand library world there are now many more leadership roles than there has traditionally been in the past. These are roles where you can take the lead in a project, getting the experience to move up on the leadership ladder.

WHAT CAREER OR LEADERSHIP TIPS OR SUGGESTIONS WOULD YOU GIVE TO WOMEN WHO ARE LOOKING TO PROGRESS IN THE LIBRARY SECTOR?

If you have decided to go down the leadership path or are wanting career progression then you need to be looking out for opportunities to help your leadership growth. My advice is to get you out of your comfort zone, try something new. It may be a small thing to start with like putting your hand to help plan a library event, be on a committee at your child's school, apply to be on a LIANZA regional committee or joining Toastmasters. You may want

to start by presenting a paper at LIANZA Weekend School or the LIANZA Conference. Look out for courses/seminars/ programmes that spark your interest, they may not be library-related at all, but leadership related and may help you get to the next step in your career.

If you get the chance the Women and Leadership programme is a fantastic programme to build your leadership potential. The programme is a hands on (no more lengthy essays) and empowering learning environment where you take your learnings and use them with your team from the outset.

One of the best things I did was apply to be on a council team for the Local Government Management Challenge. It took me right out of my comfort zone and back again. I feel that the hours spent working with others from around council with their different thought processes and skills helped me to think more widely when doing the tasks for the challenge and this transpired into my own way of working.

CONGRATS TO...

Congratulations to Picton's Library and Service Centre - Waitohi Whare Mātauranga, who has taken out top honours in the Public Architecture section at this year's Top of the South New Zealand Institute of Architects Incorporated (NZAI) Local Awards! [Read more.](#)



**GIVE.
THANKS.**

OBITUARY: RODERICK CAVE



Professor Rod Cave, who died in June at the age of 83, will be remembered in New Zealand as the foundation professor of librarianship at Victoria University of Wellington. He came to New Zealand in 1979 and headed the department for the next sixteen years. He was a well-travelled library educator, having earlier taught librarianship at the University of the West Indies and at Loughborough, and briefly at Ibadan, and having later gone on to head the Division of Information Studies at Nanyang Technological University, Singapore.

His many publications include a textbook on rare book librarianship and various articles in library journals, but he is best known in the scholarly world as an expert on fine printing and private presses. His work, *The Private Press: Five Hundred Years of the Amateur Printer* (1971; second edition, 1983), is described by one commentator as 'very informative', 'a good grounding in the subject' and 'opinionated and intelligent'—which can be taken as high praise. He has also written *Printing and the Book Trade in the West Indies* (1987) and a

trenchant essay, 'Printing in Colonial New Zealand: An Insular History?', in *A Book in the Hand: Essays on the History of the Book in New Zealand* (2000). After his retirement he continued to write, and an illustrated book published by the British Library in 2014, *A History of the Book in 100 Books*, had the text written by him and the picture research done by his daughter Sara Ayad.

His prolific writing was matched by an equal fluency of speech. His lectures are said to have been entertaining as well as informative.

Rod was an old boy of the same English public (i.e. private) school as I am, Epsom College. We were there at the same time but he was a day boy and I was a boarder. The school was an experience 'we shared without knowing' (to borrow Larkin's phrase). We both loathed the place.

Simon Cauchi



RODERICK CAVE - A PERSONAL MEMORY

My first encounter with Rod Cave was when he phoned me offering a job in the Department of Librarianship at VUW. I was delighted, naturally, and a few months later met him in person when he came to meet me at Wellington Airport, greeting me warmly and genuinely offering any help he could give. He had established a reputation for scholarly work on the history of books and fine printing so naturally I was in awe of him, both as a leading academic and my new boss, but I needn't have worried.

The Department was small. Staff included Alastair Smith and Rowena Cullen, as well as Alan Richardson – who, along with Rod, was the only other founding member still left. We worked well together and set about tackling some of the problems we faced. We needed to broaden the curriculum, which was done by adding new courses, in recognition of that we changed our name to the Department of Library and Information Studies. The biggest change of all was the introduction of distance education in 1992.

Rod was well-known to the students for his diligence in supervising bibliographic projects; he could often be seen in the National Library checking references to make sure they were all in order. He was forever researching and writing, and from that time came *A History of the Golden Cockerel Press 1920-1960*. He was fascinated by paper of all kinds and was particularly delighted when I gave him several pieces of Fijian tapa – naturally this ended up as a journal article.

Perhaps feeling that he had done as much as he could in New Zealand, in 1993 he moved on to be the founding Professor of the Division of Information Studies at Nanyang Technological University in Singapore. It was a challenge for him because the school taught information systems as well as library and information studies, but it prospered under his guidance. I had the pleasure to work with him in Singapore for one year, having

taken a year's leave of absence from VUW. One of my fondest memories of Rod's company was having a good curry in Little India (of course) then wandering the streets in the humid tropical air while we looked for a cafe that he told me served the best gula melaka you would find anywhere – and he was right. While in Singapore he wrote a marvellous little book on *Chinese paper offerings*.

After he left Singapore in 1999 he did not work full-time again, but instead began teaching at UCLA Berkeley doing three months on and three months off. It was, in many ways, one of the high points of his career because he could teach in his specialisation and supervise doctoral students who shared his enthusiasm for the history of the book. He settled in Somerby just outside Oakham (which some of us still argue is in the county of Rutland) in 2010. He continued to write, including one of his most popular works *The History of the Book in 100 Books: The Complete Story, from Egypt to E-Book*.

A little story that came towards the end of his life says much about him. Not surprisingly he took an interest in anything involving books, paper, printing or even writing, and this led him to study the tombstones in the local churches. He researched the stone carvers and their styles, keeping detailed accounts of what he discovered of their lives. Later he handed all this research to one of the local museums. It was entirely typical of him. Before coming to New Zealand he had worked in Nigeria (where he worked with celebrated New Zealand librarians such as John Harris), and some of his last pieces were memories of his time there. He shared some of this writing with me as I knew some of the people he had worked with. It was a different time, and he knew it, so while he looked back on the past with a certain nostalgia he didn't think it was any better than the present. He was a happy, optimistic man, and that is the way I will remember him.

He is survived by Dawn, his wife of 62 years, and four children.

Philip Calvert



OBITUARY: RACHEL LILBURN



Rachel Lilburn was a lecturer in the Department of Library and Information Studies (from 1997 the School of Information Management) from 1992-2008. During that time she was the creator and course coordinator of two key courses in the Master of Library and Information Studies programme: INFO 534 Introduction to Archives Management and INFO 535 Introduction to Records Management.

Rachel joined the department at a crucial time when the existing diploma programme was being upgraded to Master's. The inclusion of archives and records management courses was vital in the new Master's programme which was designed to ensure that professionals were being educated for a range of roles, and could move between roles as part of a new professional field of information management. The courses Rachel designed were thorough, well researched and well subscribed. At the same time department was breaking new ground at Victoria by introducing the MLIS by distance learning to ensure that those who were unable to undertake on-campus study in Wellington had access to the best professional qualification that we could offer. Rachel was wholeheartedly behind these endeavours, equal opportunities for women and postgraduate education for archivists and records managers being missions to which she was totally committed.

As well as her professional expertise (prior to her appointment Rachel was Head Appraisal Archivist at National Archives (now Archives NZ) and

was their first local authorities archives/records advisory officer). Rachel brought energy and passion to her new role. She was an enthusiastic, committed and refreshing colleague, always seeking the best for her students, and maintaining lasting friendships with some of them. Rachel had an extensive network of colleagues from around the world whose respect for her was shown in their willingness to visit the School, and her growing reputation led to her appointment as a member of the Archives Council from 2005-2008.

In addition to her Master's thesis completed at Western Washington University, Rachel published over 20 articles and short papers in sources as varied as *Library Life*, *New Zealand Archivist* to more academic sources such as *Archifacts*, and *Government Information Quarterly*. Some had arresting titles! 'Public archives: heritage happiness or horror story?', 'The Ham report: miniskirt or maxi', or 'Tuku, the thief, his wife, and the lover: are archives good for us?' Such titles are memorable examples of Rachel's infectious sense of fun, her fearless commitment to professional issues, and her willingness to challenge authority in pursuit of excellence and to demand the same of her colleagues and students. She was a valued and stimulating colleague, and we are saddened by her premature passing.

Rowena Cullen
Emeritus Professor in Information Management
Victoria University of Wellington



TE AO MĀORI IN THE INFORMATION ENVIRONMENT

MARAE-BASED LEARNING

In Aotearoa, the importance of learning tikanga Māori is pivotal in today's society and to be educated about tikanga Māori, taking an immersion approach is best.

This is exactly what learners experience in Open Polytechnic's Te Ao Māori in the Information Environment course – immersion in Māori culture through marae-based learning.

The course was held in March 2019 and invited learners to stay at Ōrongomai Marae located in Upper Hutt, where they spent time growing their skills and knowledge of Māori perspectives, and key protocols (ngā tikanga me ngā kawa) on marae.

Course leader, Te Paea Paringatai says, 'Marae-based learning is where theory meets practice, creating a space where culturally responsive and relational education occurs. The marae as a place of learning is unique, enabling students to

connect with each other, and for critical learning conversations to happen.'

'Students of Te Ao Māori in the Information Environment – He Taiao Pārongo o te Ao Māori have the opportunity to apply their course learning independently and as part of a cohort to grow in confidence and application.'

Commencing with arrival at the marae, briefing on what to expect, organising the group so we move as one, the cohort were then welcomed onto Ōrongomai Marae applying local kawa with pōwhiri, where learners experience te ao Māori first-hand.

Learners' spend time discussing tikanga, practicing mihimihi and pēpeha, and improving spoken te reo Māori through the use of waiata, group activities and discussion.



Nerissa Cottle who attended the noho marae says, 'The noho marae was a fantastic experience! I got a lot out of it, and it was personally very healing. It deepens your understanding of tikanga Māori in ways that books and videos online just cannot. You have to live it. It has really inspired me to learn more te reo as well.'

Raewyn Lindsay, another attendee says, 'The noho stay was such an amazing experience, and it is one I shall never forget! I would never have learnt what we learnt about tikanga Māori online either. For me, I feel it has solidified who I am, my confidence has soared, and the knowledge gained will be applied in my professional context with our ākonga and staff.'

Te Paea says, 'I absolutely enjoyed the opportunity to connect with students. I believe this part of the learning relationship is critical to success when trying to understand and apply mātauranga Māori.'

'I'd like to encourage all library and information practitioners to take up the opportunity to experience overnight noho marae and do this more than once in your lifetime.'

Find out more about Open Polytechnic's Te Ao Māori in the Information Environment course by visiting the [website here](#).

THE VIEWPOINT



NEUTRALITY - WHICH SIDE ARE YOU ON?

Librarians and other information workers are strictly committed to neutrality and an unbiased stance regarding collection, access and service.

Neutrality results in the most balanced collection and the most balanced access to information achievable. From: *The IFLA Code of Ethics for Librarians and other Information Workers* (August 2012).

But what is neutrality – and is it something we want to be *strictly* committed to?

Let's start with a definition of neutrality. This one is from the Oxford English Dictionary:

1. The state of not supporting or helping either side in a conflict, disagreement, etc.; impartiality.
2. Absence of decided views, expression, or strong feeling.

Now let's try and describe a public library. This is my take:

Public libraries use community resources to give their communities access to information in all its forms, to help meet their education and personal development needs, and their needs for recreation and leisure. Libraries are for all – they are places where everyone is not merely allowed, but welcomed.

Do you agree with the prior paragraph? Much of it is far from 'neutral' – rather it is avowedly biased toward freedom of access to information and freedom of expression. It presumes that values of equality and equal worth are not only universally understood, but universally held.

In fact, neither of those things are true, and conundrums quickly arise if we try to hold that librarians should be neutral decision makers. Take for example the proposal that libraries are for all.





Are all in the community welcome in the library, or only those who agree that all in the community are welcome?

Behind much of the debate over neutrality is the concept of privilege – because those who are in a position of privilege in society don't always recognise they are, and therefore don't always recognise what an uneven playing field many in our communities are negotiating. Green MP Golriz Ghahraman: 'Nobody asks me, for example, when I came out as straight.' Privilege – or the lack of it – creates inequities when we rely on the belief that all in our communities enjoy 'universal' rights.

Over the last few years, the concept of neutrality has been explored by many in our profession, for example:

'I support the idea of libraries serving the whole community, and providing a neutral and trusted community space where ideas can be heard, discussed, and debated. Free speech is free speech, even if we don't agree with that speech. That concept is pretty foundational to libraries.' From: 'Ugly Beliefs, Free-Speech, and Libraries,' *David Lee King Blog*, August 2017.

'Shouldn't libraries be place for all voices in the community? No. Libraries are not neutral microphones placed in a town square open to all comers. They are platforms of learning that acknowledge the full range of the views in a community, but with the community develop and support a learning narrative that pushes against racism and bigotry.' From: 'On Racism, Ignorance and Librarianship,' *R. David Lankes blog*, August 2017.

If you are intrigued by these ideas, a good article to read for an overview of the considerations around library neutrality is John Wenzler's 'Neutrality and Its Discontents' (*portal: Libraries and the Academy*, Vol. 19 no. 1, January 2019, p55-78).

Given our diversity, personal and collective biases are more likely to occur than not and what constitutes the expression of 'neutrality' could be different in different places, including libraries. We should be debating neutrality in New Zealand libraries – and let's try doing that with an 'Absence of decided views, expression, or strong feeling'!



Alyson Baker; is the Recreational Services Librarian at Nelson Public Libraries. She is passionate about language and literacy and the benefits of life-long reading, and she is a Reading Revolution Reader Leader. As well as her Post-Graduate Diploma in Librarianship, Alyson has a Post-Graduate Diploma in Ethics and has always enjoyed engaging with the ethics of librarianship. She is a member of LIANZA's Standing Committee on Freedom of Information.

SIX HOT PICKS



SIX THINGS YOU NEED TO KNOW, AS TOLD BY US

1 BRITISH LIBRARY

I was really impressed with the way **Britain's national library** engages with the public. From the open, sculptured-filled space in front of the library through to the exhibitions on display and the many public events. There is something for everyone and some great lanyards in the gift shop (don't we all love a good lanyard?). Well worth a visit if you are in London, it's just a short walk from King's Cross St Pancras tube station.

2 MUDLARKING ON THE THAMES

The Thames is one big muddy museum and urban archeology at its finest! My daughter and I spent a couple of very happy hours searching through the muddy foreshore of the Thames at low tide. We found pieces of Medieval, Stuart, Georgian and Victorian pottery; Delftware and heaps of broken clay pipes from the 1600-1800s. You need a permit to mudlark so the easiest thing to do if you are only visiting is to join a walking tour like this one run by the **Thames Explorer Trust**.

3 THE FASHION MUSEUM, BATH

If you are looking for something a little different, **Bath's Fashion Museum** is a gorgeous trip back through time via clothes. The museum holds a world-class collection of contemporary and historic dress. There are some amazing dresses made of sumptuous fabrics and some beautiful accessories also. Some of the detailed embroidery and handcraft is breath-taking.

4 THE RICHELIEU-LOUVOIS LIBRARY

You can pay for a tour of **this beautiful working library**, or can view the famous Salle Ovale (oval reading room) free of charge. The library collections date back to the 1300s. The Richelieu-Louvois site is the historic birthplace of the Bibliothèque Nationale de France. The library houses manuscripts (from the remains of ancient writings to manuscripts of modern writers); prints and photographs; stage music and art; letters and plans; coins, medals and antiques. Worth it for the reading room alone.

5 ROTTERDAM'S CENTRAL LIBRARY

If you are interested in architecture, Rotterdam's Central Library is worth a visit. In 1983, the library moved into this new modern building on Hoogstraat road. It's a striking construction with bright yellow steel tubing running from the roof down the glass frontage. It was designed by architects Van den Broek & Bakema and is often compared to the Centre Pompidou in Paris. **The library** is two minutes' walk from Blaak metro and train station.

6 ROTTERDAM'S KUNSTHAL

is famous for its eclectic and eccentric range of exhibitions. When we visited there was an impressive retrospective exhibition featuring the work of the famous Portuguese artist Joana Vasconcelos – **Joana Vasconcelos: I'm Your Mirror**. Big, colourful, quirky, conceptual pieces from an activist and feminist with Portuguese traditions.

The kids also really liked an exhibition about hip-hop and its influence on fashion and lifestyle – **Street Dreams: How Hip-hop Took Over Fashion**.



Helen Heath; Since this issue was put together in the UK and Europe while I was looking around many GLAM facilities I thought it might be fun to make this issue's Six Hot Picks about my top GLAM experiences. It had been 20 years since I'd last visited and I was curious to see how much had changed. From the UK to France and the Netherlands, we traipsed around many art galleries, museums and some glorious libraries. It was quite hard cutting the list down to six!

STUDENT FOCUS



ROB CRUICKSHANK

Rob Cruickshank is a Programming Specialist with Christchurch City Libraries, working in the award-winning new building at Tūranga. He has a beautiful wife (also a librarian!) and two lovely children, who never cease to delight and amaze him, as well as the support of a wonderful team of talented and creative colleagues. When not working or studying, he likes to spend time with family and friends, go to pub quizzes, and play the drums.

@bugblokenz

CAN YOU DESCRIBE YOUR LIBRARY JOURNEY UP UNTIL THIS POINT?

I came to libraries relatively late in my career after many years working as a biologist in various different guises, an interest that I continue to maintain as an academic journal editor. My first library job was as a part-time library assistant at Aranui Library, a small community library in the east of Christchurch. In many ways that was the perfect introduction to the importance of libraries to people's lives. The team were so warm and welcoming and I thoroughly enjoyed my time there, although it was not without its challenges.

After about nine months at Aranui I was lucky enough to get a job at Tūranga, where I work now as a Programming Specialist, a relatively new role at Christchurch City Libraries that allows me to combine my new found love of libraries with some of the knowledge and skills I gained doing research and teaching science. When I started in that role, the library was still a building site, so we spent the first few months learning and planning. When the building opened it felt incredible to be working there at the start of something so new and amazing, which thankfully was quickly taken to heart by the people of Christchurch. Something I hear a lot is 'this must be a great place to work! To which I can only answer 'Absolutely, it is!'

HOW LONG HAVE YOU BEEN STUDYING AND WHAT QUALIFICATION ARE YOU CURRENTLY STUDYING TOWARDS?

I am studying for a Graduate Certificate in Library and Information Leadership at the Open Polytechnic. This consists of three level 7 papers, of which I have completed two and just begun the third and final one, so I have been studying for two semesters, with one to go. The papers focus on critical perspectives, strategy and planning, and leadership and advocacy, from a library and information management perspective. There's some choice in assessment topics, so I've been able to explore subjects that are of particular interest to me and relevant to my own role.

WHAT MADE YOU DECIDE TO STUDY FOR A LIS QUALIFICATION?

Coming into libraries from another profession, I was looking for a way to learn more about the library and information sector. This qualification seemed an ideal way to do that. I'm not sure what my career aspirations are right now, so for me, career advancement was a secondary consideration.

HOW DO YOU JUGGLE STUDY AND WORK?

Fortunately for me, while I was taking my first two papers I was working part-time, so I had the luxury of being able to study on the days I wasn't working. I've just gone full-time, so it will be interesting to see how I get on now that I have less free time. I must say, I'm beginning to feel the pressure, so I'm full of admiration for my fellow students who manage to study while working full-time and often juggling lots of other commitments too. The Open Polytechnic teaching staff seem very sympathetic to the needs of students with busy family and work lives, but I know that many mature students end up studying late at night or early in the morning when the rest of the family are in bed. I'm not much of a morning person myself, so late nights suit me best. I also think that my experience in academia has prepared me well for this study as I am familiar with expectations of essay writing, referencing, etc. but it's been interesting to see how this works differently in a less familiar disciplinary context.



I HEAR YOU WORK IN THE MAKER SPACE AT TŪRANGA. CAN YOU TELL US ABOUT WHAT THAT INVOLVES?

I'm part of the team who look after the creative technology we have on Auahatanga, the Creativity floor at Tūranga. Our job is to make this technology available to customers through school visits, after-school clubs, holiday activities, workshops, and regular open creative times when we're available to help people to use our technology to design and make their own creations. It's a fascinating job, with endless variety as we never know what we'll be asked to help with next. We all need to be ready to help with all the technology, but we do have our own particular interests. For me, 3D design and STEM learning are a particular focus. The thing I love most about my job is that it allows me to meet, and work with, so many cool creative

people of all ages and to help them achieve their visions. That can be very satisfying. When I applied for my current job, the position description said that I would be expected to 'creatively engage with the community with imagination and fun.' Who wouldn't want a job like that? I jumped at the chance.

WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING STUDY?

The first thing I would say is that you are going to have to devote a significant amount of time to your studies, which means you may have to put aside other things you enjoy – for a while at least. So, make sure that you have the motivation to stick with it. Talk to the people who you share your life with. You're going to need their support, so make sure they understand what you're intending to do and why

it's important to you. Once you begin, it's all about momentum. Try to get started early and work at a steady pace throughout the semester. That will make things easier and less stressful for you and those around you. Of course, life gets in the way and it's not always possible to keep on top of things, so be kind to yourself when things don't go so well. Don't be afraid to ask for help. Your lecturers are on your side and want you to succeed, so use all the support structures that your education provider has put in place to help you achieve your best possible results. Last of all, try to have fun, enjoy your learning, and don't forget to pass some of your new knowledge on to those around you. Studying can feel lonely sometimes, but it feels much more worthwhile when you can share your learning with others.

Q & A



LIANZA 2019 CONFERENCE KOMITTEE

We asked three of the 2019 LIANZA Conference Komittee what aspects of the LIANZA 2019 Conference they are most looking forward to; what their top picks are from the conference programme are; and what activities they really recommend for a new visitor to Auckland. Here are their responses.



Richard Misilei; (left) Manager Community Library, Otara-Papatoetoe Community Libraries, Auckland Libraries.

WHAT ASPECT OF THE CONFERENCE ARE YOU MOST LOOKING FORWARD TO?

The fact that it is in Manukau, South Auckland – first time ever in this region so makes me excited to show everyone what we've got

WHAT ARE YOUR TOP PICKS FROM THE CONFERENCE PROGRAMME?

I am being biased with this one, but one of my top picks

for the first day is seeing some of my team speak about their work at Tupu; other top picks are areas of our industry I'm not a part of such as 'It takes a community to raise a reader' by Jo Buchan from the National Library; 'Brokering, boundary-spanning, belonging: becoming embedded in a community of practice' by Courtney Harper from the Counties Manukau Health Library; and 'Sole charge roles: going it alone' by Zoe Cornelius at the Department of Corrections.

WHAT IS AN ACTIVITY YOU REALLY RECOMMEND TO A NEW VISITOR TO AUCKLAND?

See what it's like to be in a journey that would normally take 20mins, but in Auckland peak hour traffic, ends up being 1 ½ - 2 hours ha! There's White Water Rafting next door to the event's centre, the Sky Tower or Tupu Youth Library – the only youth library in NZ (otherwise, check out Te Manawa)



Judy McFall-McCaffery; (centre) Pacific Academic Engagement Adviser - Libraries and Learning Services - Te Tumu Herenga, Auckland University.

WHAT ASPECT OF THE CONFERENCE ARE YOU MOST LOOKING FORWARD TO?

Engaging and connecting everyone with our exciting programme, keynotes, challenges, and presenters in an awesome space that speaks to our theme 'Nāu te rourou, nāku te rourou |Our Families, our Communities, our libraries.' I'm also looking forward to continuing these engagements and relationships post conference.

WHAT ARE YOUR TOP PICKS FROM THE CONFERENCE PROGRAMME?

There is something for everyone, so difficult to say. However, I encourage everyone to explore the programme and make your own list/s. It is the first time we are introducing Talanoa sessions, so hope you will attend one which is in your top pick.

WHAT IS AN ACTIVITY YOU REALLY RECOMMEND TO A NEW VISITOR TO AUCKLAND?

The Manukau harbour and coastal **walk/walkways**, the Mangere Arts Centre, heritage buildings & libraries, and the Otara Market on Saturdays (6am-12noon)! Nau mai, haere mai, afio mai, susu mai, me'a mai welcome to LIANZA 2019!



John Mata'afa; (right) Te Matariki Clendon Community Library, Auckland Libraries

WHAT ASPECT OF THE CONFERENCE ARE YOU MOST LOOKING FORWARD TO?

Meeting friends past, present and future and having a laugh, a talanoa and sharing a physical, mental and spiritual feed!

WHAT ARE YOUR TOP PICKS FROM THE CONFERENCE PROGRAMME?

My Top 7 (I have plenty more but am sticking to 7) in chronological order. My picks are mostly Youth focussed as I'm interested in finding out more about our Youth and how to engage with them! Perhaps it is also a way for me in my late-ish 40's to stay young at heart! Maybe some of that Youth energy will rub off on me! LOL

1. **Selina Tusitala Marsh** – I'm interested to see and hear how does a Pasifika poet describe our libraries? What is a 'fire-breathing library'?

2. **LIANZA Conference Newcomers Function** I think Pasifika cultural injection into this event will make it very exciting and interesting!

3. **Angel Jewel Tucker, USA,** Kansas Youth Services Manager – I'm interested to hear her experiences with youth in her local communities!

4. **Pasifika Lightning talks** 10 mins or so each covering Youth, Pasifika engagement and Pasifika collections all in around 30 mins!!!

5. **Youth Panel Talanoa** – I'm very interested to listen, hear and understand what our youth have to say about their libraries!!!

6. **Sam Saili, SkyEye Pacific** – I'm interested to hear how a Pasifika business entrepreneur operating in the Digital technologies

space describes our libraries and may have ideas we can incorporate into our practice.

7. **Daphne Smithers** – Responding to the needs of our Pacific neighbours' libraries. Ideas on how I/ we can help our Pasifika neighbours too!!!

WHAT IS AN ACTIVITY YOU REALLY RECOMMEND TO A NEW VISITOR TO AUCKLAND?

Rainbows End and the Vector Wero Whitewater Park for some thrills and spills and they are both so close to the Conference! A little further afield is Mangere Mountain a nice easy walk to summit with spectacular views with the Mangere Mountain education centre located on the mountainside for further information and activities. Visit the CBD, Skycity and the waterfront and jumping on the ferry is also a must do, as well as the Zoo!

HISTORY CORNER



1910

FIRST NEW ZEALAND LIBRARY CONFERENCE

Conferences are the biggest events on LIANZA's calendar, but it might surprise you to know that bringing New Zealand's librarians together to share ideas and network has been at the heart of the association since its very beginning.

The initial idea for holding a library conference in New Zealand can be traced back to Dunedin journalist and social reformer Mark Cohen. Cohen had previously been secretary of the Dunedin Free Public Library Association, helping to secure the Carnegie grant which made Dunedin's public library a reality. During a trip to London for the 1909 Imperial Press Conference, Cohen had learnt more about national library associations in Great Britain, the United States and Canada. In the halls of the Dunedin City Council in early 1910, Mark Cohen first broached the idea of convening a conference for public libraries across New Zealand. The Council resolved 'that it is desirable to convene a conference of the representatives from Public Libraries of New Zealand for the purposes of discussing matters affecting the general conduct and management of libraries in this Dominion.'

Fifteen representatives from seven New Zealand public libraries made it to that first conference in Dunedin. Early conference papers covered practical topics, such as, adapting the Dewey classification system to suit New Zealand; how to operate a travelling library; along with 'Infected Library Books' and 'Library Hygiene.'

The conference was deemed a great success, and the delegates formed the Libraries Association of New Zealand. 'The formation of an association would be a strong bond of union amongst those having like objects in different towns,' reported the New Zealand Times the following day, 'and would lead to the development of a clear body of national opinion in matters which would greatly assist all present and future public libraries in New Zealand.' This was an association for public libraries, not for librarians as individuals, but the definition of Public Libraries was deliberately left wide enough to include the libraries of parliament and Victoria University.

Following on from the gathering in Dunedin, conferences were organised over the following two years in Auckland and Wellington. Eleven libraries nationwide took part, and many of the subjects up for debate were ideas we're still discussing today – free library services; library services for children; and the role of a national library were all topics at these first gatherings.

After the early successes of these first three conferences, however, the Association suspended activities so its members could better focus on the impending world war. Conference wasn't back on the menu until 1926, when once again it was Dunedin City Council who got the ball rolling.



Nicole Thorburn; When I'm not at work (or editing *Library Life*), I write a fun local history column for a quirky Thames magazine called the *Grahamstown Gazette*. This issue, I thought I'd share with you five of my favourite online resources (and one special brick-and-mortar source with a neat selection of articles on their website) that I regularly use for a spot of historical research. Hopefully, if you're a fellow front-line staff member fielding a tricky research question, these websites will give you a great place to start!

e: LLeditor@lianza.org.nz with information for a chance to have your facts featured next issue!

PROF REG



THE COLUMN OF THE LIANZA PROFESSIONAL REGISTRATION BOARD



I'm sitting in my office at work with the heater on; no one else is here yet and it's dark outside. I'm not much of a morning person but the quiet helps me get a jump on my day.

In the last *Library Life* I talked about the changes to Route C, which from 1 July is opened up to people with any New Zealand degree and three years recent relevant work experience. The changes have seen a rise in inquiries from people around New Zealand checking to see if their circumstances might mean registration is possible. For the majority, the answer is yes due to the combination of a Bachelor's degree and three years' current relevant work experience.

A few people have inquired who have current experience but don't have the necessary qualifications. Some of those people have asked if registration might be opened up to them in the future. LIANZA Council is clear that no pathway exists to registration without a formal qualification at Bachelor's level or higher, and this is unlikely to change.

Similarly, one or two people have expressed concern that these changes water down the value of professional registration now that its scope is beyond purely library and information related qualifications. People with New Zealand

LIS degree qualifications or higher can register via Route A without current experience or the need to map against the Bodies of Knowledge. This acknowledges the work they have put into qualifying in their specialist area and in turn acknowledges the work that tertiary institutions put into course design and delivery. The work required and mapping against the BoKs to enter via Route C is much greater, because we understand the need to ensure the registrant has the appropriate skills and knowledge.

Of course, being professionally registered is just the start; you then need to revalidate every three years by submitting your journal as proof of on-going professional development and learning. If you have any questions about either registration or revalidation please contact the office or one of the PR Board and we'll be happy to help.

LIANZA is also looking for people keen to organise and/or facilitate Registration Rundowns for colleagues. There is support from LIANZA Office and the PR Board. A rundown is a short workshop to get an overview of the registration process and to support colleagues with their professional journal entries and journey! Fantastic networking too. If you are keen to hold a Registration Rundown in your area, either contact your LIANZA Regional Community or LIANZA Office.

COPY-RIOT



THE COLUMN OF THE LIANZA STANDING COMMITTEE ON COPYRIGHT

SUPPORTING SCHOOLS TO UNDERSTAND COPYRIGHT AND LICENSING

- Can I show a YouTube video in class?
- How much of a book or magazine can I copy?
- Who owns photographs taken by students using school cameras?
- Does it make a difference if I share something in print or online?

These are just a few of the copyright and licensing questions that schools across New Zealand need to answer each day. And because we all work with so many different kinds of information – books, photographs, films, digital works – it's not always easy to know what we can and can't do.

Schools throughout New Zealand struggle with a lack of good access to support and information on copyright and licensing. There is no central authority providing up to date information and local context matters. That can make it a real challenge for our school library colleagues and the teachers they support to know where to turn for good information or when they have questions.

The LIANZA Standing Committee on Copyright want to share a few basic guidelines that teachers and school librarians can rely on:

- Copyright applies to most of the information sources we use with students. If it's written down, filmed, drawn, or photographed, you can assume copyright applies.
- Copyright applies even to stuff you find on the internet. Just because someone put something online doesn't mean you can copy it.
- New Zealand government works are generally openly licensed under a Creative Commons licence – so you can use them with confidence.
- Copyright also applies to student work, so be sure to get permission from your students when digitising or making copies of their work.
- Schools and libraries both enjoy specific exceptions within the Act – in other words, they are permitted to make copies in certain circumstances.
- For books and magazines school staff can copy up to 3% or 3 pages of a work – but not more than 50%.
- Schools can perform plays in class for an audience of students and teachers, but not for parents. If parents are coming, then it's a public performance and you need to pay for performance rights.
- Share material from websites using a system like Moodle or Blackboard, as long as students have to login to

access the material. This means you don't need to worry about a website changing when you are relying on it for a particular lesson.

There are also a range of helpful licences that some schools chose to buy. A licence is permission to copy or re-use a work, or a set of works. If you aren't sure which licences your school has, be sure to ask. There are licences that cover print works, music, and film. Knowing which ones your school has and what they allow you to do is an important part of being copyright literate.

Finally, New Zealand is reviewing the Copyright Act. The parts that we in schools and libraries use the most were last updated in ... 1994! It's time for a refreshed law that reflects the digital reality we all live and teach in. Do keep an eye out for opportunities to feedback to MBIE. Teachers and school librarians are a vital stakeholder in this review. Let's all work together to make our voices heard.

If you need more support or have questions you can email the LIANZA Standing Committee on Copyright at copyright@lianza.org.nz.

If you'd like to organise a whole school or other copyright workshop, contact Mandy Henk from Tohatoha (mandy@tohatoha.nz).

TE RŌPŪ WHAKAHAU



TE RŌPŪ WHAKAHAU WELCOMES NEW TUMUAKI

CELLIA JOE-OLSEN INTERVIEWS ANAHERA SADLER



NŌ HEA KOE? | WHO ARE YOU? WHERE ARE YOU FROM? DROP YOUR PEPEHA ON US.

Mauriora ki a tātou. Ko Anahera Sadler ahau.

I hail from a small seaside village called Kaihua on the western shores of Tikapa Moana in the Hauraki district. I also grew up in Mangere, South Auckland so my childhood consisted of both town 'n' country experiences – sustainable living practices coupled with a myriad of urban influences – in my opinion, the best of both worlds. I am a product of a coastal people who live on and by our beloved moana Tikapa. We absolutely relish our kai moana (seafood) and fishing. In fact, the entire community life revolves around the water. I love the water – being in it, on it and around it is always good for the soul (and the puku, depending on what you catch or gather).

Our awa (river) Whakatiwai sits next to our marae Wharekawa, the birthplace of the Marutūāhu confederation, the Tainui contingent in Hauraki. Our maunga Kohukohunui sits majestically in the Hunua ranges at the back of our marae.

I also have whakapapa to the Taitokerau on my father's side – Ngāti Moerewa and Ngāti Rangi

from Tautoro, a small settlement 8 kms east of Kaikohe. Our maunga is Tautoro, our roto is Kereru and our moana is of course Te Hokianga-nui-a-Kupe. Our iwi is Ngāpuhi. Our marae are Mahuhukiterangi and Te Maata. Apart from these, I have hōnonga (connections) to Pirirakau, Ngāti Ranginui (Tauranga Moana), Ngāti Uenukukōpako of Te Arawa and Ngāti Hine of the Taitokerau (Northern District). I am a 'pā girl' at heart and love being with my cuzzies and whānau working on marae projects, in the kitchen or out front supporting the paepae with karanga. I am so humbled and grateful for all that my whānau have invested into my life and part of honouring those gifts is to give back.

MY FAVOURITE ENGLISH POET QUOTE IS JOHN DONNE'S "NO MAN IS AN ISLAND, ENTIRE OF ITSELF; EVERY MAN IS A PIECE OF THE CONTINENT, A PART OF THE MAIN." DOES THIS WHAKATAUKĪ RING TRUE FOR YOU? TELL ME ABOUT YOUR MAHI; YOUR 'PIECE OF THE CONTINENT'; WHAT YOU DO; AND HOW IT FITS AS 'PART OF THE MAIN.'

I absolutely agree with this whakataukī as it resonates with the collective way of working that I personally believe in and the collective leadership model we use as He Aka Paihere – the Library Management team at Te Aka Mauri – Rotorua Library, which has a flow-on effect to the way we all collectively work as a library team.

I am so fortunate to be a part of an exciting and innovative workplace such as Te Aka Mauri Rotorua Library that also allows my indigeneity alongside librarianship to cohabit and grow organically. Te Aka Mauri is a whānau unit and we manaaki one another. We have a whānau working environment and each one of us is cognisant of others and how best we can support, encourage and uplift one another's potential.

Our vision is to be: 'an internationally recognised library model infused with a strong indigenous focus influencing innovation and positive community outcomes.' This is the mantra for my work – to ensure a strong and purposeful indigenous environment in order to create positive community outcomes while using a myriad of innovative ideas to inspire and elevate customers and staff alike. Globally, indigenous practices are gaining prominence as the world looks for environmentally sustainable alternatives to halt Climate Change and indigenous knowledge is well sought after. In fact, the demand for this knowledge will continue to increase. Rotorua Library has responded to this by the inclusion of a 'strong indigenous focus' in our vision statement, embedding Mātauranga Māori in all functions of our library while continuing to develop mana-enhancing relationships and partnerships with mana whenua of Te Arawa.

I currently work as the Kaiurungī Mātauranga Māori – Principal Indigenous Advisor. My role is

to provide strategic direction and advice with regard to any Mātauranga Māori related kaupapa while developing innovative Māori programmes, events and collections including outreach in the community.

A unique part of my role also involves working in a team in the Rotorua Lakes Council called Te Amorangi. Māori values guide our work and our team works across council in various departments. Te Amorangi supports Council to work in bicultural ways via policies and advice to management and staff. It aims to uphold the Te Arawa partnership and ensure Council meets and maintains its obligations as part of the agreement while reducing barriers and discomfort for Te Arawa descendants and all Māori, increasing Council's ability to work effectively with manawhenua and Māori communities. It is a very unique dual role and the changing pace and different projects are both challenging and stimulating.

PEOPLE SAY THE CONCEPT OF COMBINING THE LIBRARY WITH A CHILDREN'S HEALTH HUB AS TE AKA MAURI, IS QUITE UNIQUE. WHO LOBBIED FOR HOW THIS HOLISTIC SERVICE WILL ROLL? GIVE US THE SKINNY.

We are indeed unique in that we have a Library and a Children's Health Hub in the same building and have a collaborative working relationship. As far as I know we are the only library in the world who has this type of collaborative partnership with a regional health organisation that has a combined Health Literacy Framework, which provides the basis for joint projects and actions that help improve the overall health and wellbeing in the community.

The name Te Aka Mauri has

become synonymous with a new concept in community care and outcomes in Rotorua and beyond. Partnerships have been a hallmark of Rotorua Lakes Council's efforts to improve outcomes for its community and deliver the district's 2030 vision.

Gifted to Rotorua's unique library and child health services hub, the name Te Aka Mauri, reflects the nature of its overarching kaupapa, Te Aka meaning the vine or interconnection and Mauri meaning life force or essence so Te Aka Mauri refers to the shared vision to create a facility of excellence to advance community wellbeing and understanding.

A collaboration between Rotorua Lakes Council and the Lakes District Health Board, Te Aka Mauri has exceeded expectations with positive outcomes already evident in high – and increased – attendance rates for health appointments and library events and programmes. It has also contributed to wider efforts to create vibrancy in the inner city by creating a welcoming, inclusive new destination with community at its heart.

The decision to co-locate a range of paediatric outpatient services in the same space as the Rotorua District Library began five years ago. It had its genesis in a conversation between Rotorua Mayor Steve Chadwick and then Lakes District Health Board Chief Executive Ron Dunham who shared the board's desire to improve outpatient child health services by creating a one-stop facility away from the hospital environment. At that time, Council needed to upgrade and strengthen its library building and the DHB was approached to consider a collaborative co-location. The DHB accepted Council's invitation to not just

become an anchor tenant in the building but to be located within the library environment and to be a full partner in the project.

Representatives from both organisations were part of the project team, involved in every aspect from design and functionality to establish how the two distinct teams would collaborate within the space. Staff from the library and the DHB worked closely together throughout, establishing how the two teams would work within the building and support one another, forming positive relationships that have contributed to the model's success to date.

A manawhenua cultural reference group, Ngā Mahinga Toi representing iwi of Te Arawa was established to work alongside the project team to develop the cultural narrative for the building. This was an important aspect of the project and it was this group that gifted the building its name, to reflect the collaboration and nature of the services being provided within and is a reflection of the importance of

The unique collaboration also sparked interest from third party funders who recognised the synergies between library services and child health services and the potential community impact it would have.

In general, groups the organisations had in common came from lower socio-economic backgrounds. They had a reluctance to use non-urgent health services and were not current library users. By co-locating the services, it was hoped the friendly library environs would have less negative connotations and prove more inviting to these families. In turn, the library would have the opportunity to engage with and promote their services

to families who had not been library users in the past.

The Te Aka Mauri partners are committed to sharing their journey with others looking to achieve positive community outcomes through collaboration.

NGĀ KAIWHAKAHAU THE NATIONAL COUNCIL OF TE RŌPŪ WHAKAHAU MET TOWARD THE END OF MATARIKI, AND THE BEGINNING OF THE NEW YEAR. WHAT PLANS OR INDEED, RESOLUTIONS, DO YOU HAVE ON THE HORIZON FOR THIS YEAR REGARDING TE RŌPŪ WHAKAHAU, TE RAU HERENGA, AND TE AKA MAURI?

This year is going to be transformational for me in terms of all the amazing mentors, advocates and talented people in the three organisations I get to learn from and share with. I am humbled by the opportunity to learn a multitude of different skills and to have the opportunity to give back to an industry I love. In my opinion, it is vital that learning across all three institutions is increased to elevate our reo capability and capacity; enhance our collective understanding of Māori concepts; and to take into account the Maramataka (the Māori lunar calendar) when planning. The Maramataka is an ancient form of indigenous wisdom honed over many generations. It is unique to Aotearoa/ New Zealand and has relevance and significance to the way people behave and operate in the modern world – with each other and their environments. Research has been undertaken which validates the contribution of the maramataka to health and social outcomes; wellbeing; project planning; and sustainable living. Within Te Rōpū Whakahau, a

number of members including Ngā Kaiwhakahau (the executive council) are aware of its impact on ventures and are working to align major events and hui in their specific regions with the Maramataka, which will greatly increase their success rates. My resolution is to continue to grow the awareness of this unique tool to enhance understanding, commitment to, and completion of projects in all three of the organisations. It will inevitably take time for this to take place and will need an Indigenous Growth Strategy to ensure it grows organically and becomes a part of the natural way in which we plan towards our futures. Raising awareness of indigenous knowledge in our industry which can then be applied to increase productivity seems the best contribution I can make and will benefit all involved.

PUKU MAHI KATOA KOE. WHAT DO YOU GET UP TO IN YOUR IMAGINARY SPARE TIME? LOL

Outside of work, I spend time with my partner Destiny and baby boy Te Koha catching up with whānau and friends. I enjoy travelling, camping, collecting kaimoana, enjoying ngawha, swimming, exhibitions, theatre, wānanga and music festivals. I also devour good books – I enjoy an eclectic variety of genres. Besides that, I love good food especially Māori delicacies, great wine and a good fire with open-minded people having deep and meaningful conversations. I find each of these activities re-ignites passion and re-energises my wairua.

WE'LL WRAP UP WITH A QUICK FIRE ROUND:

Tea or Coffee? Herbal – there's a flavour for every mood

Kina or paua? Kina

Netflix & chill or active relaxer? Active relaxer

Watercress or pūhā? Pūhā

City or country? Country ideally semi-rural

River or moana? Moana

Wine or beer? Wine...definitely wine

Poi or Haka? Poi

Cats or dogs? Dogs

Pipi or Mussels? Pipi

Night owl or morning lark? Morning lark

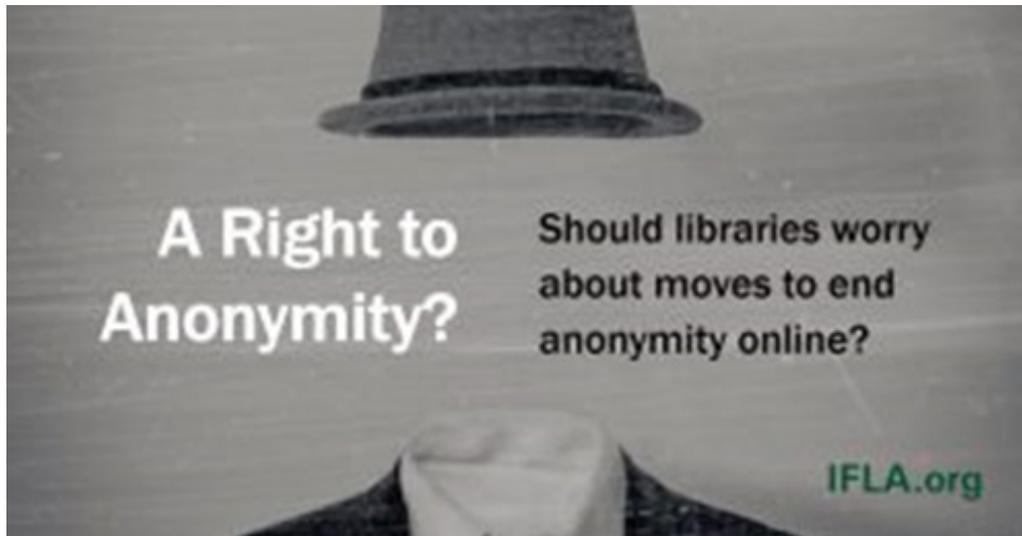
Boom! Waiho i te toipoto, kaua i te toiroa

LIANZA Council thanks Cellia Joe-Olsen, outgoing Tumuaki, for her contribution and service to Te Rōpū Whakahau and LIANZA Te Rau Herenga O Aotearoa. Cellia has worked alongside five LIANZA Presidents since 2016. Her good humour and action orientated approach have enabled the two organisations to work in the spirit of partnership. Celia recently urged library assistants in Wellington to get involved 'Those of you who are ready - do it! Get on up in there!' We think that is great advice!

FREEDOM OF INFO



FREEDOM OF EXPRESSION VS FREEDOM FROM HARM



The Standing Committee on Freedom of Information talks anonymity, privacy and freedom of expression vs freedom from harm.

This IFLA FAIFE blog [/a-right-to-anonymity/](#) discusses recent reforms in Austria set to remove the possibility to leave anonymous comments on the internet because of concern about the rise of 'hate speech', and the sense that anonymity can give people the possibility to spread discriminatory views without consequences. Civil liberties groups point out that it is often the usual victims of hate speech – marginalised groups, those in vulnerable positions who have benefited most from the opportunity to use the Internet without giving up their identities.

The blog asks what this means for libraries and reminds us of the IFLA statement: 'Library users shall have the right to personal privacy and anonymity. Librarians and other library staff shall not disclose the identity of users or the materials they use to a third party.' Many libraries do not require identification for

someone to be able to enter a building and use resources on site (although policies do vary when it comes to using library computers) but in order to borrow books, a library card is necessary, implying a loss of anonymity. The IFLA statement accepts that libraries will hold personal information which could but shouldn't (at least not without consent) be shared with third parties.

Which brings us to a very local and current issue.

LIBRARIES CAN CHANGE YOUR LIFE - BUT ONLY IF YOU HAVE A LINKEDIN PROFILE?

Upskills, who specialise in building the communication skills of people in the New Zealand workforce, recently talked about how they link with libraries to help their clients continue to learn once their courses are done. In their blog post titled [Libraries-change-lives](#): they describe how libraries help children and young people develop imagination and creativity, adults gain the

opportunity to learn about technology and how to use it and offer vital access to digital resources, including devices, web and Wi-Fi, and learning tools such as Lynda.com.

But what if library members could only access Lynda.com if they had a Linked-In account?

Libraries around New Zealand are discovering this is now the case for this widely used, and once unrestricted, site. LinkedIn, who have owned Lynda.com since 2015, are pitching these changes as an 'Upgrade.' In answer to privacy concerns, LinkedIn say that you can have a regular profile, or an 'obscure profile,' which allows you to set your last name to initial only, turn off the profile's public visibility for search engines and manage who can discover you on LinkedIn. Not only is this arduous for the user, it gives LinkedIn access to your data as a LinkedIn user as well as a Lynda user.

Stanford University have made a strong statement about digital content providers seeking personally identifiable individual patron data in their

Statement on Patron Privacy and Database Access. This statement comes from the principles of protection of patron privacy that libraries have long espoused. Libraries are trusted providers of these services, and value that role: 'We commit to maintaining the same standards of privacy for our customers using databases that we have long maintained for users of physical materials.'

So the changes LinkedIn have made raises issues of both user privacy and potential barriers to access. Has your library had this discussion with LinkedIn? Read the Stanford Statement and think about what you can say to express your concern. Think about using this change as a platform for helping your members understand and protect their personal data as much as possible.

BROADCASTING WATCHDOG TARGETS HARM

On 14 July, Media Watch wrote about the tension of freedom of expression and protecting vulnerable communities: **Broadcasting watchdog targets harm.** The Broadcasting Standards Authority, lead by ex-Chief Censor Bill Hastings, has announced a strategic refresh which re-examines their role in preventing harm. 'In dealing with complaints about broadcast content, the BSA considers whether a broadcast has caused harm to a degree that justifies limiting the right to freedom of expression. The right to freedom of expression is an important right, for both broadcasters to broadcast and audiences to receive, but comes with responsibilities.' The Authority states 'We will also assess what further changes to the Broadcasting Codes may be required taking into account the unprecedented terrorist attack in Christchurch.' Watch this space.

Please send comments, suggestions or questions to SCFreedom@lianza.org.nz



LIANZA PROFESSIONAL REGISTRATION

*Congratulations to all LIANZA members
who have recently gained or revalidated their
LIANZA Professional Registration*

HIKUWAI

Branka Breulj-Knezevic
Catherine Buckley
Sarah Choi
Derryl Hayman
Sarah Hoffman
Ben Nancekivell
Kirsten Nicholas
Dean Osborne
Jing Shen
Dipti Vora
Mohammed Faruk
Alison Fitzpatrick
Judith Gust
Zayna Hussein
Helen Kerrigan
Greer Nordstrand
Padmini Raj
Lisa Salter
Gerard Wingerden
Yu Zheng

IKAROA

Danae Etches
Pikiora Wylie

OTAGO/SOUTHLAND

Simon Hart

AORAKI

Alison Fields
Christine Grant
Colleen Shipley
Theresa Buller
Gail Cook
Stephanie Hutchinson
Denise Kennedy
Katherine Moody
Glenn Webster

TE UPOKO O TE IKA A MAUI

Sarah Jordan
Aisha Le Frantz
Brenda Norton
Donna Scammell
Felicity Anne Benjes
Kathleen Jean Lockett
Natalie Smith
Oliver Stead

TE WHAKAKITENGA AA KAIMAI

Denise Lamb

PASIFIKA



#SEAPAVAA23



Presentation by Noa Petueli Tapumanaia on Archives as source of collective and individual memories, highlighting the big challenges faced by Tuvalu. Investment is needed to preserve memories and the number one enemy is climate change.#SEAPAVAA23 — at Jean-Marie Tjibaou Cultural Centre

Christine Mackenzie, librarian and IFLA President-elect, kindly agreed to Library Life reproducing her recent Blog post about the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) annual conference held in Noumea, New Caledonia, 27-29 June.

The Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) held its annual conference in Noumea, New Caledonia, 27-29 June. Around 100 people from archives and libraries gathered at the Tjibaou Cultural Centre to discuss 'Memory, History, Archives' – the theme of this year's conference. The conference opened with a traditional Kanak welcome, where participants presented their gifts to the hosts. This took part in the ceremonial area of the Centre.

The opening keynote speaker was Emmanuel Tjibaou, the Cultural Director of the Tjibaou Centre. He began his presentation saying that memory is the basis on which traditional archives are founded; and it is generally accepted that there

needs to be a written form to have a preserved form. But oral traditions must also become part of what we preserve – the stories and traditions of the land. The notion of memory as represented by archives is of preservation; whereas oral traditions are very much alive and evolving. He said that memory is evolving and we need to use archives for re-creation and renewal. When elders give speeches, they reinvent their words to reflect the current situation. Archives in New Caledonia are mainly colonial, and there needs to be a new approach to archiving audiovisual history in order to build a strong identity, because culture identifies how identity and personality are built.

Mick Newnham, formerly of the National Film and Sound Archive and now a Cultural Conservation Consultant, titled his talk 'Revisiting ethnographic collections.' He started by saying how only recently the editor of National Geographic apologised for the racist depiction of indigenous people. The first ethnographic recording in the National Film and Sound Archive of Australia goes back to 1891.

There has been a disregard for intellectual property in collecting institutions which goes beyond hurt and anger, it erodes culture. Australian laws only protect individual Indigenous Cultural and Intellectual Property (ICIP) – this is common across the world and the World Intellectual Property Organisation (WIPO) is still grappling with this problem with no progress after many years. There are principles included in the UNESCO rights of indigenous people, but these are non-binding and there is no community owned copyright. In New Zealand patent laws protect Māori stories. Generally there is a lack of legal recognition, there are no legal protocols, and there can also be funding issues, for example conditions that may stipulate that there is no funding for preservation without access.

Mick also talked about warnings on films – while there are protocols around deceased persons, these are passive not active. He gave the example of Adam and the Ants who appropriated the music of the Burundi drummers with no compensation for the drummers' intellectual property or indeed

any recognition at all. We need to respect the culture that owns the intellectual property and there need to be proper processes in place to protect people's rights. Institutions who manage collections of indigenous content must respect content and the intent / context of content.

Dr Ray Edmondson, Friends of the National Film and Sound Archive of Australia and Founding President of SEAPAVAA, gave a very interesting talk about the politics of memory and what is meant by 'history'. We retain memory by documenting it and history is the construct we put on past events. He gave two definitions of history, 'History is written by the victors' (attributed to Winston Churchill) and 'History is an unending dialogue between the present and the past' (E.H. Carr.) He spoke about the Memory of the World program and how UNESCO uses the concept of memory institutions not history institutions.

Ray also spoke about fake memory and gave a number of fascinating examples of how the equivalent of 'fake news' has been around for a long time. The Donation of Constantine was a forged Roman imperial decree which was supposedly written in 315 AD by Constantine the Great transferring authority to Rome, and was used hundreds of years later to grant land to the Pope. While its authenticity was long disputed, it was not until the 1400s it was proved to be fake. Another example is The Protocols of the Elders of Zion – while some places still consider it genuine, it is not. He gave other notable examples of how the audiovisual record has been altered – Joyce Hatto was an English concert pianist and piano teacher. Hatto became famous very late in life

when unauthorised copies of commercial recordings made by other pianists were released under her name, earning her high praise from critics. The fraud did not come to light until 2007, more than six months after her death. Orson Wells' War of the Worlds broadcast in 1938 has become famous for supposedly tricking some of its listeners into believing that a Martian invasion was actually taking place. The Cottingley Fairies appear in a series of five photographs taken by two young cousins who lived in Cottingley, near Bradford in England in 1917. Sir Arthur Conan Doyle used them to illustrate an article on fairies he had been commissioned to write. The girls subsequently admitted the photographs were fake.

Noa Petueli Tapumanaia, Director of the Tuvalu National Library and Archives, talked about archives as a source of collective and individual memories. He showed a slide with a quote from Master Navigator Chief Larry Raigetel, who said that 'The first, last and most important lesson of celestial navigation: you must always know where your island is. You MUST know where you have come from to know where you are going.' Noa said there needs to be a House of Memories to preserve knowledge and that traditional knowledge is often undermined and trivialised because it relies on memory through oral tradition.

Jan Müller, CEO of Australia's National Film and Sound Archive (NFSA), described how the institution is moving from analogue to digital. The four key areas are collections, exhibitions, processes, and people and culture. NFSA is now working on how to store and retrieve Virtual Reality content. Jan said we should embrace the data,

and data analytics enables us to tell informed stories to our stakeholders. NFSA doesn't do things on their own any more – everything they do is with others.

Sopheap Chea from the Bophana Audiovisual Resource Centre in Cambodia described how they are gathering and archiving Khmer Rouge survivors' testimonies by encouraging young people to interview their parents and grandparents about their experiences. This is a multi-faceted approach – as well as being able to gather and preserve these memories, the process is cathartic for those impacted by the mass killings under Pol Pot.

There was a presentation on the Home Movie Centre in Japan which holds a 24-hour home movie day marathon. There is a centre for home movies website which shows how to preserve home movies and also a venue to show them. In 2019, 88 venues in 23 countries participated in the Home Movie Day and Night, and the next one will be on 19 October 2019. People are encouraged to join the marathon which is webcast on YouTube.

It was also great to have a panel of four Pacific women archivists: Verenaisi Bavadra spoke about the challenges of archiving and preservation in the Marshall Island libraries; Aileen Boubou gave a report on the Kiribati National Archives; Halora Fadotou told us about the Palau Judiciary Archive; and Ingrid Waneux-Utchaou reported on the New Caledonia Archives.

I gave a presentation on IFLA and what it is doing in relation to cultural memory, including information about the Preservation and Conservation Centres, advocacy and cooperation with others in the



Panel of four Pacific women archivists at #SEAPAVAA23 : Verenaisi Bavadra, Marshall Islands; Aileen Boubou, Kiribati; Halora Fadotou, Palau; and Ingrid Waneux-Utchaou, New Caledonia

Persist Project which is part of Memory of the World, and the Blue Shield. I also talked about the Pacific Libraries Network and the unique opportunity we had to bring librarians from all over the Pacific together last June in Fiji to talk about strengthening public libraries to better serve their communities.

General discussion following the presentations included how to manage culturally sensitive material, for example, there was a film made by a German anthropologist in the 1950s in Alice Springs that has been recently found. It is in good condition, and because it includes secret men's business it needs to be locked away. But the owners were able to view it and the film filled in gaps in their traditional knowledge. Another example was the Marshall Islands where people hide their memories because they are too painful – the impact of the Bikini Atoll bombings led to the birth of jellyfish babies which people still cannot talk about.

The afternoon of the second day was a practical example of the power of audiovisual archives, where people presented

historical films that belong to their institutions. This was picked up by the local television station which gave the conference good coverage. There were some marvellous historical films of Noumea from the Australian National Film and Sound Archive, and important films that have recently been discovered, such as the coronation of the Thai king in the 1920s.

Following the conference, we visited the National Archives of New Caledonia, which has an impressive collection of colonial records and many personal photos that have been donated to the Archives over the years. I also visited Bibliothèque Bernheim. The library is in a building from the early 1980s that architecturally reflects the Eiffel Building directly opposite. The structure for the Eiffel Building was sent out from Paris in 1901 following the Paris Exposition, and was home to the library and museum for many years. There are plans for a large-scale renovation of the library and the historical building.

The conference was held at the Jean-Marie Tjibaou Cultural

Centre, which celebrates the vernacular Kanak culture, the indigenous culture of New Caledonia. It opened in 1998 and was designed by Italian architect Renzo Piano and named after Jean-Marie Tjibaou, the leader of the independence movement who was assassinated in 1989. It is a very striking and beautiful building and it includes culturally significant landscaping.

I was honoured to be invited to the SEAPAVAA conference, I learned a lot about memory, archives and the philosophy that guides archivists. I was impressed by the depth of their discussions and their thoughtful approach as they grapple with what and how to preserve historical audiovisual materials. SEAPAVAA is proud of the collegiality and sharing culture of their group and I heard it being described as a family a number of times. I was very happy to be part of this welcoming family gathering and I hope it leads to even greater future collaboration between libraries and archives. Many thanks to the warm hospitality provided by our host, Christophe Augias of the Bibliothèque Bernheim.



Christine Mackenzie is President-elect of IFLA and has had a long career in public libraries. She retired as CEO of Yarra Plenty Regional Library Service in January 2016 after 12 years in that role. Previously she was Manager of Brisbane City Council Library Service and Mornington Peninsula Library Service. Christine's blog: <https://www.christinemackenzie>.

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