

LIBRARY *Life*



IN FOCUS

#NZCYA BOOK AWARDS 2020: 06

AND

FULL LIST OF WINNERS FOR THE 2020 NEW ZEALAND
BOOKS AWARDS FOR CHILDREN AND YOUNG ADULTS: 11

LIFE AS CHAIR OF THE LIANZA PR BOARD: 22

VIEWPOINT: CHILDREN AND YOUNG ADULT BOOK AWARDS
PLAY A VITAL ROLE IN ENGAGING YOUNG READERS: 23

**03 FROM THE EDITOR****04 FROM THE PRESIDENT****06 FEATURES**

#NZCYA Book Awards 2020

- Selina Tusitala Marsh Wins Book of the Year at Children's Awards
- The judging process for the Wright Family Foundation Te Kura Pounamu Award for Te Reo
- Virtual Events bring Books Alive for Aotearoa's young readers
- Full list of winners for the 2020 New Zealand Book Awards for Children and Young Adults

Review of the Public Lending Right Scheme
Issues Paper

21 NEWSBOARD

LIANZA Aoraki Lockdown Round-up
Life as Chair of the LIANZA PR Board

23 REGULAR COLUMNS

The Viewpoint: Children and Young Adult Book Awards play a vital role in engaging young readers

Six Hot Picks: Stephnie Burton

Student Focus: Cameron Pierson

Career Pathways: Sasha Eastwood-Bennett

History Corner: The Esther Glen Award

Prof Reg

New Reg & Reval

Copy-Riot

Te Rōpū Whakahau

Freedom of Info

Pasifikia: Interview with Elizabeth Fong

Tackling Challenges: The Open Polytechnic

COVER IMAGE

Selina Tusitala Marsh - New Zealand Book Awards for Children and Young Adults Book of the Year Winner

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LIANZA

Library and Information Association of New Zealand
Te Rau Herenga O Aotearoa

FROM THE *editor.*



HELEN HEATH
Guest Editor

Tēnā koutou

Wow! I would be very surprised if you had been on Facebook over the last week and didn't notice the amazing LIANZA Books Alive programme celebrating the 2020 New Zealand Book Awards for Children and Young Adults. We've been so impressed by the fantastic virtual events that librarians around the country hosted with finalist authors. In this issue of *Library Life* you can read all about the winners, the events and some of their backstories.

In our Viewpoint column, Crissi Blair, National Library Services to Schools, writes about how the New Zealand Book Awards for Children and Young Adult play a

vital role in engaging young readers, creating a place where readers might see themselves and their world reflected in the books they read. Nicole Thorburn remembers Esther Glen and the history of the LIANZA Esther Glen Award in this issue's History Corner. Alice Cruickshank reports back from the LIANZA Standing Committee on Copyright about virtual storytimes led by public libraries during the 'lockdown', which have been revived for the book awards season.

In our Pasifika column we interview Elizabeth Reade Fong, University Librarian of the University of the South Pacific in Fiji, who was instrumental in solidarity rallies held for the vice-chancellor last month at the Laucala Campus in Suva. Elizabeth tells how recent events have strengthened the library's resolve to uphold freedom of information, good governance and transparency. On a lighter note, Stephnie Burton has selected the latest Six Hot Picks – recommending a

musical, books, travel and television – fun things you can try for yourself.

We love hearing from librarians across the sector about their career pathways. In this issue, we hear from school librarian Sasha Eastwood-Bennitt who put due date slips and pockets in her books as a child and issued books to her teddies and dolls – destiny! Student Focus catches up with Victoria University PhD student Cameron Pierson, who also had an early start – working in his school library from the age of twelve, that's some dedication!

Also in this issue, with the *Review of the Public Lending Right Scheme Issues Paper* hot off the press, we summarise the findings, learn more about the scheme and find out why **you** should know more about it. What place do you think libraries have in the New Zealand publishing ecosystem?

Noho ora mai,
Helen Heath



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

FROM THE PRESIDENT

NĀ TE TUMUAKI



ANAHERA MOREHU
LIANZA President

Kōrero o te Tumuaki, Te Rau Herenga o Aotearoa

Mānawa maiea te utanga o Matariki

Mānawa maiea te ariki o te rangi

Mānawa maiea te mātahi o te tau
(Matamua, 2017, p xi)

Matariki is upon us, yet the question is still asked, when is the actual date of Matariki. For many regions of Aotearoa, Matariki is celebrated during June or July. Due to future planning, the dates for Matariki events usually span across the rising of Matariki.

There has been quite a bit happening and this is a quick summary of what has come to my attention over the past couple of weeks as your President. While preparing for the rise of Matariki 2020, I was very lucky to be in Wellington on business to receive the LIANZA pounamu, *Te Rau Herenga* in person. E kore e mimiti te puna kōrero ki a Rachel, nāna i ārahi te kaupapa o Te Rau Herenga o Aotearoa i te tau kua pahure. Some big footsteps to follow in the coming year ahead.

To help you enjoy a bit of what Matariki is about as you prepare to attend or host events within your region, I thought I would share this waiata **Matariki Tau Hou**.

There are opportunities on the horizon with impacts upon where taonga. A time to also reflect and review strategies and future visions. It has been a busy time for many organisations, especially with post-COVID recovery programmes. There are a few initiatives that have or are taking place around the motu:

- The Budget 2020 announcement, that Te Puna Mātauranga o Aotearoa and Te Rua Mahara o Aotearoa have been allocated some funds to support COVID recovery for libraries. Recently mentioned in *Kōrero*, **NZ Libraries Partnership Programme** announcement linked via Libraries Aotearoa;
- The **NZ Book Awards for Children & Young Adults** virtual awards presentation has just taken place;
- The LIANZA strategic leadership working group provided an interim report to LIANZA Council for a future governance structure. LIANZA Council are to provide a productive critique to the group; and
- Ngā Taonga Sound and Vision launched its Kaitiaki Relationship framework.

LIANZA Council said a fond farewell to Paula Eskett (Immediate Past President), Anne Buck (Otago/Southland), Amanda McFadden (Te Whakakitenga aa Kaimai). A little harder to say this via Zoom, but I'm sure that they will continue to participate in many activities and events of LIANZA. Let's just say that we know where they live!

We welcomed Erica Rankin (President-elect), Kristen Clothier (Te Whakakitenga aa Kaimai) and Alexandra Bassett (Otago/Southland). Not such an easy task considering we laid some big kaupapa for their initiation. It is great to see such talent within the regions and nation ready to step into these roles. It would be great if Otago/Southland received the okay for the ingoa Māori they requested. As President-elect and now President, it is something that I would like to see accomplished in the next couple of months.

E ngā mana, e ngā reo, e ngā rau rangatira mā, Malo e lelei, Talofa lava, Ni sa bula, Kia orana, Fakatalofa lahi atu, Aloha, Tēnā koutou katoa.

He mihi tēnei ki a koutou katoa, ahakoa te aha, kei te papa tuatoru, papa tuarua kē o te Mate Urutā nei. Nāu te rourou, nāku te rourou, ka ora ai tātou katoa.

Greetings all during this time of change. We reflect on the time when we were all locked in our bubble and moving with delicacy while Papatuānuku took a reprieve and re-energised herself. We note that Auckland is back to Level 3 and the rest of the country is on Alert Level 2. As all whare taonga have endured the different phases of change throughout history, they continue to hold the stories of the past and the future. Again, we are at the front to show our strength and durability during this next change.

Look after yourself wherever you may be, enjoy where you are and what you are doing. Utilise the repository you are, and do what is best for you, your whānau, your community.

Nō reira, ehara taku toa i te toa takitahi, erangi he toa takitini. Kia haumarū tō koutou mahi, tō koutou noho hoki. I hoki mahara ahau ki te Nutube a Atareta rāua ko Te Hākura, kia haumarū hoki tō nono. Kia tū kaha tātou katoa. Mālo aupito, la manuia, Vinaka, Meitaki mā, Tēnā koutou, tēnā koutou, tēnā koutou katoa.

Anahera Morehu
LIANZA President

Puna Rangahau

Matamua, R. (2017). *Matariki te whetū tapu o te tau*. Huia Publishers.

RNZ (2020). Matariki Tau Hou - Grove Roots (ft. Sianne, Te Oranga, No L). Facebook. <https://www.facebook.com/watch/?v=195606851830211>

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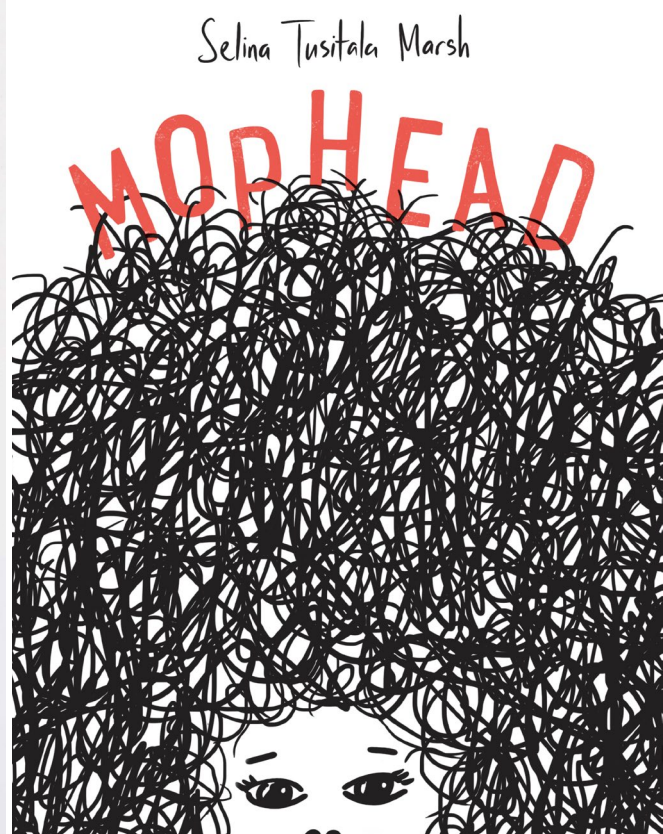
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#NZCYA BOOK AWARDS 2020

SELINA TUSITALA MARSH WINS BOOK OF THE YEAR AT CHILDREN'S AWARDS



Selina Tusitala Marsh's first book for children has been judged the supreme winner at the 2020 New Zealand Book Awards for Children and Young Adults. *Mophead* was awarded the highest prize in children's publishing – The Margaret Mahy Book of the Year – during a virtual presentation on August 12 to celebrate this year's awards. Attendees at LIANZA19 Conference last October will be thrilled that our popular keynote speaker and former New Zealand Poet Laureate has been recognised. Stacks of LIANZA members fell in love with *Mophead* and have been rooting for it to win the award.

Watch [Selina's Books Alive event here](#) and [LIANZA conference keynote address here](#).

The judges said *Mophead* is 'clever, joyful and inspiring, with not a smidgen of pretension or condescension.' They went as far as calling the book 'perfect' – describing it as a taonga that

should be placed in the hands of every child in Aotearoa, especially young Pasifika children who might not yet know their own creative power.

'We love this book's design and production. We love that it's part picture book, part graphic novel, part memoir, part poem – its form is exactly what it wants and needs to be, which is the message of the book too,' says convenor of judges Jane Arthur.

Mophead recounts Marsh's journey from self-conscious child unsure of her place in the world to being New Zealand's Poet Laureate rubbing shoulders with world leaders and literary luminaries, and delivers a powerful message that your difference is what makes a difference.

Selina spoke to *Library Life* magazine about her reaction to the award, her favourite library memory and her next book, further down this item.

I burst into tears when they told me! Says Selina

'I burst into tears when I found out because I was so overcome with feelings,' says Margaret Mahy Book of the Year winner Selina Tusitala Marsh. *Mophead* was such a risk – to devote so much time and energy into a book when I didn't know if it would resonate with people. My 'Capital P' proper job at the university has big demands but I wanted to get my work out to a broader audience. Without *Mophead*, I was becoming disconnected from my 11-year-old self but I needed to justify working on *Mophead* to myself and my university colleagues. I have been getting a constant stream of fan mail since it was published, which has validated the time I spent on it, and that would have been enough without the award, but this is something else – so heart-warming!

When asked about her favourite library memory Selina said, 'Avondale library was my haven after school – a lifeline. I remember going along for the first time with a friend who was a member and saying "What's that?" "It's a library card!" she said, "You can have one too – it's free." I remember waiting by the letterbox for it to arrive, I think it was the first piece of mail that I'd received that was addressed to me, personally. I'd heard the kids at school talking about a book at school by Judy Blume called *Are You There God, It's Me, Margaret*, it took ages to get hold of it because everyone wanted to read it. I remember the anticipation of waiting for my turn. Then, when I got hold of it, I got in trouble for being late home because I holed up in a corner reading it. It spoke directly to my life and I thought "Are you allowed to talk about this stuff?!"

Selina asked LIANZA to pass on to the library community how much she truly appreciates all the support she has received from them since *Mophead* was published. When asked what we can expect from her next, Selina says, 'About a year ago I rolled over in bed and the story was in my head! *Mophead Tu: The Queen's Poem* is the follow up to *Mophead* and is due out in October 2020 from Auckland University Press. *Mophead* is about how your difference makes a difference while *Mophead Tu* is about how where you stand makes a difference. Tu is the Samoan word for 'stand'.

Selina talks about the backstory in her Books Alive event on the LIANZA YouTube channel.

Seven other significant awards were also announced during the presentation, held online due to lingering concerns about COVID-19 at the time of planning. The virtual format meant a bigger audience than usual heard from all the night's winners and judges, as well as Prime Minister

Jacinda Ardern, other dignitaries, and some avid young readers.

As well as taking out the supreme prize, *Mophead* was also awarded the Elsie Locke Award for Non-Fiction. The judges faced an abundance of strong contenders in this category and said there has never been a more exciting time to be a young reader on the hunt for facts or true stories.

A beautiful story about a curious child who goes on an adventure with her father to discover the origins of the universe was judged the Picture Book Award winner. *Abigail and the Birth of the Sun*, written by Matthew Cunningham and illustrated by Sarah Wilkins, perfectly wove science and magic and the judges loved the tender way in which Abigail's father cradled her curiosity, creating a beautiful narrative answer to her big question.

You can watch Matthew reading his book in a LIANZA Virtual Storytime here and his Books Alive event here.

A confident debut from an exciting new talent won the Wright Family Foundation Esther Glen Award for Junior Fiction. *Lizard's Tale* by Weng Wai Chan, set in the crowded slums of Singapore's Chinatown during World War Two, stood out for its gripping storyline and historical detail.

Watch Weng Wai's fun Books Alive event here.

Director of the International Institute of Modern Letters at Victoria University, Damien Wilkins, is known as a writer for adults, but the judges found his work lost none of its potency when aimed at teens, awarding *Aspiring* the Young Adult Fiction Award. They said *Aspiring* demonstrated a stunning insight into the teenage mind, both in its exploration of character and its respect for the intelligence of its audience.

Damien told the LIANZA Office that he was genuinely completely shocked at the news. When asked if he had set out to write a young adult novel, because his usual genre is adult fiction, Damien said 'When I started I didn't know. I just started writing about a 15-year-old boy but I knew after I stuck with him through a few chapters that it was going to be a young adult book. Kate De Goldi had prompted me to write the short story in *The Annual* called **The Glove** and I thought, actually I could marry the two threads together – give this boy a backstory. I always thought – that's my ending for the novel. It was comforting to have as a destination. The rest was me riffing on being a 15-year-old kid. It was fun to write!'



Damien Wilkins Workshop, Johnsonville Community Hub

Damien held an in-person creative writing workshop at Waitohi – Johnsonville community hub with a group of engaged youths as part of the Books Alive events.

A pared-back and powerful book claimed the Russell Clark Award for Illustration. The judges described Mat Tait's illustrations for *The Adventures of Tupaia* as having an urgent fire in their belly and praised their ability to reach the reader on an intellectual, gut and aesthetic level.

Watch the Books Alive event with *The Adventures of Tupaia* author Courtney Sina Meredith [here](#).

The Wright Family Foundation Te Kura Pounamu Award for te Reo Māori was awarded to *Tio Tiamu*, a book about a giant with a kind heart and a genuine love for his hapū who overcomes many challenges and deliberate acts of nastiness. The panel of judges convened by Te Rōpū Whakahau said this ageless and weighty story dealt with universal themes, but at the same time was steeped in whakaaro Māori. You can read more about their judging process below.

The finalists for the Best First Book Award belied their debut status by producing vibrant, slick and thoroughly enjoyable books, said the judges, but it was the genre-bending *#Tumeke!* by Michael Petherick that most captured them. Ages and cultures merge to tell a sweet and funny tale, with the creative multimedia format that uses poetry, lyrics, emails, emojis, illustrations and engaging storylines rewarding the eyes and challenging the brain.

You can watch Michael's fun, mash-up, Books Alive event [here](#).

Inspiring a love of reading in Kiwi children is a big part of the Awards' remit and many of this year's finalists had the opportunity to present their work to thousands of children around the country in a programme of Books Alive online events and virtual storytimes, co-ordinated through public and school libraries by LIANZA. You can watch these on the [LIANZA YouTube channel](#). In this issue's Viewpoint column, Crissi Blair discusses the important role awards play in engaging young kiwi readers with New Zealand stories.

THE JUDGING PROCESS FOR THE WRIGHT FAMILY FOUNDATION TE KURA POUNAMU AWARD FOR TE REO A REPORT FROM FRANCIS LEAF, TE RŌPŪ WHAKAHAU

NEW ZEALAND
**BOOK
AWARDS**
FOR CHILDREN &
YOUNG ADULTS

WRIGHT FAMILY FOUNDATION
TE KURA POUNAMU AWARD
FOR TE REO MĀORI
2020 FINALISTS



#NZCYA

As you have read above, the winner of the 2020 Wright Family Foundation Te Kura Pounamu Award has been announced. Eligibility for the 2020 awards required that each book be published between 2019 April and 2020 March. These books had to be written completely in te Reo Māori, of which many were skillfully translated by Ngā Manukura, (persons held in high esteem and superbly proficient), expert Kaiako and talented whanau. Their pursuit in accurately acknowledging kaupapa Māori values using traditional and modern te Reo illuminate the true mauri of each book.

Every judged book received is special and each one of the Te Rōpu Whakahau judges takes this responsibility seriously, so the criteria may appear clichéd – What makes this story stand out, does it honour te Reo; is it whānau friendly suitable for children alongside Kaumatua (Grandparents to babies); when reading, looking, listening or holding these books is it the type you read one on one or can it be read out loud in groups such as Te Kohanga Reo, Nga Kura Kura kaupapa Māori, Ruma Rumaki and even mainstream; was the audience intrigued by the stories; did it hold traditional or modern kaupapa; what captured the imagination; was there whakapapa OR whanaungatanga held; and – most importantly – the reaction, thoughts

and responses are all influential factors taken into consideration when it comes to judging.

Due to the outbreak of COVID-19, the organisers of the New Zealand Book Awards for Children and Young Adults agreed to a virtual presentation of the awards. This opportunity using technology is quite exciting. The five books to make the finalists for Wright Family Foundation Te Kura Pounamu Award for Te Reo Māori are:

Arapū Toi, written by Moira Wairama and illustrated by Austin Whincup uses gentle rhythmic te Reo Māori, with kupu that emphasises ideas of wellness, the artwork started off on ice-cream lids epitomising that a picture is worth a thousand words. *Ko Flit, te Tirairaka me ngā Hēki Muna* written and illustrated by Kat Quin and translated by Ngaere Roberts revisits a familiar character, introducing new kupu and repetitive sentences as does, *Ngā Hoa Hoihoi* written and illustrated by Kat Quin and translated by Pānia Papa revisits familiar characters and takes a witty adaptation of mimicking sounds and situations with te Reo also noting the liberal scattering of Kiwiana. *Te Kirihihihi I whakakorea* written by Pania Tahau-Hodges, Bryony Walker, is illustrated by Isobel Joy Te Aho-White and translated by Kawata Teepa

shows this seasonal misadventure is cleverly translated to rhyme and beautifully rooted firmly in Aotearoa, and the final book *Tio Tiamu* written by Kurahau and illustrated by Laya Mutton-Rogers shares an embarrassing but relevant problem tactfully uncovered through te reo told in an upfront yet convincing way.

You can watch Kat Quin's Books Alive event here and Moira Wairama's virtual storytime here.

Judges for 2020 New Zealand Book Awards for Children and Young Adults, third time lucky kaitiaki pūkapa Maori for Hastings District Libraries Moana Munro joined by Cellia Joe-Olsen, Tumuaki Tuakana (Immediate Past President) of Te Rōpū Whakahau and Francis Leaf, Collections Advisor at the Auckland University of Technology's City Campus Library.



Francis Leaf; 2019 recipient of the Robyn Hakopa Te Reo Māori award for promoting te reo and tikanga within the library profession. As a collection advisor at the Auckland University of Technology, she has 21 years of experience working in tertiary libraries, holding a number of different roles. She is the newest member on Ngā Kaiwhakahau o Te Rōpū Whakahau, representing Te Hikuroa rohe, and brings experience, passion and inspiration to this position.

VIRTUAL EVENTS BRING BOOKS ALIVE FOR AOTEAROA'S YOUNG READERS

From the most remote backblocks to our biggest cities, Kiwi kids around the country can get up close with Aotearoa's best children's authors and illustrators thanks to the wonders of the internet and the hard work of some very dedicated librarians.

If there's a silver lining to the COVID-19 cloud, it's that this year's programme of Books Alive events, which usually see finalists for the New Zealand Book Awards for Children and Young Adults traverse the country talking to groups of school children, has gone virtual.

'We are thrilled that librarians around New Zealand have created amazing virtual events that will connect children of all ages with this year's best New Zealand books – and even get to meet the authors and illustrators online!' says LIANZA Executive Director, Ana Pickering.

Engaging with authors can be life-changing for children. In her award-winning book *Mophead*, Selina Tusitala Marsh talks about the impact of a visit to her school by poet Sam Hunt and the career trajectory it set her on.

The New Zealand Book Awards for Children and Young Adults was begun by the library association in 1945. Since then, libraries have been celebrating the talents of the finalists through library storytimes, displays, recommendations and special events every year.

From an author-illustrator challenge, which led to a **new story & illustration** to high tea with fancy

hats, from a special affairs show to a multimedia mash-up with local celebrities and finalist interviews and Q&As, librarians have created fun resources for children, students, family and whānau to view online, even when the 'award season' is over. VIP storytellers included the **Rt Hon Dame Patsy Reddy!** An added bonus is that for the first time, children in the most rural areas of New Zealand get to experience the excitement of the awards.

The New Zealand Book Awards for Children and Young Adults are a unique celebration of the contribution that New Zealand's children's authors and illustrators make to building national identity and cultural heritage. The awards are made possible through the generosity, commitment and vision of funders and sponsors: Creative New Zealand, HELL Pizza, the Wright Family Foundation, LIANZA, Wellington City Council and Nielsen Book. The awards are administered by the New Zealand Book Awards Trust.

The Books Alive events and author-led virtual storytimes became available to all from Monday, August 3, thanks to librarians working with LIANZA in partnership with the New Zealand Book Awards Trust, supported by generous funding from Copyright Licensing New Zealand (CLNZ). The Virtual Storytimes will remain live for six months, while the Books Alive will remain online and available to the public as a wonderful resource.

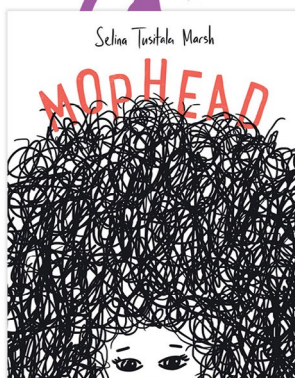
The full programme of Books Alive events is available here and the virtual storytimes schedule can be viewed here.

FULL LIST OF WINNERS FOR THE 2020 NEW ZEALAND BOOK AWARDS FOR CHILDREN AND YOUNG ADULTS

NEW ZEALAND
BOOK AWARDS
FOR CHILDREN & YOUNG ADULTS

MARGARET MAHY
BOOK OF THE YEAR
2020 SUPREME WINNER

Mophead
Selina Tusitala Marsh
Auckland University Press



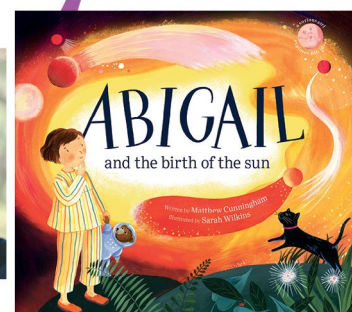
#NZCYA

Margaret Mahy Book of the Year Award \$7500

Mophead, Selina Tusitala Marsh
(Auckland University Press)

NEW ZEALAND
BOOK AWARDS
FOR CHILDREN & YOUNG ADULTS

PICTURE BOOK AWARD
2020 WINNER



#NZCYA

Picture Book Award \$7500

Abigail and the Birth of the Sun, Matthew Cunningham, illustrated by Sarah Wilkins
(Puffin, Penguin Random House)

NEW ZEALAND
BOOK AWARDS
FOR CHILDREN & YOUNG ADULTS

WRIGHT FAMILY
FOUNDATION
ESTHER GLEN AWARD
FOR JUNIOR FICTION
2020 WINNER



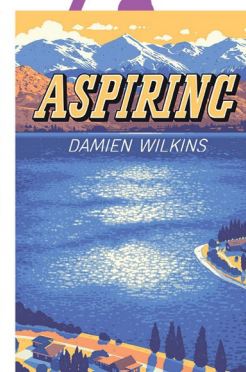
#NZCYA

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

Lizard's Tale, Weng Wai Chan
(Text Publishing)

NEW ZEALAND
BOOK AWARDS
FOR CHILDREN & YOUNG ADULTS

YOUNG ADULT
FICTION AWARD
2020 WINNER



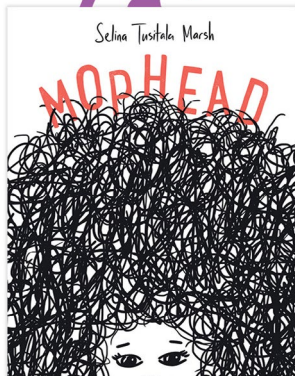
#NZCYA

Young Adult Fiction Award \$7500

Aspiring, Damien Wilkins
(Annual Ink / Massey University Press)

NEW ZEALAND
**BOOK
AWARDS**
FOR CHILDREN &
YOUNG ADULTS

**ELSIE LOCKE AWARD
FOR NON-FICTION
2020 WINNER**



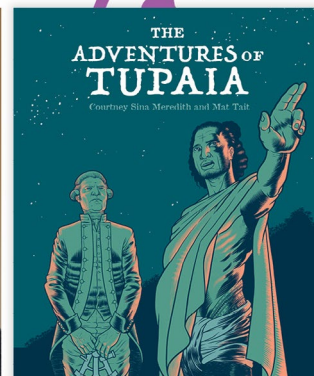
#NZCYA

Elsie Locke Award for Non-Fiction \$7500

Mophead, Selina Tusitala Marsh
(Auckland University Press)

NEW ZEALAND
**BOOK
AWARDS**
FOR CHILDREN &
YOUNG ADULTS

**RUSSELL CLARK AWARD
FOR ILLUSTRATION
2020 WINNER**



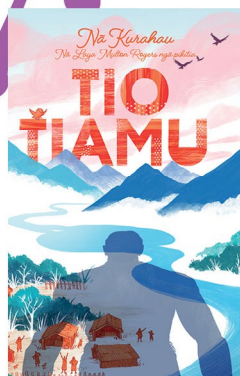
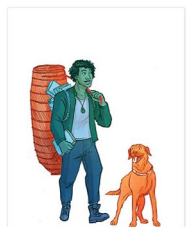
#NZCYA

Russell Clark Award for Illustration \$7500

The Adventures of Tupaia, illustrated by Mat Tait,
written by Courtney Sina Meredith
(Allen & Unwin with Tāmaki Paenga Hira Auckland
War Memorial Museum)

NEW ZEALAND
**BOOK
AWARDS**
FOR CHILDREN &
YOUNG ADULTS

**WRIGHT FAMILY
FOUNDATION
TE KURA POUNAMU AWARD
FOR TE REO MĀORI
2020 WINNER**



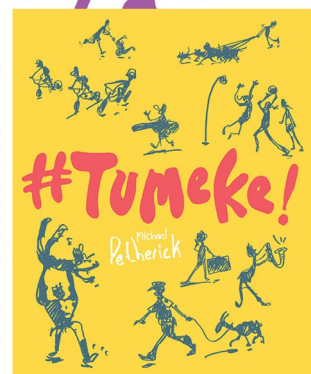
#NZCYA

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

Tio Tiamu, Kurahau, illustrated by
Laya Mutton-Rogers
(Huia Publishers)

NEW ZEALAND
**BOOK
AWARDS**
FOR CHILDREN &
YOUNG ADULTS

**BEST FIRST BOOK AWARD
2020 WINNER**



#NZCYA

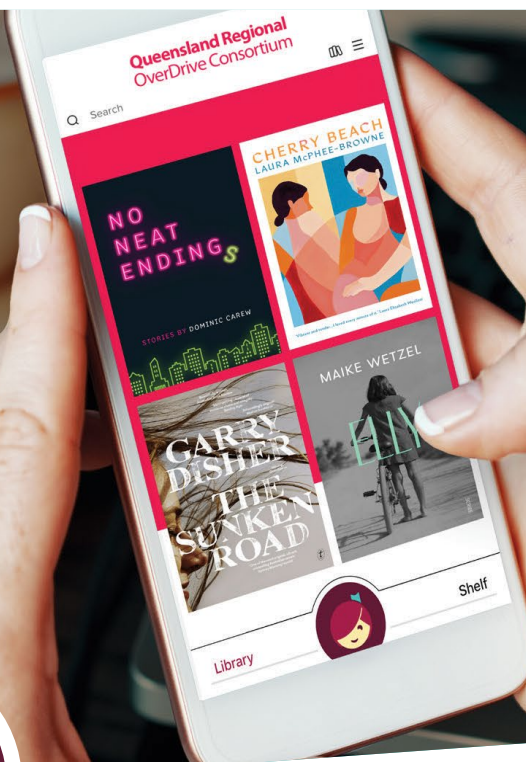
Best First Book Award \$2000

#Tumeke!, Michael Petherick
(Annual Ink / Massey University Press)

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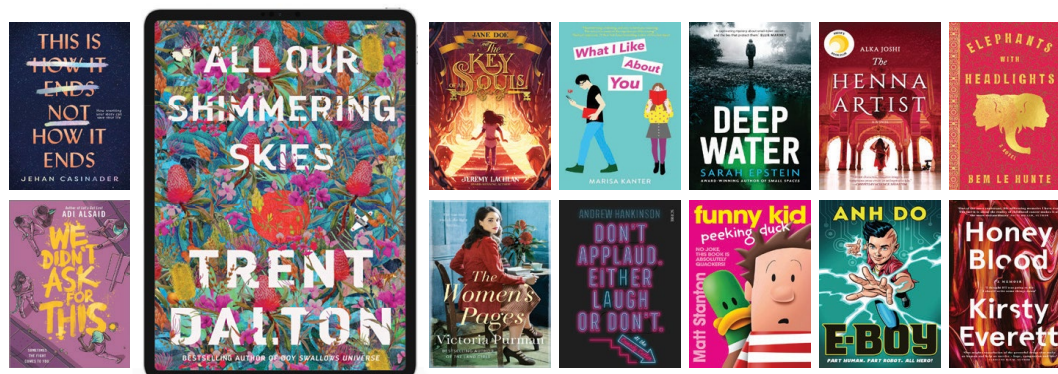


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REVIEW OF THE PUBLIC LENDING RIGHT SCHEME ISSUES PAPER

HOW DOES IT WORK WHAT SHOULD CHANGE - PAST & FUTURE



A review of the **Public Lending Right (PLR)** for New Zealand Authors started in March 2020 and the report on the review from the National Library was released at the end of July 2020. LIANZA's rep on the PLR Advisory Group is Glen Walker, a former LIANZA president and current head of Library & Information Services at Lincoln University. One of the issues that arose from the report was that more than half of librarian respondents to the survey were not very familiar with how the PLR works. In this feature we outline the PLR, the findings of the review; and talk with Alison MacIntyre, Principal Advisor in the Office of the National Librarian about the review and the role libraries play in the scheme.

WHAT IS THE PUBLIC LENDING RIGHT SCHEME?

The Public Lending Right for New Zealand Authors scheme (PLR) was established in 2008, replacing the New Zealand Authors' Fund established in 1973.

The PLR provides payments for New Zealand authors, in recognition that their books are available for use in New Zealand libraries.

The PLR annual fund of \$2.4 million is divided among registered authors, based on how many copies of their works are held by libraries and if they meet the eligibility requirements of the Act.

The PLR is administered by the National Library under the Public Lending Right for New Zealand Authors Act 2008 (the Act) and associated Regulations. The National Library is part of the Department of Internal Affairs. ([Source](#))

The recent Budget 2020 announcement of a **major funding package** for libraries includes a 20% increase to the Public Lending Right Fund. The \$1.6 million extra over four years is the first increase to the fund since 2008.

WHY WAS THE REVIEW DONE?

A Department of Internal Affairs' regulatory review in 2019 identified a need for improvement in multiple areas of the Public Lending Right scheme. The findings of the regulatory review have been endorsed by the PLR Advisory Group. The New Zealand Society of Authors (NZSA) has also **publicly lobbied for improvements** to the PLR. ([Source](#))

WHAT WAS REVIEWED?

The review looked at the PLR's policy intent, funding, regulations, scope, and operational procedures. As part of looking at PLR's scope, the current exclusion of e-books, audiobooks and school libraries, and the impact of the Marrakesh Treaty was considered. ([Source](#))

[Read the terms of reference for the review \(pdf, 245KB\)](#)

WHAT HAS HAPPENED TO DATE?

During March and April 2020, sector stakeholders and individuals who had previously registered for the PLR scheme were contacted to participate in online surveys. Over 540 responses were received from individual respondents including authors, illustrators, editors, librarians and publishers. Key stakeholders from across the sector also responded to the professional bodies online survey.

Consultants worked closely with the NZSA, New Zealand libraries and conducted interviews with other key stakeholders across the sector to ask them about their experience of the PLR. This was to gain a better understanding of how the PLR operates in practice, the key issues of the scheme and identify opportunities for change.

An issues paper has been produced that presents the results of a targeted consultation with key stakeholders about issues associated with New Zealand's PLR scheme, its policy intent, regulations, design, and administration. The paper also provides some initial signals towards developing future options for the PLR scheme's enhancement. ([Source](#))

Glen Walker told LIANZA Office, 'The input of a LIANZA representative can be useful for explaining the nuances of library operation to other members of the advisory group and interested parties like those who ran the recent survey. I explained that, from a library point of view, there are a number of complicating factors limiting what can be achieved with reporting. For example, libraries do not all use the same systems or even a consistent source or standard of cataloguing records. So, an instant report on the numbers of Book X is not possible. Also, some libraries will not have noted whether an author is a New Zealander or not – so such a report may not be possible at all. Additionally, we have many models in play with regard to e-books and e-audio – from outright ownership through to licensing a group of titles for a period or having some form of rent-to-own.

The recent survey will inform some of the choices the Minister will be able to consider with regards to the scheme and reviewing its legislation but we can be certain only that it will not be a fast process. Changes have been desired for all of the five years I've been LIANZA's rep on the PLR advisory

group. There seems to be a clear need to update the scheme's boundaries and confirm the scope of what should be considered. This scheme is not widely known about by librarians but is of course important to New Zealand authors. Similarly, the detailed work and systems of libraries are not widely understood but also are important to New Zealand literacy and our authors so I've been very pleased to be a part of the PLR Advisory Group, where all of these interests come together.'

We have extracted parts of the issues paper in this special report below and asked some follow-up questions of Alison McIntyre, Principal Advisor in the Office of the National Librarian. You can read the full report here (pdf, 2.5MB).



EXTRACTS FROM THE REVIEW OF THE PUBLIC LENDING RIGHT

Scott, C., & Hartley, A. (2020).
Review of the Public Lending Right Scheme Issues Paper; Allen + Clarke

With only a few exceptions, the majority of [survey] participants ranked the most important outcome of the PLR scheme as being to compensate New Zealand authors for their works being made available to readers free of charge. They also emphasised the need for the PLR scheme's funding pool to be increased after remaining static for twelve years.

Numerous commentaries were provided on problems that stakeholders have encountered in their interaction with the PLR scheme's regulations, in particular with the registration process and the way eligible titles are surveyed in New Zealand libraries. The rise of e-books in particular is shown to have implications for the survey methodology currently used for determining eligible library holdings, given that these formats are not included in the survey's scope nor 'held' in the conventional sense (i.e. in a similar way to print-media). E-books are one of a range of technological changes that have occurred in the PLR scheme's operating environment since it was established in 2008. These include sophisticated digital library and collection management systems, copyright licensing, and e-publishing. Stakeholders emphasised the urgent need to modernise the PLR scheme's regulations and administration to keep up with these developments and expressed a view that existing collection management software in New Zealand could accurately process holding (and lending) data and automatically calculate PLR scheme payments. An automated system would also reduce administration costs in the long-term.

Stakeholders observed in this context that copyright exceptions under the Marrakesh Treaty relate for the most part to the creation of accessible format copies of a given title that are, for the most part, also digital products. A need was identified to consider the distinction between arrangements that relate to the licensing of digital formats, and the inclusion of digital formats (e.g. digital accessible format copies) of eligible titles in the PLR scheme.

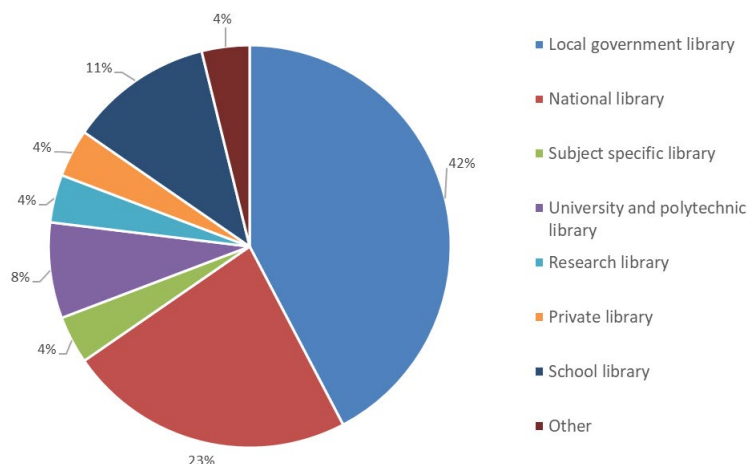
As a first step towards improving the PLR scheme, it has been suggested that New Zealand libraries, their collections and IT managers, copyright licensing organisations, statisticians, and other leading stakeholder organisations combine forces and share their expertise to modernise and streamline how the PLR scheme can achieve desired policy outcomes and best serve New Zealand authors. A revision of the PLR's governing legislation and regulations may be necessary to deliver to the PLR's policy intent and keep up with the digital technologies which now define the PLR scheme's operating environment. (Scott & Hartley, 2020, p.1)

SURVEY RESPONSES FROM LIBRARIANS

The participating librarians work in a range of types of libraries, as shown in Figure 1. In keeping with the intent of the closed questionnaire for individual

stakeholders, the librarians who completed this questionnaire did so as individual professional librarians. The viewpoints of those librarians who indicated that they work at the National Library are their own and not those of the National Library.

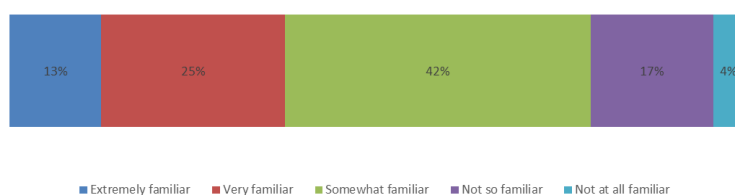
Figure 1: What kind of library do you work in?



More than 75% of the respondents have been librarians for more than 16 years, compared to 12.5% who have been librarians for 6-15 years. The remaining librarians have worked in libraries for 0-5 years.

Librarians' familiarity of the PLR varied greatly between extremely familiar and not familiar at all. More than 40% of librarians were 'somewhat familiar' with the PLR. Figure 2 shows how familiar the librarians are with the PLR. (Scott & Hartley, 2020, p.6)

Figure 2: Librarians' familiarity with the PLR



SCHOOL LIBRARIES

While the Act defines libraries as "a library that makes its books available for use in New Zealand", the Regulations exclude school libraries. The responses indicated that there is strong support for school libraries to be included in the annual PLR survey. Figures 20 and 21 show that 72% of authors and 62% of librarians support including all school libraries in the PLR. 100% of publishers surveyed support incorporating school libraries into the PLR scheme, or even establishing a parallel Education Lending Right (ELR) scheme, would require a considerable administrative

effort considering the sheer number of schools, their individual approaches to acquisitions and their differing cataloguing systems and lending conventions. For these reasons, the inclusion of school libraries in the PLR scheme may be regarded as impractical and prohibitive. LIANZA states that "The catalogues for school libraries are not generally available online so there would have to be consideration given to how to include the data from these libraries in the scheme. School libraries are often not well resourced so LIANZA would not endorse any changes to the scheme that would place an administrative burden on school libraries." (Scott & Hartley, 2020, p.24-25)

PRIVATE LIBRARIES

As with school libraries, private libraries are also excluded from the PLR scheme under the current Regulations. Private libraries are not defined in further detail in the statute. By implication they can be characterised in general terms as representing the opposite of public libraries, that is, as libraries that do not receive any public financial support and are owned by an individual or a group of contributing subscribers or members for their own use. Professional peak bodies and organisations have mixed views as to whether private libraries should be included in the PLR scheme. Waikato District Libraries, LIANZA and Read NZ believe that private libraries should not be included in the PLR scheme.

On the other hand, the NZSA, PANZ, Sandra Morris Illustration Agency and CLNZ agree that private libraries should be included. It is clear from their submissions that they are predominantly thinking of BLVNZ's library. CLNZ emphasises that the Blind Low Vision library should be included in the PLR scheme: "It [the Blind Low Vision Library] is not only available to the organisation's visually impaired members. A membership category has been added that, for a fee, provides access to the library's services for people with a print disability. This extends the customer base for the audiobooks in the library, well beyond the small percentage of the population that is visually impaired. As above, this level of free access to authors' work should not come at expense to the author as it currently does. Libraries wishing to avail themselves and their members of the benefits of access to published materials, should be required to provide a dataset of the lending that takes place in their library."

LIANZA believes that including private libraries in the PLR would be difficult to manage, as "they don't have publicly available catalogues that could be

searched for copies of titles." (Scott & Hartley, 2020, p.26)

E-BOOKS AND AUDIOBOOKS

LIANZA believe that while it is fair to compensate authors for digital books, "changing the model to include digital lending could have an impact on resourcing for public libraries" and would "increase the cost of administering the scheme and potentially add compliance costs for New Zealand libraries." LIANZA also argue that an "audit process to verify the results of lending data" would be necessary to validate the payments to authors. (Scott & Hartley, 2020, p.22)

ACCESSIBLE FORMAT COPIES

The Copyright (Marrakesh Treaty Implementation) Amendment Act was introduced in 2020 to help people who are blind, visually impaired or otherwise print disabled to have access to books and literary works in accessible formats. Under the Amendment Act an Authorised Entity may copy works to create an accessible format of a copyright work for the use of someone who has a print disability. In New Zealand copyright law, a 'print disability', in relation to a person, is defined as –

a) "an impairment that prevents the person from enjoying a printed copyright work to the same degree as a person who does not have that impairment", but

b) "excludes an impairment of visual function that can be improved, by the use of corrective lenses, to a level that is normally acceptable for reading without a special level or kind of light."

LIANZA believes that the issue of authors not receiving payment for the broadened Marrakesh exception could be resolved through any successful solution that is found for incorporating e-books and audiobooks into the PLR scheme: "addressing the issue of inclusion in the scheme for e-books and audio books would largely resolve this impact [of the Marrakesh Treaty] in LIANZA's view." (Scott & Hartley, 2020, p.28-29)

OPPORTUNITIES FOR ESTABLISHING COLLABORATIVE PARTNERSHIPS

When the PLR scheme was established in 2008, Parliament excluded digital formats. However, as noted by CLNZ, considerable technological

advances during the intervening years in publishing and management systems underscore the need for the PLR scheme to be managed through “an automated data collection and payment system.” CLNZ expects “that, in 2020, manual surveys of holdings should be a thing of the past, and technology should be able to make the process of securing holding and/or lending information, seamless.” By the same token, LIANZA expressed its concern that “any change in process that shifts the responsibility for reporting to a much wider group will invariably increase the resourcing required to administer the scheme as it will require significant communication, education and follow up to ensure the correct information is reported. We note that it would also be likely to need to introduce some kind of audit process to verify the results if individual libraries are being required to report on digital lending for example. Again, this will increase the cost of administering the scheme and potentially add compliance costs for New Zealand Libraries.” (Scott & Hartley, 2020, p.31)

During the course of the consultation potential was identified for organisations associated with the PLR scheme and its funding recipients to work together in the PLR scheme’s design. For example, the know-how and connections of the National Library and LIANZA with libraries all around the country could be combined with the technological resources and expertise of Copyright Licensing New Zealand and Statistics New Zealand to streamline aspects of the PLR scheme’s administration – in particular the survey of eligible titles, the collection of e-lending data, and the calculation and distribution of payments. Respondents recommended that the National Library consider utilising existing technologies, rather than trying to reinvent the wheel. Such collaborative partnerships, although they may incur costs to begin with, would bring about greater cost efficiency in the long-term. Furthermore, collaborations between libraries and cultural institutions will uphold the National Library’s strategic aspirations for 2030.

Given the size of New Zealand it would be eminently sensible to create efficiencies by making optimal use of existing collection and library management technologies available to all New Zealand libraries and copyright licensing organisations to automate accurate data collection and payment processes. (Scott & Hartley, 2020, p.31)

Helen Heath interviews Alison MacIntyre, Principal Advisor in the Office of the National Librarian.

FIRSTLY, THANKS FOR TAKING THE TIME TO EXPLAIN THINGS A BIT FURTHER. ONE THING I WAS SURPRISED TO LEARN WAS THAT E-BOOKS WERE NOT INCLUDED IN THE PLR SCHEME.

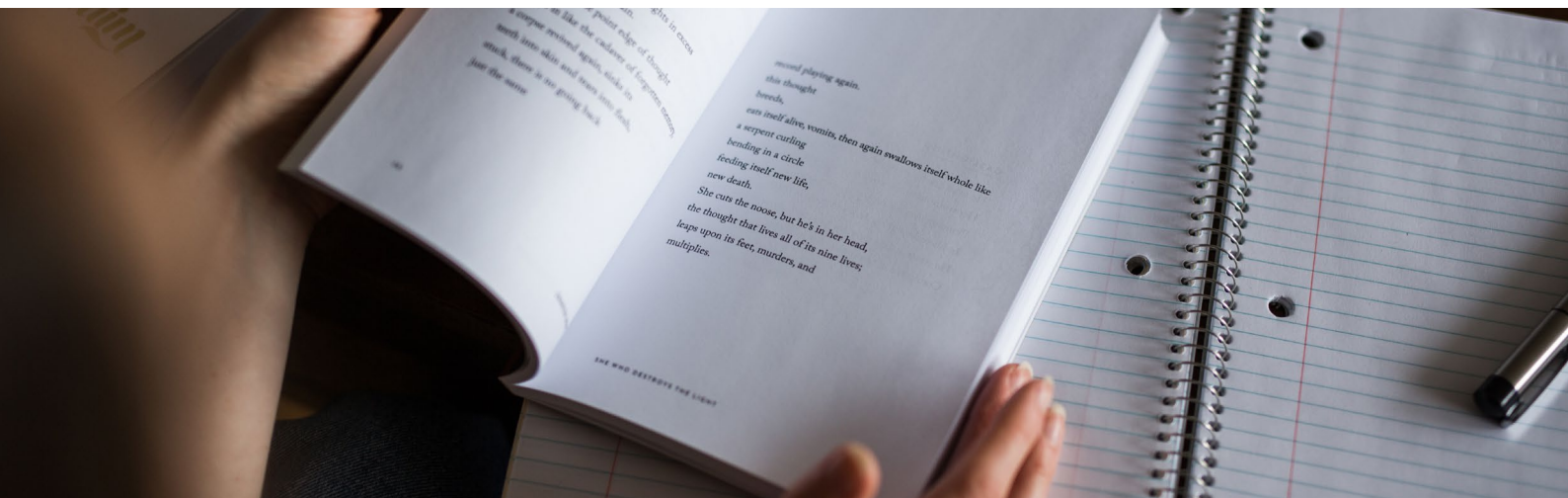
When the bill was introduced to Parliament in 2008, a willingness to consider non-print material in future policy was expressed but compact discs, audio-books and online services were intentionally not included in the scheme. The current regulations are prescriptive and they would need to be changed to allow e-books to be included in the programme. At that time, none of the other jurisdictions included e-books either. I think part of it is to do with the definition of a book in 2008 – and how to define an e-book – is it a file? Is it a transmission or broadcast – what is it? So, I think in 2008 it was just an immature electronic publishing environment.

THE OTHER THING I HADN’T BEEN AWARE OF IS THAT SCHOOL LIBRARIES HAVE NOT BEEN INCLUDED. DO YOU KNOW WHY THAT IS?

There could be lots of reasons. Administratively, it would be really difficult because of the way that our school system is – every single school is an autonomous entity. So, they have their own governance – there is no requirement for a school to even have a library. It depends on each school’s community what the relative value of a library is to them and therefore what they do.

The other thing is that New Zealand is characterised by a lot of small schools, more than half of New Zealand primary schools have fewer than a hundred students. So, the chance of them having a dedicated librarian or even a teacher with library responsibility is slim. If they have an advocate in the community they may have a parent volunteer that feels strongly about it otherwise it is left up to the teachers. The Ministry of Education does not fund school libraries or have any basic requirements around them.

A practical way of including New Zealand books written for the schools market, or for children, was to include the National Libraries Schools Collection in the PLR scheme, because they buy multiple copies of New Zealand works and they distribute those to schools.



I WAS SURPRISED THAT, ACCORDING TO THE REPORT, MANY LIBRARIANS ARE NOT AWARE OF HOW THE SCHEME WORKS. I ASKED GLEN WALKER, THE LIANZA REP ON THE ADVISORY GROUP AND HE SAID THAT HE SERIOUSLY DOUBTS THAT ALMOST ANYONE EXCEPT AUTHORS ARE VERY AWARE OF THE SCHEME - OR WERE BEFORE THE SURVEY SHED SOME LIGHT ON IT.

One of the things that it would be really good to get libraries more involved in is understanding their role in the book publishing landscape and the financial viability of it because that is really what is missing from the story at present.

SOMETHING I AM WORKING ON AT THE MOMENT IS COLLECTING DATA WHICH DEMONSTRATES THAT BORROWING LEADS TO BUYING - WE OFTEN HEAR THIS ANECDOTALLY BUT NEED MORE EVIDENCE TO SHOW THAT LIBRARIES, AUTHORS AND PUBLISHERS ARE NOT ADVERSARIES.

In terms of New Zealand print runs, the advice from our collectors and content services is that typical New Zealand printing runs (except for the exceptional best-sellers) have a print run of 2,000 or less. If you think of the number of libraries who methodically buy every New Zealand published title that they can, library purchasing probably accounts for a significant amount of sales. We need to make sure that we are not penalising libraries by making it hard for them to support New Zealand authors by buying their books. We need to recognise those relationships – we are all part of the New Zealand publishing ecosystem.

I GUESS, THE MORE TRANSPARENT WE CAN BE ABOUT COMMUNICATING THIS THE MORE PEOPLE WILL UNDERSTAND

THAT LIBRARIES ARE NOT THE ENEMY OF AUTHORS. I SUPPOSE IT ALL COMES DOWN TO GOVERNMENT FUNDING?

Anecdotally there are New Zealand authors who deliberately don't write for the New Zealand audience because it is too small. But I suspect that doesn't apply to most New Zealand authors.

In some other jurisdictions (particularly the Scandinavian countries and even Canada), there are genres that are included and excluded in their schemes so that the government funding is targeted towards genres that they see are either needing support or incentivising more writing of that type for the wellbeing and benefit of the community. Genres such as poetry, fiction and local voices rather than genres that are less "nationalistic".

So, we are trying to clarify – what the purpose of the scheme is and what the policy objectives are because at the moment it is really wide open. There is a danger that we can dis-incentivise niche titles, they might not be popular in terms of sales but it takes time and skill to tell the story. Very local stories, poetry, works in te reo probably come under that.

SO WHAT'S NEXT?

After the election, there will be an options paper that will go to the Minister (whoever the Minister is). As part of the next stage, for the policy discussion, we are looking at other jurisdictions such as Australia and Canada. They have included e-books and audiobooks in different ways and it will be interesting to hear if it is working the way they expected it to, if it is supporting the policy intent they had in mind when they made those changes.

In 2015, there were roundtable discussions around the literary sector (with authors) and one of the things that came out of that is that there is no feedback loop from libraries to authors about what is loaned and what people are reading and if there are patterns in reading that authors could write for. Libraries have all of that data. Even with book sales data, it is really hard to get an overview of the whole country to analyse. But the lending data is what is really missing – it's not aggregated anywhere.

YES, EVEN NIELSEN BOOKDATA, WHICH MOST AUTHORS WOULDN'T HAVE FULL ACCESS TO, DOESN'T COVER ALL BOOK SALES IN NEW ZEALAND.

"Nielsen BookData collects all information on books published around the world into a central database. Librarians, booksellers and publishers are given access to this database on a subscription basis to aid the discovery of titles or to populate their website. It includes New Zealand titles, as well as local details such as New Zealand dollar prices and local distributors for overseas-published

titles. Nielsen BookScan monitors sales from chain bookshops, internet booksellers, discount outlets and independent bookshops in New Zealand, and collects actual sales at the point of sale. Nielsen BookScan aggregates the data and provides the book trade with reports, either by direct access to BookScan-Online or through charts." ([Source](#))

Looking at other jurisdictions, in the socialist countries, particularly when there is a language boundary, such as the Scandinavian countries, they incentivise writing in their local languages. We could do that for te reo. In the British and European models it is included in their copyright law, so authors have the right to stop libraries from holding their books – we'd like to avoid that – although it's not our decision – but it would be a shame for all of us.

THANKS SO MUCH FOR TAKING THE TIME TO ADD TO THE CONVERSATION AROUND THE PLR ALISON. IT WILL BE INTERESTING TO SEE HOW THINGS DEVELOP!

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KURATINI TUWHERA

LIANZA AORAKI LOCKDOWN ROUND-UP



Waimakariri Library Click & Collect during COVID-19 lockdown.

The start of July saw the Aoraki region's post-COVID-19 Lockdown Round-Up using the Zoom platform we have all become so familiar with over the past few months. Co-hosted by LIANZA Aoraki's chair Sarah Tester and regional councillor Rosamund Feeney, this was a great opportunity for library staff from all around the region to share their learning, reflections, and experiences of the COVID-19 lockdown.

Nearly twenty people attended the Zoom meeting, with presenters from different libraries covering a range of topics from their homes around the South Island. Justine Lester spoke about Tasman District Libraries' use of customers' library card details to manage contact tracing when the library reopened. Nelson Public Libraries' Sarina Barron shared her experience of managing staff during the lockdown, including a new staff member who started that same week. Buller District Libraries put a lot of effort into creating their online content, and Emma Sherie's presentation shared the ongoing positive impact of creating this material. We heard from Fiona Tyson about the lockdown challenges

faced by Canterbury University Library staff, and how they used social media to engage with their students, and Ngaio Hughey-Cockerell shared the success of the 'My Book Bag' service provided by Waimakariri Libraries. Christchurch City Libraries staff Amy Chiles and Katie Brazil reflected on their experiences creating online programming for children and adults – 'Virtual Storytimes' sessions for children, and 'Campfire Reads' for Older Adults – while Sarah Tester shared with us some of the photos of 'lockdown life' contributed by library staff and customers for inclusion in CCL's digital collection.

The variety of topics made for a fascinating evening and it was lovely to see so many Aoraki LIANZA members join us for this event. Whether you presented or were part of our audience, many thanks for you all for sharing your thoughts and questions with us all and making this a successful event. We look forward to our next Zoom meeting with you all!



Ky McWilliam is Community Learning Librarian at Halswell Library. Watch Ky reading a classic for virtual storytime – *The Lion in The Meadow* by Margaret Mahy!

<https://www.facebook.com/ChristchurchCityLibraries/videos/262340138177780/>

LIFE AS CHAIR

LIFE AS CHAIR OF THE LIANZA PROFESSIONAL REGISTRATION BOARD



<https://twitter.com/KiwiLibrarian>

At the end of this year I'm stepping down as Chair of the LIANZA Professional Registration Board to concentrate on family and because it's time there was a fresh perspective. I've been on the PR Board for six years, and Chair for four. I joined the PR Board to give back to the profession without doing something too 'public' such as standing for LIANZA Council. Obviously, I've got over that since!

I saw being on the PR Board as a way to contribute, but also to grow my networks across the sector and learn new skills to further develop my career. I've been fortunate to work with some amazing people on LIANZA Council and the PR Board, and have found the LIANZA Office staff very supportive. Through my work on the PR Board, I've met a lot of librarians from across New Zealand and am grateful for those professional connections.

What does my role as chair involve? As with all PR Board members, I assess journals and approve new registrations. I chair any online or face-to-face meetings and write regularly for Library Life. One

of the things that is perhaps a bit different for the chair is that I help LIANZA Office answer queries that come in, particularly around interpreting the Code of Practice. As we all know, life's not black and white – we deal with shades of grey. I also mentor any new board members, assessing journals alongside them until they feel comfortable doing it on their own, and I moderate feedback from time to time if required.

Although I am stepping down, I am a strong believer in the power of LIANZA Professional Registration. I consider we're fortunate in New Zealand to have a scheme that signifies the value of our profession as a whole, and our individual dedication to the currency of practice and ongoing professional development. I know I will be leaving the LIANZA Professional Registration Board in good hands.



Cath Sheard; Chair – LIANZA Professional Registration Board. Libraries & Cultural Services Manager, South Taranaki District Libraries. Leadership, kindness. Artist, wife, pet mum, lover, introvert.

THE VIEWPOINT



CHILDREN AND YOUNG ADULT BOOK AWARDS PLAY A VITAL ROLE IN ENGAGING YOUNG READERS



Reading Ambassador Announcement. Image Credit: Mark Beatty National Library.

What an exciting time of year it is for anyone involved in the New Zealand children's books scene. As I write this, the shortlist is out for the 2020 New Zealand Book Awards for Children and Young Adults (NZCYA). It's the perfect opportunity to ensure that the reading public – children and teens, and the adults who provide books for them – are aware of the range and quality of available books. The awards showcase books with a real Kiwi voice and a place where readers might see themselves and their world reflected in the books they read.

It was a tremendous privilege to be a judge for the NZCYA book awards in 2018, and convenor in 2019. I got to read the best – and the not so good – books produced in New Zealand for our tamariki. It was hugely interesting to have an overview of the Children and Young Adult publishing scene over that time and intriguing to note that the books entered in the two years were quite different. The issues that were uppermost in one year, weren't so important the next and the categories that really shone changed too. For example, in 2018 there were many YA novels focused on mental health

issues, but not so in 2019. It reminded me to be mindful of the fact that the book scene is ever-changing and that in any given year there will be special stars that shine. We can't make assumptions that one area is better than another, or that the themes that are popular will remain so.

As an intermediate school librarian at the time that I was judging, it was a privilege to be able to share the books with my students and gain an insight into how they saw the books – to not rely only on my own opinion of a book, but to keep an open mind until I had some youthful feedback. I tried to maintain this in my buying for the library, ensuring that we had a true student voice in the collection.

The awards are a great opportunity to talk to students about what makes a good book, and the fact that a book has been published doesn't necessarily mean it's a great book. It's okay to say so if you don't think a book is very good. It's not easy to be critical, and there's a big difference in not liking a book because it's not to your taste and being able to say that a book is good or bad

for specific reasons. Taking the time to work out the elements that make up a book – and then what makes a really good book – will grow readers with more discernment and the ability to communicate with others about their reading (and everything else!) with new clarity. The finalist list provides plenty of examples of the best in our reading material.

One of the great bonuses of awards season is that the authors and illustrators are out and about, being seen and heard, sharing the stories behind their books, their ways of working, what has brought them to this point in their career and the tricks of the trade they have learned.

Unfortunately, in these COVID times, there have not been the usual public events. But in a way that has worked in favour of young people countrywide as interviews, readings and presentations are being shared online. Make sure you check out the LIANZA Books Alive events and storytimes – where many more will be able to experience them than could have attended the usual live events.



Prime Minister, Jacinda Ardern at the Reading Ambassador Announcement. Image Credit: Mark Beatty National Library.

Now that we've all learned to use Zoom, Facebook and Instagram Live to communicate, these tools are enabling public libraries and schools to stream creative presentations. Students can enjoy the wonderful experience of 'meeting' the person who made the book they have read – or will be inspired to read – having heard the author talk about it, or seen the illustrator at work.

These encounters are never forgotten and can nudge the reluctant reader over the line to become passionate about finding the next book by a favourite author, reading titles that author loved as a child, or having a go at creating something themselves. If a student admires an author, encourage them to write a letter and send it via the publisher (contact details are always in the imprint page of the book).

Authors and illustrators love to connect with their readers.

I hope that every school has a book week each year, and the awards season is a great centrepiece to build your book week around. Feature the books that suit your age group, get the kids to vote for their favourite and then see if they pick the same winner as the judges. A book character day is always popular, as are storytelling sessions with staff going to different classrooms or perhaps some caregivers coming to take part. This is a great chance to communicate about books and the joy of reading for pleasure, including the way it improves broader academic achievement – not just reading ability. Celebrate our books. Examine them closely rather than just having a quick read, debate their merits, and help young readers work out their own reading

identities so they can better choose what they will enjoy reading.

It's also essential that we support our own publishing industry. If we want our young people to be able to read about a world that is familiar to them, as well as explore all the possibilities of the wider, wilder world, we need to have a healthy industry producing great books by our many talented creatives and sold in local bookstores. The awards are a chance for the adults – teachers, librarians and caregivers – to discover what's available on our doorstep and to make sure children and teens have access to them, not just the latest bestsellers from overseas. Dig in, read yourself, then share with the young audience. Read the books aloud, novels as well as picture books and non-fiction. Make time. Everyone will benefit.



Crissi Blair is an Auckland bibliophile who has been writing about and reviewing children's books for more than 20 years. She is New Zealand coordinator for Australia-based children's literature magazine, Magpies and was a judge for the New Zealand Children's Book Awards for Children and Young Adults in 2018, and convenor of judges in 2019, when she was also Storylines Betty Gilderdale Award recipient. She published New Zealand Children's Books in Print until 2013 and has a Bachelor of Design and Visual Arts, specialising in children's books. She worked as school librarian until last year and is now a Facilitator National Capability for National Library Services to Schools.

SIX HOT PICKS



SIX HOT PICKS FROM STEPHNIE BURTON

1 HAMILTON: AN AMERICAN MUSICAL - ORIGINAL BROADWAY PRODUCTION

I love a musical and I've been hearing about this one for ages! As soon as this came out on Disney+, my partner and I devoured it. Now the soundtrack is on a constant cycle in our home, and I've put numerous reserves on books about American Founding Fathers including the adorable children's books by Brad Meltzer.



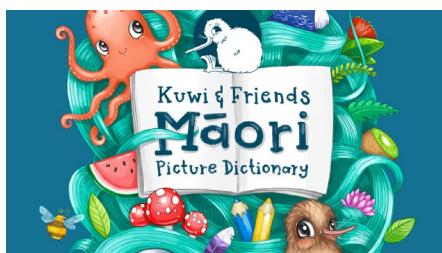
4 ALL THINGS STACY GREGG

This year the Books Alive events showcasing the finalists for the New Zealand Book Awards for Children and Young Adults are being offered online for the first time. My library, Kāpiti Coast District Libraries had the amazing opportunity to interview author Stacy Gregg. My colleague, Angie Salmon, took the lead on this but it meant we have all read an amazing amount of the author's works in preparation.

2 KUWI & FRIENDS MĀORI PICTURE DICTIONARY

English Text and Illustration by Kat Quin and Te Reo Māori Translation by Pānia Papa.

Recently, I've had a surprising number of friends and family members having babies. My new go-to present is *Kuwi & Friends Māori Picture Dictionary*. It has amazing illustrations and has a wealth of knowledge about Māori language and culture. I highly recommend it and hope that this present will be something they love and treasure.



3 WEEKENDS AWAY

Like much of the country, since lockdown, I've been dying to get away on the weekend. This has meant recently I've been to the Wairarapa and Hawkes Bay and shortly I'll be going to New Plymouth. It's been amazing exploring more of our country – visiting friends and family in real life instead of behind a computer screen.



6 NZSO: STORYTIME - THE BOMB WITH TROY KINGI

Over lockdown there have been some amazing storytimes put online, but I think my all-time favourite has to be the New Zealand Symphony Orchestra version of *The Bomb* written by Sacha Cotter and illustrated by Josh Morgan. The 2019 "Margaret Mahy Book of the Year" is amazing anyway, but NZSO and Troy Kingi just take it to another level. I would highly recommend you give this a watch.

5 RUPAUL'S DRAG RACE ALL STARS

During lockdown, the only new media I could stomach was *RuPaul's Drag Race*. Although initially hesitant, my partner has also gotten into it. So, when a new season of *RuPaul's Drag Race All Stars* started, we were there as soon as it premiered. It's amazing seeing all the old queens back and to see how much they have grown since their original seasons.



Stephnie Burton: As an extrovert, I found lockdown incredibly challenging so, post-lockdown, I've been taking the opportunity to do some of the things I love. This has meant reconnecting with friends and family, travelling around the country, planning events for my community and discovering some new loves. These are the six things that have recharged me over the past month:



STUDENT FOCUS



CAMERON PIERSON

Cameron has worked in a variety of library and library-related positions in New Zealand, Australia, and the USA. Professional practice has brought him into contact with a variety of people around the world of all ages and information needs, strengthening his passion to serve and inquire. When he's not working, he's usually hiking.

CAN YOU DESCRIBE YOUR LIBRARY JOURNEY UP TO THIS POINT?

It started when I was aged around twelve – my middle school librarians took notice of me and started giving me books I wanted to read. After a while they let me volunteer with them. Eventually, I made my way to graduate school to get an MLIS. During that time, I was very lucky to have an internship with the National Library of New Zealand for one winter, working on different projects with amazing people. Toward

the end of library school, I worked a variety of jobs with two universities (mostly reference work) and a library vendor in consulting and marketing. Then I moved to Australia, where I was able to continue working with the vendor, but eventually left and spent some time in a primary school library with students up to Year 9. At this point, I was considering further study and my curiosity won out, so I returned to Wellington.

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

I suppose I never really stopped studying, even while working, as librarians are wont to do. Most recently, I have been working on a PhD for three years at the School of Information Management at Victoria University of Wellington. I study librarian professional identity, how it develops and plays a role in professional practice.

CAN YOU TELL OUR READERS ABOUT YOUR EXPERIENCE IN THIS PROGRAMME AND ITS BENEFITS TO LIBRARIANSHIP?

It has been rewarding to work on something I'm so curious and passionate about. There is quite a bit of latitude to follow your pursuits and to be independent, which is something I find

works for me. The flexibility to develop yourself within that context has been very beneficial. Librarianship is certainly needed and has a place in the digital world and communities, so the more we can strengthen professional practice and bring people in, the better off our communities will be.

WHAT MADE YOU DECIDE TO STUDY FOR A PHD? WHY NOT STOP AT AN MLIS?

I'm driven to contribute to my community. In practice, I was able to do that every day. A PhD is an extension of that – where I can contribute to my professional community as well. My curiosity was also eventually too much to ignore. I decided early on that my career was going to be dedicated to libraries and information. Eventually, I felt equally compelled toward both sides of the same coin: research as well as practice.

HOW DO YOU JUGGLE STUDY AND WORK?

It's not always easy, but I try to apply the principles of librarianship – without it, I would be lost. I keep myself highly organised (heaps of post-it notes). I've gotten much better at not overdoing it and valuing my time away as just as necessary and important. I hike and tramp as much as I can.



Victoria University of Wellington Library

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CAN YOU TELL US ABOUT WHAT YOUR JOB AS A RESEARCH ASSISTANT AT VUW INVOLVES?

I'm fortunate in that I have a variety of things outside of my

research keeping me busy. As a research assistant, I get to help with a research project that looks at how online citizen science is embedded in primary school science education around New Zealand. As a tutor, I get to help students learn about topics such as data science and social responsibility in a digital world, ethics and the private sector. As a senior tutor, I get to work hands-on with staff in the Information Studies Programme to engage with students, stakeholders, and the wider profession. It's all very rewarding.

WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING STUDYING TOWARDS A PHD?

Three pieces of advice that were given to me are:

1. You need to be deeply interested and curious about your topic, because;
2. be ready to eat, breath, and live your topic for a few years; and
3. find your community, because they're going to keep you grounded and sane.

I would also say, whether it be a PhD, an MLIS or whatever goal, if you want it, go get it!

DID YOU KNOW RECENT GRADUATES AUTOMATICALLY QUALIFY TO APPLY FOR RLIANZA?

Victoria University of Wellington Master of Library and Information Studies and Open Polytechnic qualifications are recognised by the LIANZA Professional Registration Board as meeting the LIANZA Professional Registration Bodies of Knowledge (BoKs). Graduates who are LIANZA members just need to pay the initial application fee of \$57.50 and submit an application form with a copy of their qualification to become professionally registered. You then start collecting professional evidence over the next three years in order to revalidate. RLIANZA shows your peers and employers that you have demonstrated a commitment to professional standards, and to developing and enhancing competence.

READ MORE >
<https://lianza.org.nz/professional-development/professional-registration/>

CAREER PATHWAYS



SASHA EASTWOOD-BENNITT

In this column, we interview library and information professionals – finding out how they got to where they are and any advice they have for students or new professionals.

KIA ORA SASHA AND THANKS FOR SHARING YOUR CAREER PATHWAY WITH OUR READERS. FIRST UP; CAN YOU TELL US ABOUT YOUR CURRENT ROLE? WHAT IS YOUR JOB TITLE AND WHAT DO YOU DO DAY-TO-DAY? CAN YOU ALSO TELL US WHAT EXPERIENCE YOU HAVE?

Thank you for the opportunity to share my journey to a job where I get to spend my days sharing my love of reading with others. I have been the Library and Resource Manager at Manchester Street School in the Manawātū rural town of Feilding since 2008.

I love the variety of tasks I work through every day – from buying, cataloguing, processing and showing students and staff our new books; to facilitating and organising events within our school community that promote

the love of reading; and also teaching library and information literacy skills to all our 16 classes who visit our library once a week.

In 2000, I started out in the library sector as a temporary circulation assistant with the National Library School Service Centre in Palmerston North. This was a great introduction to the world of libraries. I was an integral part of a team that sent books out to teachers and students all over the central North Island.

After a restructure, I had the opportunity to become a library assistant in the Print Disabilities Service, which was another division within the National Library (housed in the same building as School Services). We sent collections of audiobooks to public libraries for their community members who didn't fit the criteria of the Blind Foundation service.

Again, I was part of a team sharing the opportunity for others to read. We collated, issued and posted collections out to public libraries all over the country. In 2008, I took

the fundamental skills I had developed over my time at the National Library to my current role as a school librarian. In this role, I was to be sole charge and a wider skill set was required, thanks to National Library Services to Schools I attended many courses to gain further knowledge on how to run a library.

I have loved being a school librarian. Again, I am in a job where I was part of a team this time with teachers and other support staff developing lifelong readers and learners.

IS THIS THE CAREER YOU ALWAYS INTENDED TO GO INTO?

As a keen reader from a young age, I have always loved libraries. I recall a time when I put due

date slips and pockets in my books to create my own library that I would issue to my teddies and dolls. It was a love I continued to grow as I grew up so after I moved to Palmerston North as a young adult and discovered that the National Library School Service Centre



had positions available I jumped at the chance to apply that kick-started my career in libraries.

WHAT WAS YOUR IDEA OF WHAT LIBRARIANS ARE AND WHAT THEY DID BEFORE YOU BECAME ONE?

The library at my school in rural Wairarapa was housed in the school hall, which was always centre to school activities, so it seemed that books were always surrounding us. I don't recall a librarian but as a class, we visited and issued books often. Growing up, our family were regular users of our local library in Masterton – where I discovered there were people who spent their days working with and around books. These librarians were always friendly and happy – I quickly became a fan!

IF YOU WERE MEETING SOMEONE WHO HAD JUST FINISHED THEIR UNDERGRADUATE DEGREE AND WAS CONTEMPLATING DOING A POSTGRADUATE LIS QUALIFICATION WHAT WOULD YOU SAY TO THEM? WHAT SORT OF PERSONAL ATTRIBUTES DO YOU THINK YOU NEED TO GO INTO LIS WORK?

Do it! Join a group of professionals who are essential to building communities in all aspects of society be it in education, central or local government, or business and enterprise. Come and work in a school library where the job

is different every day and where your role is to develop the life-long love of reading and learning with our tamariki. I believe that, as a librarian, you need to be open to new learning; to have awareness of the world around you and the many cultures it encompasses; be open to new perspectives; to want to develop and promote reading and gaining knowledge as a lifelong skill; to enjoy being part of a team; and to want to build community in a fair and educated society.

HAVE YOU GOT ANY LIBRARIAN MENTORS/ PEOPLE WHO INFLUENCED YOU OR YOU ADMIRE/ LEARNED FROM? WHAT DID THEY TEACH YOU?

Whenever I have been asked about mentors, or who has influenced me most in my career, Jan Watts (now retired National Library Advisor to Schools) first comes to mind. I met Jan when I started at the National Library as a circulation assistant and loved to pick her brains about her job whenever I got the chance. She was always willing to share her impressive knowledge of school libraries and children's literature with me. Her enthusiasm and passion in this area were infectious.

She encouraged me to apply for the job I currently hold and was beside me every step of the way in my early development as a school librarian. She suggested I join the SLANZA Central Committee in 2009 where I met very knowledgeable and

supportive school librarians and am proud to say I am still part of this group of professionals advocating for school libraries, in 2018 I became the Central Rep on SLANZA National Executive. As a new school librarian, I asked if Manawātū offered a similar professional development opportunity as the Taranaki Children's Book Festival. Jan was the force behind a fellow school librarian – Jenny Humphreys – and myself working with a group of educators and librarians to establish ReaLM – Reading and Literacy in Manawātū. This is a group committed to providing local relevant professional development opportunities and events to promote reading to local school students and young people, something that, after 11 years, ReaLM is still doing.

Over the last twenty years, I have been lucky to be surrounded by librarians such as my supportive colleagues at the National Library and the inspiring school librarians who I have met through network meetings, courses (including most recently the passionate members of SLANZA National Executive) throughout my time as a school librarian. All of these people have played, and continue to play, a part in my journey and I am grateful to them all.

NGĀ MIHI NUI SASHA, WHAT A REWARDING CAREER SO FAR!

HISTORY CORNER



ESTHER GLEN

The Esther Glen Award and *Six Little New Zealanders*

Annual awards for the country's top children's books have been a key feature of New Zealand's literary scene since 1945, and the New Zealand Library Association, now LIANZA, was there right from the start. has been there right from the start. Named in memory of children's author and journalist Alice Esther Glen, LIANZA's Esther Glen Award (or the Wright Family Esther Glen Award for Junior Fiction, as it's now known) is awarded for the most distinguished contribution to New Zealand literature for junior fiction.

Alice Esther Glen grew up part of a big family in Christchurch and won her first major writing competition aged eleven. As an adult working in Australia, she encountered the flourishing Australian children's literary scene and was inspired to write a story that drew on her own

experiences of a Kiwi childhood. Taking Ethel Turner's classic *Seven Little Australians* as a starting point, she wrote her own novel for children, *Six Little New Zealanders*.

Published during the first World War, *Six Little New Zealanders* was New Zealand's first novel aimed squarely at children. The book follows the adventures of the six Malcolm siblings, a family of city kids who spend a summer on the Canterbury sheep station run by their three uncles. *Six Little New Zealanders* paints an idyllic picture of a rural Kiwi childhood, as Ngarie Malcolm and her siblings adapt to country life and get into plenty of rural misadventures.

Esther Glen published three more books for children over her career, including a sequel to *Six Little New Zealanders*. However, she was better-known during the 1920s and 30s under the moniker 'Lady Gay' – as editor of the children's pages of Christchurch's newspapers. In that role, she encouraged children to send in their own short stories and poems for publication. She also set up clubs and matched up pen pals to help children on isolated farms make friends, organised for her young fans to do charity work during the Great Depression, and wrote some of New Zealand's first radio plays aimed at children.

Five years after Esther's death in 1940, the first Esther Glen medal was presented by the NZLA to Stella Morice, for *The Book of Wiremu*. Later winners include Margaret Mahy, who has taken out the award a record six times; Tessa Duder, who has won three times with books from her *Alex* series; and Bren MacDibble, who won last year's award for *How to Bee*. The presentation of the award reflects the ups and downs of New Zealand's children's literary scene; presentation of the award regularly took a break if that year's crop of children's books wasn't up to scratch, but it's encouraging to see it's been awarded every year since 2001.

Six Little New Zealanders is recognised as one of the earliest examples of New Zealand literature aimed at children, and it's for this reason that the New Zealand Library Association chose to name the country's first children's literature award in Esther Glen's honour. It's fitting that today, this major award still celebrates the legacy of this Kiwi literary pioneer.

Did you know that you can access a digital version of LIANZA's history: A Century of Library Life in Aotearoa, Te Rau Herenga, thanks to the National Library?

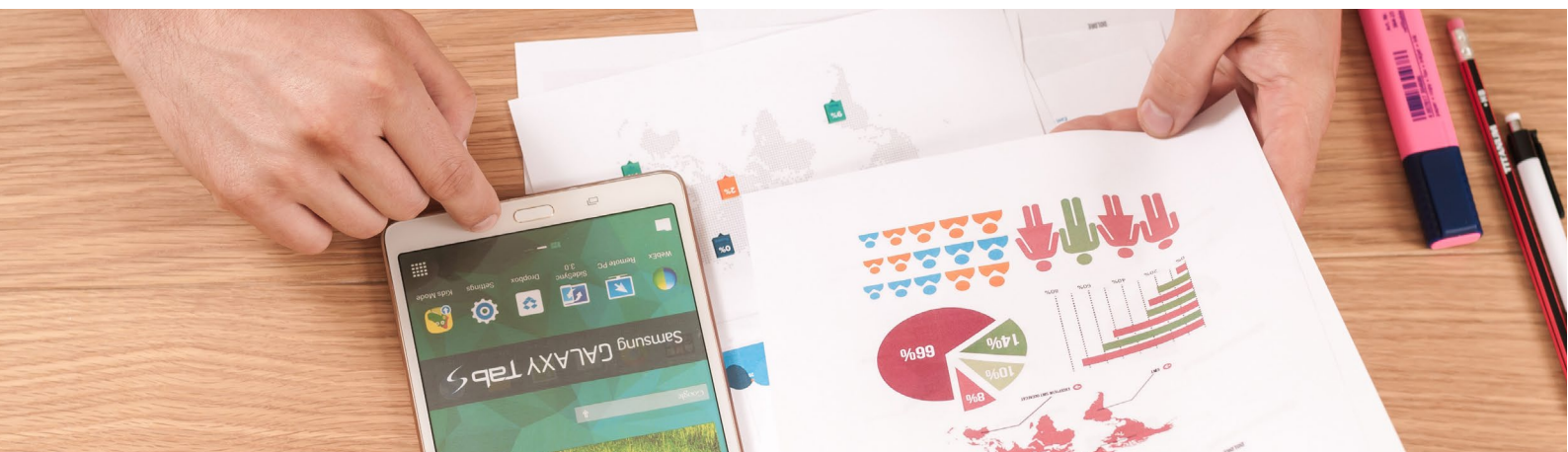


Nicole Thorburn; (@nicole_thorburn); is a library assistant and heritage geek at Thames-Coromandel District Libraries. She studied history at the University of Waikato, and worked in both museums and archives before moving into libraries.

PROF REG



THE COLUMN OF THE LIANZA PROFESSIONAL REGISTRATION BOARD



LIANZA PROFESSIONAL REGISTRATION - MAPPING BOKS

Lockdown is over and life has returned to normal – right? Well, no ... life is far from normal yet. As I keep being told on Twitter, it's okay to not be okay. The world is a bit of a bonfire generally, although we're certainly doing better in New Zealand than a lot of other places. In response to the unique pressures people are under, we're allowing longer extensions than usual for revalidation journals – just email LIANZAOffice if you need a bit more time.

If you're working on your revalidation journal now, think about COVID-19 and lockdown and what you have learned – you might as well use some of that hard work to your benefit. For instance, did you:

- Work from home?
- Manage your team remotely?
- Work from a partially-closed facility?
- Develop and deliver new virtual services?
- Introduce a click and collect service?
- Work with Civil Defence?

Each of these things will have taught you something new. Working from home might have taught you that you need more uninterrupted time to achieve things or, conversely, that your best work

comes through collaboration with others.

You might have learnt to use new tools, such as Microsoft Teams or Zoom in order to manage your team remotely. I learned that managing my team remotely and ensuring they were ok was incredibly time-consuming, so I had less 'doing time' than usual.

Perhaps you learned to use video editing software, researched online book clubs, or found new ways to reach out to customers online? Tell the PR Board what you learned!

If you introduced a click and collect service, you probably learned new things around health and safety or risk management. Have a look at what Body of Knowledge that might fit in, then tell us about what you discovered.

Finally, if you worked with Civil Defence, I know you learned some new things – well, I did anyway!

The LIANZA PR Board is here to help so if you're feeling stuck send your query, or what you've done so far, through to LIANZA Office and Jess will send it to one of us for some feedback, either by email or perhaps an online chat depending on the board members current workload.



Cath Sheard; Chair – LIANZA Professional Registration Board. Libraries & Cultural Services Manager, South Taranaki District Libraries. Leadership, kindness. Artist, wife, pet mum, lover, introvert.



I have found the Professional Revalidation process extremely helpful in understanding my value in the organisation. It makes you more aware of professional education opportunities and the value of mentoring and supporting your colleagues. I would highly recommend Professional Registration to others.

Anna Williamson

**Principal Librarian Systems and IT Support
H B Williams Memorial Library**



I chose to undertake the pathway to professional registration, which for me was completing a BA (LIS), to hold myself to a higher standard and also to have that recognised overseas. It was important for me, especially working in a school environment, to be on a par professionally with teachers: to be degree educated and registered as they are for their roles. But also to raise the profile of librarianship in school libraries for all of its users and for the profession itself. If you love libraries and love learning then I would definitely recommend working towards professional registration.

Kirsten Elliot

**Lead Librarian & Archivist
Sacred Heart Girls' College, Hamilton**



LIANZA

PROFESSIONAL REGISTRATION

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

AORAKI

Fiona Allison
Deborah Fox
Ngaire van der Knaap
Sarah Fraser
Joan Simpson

IKAROA

Kristen Clothier
Sharon Cornwall
Catherine Mundell
Rebecca Beyer

OTAGO SOUTHLAND

Josephine McElroy
Andrea Simonsen

HIKUWAI

Jeanne Clifton
Melissa Lee
Corrine Oemcke
Manjula Patel
Izzy Zhang
Fiona Diesch
Hannah Edwards
Irena Sajdovic
Joanne Rochelle Sy
Debbie Airey
Chloe Fryer
Karon Hazelhurst
Heather Jackson
Rozila Ram

TE UPOKO O TE IKA

A MAUI

Carolyn Carr
Marianne Dobie
Wanda Gornik

TE WHAKAKITENGA

AA KAIMAI

Annie Cui
Nicole Thorburn
Kirsten Elliot
Anna Williamson

COPY-RIOT



THE COLUMN OF THE LIANZA STANDING COMMITTEE ON COPYRIGHT

Tell us a story..

ONCE UPON A COVID TIME

The agreement between LIANZA, Copyright Licensing New Zealand, Publishers Association of NZ and the Coalition for Books to permit the recording of book readings during lockdown enabled something quite special to happen. Librarians across the land were able to reach out to their communities online – reading favourites old and new; and being a familiar face in a frightening, frustrating and uncertain time.

CATS, KIDS AND CAMERA MALFUNCTIONS

Creating virtual storytimes caused challenges for many librarians – most of our children's experts are not movie stars, producers, directors, camera people or sound engineers – but they had to do all this and from their living room. Things didn't always go to plan, here is what some Christchurch City Libraries staff experienced:

It was all very much trial and error and also having to use books that we had permission to use was a bit of challenge as I had brought nothing in the way of Storytimes resources home with me. I was very much relying on books from when my girls were young, (they are now 25 and 21 – good job I held on to those books!) I also started one recording and realised that I had missed a page of the book and said a word that would not be suitable for children to hear!

Lindsey
Christchurch City Libraries

I set myself up in our lounge with some interesting rigs for holding the phone to capture the video. This involved some chairs, boxes, woodworking clamps and rubber bands to make sure I didn't accidentally have an up-the-nose or front-camera double-chin situation. I did about six full takes (seven minutes each). In one of them, I had a button come undone and thought I was being very stealthy doing it back up while talking, but you could see it so that was

taken out. Another take was filmed with the entire thing out of focus. Another take I thought I just had one small piece of hair in my mouth so I left it – I didn't want another button saga – but it turns out it was a big chunk of hair that looked like I was wearing a Britney Spears microphone. D'oh! In one take my husband was kindly occupying my daughter but we forgot about the cat! She rudely barged her way in, rubbed herself all over my leg and started scratching the chair and trying to jump up on my lap. Classic cat move there.

Amy
Christchurch City Libraries

My video was recorded while sitting on my bedroom floor with the door closed. My two daughters were running around the house and I couldn't be certain if they would barge through the door at any minute. Talk about hot seat! I also discovered they had rather helpfully added artwork to the opening pages of the book!

Nameeta
Christchurch City Libraries

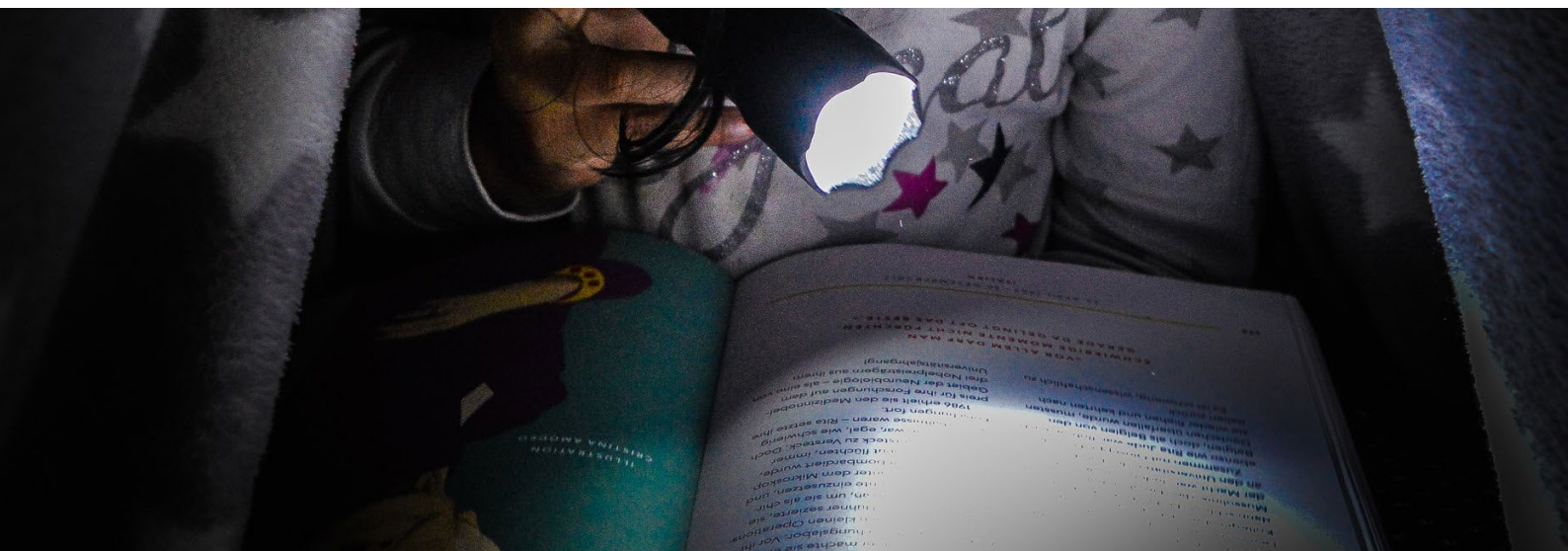
THE RESULTS ARE IN

One requirement was for librarians to record each instance a story was read – in total 811 instances were recorded equating to 702 unique stories. From this database lots of information can be gleaned. Not that it was a competition or anything, but with 28 different library networks recording at least one story – who recorded the most? Was it the capital city, Wellington? Supercity Auckland? Or Mainland's largest Christchurch? Well no – Waimakiriri with only three branches to its name recorded a huge 170 instances of stories.

So, what books did our children's librarians read?

The Day No One was Angry by Toon Tellegen was read the most – 12 occasions by Porirua Library (it has 12 short stories within – so that makes sense)

The books that were read by the most libraries were *The Very Hungry Caterpillar* by Eric Carle and *Have you Seen Elephant* by David Barrow both read



by 5 different libraries.

And the most popular authors were:

- Aaron Blabey 16 occasions
- Eric Hill 21 occasions
- Lucy Cousins 22 occasions
- Joy Cowley 25 occasions
- Lynley Dodd 33 occasions

Clearly, some New Zealand favourites in the list – or maybe just the titles people had in their attics!

THE PROOF IN THE (MAGIC) PUDDING

Having sent these stories out into the ether – what would our customers think, would they even watch them?

Waipa District Libraries commenced virtual storytimes under the heading of Saturday Storytime starting on Saturday 28 March. The first reading of Ben Brown's A Booming in the Night attracted 364 views. A week later Anna Dewdney's popular series Llama Llama attracted 347 views with Llama Llama Goes Camping. The most popular virtual storytime was Eric Carle's The Very Hungry Caterpillar – this attracted 410 views.

Dee Atkinson

These may not be the millions of views attained by a top YouTuber (although one Johnsonville Library session has had over 12 k views) but with physical storytime attendance at libraries typically 10–50 this demonstrates a dedicated local following. Feedback from customers has also been positive:

You can access them whenever we have time to! They were so well done! We loved hearing from Amy, Bronwyn, Rachel and others, they absolutely saved our sanity and new ones were highly anticipated - the kids wanted me to check for new ones every day! Thank you all so much!

Customer
Christchurch City Libraries

Feedback from library customers as well as friends who are not frequent library users, has been very positive. Videos have often been watched more than once and the familiar faces were a highlight for children.

Nameeta
Christchurch City Libraries

And they call it Puppy Love...

It wasn't just families who enjoyed our storytimes. As council communications guy Craig worked on the videos from Whangarei District libraries – he found his dog Bella taking an especially keen interest in Lockdown Storytimes from Leanne and **recorded her reactions.**

BUT WAIT THERE'S MORE...

But it isn't only children who enjoy stories. Inspired by the abilities of library staff to turn their hand to something new, CCL launched Campfire – online storytime for adults **Campfire – Stories Read Aloud for Adults.**



In collaboration with Age Concern and with permission of Collins Publishers this was aimed at our vulnerable older adults living alone or in rest homes. We have received some great feedback on this initiative with rest homes tuning in on their Smart TVs and devices for each episode along with some great media interest. As our older adult community remain at risk, and cautious of being out and about it would be a great opportunity to continue to have these readings available online.

Jan-Hai Te Ratana

Thus, the original idea and ability to replicate children's storytime sessions online permitted by the agreement has sparked an initiative in a totally new direction.

WHAT NOW...

The agreement was for levels of lockdown 3 and 4 with all videos needing to be removed by June 30. To keep the stories available permission needs to be sought from individual publishers/copyright owners. Understandably, in most instances, they are unable to do this with only a few exceptions.

Although it is with some sadness that librarians see their masterpieces taken down, everyone is thankful to the publishers and grateful for the opportunity that the agreement provided. It enabled connection with communities and continued provision of library service. It took people out of their comfort zone, librarians found talents they didn't know they had and also learnt new skills. Although librarians found watching their own videos 'cringe-inducing' they also provided an excellent self-evaluation tool and many staff feel that their live storytimes are better for their online experiences. We also learned some potentially useful marketing truths; from Whangarei District libraries 'if you save a video on Youtube, then share a link to it via Facebook, it will get fewer views/reach than if you publish a video directly to Facebook.'

And what better way to explore and retain some of the lessons learned than through research! Professor Anne Goulding and Dr Jennifer Campbell-Meier from Victoria University of Wellington, in partnership with LIANZA, are undertaking a research project exploring the impact of the virtual storytimes agreement on both librarians and their communities. We look forward to seeing the results.

POSTSCRIPT - WAS AN AGREEMENT NECESSARY?

Without the agreement between LIANZA, Copyright Licensing New Zealand, Publishers Association of NZ and the Coalition for Books, none of the lockdown online stories would be permissible under NZ Copyright Law. Only books by authors who had died more than 50 years ago (i.e. before 1970) could have been read aloud – the same rule applies to showing illustrations. So, librarians could have read the stories by Beatrix Potter (died 1943), or *Magic Faraway Tree* by Enid Blyton (died 1968) illustrated by Dorothy M. Wheeler (died 1966), read *Winnie the Pooh* (A.A. Milne died 1956) but not shown the illustrations (E.H. Shepard died 1976). In the US, however, the provision in the copyright act of 'Fair Use' would likely enable online storytimes in the time of lockdown without an agreement: **Can Teachers Read Books Out Loud Online? Actually, Yes.**

New Zealand doesn't currently have a fair use provision in Copyright Law – but perhaps it could have! The Copyright Act is currently under review – take a look at [LIANZA's Standing Committee on Copyright page](#) to find out more.

Thank you to Dee Atkinson, and colleagues from Christchurch City Libraries who permitted their words to be used in this article.

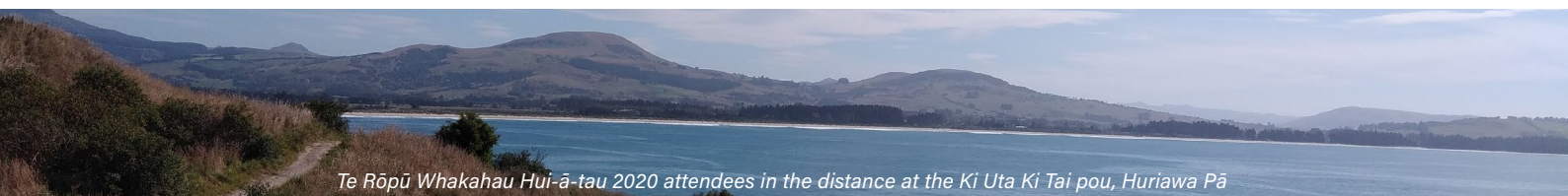


Alice Cruickshank is a Team Leader of a small community library with Christchurch City Libraries (CCL). She has worked at CCL since 2007 –initially as the Professional Development Coordinator before moving into front facing library roles. She has been on the LIANZA Standing Committee on Copyright since 2018 and is also Secretary of the local Aoraki LIANZA committee. Husband Rob is also a librarian and she has two amazing and talented daughters. Outside of work she enjoys walking, running and baking.

TE RŌPŪ WHAKAHAU



KI UTA KI TAI - TE RŌPŪ WHAKAHAU HUI-Ā-TAU 2020



Te Rōpū Whakahau Hui-ā-tau 2020 attendees in the distance at the Ki Uta Ki Tai pou, Huriawa Pā

Ko Hikaroroa te mauka
Ko Waikouaiti te awa
Ko Puketeraki te Papatipu marae
Ko Uruao, ko Araiteuru, ko Tākitimu kā waka e toru
Ko Kāti Huirapa, ko Kāti Hāwea, ko Kāi Te
Ruahikihiki kā hapū
Ko te rūnaka, ko Kāti Huirapa Rūnaka ki Puketeraki
Tihei mauriora

This year's Te Rōpū Whakahau Hui-ā-tau was held at Puketeraki Marae, Karitāne, 17-20 March. We first gathered at Te Uare Taoka o Hākena, the Hocken Collections, in Ōtepoti Dunedin, then headed out to Karitāne together by bus, about a 35-minute drive north. This area, formerly known as Waikouaiti, is home to Rapuwai, Hāwea and Waitaha, Kāti Mamoe and Ngāi Tahu.

Our programme included kaikōrero mātua highlighting local initiatives and Kāitahutanga. The theme, Ki Uta ki Tai – from the mountains to the sea, is an acknowledgement to Kāi Tahu resource management and restoration, recognizing the interconnectedness of environment, of people, of identity and well-being.

About 40 members of Te Rōpū Whakahau and LIANZA attended, coming from public, tertiary and national libraries and archives from all over Aotearoa. For many, it was their first hui-ā-tau, and for others it was a chance to catch-up, reconnect and make new connections.

We are immensely thankful to Puketeraki haukāika for their care and support in allowing our hui to proceed just before the closure of all Kāi Tahu marae due to COVID-19. The rapid development of the pandemic required us all to be flexible

throughout the hui, adapting to last-minute cancellations and travel amendments, rearranging the programme on the fly, and all the while maintaining a fastidious hygiene routine.

As part of our hui activities, we enjoyed a guided hīkoi around Huriawa Pā, a prominent peninsula on the East Otago coast, and a guided visit to Matakāea in the Moeraki region. We delighted in a rare opportunity to make pōhā for our tuaki hākari on our last night. We celebrated two of our members through our awards: the Meri Mygind Wahine Toa was awarded to Bella Tarawhiti, and the Robin Hakopa award for te reo Māori and tikanga Māori was awarded to Taina Tāngaere-McGregor. Kā nui te mihi. He whetū kōrua.

We are grateful to our superb keynotes who were not able to attend in person but instead Zoomed in live or sent us a recording of their kōrero. This was a good test run for the 'Zui' style of communication which would soon become a regular feature for the next several weeks in lockdown.

It was a real pleasure to be able to welcome our members to Te Waka ā Maui for the first time in many years, and to have the privilege to share in the spaces, places and kōrero unique and significant to Kāi Tahu. The success of the hui amidst the arrival of a global pandemic was in many ways thanks to our haukāika, to our kaikōrero, and to our rōpū in championing our core values of whanaungatanga, manaakitanga and kaitiakitanga. Kā mihi nui ki a koutou katoa.

For more on our hui-ā-tau and our award recipients see the Te Rōpū Whakahau website: <https://trw.org.nz/>



Nā Jacinta Beckwith; (Ngāti Kahungunu, Ngāti Porou) Te Waka a Māui, 2020 hui convenor, and, Kaitiaki Mātauranga Māori, Te Uare Taoka o Hākena, Te Whare Wānanga o Ōtāgo, Ōtepoti

FREEDOM OF INFO



FREEDOM OF ACCESS TO INFORMATION & FREEDOM OF EXPRESSION



When the White House undermines the Centre for Disease Control and Prevention and tells citizens they and Dr Fauci have made mistakes, so that citizens believe **COVID-19 is a hoax or not dangerous to them**¹.

When the implementation of a new security law in Hong Kong results in books by pro-democracy supporters being **pulled from Hong Kong libraries**².

When members of parliament in Aotearoa release private information about COVID-19 patients to the media **to score political points**³.

When freedom of information and the right to privacy are under attack – Stand Up, Fight Back!

The right to the information that will keep us safe and well, the right to information that allows us to make choices and participate in decisions that affect us, the right to our privacy – these are all rights that libraries can play an essential role in protecting.

Read about Hong Kong here, or in the NY Times, Washington Post, or BBC. And share! And check your collection development policy to make sure it protects your library from challenges.

Read about the White House vs scientists here. We can all give thanks that Aotearoa / New Zealand has taken a different approach, with information shared freely, and largely respectful debate in public domains.

Back to Aotearoa – you will all know about the leak of patient data, which involved some National party members and the aftermath, resulting in an appalling misunderstanding or misuse of what legislation permits and common decency suggests is best practice on how to handle people's private, sensitive information⁴. A challenge then: do all your library staff understand their responsibility in

dealing with your customers' data and transaction history? Does your library have the topic of privacy covered in their staff induction or ongoing training programme?

Tip: **Try the Privacy Commission's Privacy e-learning modules here**. They include Privacy 2.0 covering the new Privacy Act 2020, and Privacy ABC, Health ABC, Privacy ABC for Schools, Employment and Privacy, and others. There is also a short Privacy Act 2020 animation **which you can view here**.

On a different note, our committee is sad to share the news that Alyson Baker has left us to focus on her studies. We miss her already! She is an amazing researcher and writer, with a deep commitment to freedom of information and other human rights issues. So, if anyone else would like to join us – please get in touch at freedom@lianza.org.nz.

Louise, Steph, and Rob.

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2. <https://www.theguardian.com/world/2020/jul/05/hong-kong-books-by-pro-democracy-activists-disappear-from-library-shelves>
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PASIFIKIA



INTERVIEW WITH ELIZABETH FONG



ELIZABETH FONG
University of the
South Pacific in Fiji

NI SA BULA VINAKA
ELIZABETH AND THANK
YOU FOR TALKING
WITH LIBRARY LIFE.

I'M GOING TO JUMP
STRAIGHT IN HERE!
YOU WERE ONE OF TWO
UNIVERSITY OF THE SOUTH
PACIFIC (USP) STAFF THAT
WERE QUESTIONED, SOME
WOULD SAY INTIMIDATED,
BY POLICE OVER THE
'SOLIDARITY' RALLIES FOR
THE VICE-CHANCELLOR LAST
MONTH AT THE LAUCALA
CAMPUS IN SUVA. THE ASIA
PACIFIC REPORT WROTE THAT
YOU WERE SUPPORTING
THE NOW SUSPENDED VICE-
CHANCELLOR PROFESSOR
PAL AHLUWALIA, A
WHISTLEBLOWER OVER THE

**REGIONAL UNIVERSITIES
FINANCES. CAN YOU
DESCRIBE FOR OUR READERS
THE BACKGROUND OF THE
EVENTS LEADING UP TO THE
RALLIES?**

Vice-Chancellor, Professor Pal Ahluwalia took up office on January 1, 2019. He replaced Professor Rajesh Chandra, an alumni and former staff member who had held the position since 2009. In the first three months of his tenure, Professor Pal found what he identified to be instances of questionable governance practices by the former leader which he documented and submitted to the University's governing body, the USP Council for its May 2019 meeting. The leakage of eleven pages of this document to *Islands Business* magazine by, as yet, unnamed sources, informed the student body, staff, alumni and the regional university community of VC Pal's concerns. Prior to VC Pal's submission, many of the concerns were the subject of discussions amongst staff and students but without written evidence and the former VC in place, action was not possible. The leakage provided the evidence and impetus for students and staff to express their outrage at the governance concerns. Thus in May 2019,

the first public 'talanoa' session or rally was held on the library 'rara' (open ground) across from the Administration Building.

The decision of the USP May 2019 council meeting resulted in a report by the Northland New Zealand arm of the accounting firm BDO of the issues raised by VC Pal. The content of the report that was made public through its release on social media confirmed our worst fears but whilst this was a contributing factor to the rallies, it was the actions of the Pro-Chancellor, Winston Thompson and the Executive Committee of the Council that compiled a list of allegations against VC Pal that led to his orchestrated suspension that was the last straw. Moving the focus to VC Pal from the findings of the BDO Report on what many saw as an abuse of authority, was viewed as a calculated political move by a certain member country to protect the former VC and certain members of his management team. This went against all the principles of good governance and brought disrepute to the University which students, staff and alumni found abhorrent.



The rallies at Laucala and across the region witnessed a level of unity amongst students, staff, alumni and the Pacific community not witnessed during the University's 50th-anniversary celebrations when this should have been. Justice and the need for good governance and protection of the University for the future of our people was cause to rally. Following the initial rally in 2019 and concern with the way the USP Council was handling the matter, a group of us decided that there was a need to communicate directly with Heads of Governments to raise our concerns with their representatives to the USP Council, to which they responded positively and issues have progressed. The Student's Association stood strong in its support for VC Pal and to see our future leaders taking this stand confirmed that our institution remains strong despite its challenges.

HOW DID THIS AFFECT YOUR LIBRARY?

Eighty-eight percent of the library staff are regionals, with

approximately 70% of those regionals having acquired library, and other qualifications, from the USP. Therefore, we all felt very strongly about what was happening to the University.

The library has been and continues to be a key player and contributor to university learning, teaching and research standards and many regard the USP library as an exemplar library for tertiary institutions in the region. That this should be happening to our institution elicited feelings of anger, sadness, shame, disgust, disdain, surprise and shock for some who were unaware.

The reason being that despite justified requests against a background of increasing student numbers and programmes, the library had not received resource budget increases for over seven years. When staff read about what it considered to be an abuse of authority and financial mismanagement, comments such as 'whilst we cannot subscribe to more databases or employ more professionals and paraprofessionals, or visit

regional campus libraries due to financial constraints, the same does not apply to rewards for senior management who are already well paid.'

This situation has strengthened the Library's resolve to uphold freedom of information, good governance and transparency.

DO YOU SEE YOUR ACTIONS AS CONNECTED TO THE VITAL ROLE LIBRARIANS PLAY IN ENSURING FREEDOM OF INFORMATION?

Most certainly and especially in this COVID-19 environment in which the pandemic appears to be a tool used by governments throughout the world to be 'selective' about the type and range of information shared with their people.

As a result of their belief in freedom of information, Library colleagues participated in calls and actions to make the findings of the BDO Report available to the University community for action.



They gathered, whilst maintaining physical distancing, to express their feelings about the decision to not share the findings of the report and to declare it a 'fait accompli' because certain members of the USPCouncil had bull-dozed the decision under what many saw as political pressure.

Librarians have been part of the success of getting the USP Council to release the document to members and we await its transmission to the taxpaying regional owning public and those of donor countries.

An unforeseen concern for me was a reaction from a senior manager named in the BDO report to whom I report. In communication with him as a result of the library staff decision to 'down tools' (Library open but no services) on June 11, 2020, in solidarity with all other staff I was, in effect, told that in my senior position I should not be taking part in such activities and that since I was not an academic, I was in no position to speak about 'academic freedom'. I regarded this as undermining my profession and my managerial ability to make a

decision on such a grave issue and I conveyed this to him in an internal memorandum.

WHAT ARE YOUR CONCERNS ABOUT THE FUTURE OF THE UNIVERSITY?

For the long term, I am convinced that the canoe driving the university will continue to sail in the right direction once it overcomes its current challenges. I say this based on the evidence of the current council leadership; the decisions of its two most recent council meetings and the advice, support and direction it is receiving from students, staff and alumni from all over the world.

In the shorter term, the challenge will be to embrace and fully implement the recommendations of the commission that was established to review governance policies that will require the strong political will of the USP Council to make the hard calls and decisions that are needed. If these are achieved I believe the future of the university is in-tact and it will continue to grow and to respond to the educational needs of the

Region as it was destined to do.

HOW HAVE EVENTS PROGRESSED OVER THE LAST FEW WEEKS?

Slowly but surely. The USP Council is working to ensure compliance with council governance procedures and the next meeting of the USP Council (August 12) will inform members as to whether there was any justification for VC Pal's suspension based on the 33 allegations and if there were or not, what the next course of action is.

It is also hoped that the council will consider and determine the future of the incumbent Pro-Chancellor given his open hostility to the Vice-Chancellor and President that many see as an untenable relationship for moving the institution forward.

VINAKA VAKA LEVU ELIZABETH, WE WISH YOU ALL THE BEST WITH THIS GOING FORWARD.

<https://www.youtube.com/>

TACKLING CHALLENGES

TACKLING THE CHALLENGES OF LOCKDOWN - AN EDUCATOR'S PERSPECTIVE



Left to right Open Polytechnic LIS Academic Staff Members Jan Irvine, Pam Bidwell, Amanda Cossham and Eric Boamah. Absent from photo Sarah Welland

The impact of the COVID-19 pandemic on various organisations, including libraries and educational institutions, cannot be overemphasised. Many parts of the world are still feeling the strong effect and aftershocks of the pandemic; while New Zealand, thanks to our nation's team of five million, is fortunate to be in our current situation.

SEPARATING FACT FROM FICTION

In times like these, it isn't surprising to see different types of information about the pandemic being thrown at people. The early days of the pandemic spreading around the globe were a confusing time, we were consuming a rapidly

changing diet of information, and there were certainly times when fake news was getting more than its fair share of headlines.

That's one of the reasons our specialisation of information studies is so important – we are taught to evaluate and identify reputable information and filter out information that is unsubstantiated. It's at times like these that our profession can play an even more important role in society, particularly helping those who are confused about what information to trust to help gain an informed perspective of the challenges the world is facing.

THE 'PIVOT' APPLIED BY THE TERTIARY EDUCATION SECTOR

DURING LOCKDOWN

During New Zealand's lockdown, most tertiary institutions implemented various online measures to keep teaching and supporting learners. As a specialist online distance learning provider, Open Polytechnic was in a privileged position that our Library and Information Studies (LIS) programme could continue without significant changes for learners. For academic staff in the LIS team, a new level of collaboration ensued as we supported each other and our learners and navigated the challenges affecting our society during lockdown. Video chats became an important tool to help us all stay connected. We dedicated Tuesday mornings to engage as a team, address work-

Open Polytechnic

KURATINI TUWHERA

related questions and share strategies to help learners stay engaged.

COPING IN A TIME OF UNCERTAINTY

While most people were unable to attend their normal workplaces during lockdown, some of our learners were able to work from home. Others, whose jobs were dependent on being on-site in their workplaces, found different ways to keep themselves busy. One of the things that made us truly proud to be part of the LIS community was hearing about how some of our learners in public libraries took on the role of checking on vulnerable residents – showing the important role these staff can play in their communities during difficult times.

Open Polytechnic staff saw a big surge in engagement with our online 'bubble' of learners as they focused on their studies, or reached out for extra support. Open Polytechnic increased its flexibility by making sure learners who needed a study break could defer to another trimester or extend due dates for assignments. While we all acknowledge that lockdown was difficult, we are all very proud of the way our learners and staff met those challenges head-on.



Eric Boamah; Dr Boamah is actively involved in New Zealand's library and information sector as the President of the Archives and Records Association of New Zealand (ARANZ) and a council member of the New Zealand branch of the Records and Information Professionals Australasia. He is also a professional member of the LIANZA and a member of the International Review Group (IRG) of New Zealand.

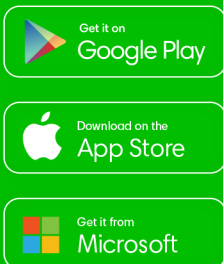


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