

LIBRARY

Life



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COVER IMAGE

Tartan Extravaganza at the National Library, Wellington. L-R: Honiana Love, Bill Macnaught & Rachel Esson (dressed as 90s punk). Photo credit: Mark Beattie

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FROM THE

editor.



HELEN HEATH

Tēnā koutou

In this issue of *Library Life* we farewell the outgoing National Librarian, Bill Macnaught, and wish him well in his retirement. As a final wrap for our 110th birthday year, we trace the history of the LIANZA President's pounamu and its travels. Do you know our taonga has a name and has travelled all over the world?

We also celebrate the launch of a new website for the Pacific Virtual Museum project, which connects Pacific cultural heritage collections; and we delve into the world of memes and ephemera in COVID collecting.

You can get to know LIANZA Tertiary & Research Symposium keynote, Lisa Emerson, a little better through her Six Hot Picks. Check out the full programme for Tātou Tātou: Gather & Grow on the LIANZA website, which will be released just before Christmas and then register to attend!

This issue's We Are LIANZA features Winston Roberts and celebrates his being awarded an IFLA Scroll of Appreciation. He shares his rich career history with us, including his work with International Federation of Library Associations and Institutions (IFLA).

Along those lines, we also have a new column in which we meet other New Zealanders contributing to the global work of IFLA. Our first profile is Janet Fletcher, who is on the IFLA Library Buildings and Equipment Section.

Have you ever wondered what's involved with working with IFLA? Have a read and find out more.

We have another new regular column starting up, which features libraries from around New Zealand and the Pacific. This issue, Lis Marrow introduces Picton Library. What is special about your building or spaces, your communities and staff? What initiatives, programmes or services will our readers be keen to learn about? If you are interested in having your library featured, get in touch! All this, along with our regular columns, and much more – in this issue of *Library Life*.

I hope that you all get to have a peaceful break over summer – we've all earned it this year. Roll on 2021!

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

Tērā te mauri, kei te kahu o te rangi
Kei te tihi o ngā maunga whakahī o Aotearoa
He mauri Atua, he mauri tupuna
Ko te mauri kei ahau, kei a tātou katoa
Ko Tū ki taha matau, ko Rongo ki taha mauī
He kauhanga, he putanga
Ko te mauri tēnei ka tau, ke tēnei kāinga, ki tēnei
whānau
He mauri tū, he mauri āiō, he mauri ora, ka ora
Haumi e, hui e, tāiki e.

E ōku rangatira o te ao, he mihi maioha ki ngā
mōrehu. Ka mahi tonu tātou i te mahi tika, nō
reira, ehara taku toa i te toa takitahi, erangi he toa
takimano.

Well, what a year and it has moved so fast! Maybe
that is because many of us, especially in Tāmaki
MaCOVID, actually spent a lot of time at home! I
cannot believe six months has nearly gone by and
we are this close to Xmas.

Many of you are aware of our continued response,
as Te Rau Herenga o Aotearoa, relating to Business
As Usual or general practices of librarianship.
The lack of knowledge of some customers and
stakeholders about the information business was
shown in the attacks made on the National Library
regarding the Overseas Published Collections. We,
therefore, as LIANZA, need to be innovative and
responsive in ensuring communities connect with
information, to empower not only themselves but

the organisations that house all of these collections.
Thank you to those who have been at the forefront
of this kaupapa and making sure that the correct
information is circulated.

Congratulations to our Immediate Past President,
Rachel Esson on her appointment as National
Librarian. It was great to have Bill join us at our
National Library and LIANZA Hikuwai event in
Auckland last month, as he journeyed around the
country before he left his role in the capable hands
of Rachel. From what I gathered, he is writing
a book so possibly going to hide away in some
fantastic spot of Aotearoa, while contemplating
what his journey has been.

E te rangatira e Rachel, ko koe kei runga, hei akiaki
ai ngā taonga o tātou. Nō reira, nāu te rourou, nā
mātau te rourou, ka ora ai tātou.

E te whatukura e Bill, kia kaha koe i tō ara
whakamua.

The election was great, although the rest of the
world had to wait a while with bated breath for the
USA! We saw some changes in Parliament with the
postal votes. Carmel Sepuloni has taken the reins
as Minister of Culture and Heritage and I am sure
that this will benefit us greatly in Aotearoa and the
Pacific. The Māori Party took an extra seat, so great
to see the first Mataora in parliament, highlighting
the uniqueness of our culture in Aotearoa. I am
optimistic about the future of Aotearoa and its
vision, leading future pathways.

The year has been fraught with many challenges,
and I take my hat off to all of those wonderful
volunteers who have helped Te Rau Herenga and
the information sector in doing the hard yards,
whilst keeping in contact with each other. The
LIANZA Annual General Meeting was great and
our guest speakers on the leadership panel -
Courtney Johnson, Te Papa Tongarewa, Honiana
Love, Ngā Taonga Sound and Vision and Dan
Daly, Christchurch City Libraries were honest,
informative and helped us think about our own
impact and journey. My apologies for having to
restart our waiata again, as I started the wrong
verse. A continued learning experience for me,

but I got it right at the gathering when Bill came to Auckland. The saying is true: 'practice makes perfect' or 'try, try and try again.'

LIANZA Conference 2021 is in its preparation phase and thanks again to the team who have decided to help pull the hybrid model together. I expect some great responses in the near future on what this looks like and how members can contribute to a successful conference.

My term as LIANZA President will be looking at reviewing processes with the support of Council ie. the LIANZA strategic leadership governance review; LIANZA Terms of References for standing committees and working groups etc. Big mihi out to our wonderful LIANZA Office staff who have achieved a lot over the year, taking onboard online learning and meetings to ensure we are constantly in contact with each other as an organisation.

I recently attended an event in my role within the University of Auckland for the Kupe Leaders – watching our young adults and listening to how

they see the future is encouraging me. We continue to look for ways to enhance our organisations, and great collaboration within our industry is the way forward. Although NALI was put on hold, I think the changes being made are looking promising for us all.

As we are nearing Xmas, all I can say is: please, if you are able, take some time out with your whānau. Hoki atu ki tō ūkaipō, ka purea ai te hau o Tāwhirimātea. Re-energise yourself, de-stress and be on the lookout for those I call 'The Loopies!'

Piki atu ki te taumata o ngā pae maunga, kitea ai te mana, te ihi o te whenua nei o ngā tūpuna. Hei konā mai.



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THE LAST CHAPTER WITH BILL MACNAUGHT



Bill Macnaught outside the National Library, Wellington



Bill's final farewell. L-R: Courtney Johnson (Te Papa), Honiana Love (Nga Taonga Sound & Vision), Bill Macnaught, Rachel Esson (NLNZ), Stephen Clarke (Archives NZ)

Bill Macnaught is retired on December 16th from his role as the National Librarian this month after nine years in the role. Helen Heath caught up with him to hear about his career highlights and plans for retirement.

FIRSTLY, CONGRATULATIONS ON YOUR RETIREMENT! ARE YOU LOOKING FORWARD TO WINDING THINGS DOWN A BIT?

I am. Next year, I will be the ripe old age of 70 and I do feel as though I've probably reached a point where I'm running out of steam and it's time for somebody else to take over.

FAIR ENOUGH. YOU MUST HAVE A FEW CAREER HIGHLIGHTS FROM THE LAST NINE YEARS IN THE ROLE?

Definitely, I suppose one is coming back into this building after its major refurbishment. That was a programme of work that was well underway before I started but it was still at a stage where things could have gone badly and didn't. We succeeded in bringing it in on time and under budget. We achieved everything that we set out to achieve with the refurbishment and actually, even better standards of protection for the collections than we had anticipated at the outset.

It was really good to be able to bring staff back into the building – because we had been scattered to the four corners of Wellington for several years – and, of course, opening up to the public. The building was originally opened back in the 1980s so it was getting a bit tired looking – not to mention the rain coming

through the roof – the building needed a lot of money spent on it.

When I started, the auditorium was out of scope for the refurbishment within the \$65M budget. I couldn't believe we were going to reopen the building looking fabulous but with the auditorium stuck in the 1980s with worn-out seats that were far from comfortable. It felt a bit sad. In my first few weeks, I said that, if it was the last thing I did, I was going to get the auditorium refurbished as well. It turns out it wasn't the last thing I did but there was a sense of satisfaction when we finally got that across the line. It took a bit of persuasion for my senior colleagues in the department to share the view that it was essential for a National Library to have an auditorium at all. But we got there.

It was partly the catalyst for setting up the Te Puna Foundation. The minister of the day said that he was happy to invest in moving what is now He Tohu into the building but he would prefer us to go out and fundraise for the auditorium. In those days we made it really hard for people to give us money through philanthropy so the creation of the foundation itself was a bit of a breakthrough. Some of my colleagues thought it was almost immoral that we would be seeking charitable gifts and money for something that was government business but I made the point that every other National Library that I can think of has got some kind of fundraising vehicle. At the end of the day, it was not the foundation that paid for the auditorium revamp but we were able to demonstrate that we tried to raise funds and that most people considered building work should be paid for by the Government. The foundation has grown over the last four years to the point that we have major programmes funded to support kids reading.



YOU MUST FEEL VERY PROUD OF TE PUNA - IT MUST BE ONE OF THE JEWELS IN YOUR CROWN?

It was a tricky piece of business in terms of departmental priorities. Also, as I said the evening we launched Te Puna – to do our business well, the National Library needs Government, community and business supporting us. Going back 100 years to the Alexander Turnbull Library – that was a philanthropic gift. Every year since we've been getting donations from New Zealanders of taonga to add to the collections of the Turnbull Library. So, it's really a case of working out what is appropriate for the Government to fund and making it easier for any New Zealander who wants to support our work with philanthropy to donate. Then, getting business support, Air New Zealand has been happy to support the work of the National Library. I see it as enhancing the capacity of the library to do its business beyond the funding that we can expect the taxpayer to give us during difficult times. Even with all the pressures of COVID, Air NZ are still keen to maintain the partnership with NLNZ and associate their brand with us.

One of the things that have been the least satisfying in the last nine years is that the visibility of the National Library has dipped below the radar. Some of that is about coming in under the bigger department that is Internal Affairs, some of it is due to the global financial crisis and not having much money for anything except keeping the lights on and wheels turning.

WHAT DO YOU THINK IS THE MOST CHALLENGING ISSUE THAT YOU'VE HAD TO DEAL WITH IN THE PAST NINE YEARS?

The financial pressure has been fairly relentless from day two in the job. Day one was great, I had a powhiri. Then on day two, it was explained to me just how tight the financial situation was going to be within a matter of weeks. We were under significant financial pressure, as were many other government departments, but

it has been quite challenging to keep things going. When you are trying to do new things and there is no money, the obvious question is what are you going to stop doing so you can start doing the new things.

With the major shift from the analogue way of working lots of people want us to be doing fancy things in a digital world (including me – I would love us to be doing much more in that digital space) but a lot of our stakeholders also want us to keep going with the things that we have been doing for 100 years. So, it has been challenging to say we are going to stop doing some things in order to start doing others.

IS THERE ANYTHING IN PARTICULAR THAT YOU'D LIKE TO SEE HAPPEN IN THE DIGITAL REALM?

One of the things that we are working on is being more joined up in the way we collect digital content. We've got a number of teams who have an interest in digital collecting or creating digital content. We still don't have the optimum end-to-end process for collecting digital content, storing it, making it accessible and preserving it for future generations. It has become abundantly clear that the cost of our digital storage is on an exponential curve. There is a little bit of disconnect between those who are doing the collecting and those who are figuring out how to pay for the storage. Nevermind the preservation costs of it.

When you look across the whole of the country, there is so much more that we need to be doing around digital preservation. We have libraries big and small nationwide, plus museums and archives – all sorts of other cultural agencies – collecting digital stuff and possibly thinking they are going to hold onto it forever without really understanding the challenges of preservation within the digital space. We've got the expertise but we cannot afford to be taking all the digital content that's being collected and storing that



LIANZA Conference 2017. L-R: Vicki McDonald, State Library of Queensland, Bill Macnaught & Dr Mike Reid, LGNZ



Dieppe's chert beach and cliff immediately following the raid on 19 August 1942. Source: Wikimedia

in some massive digital repository at the taxpayers' expense. So, that's something that my successor will be faced with – that ongoing challenge of figuring out how we can provide some leadership in that space around digital preservation. Without taking on the full responsibility for preserving all the digital content that people might want us to help with.

THAT LEADS ON WELL TO MY NEXT QUESTION - DO YOU HAVE ANY WORDS OF ADVICE FOR YOUR SUCCESSOR?

The cardinal rule that I learned a long time ago is that you must not overspend your budget, that's rule number one. The challenge is to keep doing what we've always done while moving the library into the digital environment. Access to content is an area where we can seriously shift the power of the content that we've got in our collections – if we make it available on a digital platform rather than expecting people to come to Wellington. Especially when you see how things have shifted with COVID. There's a huge opportunity for us but the big challenge will be constructing a powerful argument for at least some transition funding to digitise a lot of the content that is still held here in Wellington.

If you can't get to Wellington that content is not much use to you. We've got such treasure locked up in our collections here. When I say locked up, it's accessible if you can beat a path to our door but for so many New Zealanders, that is not something that they would see as realistic. If you think of the school kids that probably have never left their hometown, let alone coming to Wellington at the drop of a hat to study our collections. With the introduction of New Zealand history into the curriculum, in just over a year, we will be expecting schools up and down the country having much richer content available to students and teachers to use in the classroom. That's something that we need to continue to work on with the Ministry of Education, the Ministry of Culture and Heritage and with others in the

sector, such as Te Papa and Nga Taonga Sound and Vision.

There's heaps of potential there. Over the last few years, our collaborations have strengthened with Nga Taonga coming into our building and working more closely with us. We've built our relationship with Archives to the point where it's stronger than it's ever been. Courtney Johnston, the Chief Executive at Te Papa, has strong National Library ties. I know that there is a platform for collaboration, a willingness to work together for the right outcomes for New Zealand, particularly for schools. It really is an exciting time. The challenge will be finding the resources to do it properly. The Ministry of Education might be in the best position to help us with some of those challenges but there is so much change within the world of education at the moment that I'm not sure where we'd sit in the landscape of changing work.

ON A SLIGHTLY DIFFERENT NOTE... I'M THINKING ABOUT THE IFLA WORLD LIBRARY AND INFORMATION CONGRESS (WLIC), IT MUST BE A DISAPPOINTMENT THAT YOU HAVEN'T SEEN THAT HAPPEN WHILE YOU'VE BEEN HERE AND IT'S POSSIBLE THAT IT MIGHT NOT BE HERE AGAIN FOR A LONG TIME. ARE YOU HOPING THERE MAY BE SOME WAY FOR AN ALTERNATIVE, SUCH AS A COLLABORATION BETWEEN NEW ZEALAND AND AUSTRALIA, THAT MIGHT SEE WLIC COMING TO THE SOUTHERN HEMISPHERE?

It's possible that there might be something of a smaller scale and you can see that IFLA's governing body is already thinking about new ways of running WLIC that don't involve such a large carbon footprint every year. So, maybe something of a smaller scale but still a global nature – that would be really good to host here.

Thinking back to the announcement that we were due to host WLIC in 2020 which, incidentally was a career



highlight – standing on the stage with colleagues at the 2018 World Congress in Kuala Lumpur. The Prime Minister's face went up on the big screen and a gasp went across the room of 3,000 delegates. That was a seriously proud moment – to be part of the team effort to bring the congress to New Zealand. So, it was equally gutting that we had to face the reality that actually, despite our best efforts, it just wasn't going to happen.

What's come out of that is the reputation that our library sector won through that work – it stands us in good stead to work more closely with IFLA at a regional level with support from IFLA HQ to build capacity in the library sector across Pacific Islands. That's something I know the Director-General of IFLA and the governing body are keen to see – more Pacific Islands developing sustainable library services. I'm pleased to say that the National Library, particularly Te Puna Foundation, has continued to pledge financial support, some of which will help continue that work with IFLA and other colleagues in Australia and elsewhere to support the building of the library sector in the Pacific Islands. Not in a colonial, patronising fashion, but building on the work of the Pacific Library Network started a couple of years ago – work that Allison Dobbie and Christine Mackenzie IFLA President, for example, was very actively involved in. It would be really good to see that continue for our colleagues in the Pacific Islands, who were looking forward to engaging with WLIC for the first time. They were looking forward to the opportunity to do some serious capacity building around the congress coming to the region. Although we haven't got WLIC coming to the region, we can still be deliberate about investing in building the library profession.

WHAT ASPECT OF YOUR WORK DO YOU HOPE PEOPLE WILL REMEMBER YOU FOR?

To be quite honest, the nature of this work is that it is not about me. Looking back to my UK career –

there's a very visible reminder of my contribution in Gateshead, with the Angel of the North. I'm not sure there is anything as visible here. I was the instigator of what is now *He Tohu* but I don't think many people will look at *He Tohu* and think of me. Apart from coming up with the idea and supporting it to happen, others were driving it. My boss, Peter Murray should take the most credit for driving that piece of work to a successful conclusion and he would be the first to say it was very much a team effort.

In terms of what I'll be remembered for, probably not much. A lot of it feels like playing defence for nine years. In that respect, I know there were times when however bad it got it could have been much worse. I like to think that one of my contributions was holding things together through some challenging times. Nobody is going to notice that. I'm not looking for people to remember me in that way.

Probably the most obvious thing that happened in my work to benefit libraries is the COVID recovery programme. I can honestly say that was absolutely the result of our Minister's commitment to supporting the library service – public libraries in particular. Essentially, I was handing her the ammunition and she was making sure that we got the results where it was needed.

For a long time, I've understood the value of politicians and officials working well together. It's about politicians being able to trust officials to get on with the job properly and it's about officials understanding that they are not politicians – leaving the politics to the politicians. Particularly in this job, it's really important that there's a good understanding of the space that the National Librarian occupies and the space that the Minister occupies and that you don't blur the lines. It's not about being "Pals" it's about having a good working relationship where ideally you have mutual respect. That's certainly what I experienced with Minister Martin's COVID recovery funding for libraries. Obviously, she would trust that we go ahead



LIANZA Conference 2017



Bill's Auckland farewell



L-R: Andy Fenton, Louise La Harte, Bill Macnaught and Jane Hill at WLIC19 in Athens



Bill's Wellington farewell

to bring some comfort to library managers at a time when many of them were really struggling with the prospect of severe budget cuts due to COVID. It's not over yet. The money that we got through Budget 20 is not going to solve all problems but it's something. There are some great stories already emerging about libraries up and down the country about what they've been able to do with the support we've given them so far.

In terms of what I have championed, growing a nation of readers is important – it took a bit of persuading for some of my staff to accept it was worthy of being one of our three main strands of strategic directions, alongside taonga and knowledge. Given that we have so much knowledge locked up in the written word if you cannot read then you're going to have to wait for somebody else to reformat it for you and give you their version of what the words actually say. It's particularly true when you look across the fence at what our colleagues in archives are doing holding the public record so that citizens can hold the government to account. Again, how do you make use of that public record if you cannot read the written word – you're going to depend on others to interpret it.

In a healthy democracy, if you want to know what the government is up to it helps if you can read. I know that some people might say that librarians tend to overclaim the benefit they deliver to society. But

seriously, being able to read well is very important for a healthy democracy. That is something I have championed over the last few years. Having the Prime Minister here just a few months ago to announce the Reading Ambassador role – that was a career highlight. When she arrived she told me she'd been wanting it to happen for some time, so had we. We hope to name the Reading Ambassador in the first half of 2021, the call for nominations has just gone out. I'm seriously fascinated by who gets that first shot.

ONE LAST QUESTION - WHAT ARE YOUR RETIREMENT PLANS?

I'm looking forward to having a long break over summer. This year in particular has been a hard slog for most people. I have felt the responsibility of this job – looking after the wellbeing of roughly 300 staff – I have never felt that pressure quite as strongly as this year. I'll be pleased to be able to retire without any serious mishaps to staff as a result of COVID or earthquakes. Being able to wake up in the morning without that weight of responsibility – I'm really looking forward to that.

I have got a pet project, which will involve a trip back to the UK at some point, to do a bit of family history research around my grandfather and an episode in WWII where he was awarded an MBE. An episode not long after Dunkirk, where there were still some



National Librarian Bill Macnaught giving his address at the opening of Pūkana moments in Māori performance NLNZ



Bill's Wellington farewell



LIANZA Conference 2019



John Meads, Chair, Alexander Turnbull Library Endowment Trust, Selina Tusitala Marsh, Bill Macnaught, National Librarian
Photo Mark Beatty

Scottish and allied troops stuck on a beach near Dieppe. My grandfather helped to rescue them – he took one of the last boats off the beach. He was in the Merchant Navy and, a bit like Dunkirk, 60 ships were commandeered to go over during the night to arrive in the early hours and start evacuating troops off the beach under cover of darkness. Which they did, until the fog lifted and suddenly the Germans could see there were ships in the bay and started lobbing shells at them, sinking a few. My grandfather was fortunate enough to get back home with his ship intact and got an MBE for it. Everybody has heard of Dunkirk, which was called Operation Dynamo. This exercise, which was three weeks later, was called Operation Cycle, which makes me think that (if they are going in alphabetical order) it was planned before Dunkirk.

THAT SOUNDS LIKE A GREAT RESEARCH PROJECT, YOU'LL JUST HAVE TO WAIT FOR THE BORDERS TO OPEN!

It's going to be interesting to see how much of it I can access digitally. Obviously, some of it will be in the war archives. The other part of it – the merchant shipping line that my grandfather sailed for all his career – is held by the University of Strathclyde as an archive.

WELL, IT SOUNDS LIKE YOU WON'T BE SITTING AROUND DOING NOTHING BUT I HOPE YOU GET A CHANCE TO HAVE A FEW SLEEP-INS AND A POTTER IN THE GARDEN.

I'm actually looking forward to spending a bit more time in the kitchen. My wife and I have both had careers where we spent many years coming home fairly late in the evening, taking something out of the freezer and putting it in the microwave – go to bed, up in the morning and off you go again. So we haven't had the healthiest of diets over the years. One of the things with coming to New Zealand was that we stopped that habit overnight and started eating fresh. So, the novelty of being able to invest more time in enjoying good food sounds great.

ON THAT NOTE, WE'D JUST LIKE TO SAY THANK YOU AND WISH YOU THE BEST OF LUCK FOR THE FUTURE!

OUR TAONGA - TE RAU HERENGA

THE HISTORY OF THE LIANZA PRESIDENT'S POUNAMU



Te Rau Herenga



Rachel Esson, Paula Eskett & Louise LaHatte

Helen Heath, LIANZA Communications Advisor, received an apparently innocent email earlier this year from then President, Rachel Esson, saying,

"For the records – perhaps a story on the LIANZA President's pounamu at some point would be interesting – with photos of various presidents wearing it?"

Little did we know what a rabbit hole this would take her down! Helen shares her research journey below.

My first port of call was our current LIANZA President, Anahera Morehu. Anahera didn't know the origin story but she asked Past President, Te Paea Paringatai, if she knew more and what the name of our taonga is.

Te Paea replied, "It did not have a name when I became LIANZA President. I asked the same question. The logical name was *Te Rau Herenga* and we adopted that from my presidency in 2016."

I then asked Past-President, John Garraway, if he knew more. He replied, "Unfortunately I don't know much about the origins of the pounamu as it predated my time on LIANZA Council. What I do know is that it followed the re-branding of LIANZA led by Barbara McKerrow in 1998/1999 as the pounamu is in the shape of the stylized Z. My guess as to the first person who wore it was either John Redmayne (2000), Spencer Lilley (2001), or Lisa Tocker (2002). I definitely remember Mirla Edmundson, Steven Lulich and then I wore

it between 2003-2006. I can't remember Penny Carnaby (1999) wearing it but she may have been involved."

My research journey continued with an email to Lisa Tocker and Mirla Edmundson.

Lisa responded, "It was Spencer who was the first to wear it I think, as I got it commissioned when I was Deputy....or did I make that up? I got the President's one and the conference ones made at the same time....(gifts for overseas speakers that were smaller) Then that lovely young guy after us (Steven Lulich) lost it somewhere?"

Mirla replied, "Yes – Steven Lulich lost it! And I commissioned and arranged the replacement."

Human memory is fallible it seems! Spencer Lilley said, "No, I definitely got it off John Redmayne, but I think Penny Carnaby might have been the first to have it." **To which Penny responded,** "Yes I wore the LIANZA pounamu on all visits around the country. It always felt good to wear it."

So, I tracked down Steven Lulich to hear his side of the story. He replied sheepishly, "In 2004 I became LIANZA President so inherited the Pounamu which I proudly wore, in that year I also attended the UNESCO Information for All Programme (IFAP) meeting which was held in Beijing China.

The meeting was held over three days which included visits to see UNESCO heritage cultural



Rachel Esson & Anahera Morehu



Cellia Joe-Olsen & Paula Eskett



Corin Haines & Kris Wehipeihana



Rachel Esson, Louise LaHatte, Paula Eskett & Cellia Joe-Olsen

sites as well as occasional shopping trips when they could squeeze them in! On one such shopping trip, we visited a fairly large tailor shop, which produced suits they could alter to fit you personally. At such a great price I succumbed to purchasing a suit to be altered for me. I had for some reason taken the pounamu with me on that outing.

When I got changed I thought I had put the pounamu safely in the pocket of the sleeveless jacket I wore. The pocket had a zip on it so it should have been secure in there, plus would have been unseen by anyone who may enter the changing room in my absence. However, when I got back to the hotel much to my horror I discovered it was not in my pocket!

I contacted the tailor immediately but their English was not good and I was very doubtful that they understood me. I returned the next day to pick up the suit and went with a translator – but they told me they had not found the pounamu. We were flying out the next day, so there was little I could do but resign myself to the fact I had lost it. In hindsight, I should have left it in the safe of my hotel room.

On my return to New Zealand, I notified the LIANZA Office of the loss and it was briefly discussed at the LIANZA Council – much to my embarrassment. The Council members were a bit startled but were more concerned about getting it replaced than any admonishment of me.

Luckily for me, the Immediate Past President, Mirla Edmondson, managed to requisition a carving of a new pounamu in time for the inauguration of John Garraway to replace me as LIANZA President. The new pounamu was presented to him at his first council meeting as President.

Poor Steven is still traumatised by this story, even today, so we are grateful for the generosity of spirit in sharing his story so honestly!

I still needed a definitive ending, so I emailed Chris Szekely to see what he remembered. Chris suggested I talk with Ani Pahuru Huriwai who was Te Rōpū Whakahau tumuaki when Barbara McKerrow was LIANZA President. "They were

a bit of a duo leading the NZLIA (as it was then) Council's bicultural push. It was Ani who suggested adding the second 'A' for Aotearoa to LIANZ", said Chris.

Ani had this to say, "Oh boy! Had to dig deep into my internal hard-drive for this info. From memory, I left LIANZA when I was about to give birth to my first son in 1999. Before that, I was Co-Chair of LIANZA with Barbara McKerrow, as President of Te Rōpū Whakahau.

We undertook a huge rebranding exercise to bring our NZLIA into the new century. The marketing company we contracted at the time suggested that NZLIA was too hard to say or remember, and came up with a new acronym LIANZ. And as Chris said, I suggested the addition of the A – Library and Information Association of NZ Aotearoa – to reflect our bicultural commitment. We did a HUGE launch at the 1998 NZLIA conference – with Barbara and I presenting the new brand as a news item. Barbara was April Ieremia and I was Kim Hawkesby – it was hilarious – that might be captured on film in some darkroom. It had the desired effect on the members agreeing to the name change and the brand. [Editor's note: [We found the issue of Library Life reporting back on this conference](#) but alas, no photographic evidence!]

The stylized Z is a matau or fishhook shape, capturing the purakau of Maui the navigator, and likening the work of librarians to navigators – which was all very new-age thinking back then, in 1999. I suggested that it would be great for the matau to be fashioned into matau pounamu ... I'm really proud that over 20 years on it still looks and is a great brand!"

Wow, Ani, we are very impressed and have to agree that Te Rau Herenga still looks great!

So, there you have it – the definitive history of Te Rau Herenga! We are glad to have traced the provenance of LIANZA's taonga – the ups and downs over 20 years – and hope to keep adding to our image archive as photographs surface of Past Presidents wearing Te Rau Herenga. Let us know if you have any anecdotes to add to this story or photos of Past Presidents wearing it!



Laurinda Thomas & Heather Lamond



Moira Fraser & Vye Perrone



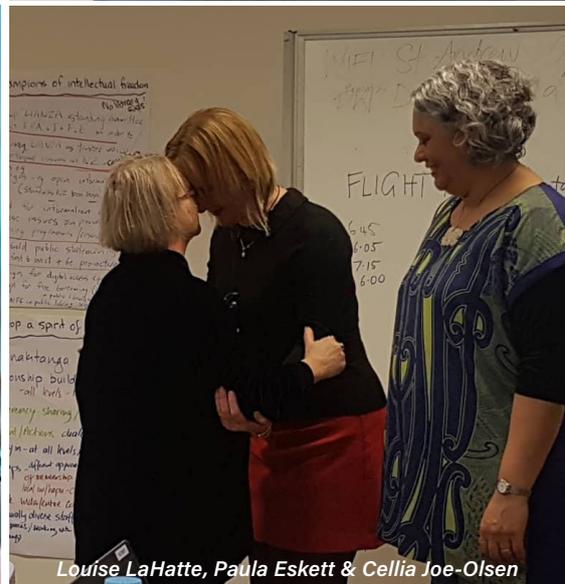
Rachel Esson & Anahera Morehu



Te Paea Paringatai, Kris Wehipeihana & Corin Haines



Louise LaHatte



Louise LaHatte, Paula Eskett & Cellia Joe-Olsen

LIANZA PAST PRESIDENTS CONNECTED TO TE RAU HERENGA / TIMELINE:

- 1998-99: Barbara McKerrow [led re-branding campaign with stylized Z with Te Rōpū Whakahau Tumuaki, Ani Pahuru Huriwai]
- 1999-00: Penny Carnaby [first to wear the pounamu]
- 2000-01: John Redmayne [wore the original pounamu]
- 2001-02: Spencer Lilley [wore the original pounamu]
- 2002-03: Lisa Tocker [commissioned the original LIANZA President's pounamu when she was deputy]
- 2003-04: Mirla Edmundson [commissioned the replacement pounamu]
- 2004-05: Steven Lulich [lost the original pounamu]
- 2005-06: John Garraway
- 2006-07: Moira Fraser
- 2007-08: Vye Perrone
- 2008-09: Glen Walker
- 2009-10: Barbara Garriock
- 2010-11: Carolyn Robertson
- 2011-12: Jane Hill
- 2012-13: Heather Lamond
- 2013-14: Laurinda Thomas
- 2014-15: Corin Haines
- 2015-16: Kris Wehipeihana
- 2016-17: Te Paea Paringatai [names the pounamu "Te Rau Herenga"]
- 2017-18: Louise LaHatte
- 2018-19: Paula Eskett
- 2019-20: Rachel Esson
- 2020-21: Anahera Morehu

Following Presidents wear the replacement pounamu:

- 2005-06: John Garraway

PACIFIC VIRTUAL MUSEUM

COLLABORATION BRINGS RESULTS FOR PACIFIC CULTURAL HERITAGE

Warm Pacific greetings and welcome

Explore, discover and view thousands of items held in museums, libraries, galleries, and collections around the world. Celebrate the rich and diverse cultures of the Pacific.

The Pacific Virtual Museum (PVM) pilot project has launched www.digitalpasifik.org. This new website has been created through a collaboration by, with and for Pacific peoples; educators; learners; and researchers.

The website presents collections of Pacific heritage and cultural items that are held in a range of galleries, museums and university repositories. These are initially from New Zealand and Australia, but there is a commitment to work with Pacific-based organisations and community groups and to present their digitised content. The team will also be engaging with repositories in Europe and America to share their digitised collections with those in the Pacific. The site will provide a platform for holders and creators of cultural content and knowledge in the Pacific Islands to share it with a wider audience.

“The design of the site allows Pacific Island peoples to see and explore items that are mostly held far away from their islands. We know that people of the Pacific may not be aware these items exist, and so it’s exciting to have developed a site that makes it easy and accessible for them to find and learn about these,” says Tim Kong, Programme Manager of the Pacific Virtual Museum pilot.

Funded by Australia’s Department of Foreign Affairs and Trade, Digital Pasifik is the result of a unique partnership between the National Library of New Zealand and National Library of Australia. Representatives from libraries, universities, archives and museums from around and within the Pacific, as well as NGOs and those working with community groups, made up the initial co-design group.

“We hope that the site will help Pacific island people of different generations connect and better understand the many unique cultures that make up

the Pacific region,” says Tim.

When asked what the highlight of the project has been so far Tim says, “It’s been a privilege, to learn from so many people, to be humbled by the circumstances that they work within, to see how they light up when we describe the aims and intent of the pilot project, and how we are seeking to make it work for them. Ultimately, for this pilot project to be enduring, it has to matter to those in the islands, and to lift and enable them as they seek to tell their stories and define their place in the Pacific.”

Helen Heath caught up with Tim Kong and asked him a few questions:

HOW MANY PACIFIC HERITAGE ITEMS ARE YOU PROVIDING ACCESS TO WITH THE PILOT PHASE?

The initial brief of the pilot project was to launch the site with 15,000 images. We’re proud to say that digitalpasifik.org has launched with over 40,000 items, including **images; objects; video; audio; text;** and **maps**.

WHERE HAVE YOU SOURCED THE CONTENT FROM?

Our site will initially begin with records of cultural heritage sourced from Alexander Turnbull Library, Auckland Museum, Te Papa and Trove/National Library of Australia. We’re also gathering video content from **NGO Pasifika Renaissance**, who are using Youtube and Facebook to promote oral histories and traditional stories from Micronesia. The intention is to bring onboard more content partners throughout the pilot phase and to share more items and records from those **partners**.

CAN YOU TELL US ABOUT OTHER PARTNER ORGANISATIONS CONTRIBUTING TO THE PVM?

As well as the four institutes named above, we have also been engaging with the National Archives of Fiji, Australian National University, Université de la Polynésie Française, University of Hawai'i, University of California San Diego, University of Guam, representatives from PIALA, museums, libraries and archives in Papua New Guinea, Kiribati, the Cook Islands, and other institutions in New Zealand, such as the Hocken Library.

WE LOVE THE SOUND OF THE CO-DESIGN APPROACH, HOW DID IT WORK - PRACTICALLY - AND WHO WOULD YOU LIKE TO WORK WITH IN THE FUTURE?

As a result of COVID, our co-design work has been critical, and the opportunity to bring more voices into our conversations and thinking has been great. Our core co-design group gets weekly views of the design and build of the site, and provides feedback, while we are engaging with a wider group to discuss some of the bigger conversations around cultural heritage, and how to support the GLAM sector across the Pacific.

WHAT IS THE THINKING BEHIND THE CO-DESIGN APPROACH?

The key aspect of the co-design approach has been to focus on delivery but to be open to hearing from the group and rapidly making changes based on the feedback from the group, and particularly those in the Pacific. At the heart of this pilot, is a conversation about supporting Pacific Island peoples to connect with items of cultural heritage, that they don't know exist, and to support them in redefining and shaping their own stories as a result of seeing and being able to engage with this cultural heritage.

This is in practical ways – we are designing the site to be mobile-first and data-light because the reality is that network access is restricted and can

be costly across the Pacific. We are also open in how we are building the digitalpasifik.org schema for managing the data, inviting institutes to see how we are looking to present the data they have shared with us. We are regularly presenting designs to the group and based on feedback, rejecting or enhancing what we've done.

WHAT HAS BEEN THE GREATEST CHALLENGE OF GETTING THE PILOT PROGRAMME GOING SO FAR?

The impact of COVID and the lockdown conditions were initially discouraging. But we made space for people to re-engage on their terms with our project, using tools to host an ongoing conversation. There has been the challenge of time zones and getting people to know and trust us via remote only ways, all while moving ahead with our design and build process. Probably the biggest challenge has been the sheer scale of the Pacific and trying to constantly honour every culture that the ocean encompasses. It is a wonderful challenge to have though.

THANKS SO MUCH FOR TALKING WITH LIBRARY LIFE TIM!

The Pacific Virtual Museum pilot project is funded until February 2022 and within that time the digitalpasifik.org site features will be further developed, content partners will be added, and the co-design group will continue to guide the delivery. A key part of the project will be to explore ways of sustainably implementing and supporting the pilot project aims beyond this date.

The pilot project and digitalpasifik.org is supported by the Australian Government and implemented by Te Puna Mātauranga o Aotearoa National Library of New Zealand, in collaboration with the National Library of Australia.

[Watch more on YouTube >](#)

[Hear more on Radio New Zealand National >](#)

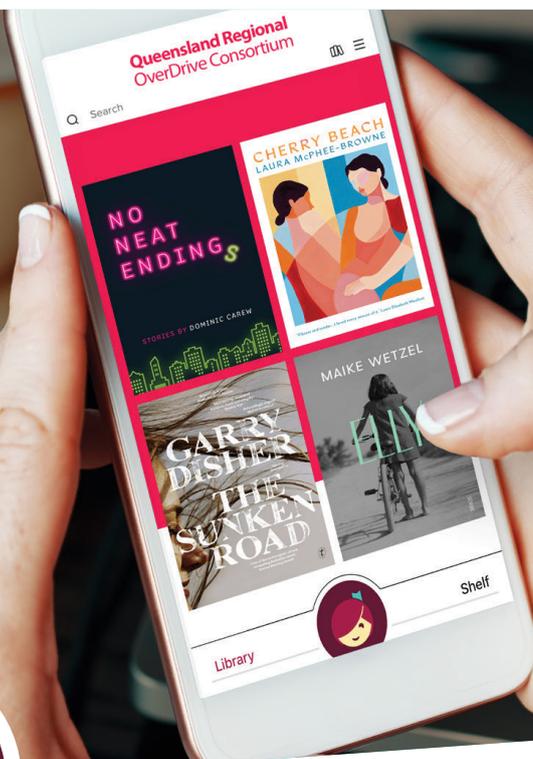


Tim Kong: is the Programme Manager, Pacific Virtual Museum Pilot Project at the National Library of New Zealand Te Puna Mātauranga o Aotearoa.

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COVID COLLECTING

COLLECTING IN THE TIME OF COVID-19



<https://natlib.govt.nz/records/43693233/>



NZ Government COVID graphics

Back in May of this year, LIANZA hosted an online meetup: Collecting in a time of COVID-19. About 75 members of New Zealand's GLAM sector met to discuss contemporary collecting in the time of COVID-19. The aim of the session was to find out what New Zealand GLAMs (Galleries, Libraries, Archives and Museums) are doing or planning to do to document the national and local response to the pandemic. The session was facilitated by Victoria Passau, Collection Manager Online Cenotaph at Auckland Museum.

While a number of institutions have undertaken contemporary collecting, over the past decade, in response to events such as the Christchurch mosque attacks, Tasman fires, the earthquakes in Canterbury and Kaikoura as well as the Women's March, it is still a relatively new practice for some in the New Zealand GLAM sector. This meetup was a great opportunity for the sector to share their experiences, during COVID and to consider the successes, failures and fish-hooks of rapid response collecting. The diversity of attendees and the level of engagement showed a real opportunity for creating a series of meetups that consider contemporary collecting across the GLAM sector.

As a follow-up, Helen Heath spoke to Gillian Lee, Coordinator, Web Archives at Alexander Turnbull Library and Rhonda Grantham, Legal Deposit Librarian at National Library of New Zealand about their collecting response to COVID-19.

KIA ORA GILLIAN AND RHONDA AND THANKS SO MUCH FOR TALKING WITH LIBRARY LIFE! IT WAS GREAT TO SEE YOUR TEAM PROFILED ON RADIO NEW ZEALAND RECENTLY, WE WERE CURIOUS TO FIND OUT MORE. FIRSTLY, WHEN DID YOUR TEAM BEGIN HARVESTING COVID-19 ITEMS?

We began on March 2, 2020 (the New Zealand Ministry of Health confirmed our first case of COVID-19 on February 28, 2020).

WOW, THAT WAS QUICK!

Gillian: Even before the announcement we were searching the internet to find out how New Zealanders were responding to the pandemic. We looked at our collecting areas – government, community, arts, science, and so on to see what conversations were taking place. We re-harvested websites and blogs and collected new ones. 'Unite Against COVID-19' was a key government response as we went into different alert levels. So, of course, we were picking that up.

Rhonda: From a publications point of view, it's a very similar process. We subscribe to numerous alert services, newsletters and other things. So, in terms of documents and publications that were turning up – we were receiving all those alerts and notifications – starting to collect them, just as we would normally collect.

Gillian: It was business as usual to start with – but a new event. While we focussed on our areas

of collecting we were very aware that COVID-19 was affecting everyone and there was no way we could keep up with the avalanche of material. We needed all hands on deck to work out ways to collect content, especially social media. We knew that there are filter bubbles where you get emailed newsletters or memes sent to you because of the groups you participate in online. It took expertise from many parts of the library to collect content we hadn't previously collected – input from digital collecting specialists to build new harvesting tools. Digital archivists, curators, acquisitions librarians and research librarians to identify material.

SO, THE COLLECTION IS MORE THAN A WEB HARVEST?

Yes, it includes websites and digital content from the web along with print/analogue materials.

CAN YOU DESCRIBE THE BREADTH OF THE COLLECTION?

We have collected websites; videos; digital publications like government reports; podcasts; memes; music; the science around it; you name it. We also targeted a wide range of social media content from as many platforms as possible, for example, Facebook; Instagram; Tiktok; Twitch; Twitter; Vimeo; and Youtube. Twitter is the most extensive of the social media sites we have collected because they have an API, so we captured Tweets that had hashtags and search terms related to COVID-19 in New Zealand.

There are also emailed newsletters from various businesses, government agencies, charities, etc affected at the time. Then there is our collection of print ephemera which includes COVID-19 posters and brochures. That's the rapid response part.

We expect ongoing donations of print, photographs and digital materials as curators reach out to donors – the long tail part of collecting! It's not exhaustive, it's representative.

As we collected content some themes emerged. There were a lot of event cancellations – the music industry was shutting down events left, right and centre. We also noticed the fake news or misinformation (news media items about it and people tweeting about it). We saw some businesses respond to the pandemic by switching from alcohol production to hand sanitiser. Garment industries started producing face masks. New businesses emerged and adapted to online services. Lockdown provided opportunities for online humour (memes)

and a sense of community (the New Zealand bear hunt)

HOW DO YOU GO ABOUT COLLECTING ITEMS?

We established a three-phase approach to manage collecting activity:

1. Rapid response acquisition of openly accessible online material, which you can read about [on the National Library blog](#) and [on the International Internet Preservation Consortium blog](#), which is specifically about websites for the web archiving community.
2. **Providing information and ideas for the community to capture and record their own experiences** like [saving your social media](#).
3. A general **call for collecting of COVID-19 related material from the public, both physical and born-digital**

For the technical side, we developed a harvesting manager that used existing open source web harvesting scripts. This is in addition to the Web Curator Tool which the web archivists use as part of their normal business. We also used other harvesting tools like Webrecorder/Conifer and Archive-It when needed. We collected Twitter hashtags (e.g. #Covid19nz and #coronavirusnz) using Twitter's API and some in-house scripts.

DO YOU HAVE A COVID-19 COLLECTING PLAN?

We have collecting plans in general and COVID became part of that. We got together a team of people who collect online content and discussed what our focus should be for the rapid response phase. We looked online for new content specifically about COVID-19 but, since everyone was affected, we found plenty of content in areas we were already collecting in – music, government, sports, communities, etc which provided a representative sample across a wide range of society. We did find new formats to collect such as emails, memes, and streaming music.

WHAT SHOULD A COLLECTING PLAN HAVE IN IT?

We have a number of collecting plans. **The plan that the New Zealand Published Collections currently look to is this one** but we are about to update our policy early next year.

When you develop a collecting plan you need to



Lockdown meme: Working from home



'Level 2 Gnome' by Taja Farslow, Wellington Rd, Paekakariki. Photograph by Deidra Sullivan.



Dr Ashley Bloomfield cutout

look at the purpose of that plan; the scope; the collection's strengths and priorities; and collecting principles. That's a basic summary of what you'd expect to find in a collecting plan, regardless of what institution you are part of.

PEOPLE WERE FEELING VULNERABLE WHEN YOU STARTED COLLECTING, HOW DO YOU SENSITIVELY DEAL WITH PEOPLE'S FEELINGS WHEN COLLECTING?

Publicly available online content in scope for Legal Deposit can be crawled without seeking permission. During times of crisis, this can be quite helpful as it means we can collect content without disturbing people who might be grieving and need their space. We are aware that some online content could be personal (especially social media) so we focus on content that is intended to be distributed widely. We don't collect everything.

We then promote the idea of people preserving their own, personal, records and provide the option of approaching the library to donate their materials. This is done mainly via library blogs or in the media. It's a less intrusive approach. As time goes by, we might become aware of potential donor material and approach people directly.

WHAT ARE THE BEST PRACTICES/ETHICS OF RAPID-RESPONSE COLLECTING?

If it's a traumatic time the last thing you want to do is contact people and ask if we can collect their content when they may need space. So we harvest online content first before it disappears (Legal Deposit allows us to do this). Then when sufficient time has passed we can open up discussions with content owners if this is appropriate.

WHAT ARE YOUR FAVOURITE ITEMS IN THE COLLECTION TO DATE?

So many to choose from! A **video meme of Jacinda dancing** riffing off the scene in the movie *Love Actually*. And the photo meme of **a dog in lockdown rounding up sheep it can see on a laptop!** It was in te reo as well as English.

WHAT'S THE STRANGEST OR FUNNIEST ITEM YOU HAVE COLLECTED?

I think that has to be a small cardboard cutout of Ashley Bloomfield in summer gear. It was a real estate promo and my colleague has one on her desk – the other is in the ephemera collection!!

IT'S A SHAME THAT YOU CAN'T COLLECT SOURDOUGH BUGS! I'VE HEARD THERE ACTUALLY IS A SOURDOUGH BUG LIBRARY IN BELGIUM.

ON A MORE SERIOUS NOTE, HOW DO YOU PRACTICE INCLUSIVE COLLECTING?

We have connections within the library that reach out to various groups to ensure we are collecting content that reflects all New Zealanders, but we want to do more in this space as we know some groups have been either underrepresented or absent from our collections. It is also a matter of staff representation – having a diverse workforce that can have input as well. We're very excited that a new position has been created in the Alexander Turnbull Library for a Curator Contemporary Voices and Archives.

HOW DO WE BETTER REPRESENT VULNERABLE POPULATIONS?

By having collection items that reflect their voices. By talking to people and including them in the process. It involves talking about how we care for the collections, finding out what people are comfortable donating as well as what we make available and how we do this. This might be through donor agreements or ensuring appropriate access to published materials. That's easier to do when we're talking about individual donations. It may also be appropriate not to collect content but assist people to preserve their own content or set up their own community archives. Collecting bulk digital items is trickier, but much of this content is designed for people to read online, so by collecting it, we are including the voices of the vulnerable.

WHAT SORT OF STORIES DO YOU THINK THE COLLECTION IS TELLING ABOUT NEW ZEALAND'S COVID EXPERIENCE?

Everyday experiences from ordinary people as well as well-known people. We're hoping everyone will be able to see familiar stories that they can relate to in this collection. It will be a record for future generations so they can learn about what we went through during this time. We noticed for example that a number of people who used to blog but had been quiet for time suddenly resumed blogging again about their lockdown experiences. We're also collecting the government's response to the pandemic.

I NOTICED A RESURGENCE IN BLOGGING! DO YOU HAVE ANY THEORIES ABOUT THAT?

Gillian: People see them as online diaries. Often people are into Instagram snapshots but this experience prompted more reflections that people wanted to write about – not just take photos. Blogging lends itself to that kind of writing. All those stories people had about baking and how there wasn't enough flour in the shops, the panic.

Rhonda: People also had more time to reflect on their lives. I think people thought, "I'm in the middle of a really interesting event and I don't want to look back and not have anything to show for this time".

CAN YOU EXPLAIN ABOUT LICENSING AND REUSE?

Tricky! Legal Deposit gives us the right to make

a copy of published New Zealand publications, but content owners still retain copyright over their works (and in some cases social media platforms retain some copyright as well). So, the legislation allows us to provide access to content, but the public still has to abide by copyright laws when it comes to reusing. In these cases, they need to approach the copyright holders if they need to license or reuse material.

WHAT WAS YOUR BIGGEST CHALLENGE?

With web harvesting, it was trying to keep up with constantly changing web pages as alert levels changed. For example, with the Unite Against COVID-19 website, one of the people that was maintaining that website said to us that they were updating some pages up to 20 times a day. There's no way we can keep up with that pace of change but we were capturing the site regularly and they keep those changed pages as part of the public record.

There were some technical issues, in that there are some websites or web content we just can't harvest depending on the platform they're on.

We also had practical issues related to lockdown and working from home – the same issues as anyone else – child care, slower internet speeds, etc. Also, sometimes we were 'over COVID-19', but still had to collect the content, so it felt like you couldn't get away from it.

CAN YOU SAY A LITTLE ABOUT THE AFTERCARE OF THE COLLECTION?

In terms of preservation, we have ongoing care of collection items in perpetuity whether digital or analogue. We have a conservation department that looks after the physical materials. Then we have the National Heritage Digital Archive (NDHA) team who make sure the digital items are preserved. We are a trusted repository for digital items so we need to have conversations with publishers, creators, donors about how the items are cared for once they are in our collections. We also need to have conversations with them about the kind of access they want to provide.

Obviously, with Legal Deposit, there are legal requirements around access but you can still provide some kinds of limitations around access if people are concerned about privacy – you can restrict access to them in the reading rooms. If you are doing a large Twitter crawl and come across material created by someone using a pseudonym

you don't necessarily know how to contact that creator to ask permission for use. Some items, like memes, need investigations into who actually owns the content – it's not always easy!

Rhonda: As a collector, if I'm hearing words like 'Private' then the item is going outside of the scope of Legal Deposit. We'd be looking to acquire that material differently. For some of the items we've been collecting (especially off of social media), they are new things we haven't taken before, so there is a lot of experimentation in terms of the collecting and the preservation as well. So even getting them into the NDHA can be a challenge.

Gillian: We have just hired someone on a two-year contract as a COVID-19 digital archivist. So, a lot of the rapid collecting we did outside of the normal harvesting that we do, has all gone into a pre-preservation area and the digital archivist will be analysing that content to see how we can ingest it and if there are any issues around finding owners. So there is pre-care and aftercare.

In terms of descriptions, Resource Description and Access or Encoded Archival Description records

are created to enhance retrieval of items of interest and are updated when necessary.

WOW, THERE IS SO MUCH TO THINK ABOUT. IS THERE ANYTHING ELSE YOU'D LIKE TO ADD?

We'd like to acknowledge the other members of the COVID-19 Social Media Collecting Group: Valerie Love, Senior Digital Archivist; Amy Joseph, Team Leader Collection Development; Svetlana Koroteeva, Technologist; Ben O'Brien, Digital Preservation Web Engineer/Technologist; Flora Feltham, Digital Archivist; Hannah Benbow, Research Librarian Cartoons; Jay Gattuso, Technologist; Sholto Duncan, Web Archivist; and Susanna Joe, Web Archivist. This gives you an idea of the people and expertise we needed!

THANKS SO MUCH FOR SHARING YOUR WORK WITH OUR READERS. I HOPE YOU GET A BREAK FROM COVID OVER THE SUMMER!

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KOHACON20 RECAP



Te Kahu Rolleston performing



Catalyst's Koha team. L-R: Kathryn Tyree, Chris Cormack, Alex Buckley, Hayley Mapley, and Aleisha Amohia

Kohacon is the annual international conference of the Koha software community. This year, Kohacon was hosted by Catalyst IT, in Wellington. We were expecting many international visitors from Koha libraries and other Koha vendors around the world. When that all changed we shifted the focus to delivering a hybrid online and in-person conference. We were proud to keep Kohacon free for anyone to attend, thanks to our [generous sponsors](#).

The conference sessions were prepared by Koha users, support companies, and other experts offering a huge range of advice and experiences that can apply to libraries users of any software. We are happy to say that we didn't lose a single presentation, and we would like to let you know about all the amazing material that is now available online for everyone to enjoy. Chris Cormack, one of the original Koha developers, welcomed our attendees and presenters with a mihi whakatau.

The conference began with [Te Kahu Rolleston](#), wordsmith and jester. Te Kahu was followed by [Anahera Morehu](#), President of LIANZA. The combination of Te Kahu's incredible performance and Anahera's address gave the conference a start that could not have been from anywhere except Aotearoa New Zealand.

Day One continued with [Lisette Scheer](#) of Latah County Library District sharing jQuery tips and

tricks from the Valnet consortium.

[William Tuttiet](#), Digital Library Coordinator at Horowhenua District Council (the very first Koha library ever), spoke about his journey with Koha.

[Mengü Yazıcıoğlu](#) is CEO of Devinim, which runs the single largest Koha installation in the world – 1, 126 libraries in Turkey. Mengü talked about his next project.

[David Nind](#) shared his vision for the future of documentation within Koha and how we can all participate.

[Jessie Zairo and Adam Brooks](#) shared ideas on how a sales perspective of Koha can help to market Koha to the wider library sector.

[Joy Nelson](#) talked about creative problem solving and emphasised that we can all bring different strengths and skills to a project team.

On Day Two the [1999 Koha Project Team](#), Rachel Hamilton-Williams, Rosalie Blake, and Chris Cormack, challenged us to think about how we can extend open-source values into every aspect of libraries and to think more about climate action and sustainability beyond the choice of library software.

[Sonia Bouis](#) discussed considerations around the GDPR when using Koha, you have to watch this



Rachel Hamilton-Williams, Filip Vujičić, Alex Buckley, and Hayley Mapley in the Parliament press room

one to check out the clever presentation style.

The Kohacon20 Organising Committee from Catalyst IT put together a Koha community video with **messages from our international friends** who couldn't be with us in person this year.

Caroline Cyr La Rose presented the Koha catalogue she created for cataloguing Koha Community resources, specifically plugins.

Kristina Hoepfner led us through an activity where we created a long list of integrations that Koha is already capable of, and a 'wish list' of integrations that will make Koha stronger still.

Sher Afzal Khan discussed his study on the perceptions of Koha in Pakistan.

Myka Kennedy Stephens talked about how the patron, the librarian, and the developer are all needed to have a successfully collaborate on Koha.

Ari Mäkiranta from Koha-Suomi Ltd and Esa-Pekka Keskitalo from **the National Library of Finland** shared how their consortia works.

Jessie Zairo and Adam Brooks from Bywater Solutions gave a lightning talk discussing their approach to marketing with their partners.

David Nind gave a beginner's overview of OpenRefine and showed how non-developers can

tidy up messy data.

Janet McGowan from PTFs Europe gave lots of great tips for how Koha can be personalised or customised for your library.

Day Three began with Julius Serrano demonstrating how libraries can make their websites more accessible and easy to use, including very practical examples and a range of useful resources for web accessibility improvements. **This is a recommended watch.**

Rebekka Pilppula from Turku City Library in Finland provided a detailed look at why their public libraries are so important to their communities.

Jacinta Osman and Lee Rowe spoke about their Koha migration and a framework for planning a project successfully, an early part of which included having students evaluate different library management systems.

Ian Beardslee discussed the Catalyst Academy, an initiative designed to provide training and work experience for young technologists, where Koha is a project for the young people to contribute code to a real open source project.

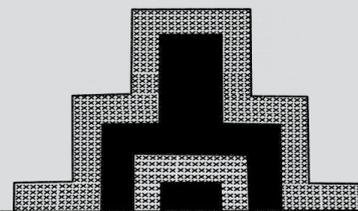
Lisette Scheer provided an update on Koha-US activities since Portland Kohacon 2018.

Fred King provided a fun, engaging, and pragmatic



KOHA CON20

AOTEAROA, NEW ZEALAND



talk demonstrating how to install and run Koha on a Raspberry Pi.

David Nind spoke briefly about Wikidata, including how this can be useful for libraries.

Kelly McElligott and Jessie Zairo shared the origin story of **Monday Minutes**, a successful video tutorial series.

Farasat Shafi Ullah discussed the factors, challenges, and opportunities Pakistan librarians faced during their Koha implementation experience.

Day Three closed with the inaugural **Koha awards ceremony** which acknowledged some of the amazing work of community members.

Parliamentary Library staff organised a private tour of Parliament for Kohacon attendees for our cultural day on Day Four. Gaby and Bridgit then gave us an in-depth behind the scenes look at Parliamentary Library's collections.

Day Five was workshop day and consisted of three tracks (two in-person and one online) covering RFID solutions, Perl and Unicode, Koha

documentation, linked data, and MarcEdit.

The final two conference days were our DIY Koha/ Working together days (formerly known as a hack-fest). We hung out together at Catalyst House working on rebasing the recalls feature – testing accessibility of Koha and submitting bug reports to improve the accessibility of Koha, a proof concept for pulling in Wikidata linked data into Koha, and other code contributions for the project. We were also joined on and off throughout the day by our international friends via videoconference, which was lovely.

It was such a fantastic week! We're grateful to those who shared their time and expertise with us. It was an honour to be a part of a conference which celebrates community, especially in such a challenging year. We've had such great feedback from the Koha community and we can't wait to see everyone again, somewhere in the world, for Kohacon 2021.

catalyst 

expert open source solutions

Contributed by the Koha team at Catalyst IT: Since 1997, Catalyst has been dedicated to using the world's best open source software and tools. Our business is about expertly adapting open source technologies to precisely fit what people need. Koha, the world's first open source integrated library system, is a modern, adaptable, future-proof system.

SERVING UP SCIENCE FICTION WHILE LIVING IT



What do you do when you invite 2,000 friends over and the world catches COVID-19?

By 'you' I mean the people on the executive committee and the department heads in charge of running [CoNZealand](#), the 78th World Science Fiction Convention (WorldCon), which was to be a live event hosting 2000 science fiction (SF) and fantasy fans in Wellington from July 29 to August 2 2020.

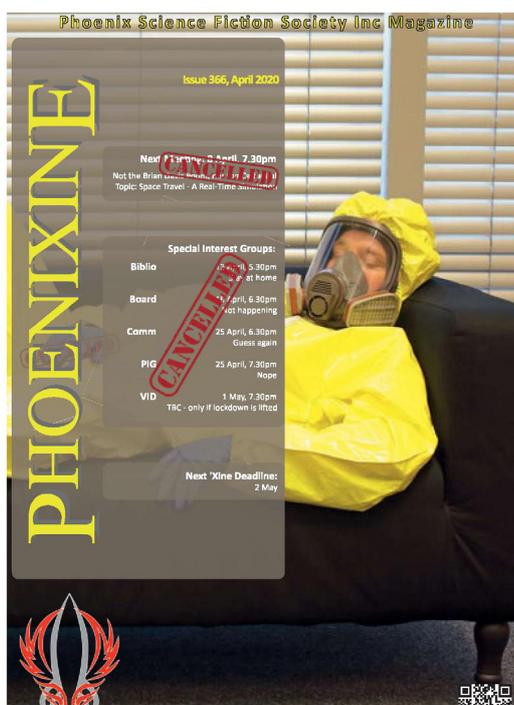
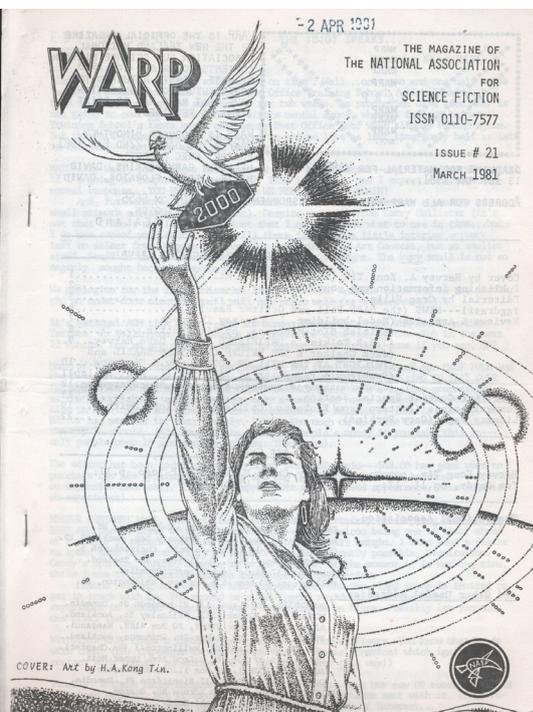
Why you turn it into a virtual event, the first World Science Fiction Convention held as an entirely virtual convention!

It sounds so obvious when you put it like that, but it certainly wasn't obvious that CoNZealand would go ahead, or that it would even be possible to achieve. That it did go ahead and that it was achieved (spoiler alert) was the result of an astounding amount of work done by the head of Technical Services John Maizels, and his IT minions. He had examined possibilities for a virtual WorldCon in early February and presented a proposal to the executive committee in early March. he executive

made the courageous decision to convert the convention to a virtual event in late March and John was working full time on transitioning technical services, leading up to working 14 to 19 hour days from July until the end of the convention. And how much was he paid for this monumental task? Nothing. Everyone who works on running a WorldCon is an unpaid volunteer – doing it for the love of the genre and the kudos. That many SF fans are talented, high-level, techies is a huge advantage for running WorldCons – particularly for this virtual convention.

Ok, at this point many of you are thinking to yourselves, "What is a World Science Fiction Convention anyway, is it like Armageddon, or Comic-Con?" I'll put a little explanation at the end of my article on what a WorldCon is, and does, for those of you who want to jump ahead for the low-down.

I also was a volunteer for CoNZealand. So, what was I doing when we entered Bizarro World, as I like to call it, and the whole country went into lockdown? I was taking pictures of inventive



placements of teddy bears in windows and letterboxes on my daily walks and making ever more frequent trips to the supermarket as a way to get out of the house.

I'm not particularly proficient at things technical so I couldn't play a role in rolling out the technical aspects of a virtual WorldCon. I had previously been working in promotions, helping run stalls at events like Armageddon to publicise the convention, and writing to, and sending posters to public libraries so they could promote the convention.

At some point, the department head of the exhibits hall asked me to prepare a display on SF and libraries in New Zealand for a virtual exhibits hall. I agreed. I carried on taking pictures of teddy bears and making frequent trips to supermarkets instead of putting together a display. All that time! Oh well, c'est la vie.

When I finally surfaced out of the lockdown doldrums I got started on putting together a display. But what to put in it? What would visitors to the virtual exhibition, mostly international visitors with limited knowledge of New Zealand, be interested in hearing about? I'd only had a few vague ideas about how to cover the topics, so the display evolved as I worked on it. After examining some possibilities, I opted for taking 'snapshots' of aspects of SF and library services, with a glimpse of how libraries had adapted to providing services during earthquakes, building evacuations and a pandemic.

My snapshots included a brief view of the homemade magazines, or zines, produced by SF fans via the pre-digital copying technologies du jour: typewriter; mimeograph; Gestetner; photocopier, which covered commentary on the activities of New Zealand SF fans as well as including their stories. They are known as fanzines and they are the main source of the history of SF enthusiasts in New Zealand. I commented on how the digital revolution has changed amateur publishing and changed how amateur publishers and SF fans can reach their audience and organise fan activities.

The digital revolution has also changed how libraries reach their audience of course. I included very brief information and comments on the early days of libraries in New Zealand but saved a hearty chunk of space for how digital dissemination made it possible for public libraries to reach the public during the worst of times. New Zealand libraries had already had practice at restoring and providing services when the world has knocked them sideways.

I covered how Christchurch City Libraries buildings had been damaged by the Canterbury earthquakes of 2010 and 2011 and how they reconstructed the buildings and adapted their services to reach people living in a fractured city. I mentioned how subsequent Marlborough earthquakes had impacted on the National Library of New Zealand and Wellington City Libraries buildings and services.

And then 2020, and interrupted services became national and the new normal. I outlined how Ana Pickering, Executive Director of LIANZA, had facilitated the necessary conversations between libraries and partners, supported by the expert advice from the LIANZA Standing Committee on Copyright to get copyright permissions, to enable public libraries to live stream virtual storytimes were a great success and a testament to the library community's passion for providing services to the public.

So, what did I get out of pulling together this display? It was good practice for organising a collection of information and thinking about how to communicate it to an audience. I learned a bit more about how to check copyright permissions for resources and how to interpret what uses match the permissions. All useful things, but I think the thing that impressed me the most was what was possible, and how people made the possible do-able.

When Christchurch City Libraries were providing services in a fractured city they did so with the council and other organisations, including private companies, working with them towards the common goal – providing information to the people of Christchurch. When locked-down children, who were suddenly isolated from the wider community and their friends, were able to join in the virtual storytimes it was the result of a group of people working together.

One person had an idea for working around the roadblocks circumstances had thrown up, so that libraries could reach out to their youngest audience. The existing connections between passionate people in the library and books communities made it possible for that one person to make their plan do-able. It takes both a person reaching out to share their idea, and vibrant and healthy connections, to thrive during the hard times. That applies, of course, to communities of librarians, science fiction fans, or anyone else for that matter. It's a pretty good takeaway lesson for 2020.

THE LOWDOWN ON WORLDCONS

The World Science Fiction Convention is the biggest non-profit science fiction and fantasy event in the world, commonly known as the WorldCon. WorldCons attract well-known writers and professional creative people, and thousands of science fiction and fantasy fans from all around the world. While that may sound like a Comic-Con or Armageddon expo, they are a different experience. Many authors attend WorldCons as regular members of the convention, talking on panels, giving readings, mingling with fans at the bar and happily signing a fan's dog-eared old copy of their book. The writers and the fans mingle and every member is welcome to participate in events and volunteer to run events themselves. A WorldCon is run by fans, for fans. Fans of all types and mediums of SF and fantasy are welcome at WorldCons and there are events about the genre in TV and movie formats. However, SF and fantasy in literary formats have a more prominent role in WorldCons than in other genre conventions. They also administer and present the Hugo awards (the premier literary awards for science fiction and fantasy). The 78th WorldCon was expecting to host around 2000 people in Wellington when it was going to be a live event. WorldCons in North America and Europe usually have between 4-6000 members.



Contributed by Jenny Hammond: I've always known I was a fan of books, which isn't surprising in a librarian. I've been working in libraries since 1990, first in a public library, then the National Library in acquisitions and cataloguing. It took a while, but I eventually realised I was a science fiction/fantasy fan. I've been involved in organised SF/fantasy fandom since the late 1990s, belonging to a SF club in Wellington, going to the national SF conventions, a WorldCon in Australia in 1999, and finally volunteering as one of many workers for CoNZeland.



TĀTOU TĀTOU: GATHER & GROW

LIANZA TERTIARY & RESEARCH SYMPOSIUM

#TTGG21

LIANZA's Research (RES) and Tertiary Libraries (TEL) special interest groups are joining forces to bring you Tātou Tātou: Gather & Grow (#TTGG21), a research symposium to be held at the National Library 4-5 February 2021, to showcase the evidence-based research thriving in the New Zealand library sector.

We are deeply grateful to the National Library for providing inspiring spaces for this event, which will be opened by Rachel Esson, the new National Librarian for New Zealand.

Most library professional decisions are supported by evidence gathered through some form of research. Tātou Tātou: Gather & Grow offers people across Aotearoa an opportunity to present their research to a wider information management audience. Information workers at all levels and from all sectors will find something of interest.

And, as the first face-to-face national LIANZA event since the April COVID-19 lockdown, it will provide an opportunity to rekindle those important connections with colleagues and friends across the library and wider information sectors.

Our inspiring Kkeynotes are:



Professor Lisa Emerson, Massey University, is an award-winning tertiary teacher and an experienced lead researcher in the area of information literacies. Her primary interests also include science writing,

academic writing, plagiarism, and transitions to academic literacy. Lisa is leading a three-year

Teaching Learning and Research Initiative [TLRI] which researches information literacy and the library in senior secondary and tertiary teaching.



Associate Professor Siouxsie Wiles, is a microbiologist leading the Bioluminescent Superbugs Lab at the University of Auckland where she and her team make bacteria glow in the dark to understand

how infectious microbes make us sick and to find new medicines. She is known as **“that pink-haired science lady”** who demystifies science. In 2020 she joined forces with the Spinoff cartoonist Toby Morris to make the science of the COVID-19 pandemic clear and understandable.



Toby Morris is an Auckland based illustrator, comic artist and writer. He is the **Creative Director of The Spinoff**, an award-winning cartoonist and artist, and the author of a non-fiction comic

series and several graphic novels. In 2020 he began a collaboration with Dr Siouxsie Wiles communicating scientific ideas around the COVID-19 pandemic. Their COVID comms work has received international recognition and plaudits.

We cordially invite you to attend this exciting, and very affordable, event. A full range of registration options and costs is offered. For additional detail, and registration, click here <https://lianza.org.nz/events/telres-symposium/>

HOOKED ON BOOKS

TEEN READERS TELL US WHAT THEY REALLY THINK ABOUT NZ BOOKS

The looks hook people in, but the blurb brings it home (literally, I always leave bookshops with a lot of books.)

As I flick through the fresh thick pages, I know this is the book for me.

Once I had read this I was able to understand that although New Zealand claims to be diverse and accepting, racism affects our day to day lives, whether you are able to see it or not...

The American art critic Barbara McAdam writes that the 'true calling' of criticism is to start a discussion. Building a community of readers who discuss books, and growing the next generation of critics is what [Hooked on NZ Books He Ao Ano](#) is all about.

Established four years ago by Peppercorn Press to complement their print offering NZ Review of Books, Hooked on Books is an online platform and literary community for readers aged 13–19.

Here at [Read NZ Te Pou Muramura](#) (formerly the NZ Book Council), we've adopted the programme and would love your help to find enthusiastic young readers to review the latest New Zealand books for us.

We have a wide range of books on offer, and the reviews are wide-ranging in style too. We love to read the pieces as they come in. Our reviewers live everywhere from Runanga to Whangarei.

First of all, we match readers aged 13–19 with new books: mostly novels, but also non-fiction, poetry and essays. We ask for the reviews to be emailed back within a month, and the reader gets to keep the book.

Our editor works with the reviewer to edit the piece so it's the best it can be. Then we publish the review on the website and share it with our wider community. The best review from each month is published on the official Read NZ website.

Our reviewers have the opportunity to respond personally and critically to the latest reads while

together building an online resource about New Zealand books and a genuine platform for their voice.

Read NZ CEO, Juliet Blyth says the purpose of Hooked on NZ Books is to grow the audience for home-grown literature, to provide another space for young writers to be published and to nurture the next generation of critical readers in Aotearoa.

"Anyone can say that they loved or loathed a book, but it's much harder to say why. Reviewing is important because well-argued reviews can influence what gets published and what gets read," she says.

Tawa College student Hannah Marshall has submitted reviews to Hooked on NZ Books in past years. In a recent article about reviewing for Tearaway magazine, she describes the programme as a "springboard for a critical conversation."

"It's opened my eyes to a world of opportunities. I had barely read a Kiwi-written YA in my life; today, most of my favourite books are by New Zealand authors," says Hannah.

"I gained valuable skills from the reviewing process and improved myself as a writer. I even found my name in print."

How Can Your Library Use this Resource?

Why not:

- Use these reviews to help library users to choose books
- Use these reviews to help you choose titles for your library
- Encourage your library users aged around 13–19 to participate. Interested reviewers can sign up on the or contact Read NZ to get involved.

This article was provided by Read NZ Te Pou Muramura.

THE VIEWPOINT



YOUR LIBRARY NEEDS A DIGITAL STRATEGY



Digital technologies have become a crucial part of living and learning in the modern world. It is now difficult to imagine how one may successfully live, work or contribute to society, without the ability to navigate the digital realm.

Like many other educational institutions, public libraries in Aotearoa New Zealand have experienced a number of changes in the digital era. Traditionally, libraries have been spaces one could go to gain access to curated collections but overtime their function and the services they provide have significantly evolved. Indeed, libraries have embraced a powerful role as community hubs and are actually strongly positioned to effectively support digital inclusion. In particular, libraries are able to reach vulnerable groups of the population – for example, those who might have left school long before

having had an opportunity to learn about the digital world; or those families in low socio-economic communities; or people with disabilities; or migrants and refugees with English as a second language; the elderly; and so on. All of these groups experience barriers to their access and use of digital technologies and many libraries across Aotearoa New Zealand are already actively helping their users to learn new important digital skills, fit for the contemporary times.

People and communities need access to affordable digital devices and services (OECD, 2017). But, in order to be truly included in our contemporary networked societies, people also need a nuanced understanding of how technologies can be used for living and learning. They need capabilities and skills to use technologies in ways that suit their needs. They need motivation, or to have a purpose and an understanding of how

the use of technologies may benefit them. People need to know whether they can trust (or not) the information and services they are accessing, how they can protect themselves, and how to manage and control their own personal data (InternetNZ, 2018).

According to UNESCO (2017) holistic approaches that involve policy development, implementation, funding and partnerships, are more likely to effectively contribute to the development of equitable and high-quality digital skills across society. As libraries continue to strive to meaningfully serve their communities, they are not only renewing their social importance – they are actually playing a crucial educational role, one that involves reaching out to those in need who would benefit from having digital access, skills and capabilities. The role that libraries (can) play in digital inclusion should not be underestimated.

Why then should libraries have a digital strategy?

Libraries are well placed to help fight digital inequalities but in order to best support their staff and users, libraries need an effective digital strategy that sets clear goals and objectives.

A digital strategy might include themes related to (a) *access and discovery* (focusing on the use of technology to enable effective access to knowledge, data, and networks); (b) *innovative educational programmes*, focusing on supporting digital inclusion and development of digital citizenship, (c) *professional development of staff*, supporting the development of their library as a learning organisation and many others.

Importantly, a strategy will outline a library's approach to digital innovation and learning, which must (continue) to be fit for purpose in ways that address the rapid digital transformations of contemporary society and must also consider what necessary changes might be needed, in terms of adding social value going forward.

The local council's digital strategy may offer a good

starting point for those public libraries where a digital strategy has not yet been adopted. As libraries consider the development of goals and objectives for their own scenarios, they may do so in connection to their council digital strategy. Results from a recent survey conducted with Aotearoa New Zealand library managers has indicated that approximately half of the respondents were aware that their council had a digital strategy, and half of those rated their council as 'good' to 'excellent' at meeting their community's digital technology needs (Hartnett et al., 2020). As one of the respondents stated:

The purpose of [our] digital literacy approach is to provide ... customers free and fair access to digital technology equipment, infrastructure, space and support so they can learn the skills they need to become, where possible, independent and competent digital citizens. (Manager 34)

Having a digital strategy in place may help Aotearoa New Zealand libraries to more effectively support the communities they serve to live and learn in the digital world, and in so doing, to

help tackle digital inequalities and promote digital inclusion across the country.

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Lucila Carvalho; is a senior lecturer in e-learning & digital technologies at the Institute of Education, Massey University (Auckland, New Zealand). Lucila's research interests are at the intersection of design, digital technologies and learning (in both formal and non-formal settings) – where she explores how knowledge and social structures shape the design and use of technology, and how technology influences social and educational experiences. Lucila's latest books include *Place-Based Spaces for Networked Learning* (edited with Peter Goodyear and Maarten de Laat, Routledge 2017) and *The Architecture of Productive Learning Networks* (edited with Peter Goodyear, Routledge 2014). More information about Lucila's work can be found on her website at <https://lucilacarvalho.wordpress.com/>

SIX HOT PICKS



SIX HOT PICKS FROM PROFESSOR LISA EMERSON

1 GRATITUDE

In the middle of a more-than-challenging year, I've found myself filled with gratitude. Most of all, when I talk with family and friends in the UK and the US about what they have been facing since March – with continual lockdowns, masks and uncertainties – I've been grateful for living in New Zealand. I'm grateful for our amazing government, which has focused on making science-based decisions, working as a team and being kind. I went to watch one of my daughters perform in *Sister Act* at the Regent Theatre in Palmerston North. I looked around and thought "we live in the only country in the world where it's safe to go to the theatre!" There's science-based evidence **that gratitude changes your brain, and by extension, changes a community.**

2 HAMILTON

In our family, we love musical theatre (well, most of us – my husband runs for the hills at the very thought). Nevertheless, I was reluctant to watch *Hamilton* – a musical drama about a US politician? It did not sound like fun. But oh, it is! After the first viewing, I became obsessed – I've been listening to the soundtrack on loop for months and reading *Alexander Hamilton*, by Ron Chernow, and listening to the podcast *The Hamilcast*. I highly recommend Chernow's book – and it has provided me with some insight into the political debacle happening in the US right now. Understanding some of the thinking of the founding fathers and why they constructed the US political system as they did has been very thought-provoking – and all this comes with a most engaging soundtrack!

3 POETRY UNBOUND

Poetry is my first love. My mother taught me the habit of listening to and memorising poetry, and those childhood poems are firmly embedded in my memory. I managed to complete a BA in English many years ago by taking as many poetry courses as I could and, as a young adult, had a practice of memorising poetry on my daily walks. Consequently, phrases and lines of poetry run through my head all the time. It was a joy then, to discover the podcast *Poetry Unbound*, written and read by the Irish poet Pádraig Ó Tuama. These are short, 15-minute podcasts where Pádraig introduces and reads a poem. I can't recommend this enough – do listen to it! My favourite is "A poem about the beauty of home".

4 HUMAN TRAFFICKING

For many years now, I have wanted to make a difference in the lives of people who have become victims of human trafficking. It seems inconceivable that there are more people enslaved today than there has been in any other period of human history – over 40 million people, many of them children. So this year, I've been working with a wonderful artist, Robyn Verdonk, to raise money for the victims of human trafficking. We have set up a charitable trust (Still Water Scarves), learned how to design and produce scarves ethically and sustainably, and are selling them to raise money for **Tear Fund** and **Hagar**.

5 INFORMATION LITERACY & THE LIBRARY

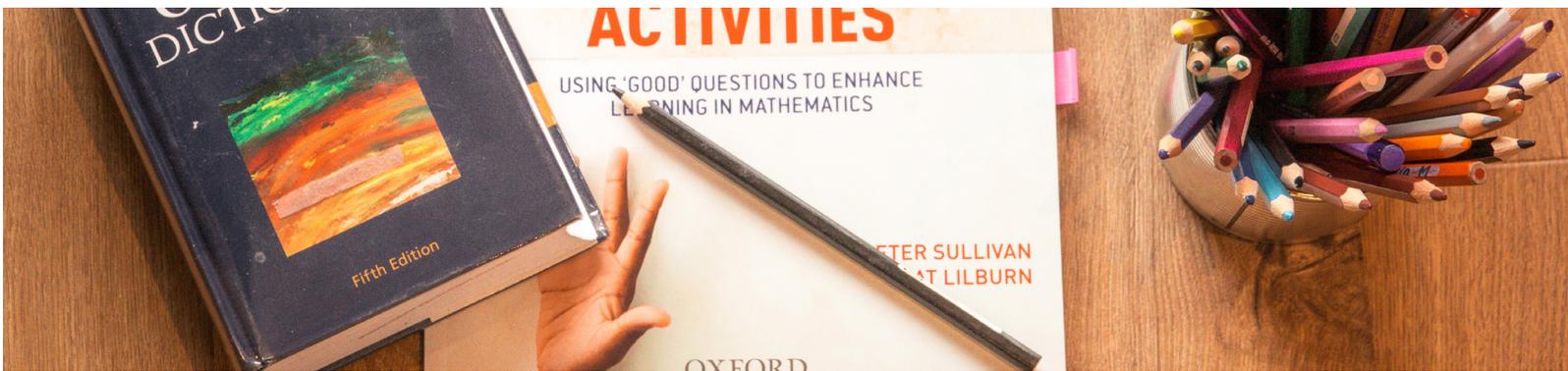
This year, amongst all the challenges of COVID, my research team have been writing up our findings of a three-year, TLRI-funded study of library-teacher partnerships, information literacy, and the transition to higher education. It's been hard work, I have to admit, especially with so many other issues competing for our time. But we're very proud of the work we've done in this space and we hope it will be a way for school librarians to claim a new space for themselves.

6 MY NEW FAVOURITE AUTHOR

I've kept sane this year by picking up a book whenever I can. I've got eclectic taste. I absolutely loved Hilary Mantel's *The Mirror and the Light* (though it's embarrassing when you cry over the death of someone who was executed 500 years ago). But if I had to make a recommendation, I have to point you to the magnificent Brian Doyle. *Mink River* may not be for everyone, but I sank into the remarkable prose and never wanted it to end. I love Doyle's books of essays, which are filled with wonder at this beautiful earth and the people in it.



Professor Lisa Emerson is an award-winning tertiary teacher and an experienced lead researcher in the area of information and academic literacies. Lisa is also a keynote speaker at **LIANZA's tertiary and research symposium** February 4-5 2021 at the National Library in Wellington.



STUDENT FOCUS



DONNA LEMARQUAND

Donna lives in beautiful West Auckland and she loves the native bush and birds that share her little space on the edge of the world. Her family are passionate educators and inspire her daily to be better, as do her children who have followed their dreams and do what they love. To escape Donna goes hiking, ticking off all the Great Walks - we live in a truly beautiful country.

KIA ORA DONNA AND THANKS FOR TALKING WITH US. CAN YOU DESCRIBE YOUR LIBRARY JOURNEY UP TO THIS POINT?

My library journey began in 1989 when I was employed as an assistant librarian for a medical publishing company. Initially, I was planning on staying for a year and then

applying to teachers training college. However, I really enjoyed working in the library so my career path changed and I started studying towards the New Zealand Library Studies Certificate through Wellington College of Education, which I completed in 1992. After 10 years in special libraries (with some time off to start a family) I moved to the National Library of New Zealand. There I was involved in the Strengthening School Libraries Programme, which ignited my interest and passion for school libraries. Over the last 18 years, I have been a school librarian in a primary school; a large high school; and currently at Blockhouse Bay Intermediate School. I love going to work every day and I am very grateful to work in a school where the library is valued and well resourced.

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

I think I can truly say I am a lifelong learner! I initially started my library training 31 years ago. I did have a break, but commenced studying part-time in 2008 through Open Polytechnic. I gained my Level

5 and Level 6 diplomas and then decided to keep going to complete a Bachelor of Library and Information Studies. I have two papers to go, I hope to graduate in 2021!

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

Since I started this degree it has gone through some changes, the last two years I have been completing the new revised courses as part of the degree programme. The new courses are relevant and interesting; they have taken me on a professional and personal journey. The Te Ao Māori in the Information Environment included a noho marae stay, I really enjoyed this experience and the opportunity to meet other students face-to-face. Learning about, and developing my own, cultural competency has been a challenging and positive experience. It has been beneficial in my day-to-day interactions with students and staff from diverse backgrounds.

WHAT MADE YOU DECIDE TO STUDY FOR A LIS QUALIFICATION?

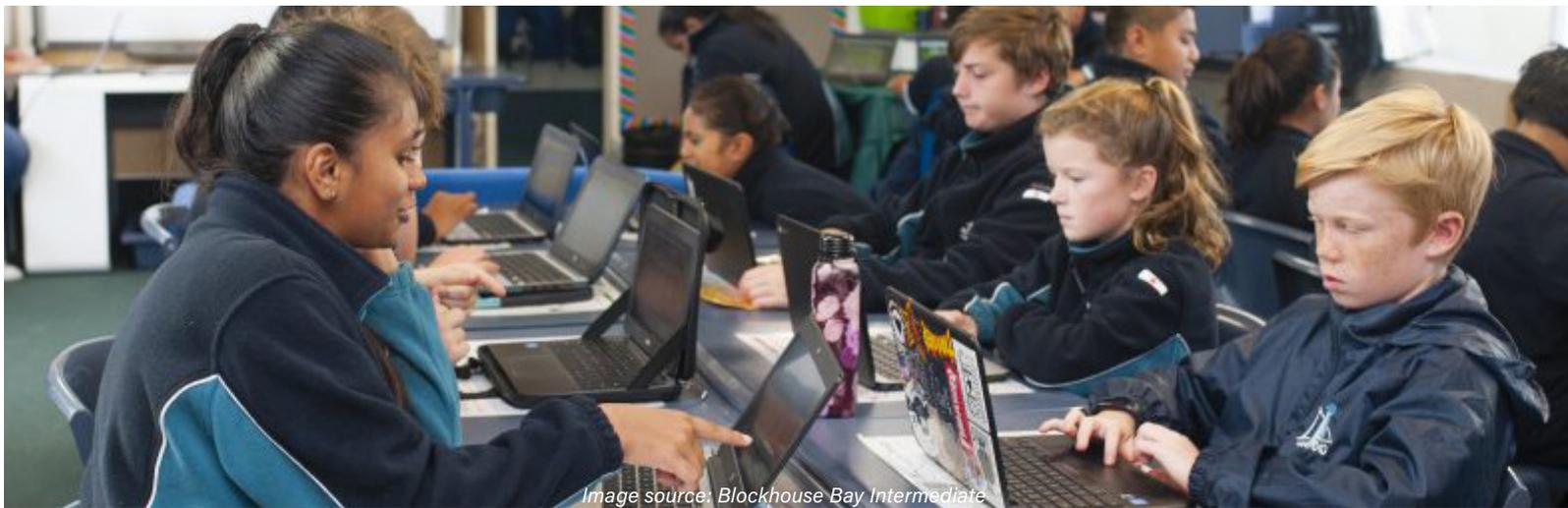


Image source: Blockhouse Bay Intermediate

My passion for libraries, reading, and the students I work with made we want to continue my studies. Now it is much a personal journey as a professional one.

HOW DO YOU JUGGLE STUDY AND WORK?

It is easier now my children are grown up, but for a while it was challenging juggling work, busy teenagers and study. I find it helpful to keep on top of things – I always download the study guide and make sure I keep on track with readings and working through the module. I try and do a couple of hours after school each day and more when I need to when assignments are due. I chipped away one paper per semester – this has made it easier for me to keep a work, study, life balance (most of the time!).

CAN YOU TELL US ABOUT WHAT YOUR JOB AT BLOCKHOUSE BAY INTERMEDIATE SCHOOL LIBRARY INVOLVES?

I am the sole librarian in a school of 850 students and 50 staff. Our library is a purpose-built space that was built six years ago, and we have recently had a beautiful new garden added as an extension of the library.

The library is a busy place – 28 classes visit each week. During class library visits, I promote new books; teach library skills; recommend books; run a reading challenge – every day is different and busy. A healthy book budget allows me to build a relevant and up-to-date collection for the wide reading interests of 11–13 year olds. Building relationships is really important to me, I try and get to know the students and involve myself in school life – including sports days and school camps. My work whanau and the students are amazing, it really is the best job in the school and the best school to work at!

WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING STUDYING TOWARDS A LIBRARY QUALIFICATION? ESPECIALLY SCHOOL LIBRARIANS.

For me, studying has challenged me professionally and personally. I think it is easy to keep doing what we do, but when you undertake study you question why it is we do what we do, and what we can do to better meet the needs of our students. I feel more equipped to work in the changing world of libraries. If you love libraries and are committed to the students you work with, you should do 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



ANNETTE BEATTIE

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. In this issue we talk to Annette Beattie.

KIA ORA ANNETTE 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 QUALIFICATIONS YOU HAVE?

I work across two Wairarapa councils – South Wairarapa District (SWDC) and Carterton District (CDC). I'm in a new role as the Library Services Manager with the directive of bringing strategic direction, and operational coherence and consistency to the libraries' service. Day-to-day, I work across four branches and two council offices. We currently have a team of 14 permanent staff and a pool of casuals. I have a BA in

Geography, PostGrad Diploma in Librarianship, PostGrad Diploma in Business, Prince2 Practitioner certification and Agile Professional certification and industry qualifications in business analysis, facilitation, and strategic negotiation.

THE COMBINATION OF BUSINESS AND LIBRARY STUDIES ISN'T COMMON - WHAT LED TO THAT PATH?

When I returned from an OE in my 20s, I secured a job as a shelver in the National Library basement. At the end of that year, Frances Dienes called me into her office and said if I wanted to stay working at the National Library, I needed to complete the postgraduate library diploma. I quite liked the potential of what you could do in librarianship, so I duly went off to study. I noticed that those working in special libraries could practice librarianship and be part of all sorts of other industries. That appealed to me. I also noticed that the people being listened to intently, and those with the most influence, seemed to be connected to digital or technology. So, I decided that

I needed to be involved with technology in some way.

Fast forward 20 years or so – I have worked in a range of sectors and had quite a lot to do with the application of technologies into libraries and communities. About ten years ago, I was yearning to underpin my lived experience with theoretical and academic knowledge. Consequently, I went on a bit of a learning binge and completed a range of industry and university qualifications while continuing to work full-time. I loved the experience. Studying as a mature student has been one of the best experiences of my life.

WHEN I VISITED THE UK LAST YEAR I FOUND OUT ABOUT THE BUSINESS & IP CENTRE, WHICH IS PART OF THE BRITISH LIBRARY - SEEING YOUR CONNECTIONS MADE ME THINK OF THIS. WHY DO YOU THINK WE DON'T HAVE SUCH A CLOSE/OBVIOUS CONNECTION BETWEEN LIBRARIES AND BUSINESS HERE?

There's a conversation ... I



British Library. Image credit: Tony Antoniou

think COVID recovery offers an opportunity for librarians and businesses to explore working together. Libraries as key community (in the largest sense of the word) resources can play a tangible role in helping address unemployment, job-seeking, reskilling, work preparedness, business research, entrepreneurship, innovation etc. Some might call it a brokering or networking role. I think of it as being active in identifying and developing links and partnerships between sometimes disparate people, groups and ideas. There is a balance to be had and protected around libraries being non-commercial, neutral spaces. This is achievable.

I WAS SNOOPING AROUND YOUR LINKEDIN PROFILE AND YOU HAVEN'T ALWAYS HAD STRAIGHTFORWARD LIBRARIAN ROLES. CAN YOU TELL OUR READERS ABOUT YOUR PREVIOUS ROLES AND HOW EACH LED TO THE NEXT?

I fell into librarianship. I'm a first-

generation immigrant and first in the family to go to university. I did my undergraduate probably more because it was expected of me, than because I knew what I was doing. When I came back from my OE, I worked as a caregiver for a tetraplegic and then landed the shelving job at National Library. After qualifying I worked at National Library's INNZ, Alexander Turnbull Library and the School Library Service, before heading to the South Island for a few years. I ended up working in commission sales, running a backpackers and a pub, before finally, getting a librarian role at TVNZ. My initial contract was to set up a library in the children's production department. I used to look along the corridor to the newsroom and liked what was happening there. I pitched the need for a news library in the South Island to some people and luckily for me they agreed and supported its establishment. After six years of both mundane, and some of the country's most high-profile, events I decided it was time for a change and moved back to Wellington to work in various

central government agencies.

I found I was invariably the first new hire at the tail-end of an acrimonious restructure and tasked with bringing a new vision for the library or information service to life. In such situations, morale and productivity are low; people have forgotten how amazing they are and what they are capable of, and they are often conflicted about what they want to do. Realising a new direction always provides opportunities to examine what is being done and why to keep the best of it and to innovate. Developing partnerships seems an obvious way to make sure what is usually a subset function within a larger business is kept strong, outward-looking, and inspired. I moved to local government and public libraries when I was approached about a new role which was too good to pass up.

A few years ago, I felt I'd had enough of librarianship and libraries. We always seemed to be fighting the same battles and discussing the same things.



Image credit: South Wairarapa District Council



I moved into a new role – working with eight competing organisations. The role was tasked with supporting cross-sector senior management committees and specifically, with trying to establish some ways of working collaboratively despite various priorities and constraints. The role allowed me to work very closely and get to know many very senior world-class professionals. It really helped me to get clear what my drivers and values are and decide where I want to put my energies.

It's been quite a circuitous route to realise my heart is in local government because you make a tangible impact on the community in which people live; and libraries because of the positive role we can play in people's lives. Ironically, very soon after that penny dropped for me, my current job was advertised.

IS THIS THE CAREER YOU ALWAYS INTENDED TO GO INTO?

At secondary school and university, I wasn't sure what I wanted to do, but I did know it had to combine doing with thinking; make a difference; be meaningful, challenging, varied; be something that could be worked at anywhere in the world, and be reasonably systematic but not stifling so. I never thought of librarianship.

I was looking at journalism, the Defence Forces, or working in large public gardens with a view to ultimately managing one. Falling into librarianship opened an unexpected career that has delivered all that I was looking for. I like the eclecticism of it.

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

I didn't really have one – although I was always a library user, always felt at peace in a library, and especially loved the huge variety of reading material they offered. The small bits of librarianship that I noticed all seemed to be very passive and administrative.

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?

We are a country which needs to grow an even bigger pool of courageous leaders. I'd say get out and live, a lot. Read widely and deeply, think, reflect, join dots. So much of our work in

libraries is about realising where people are at and helping them grow. Empathy, alongside an ability to catalyse information quickly, is crucial. As a librarian, a lot of our roles are adjuncts to the main business. Pragmatic idealism alongside knowing your professional value and being adaptable and comfortable in different contexts is invaluable. Being able to articulate how and why your skills make a difference is important. Libraries and librarians provide stable and invaluable services and skill sets, based on centuries of development. This seems particularly relevant as humanity grapples with endless evolution.

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

Not formally. I do have a big group of people across all sorts of professions who always manage to impart wisdom and experience and keep that desire to grow as a person and a professional, alive. Over the years, I have learned lots from my staff – they've challenged me, helped rub rough edges off, shared knowledge. I'm especially grateful to quite a long list of people!

LIBRARY OF THE ISSUE

PICTON LIBRARY AND SERVICE CENTRE WAITOHI WHARE MĀTAURANGA



Images supplied

Some of you know that recently (September 7 2020) I began a new adventure in my "Library Life" - as Librarian/ Customer Service Supervisor at Picton Library.

The library is just three years old. Spread over two floors, it holds two meeting rooms; an activities room with a fully equipped kitchen; interactive digital displays; as well as giving beautiful views across Picton and the Queen Charlotte Sound.

The community is a mix of retirees, young families and more recently COVID-19 refugees - Kiwis who are returning home as well as those who have come (like me) to start new jobs. The Interislander and Bluebridge ferry services provide a uniquely

maritime feel to the day-to-day life of this small town - I am now becoming more attuned to the regular ebb and flow of traffic and visitors - just before and just after a ferry, as well as noting any delays and cancellations.

We have grown from a team of just two and a half - covering two rural libraries (and a post office) - to a team of eight. I have been very fortunate in that the outgoing retiring librarian has been wonderful - guiding me through the initial few weeks and then letting go. Picton Library and Service Centre means, of course, that rates and dogs, rubbish bags and council queries are still part of my library day.

The services we offer are

similar to other libraries - I have introduced the Company Café on Thursdays at 10:30 am, where locals and drifters can get together for a chat and a little 'something.' An added bonus is that we can use the oven to bake fresh scones and muffins. The activities room holds regular community-driven events, such as Scrabble and Cribbage. Local artists, writers and crafters have regular time slots - together with community Te Reo classes, so the area is popular and used. Our digital screen is currently tuned to the Royal Albatross Colony live cam - other days we have virtual forest walks, cafe ambience - whatever the person who turns it on that morning is in the mood for.

The self-checkout kiosks are



Images supplied

The self-checkout kiosks are a game-changer with three languages offered – English, Te Reo Māori and Pirate – members are able to issue, renew and pay any fines all at the same time. The kiosks themselves have adjustable heights so smaller people can use them independently. Personally, I love watching children's faces when I show them how to issue as a pirate – there are smiles all round and quite often a desire to do it again.

A digital plan for introducing new technical services such as 3D Printers, Tech Kits for loan and VR Headsets is underway after a district consultation. Exciting times are ahead with Blenheim soon to get its own new build – I believe that Marlborough will be the only region where all its libraries are less than five years old.

2020 has been an interesting year. Normally, in Picton, the cruise

ship season would have begun. I understand that there will be some local cruises around the shores after Christmas but, despite that, I note that us Kiwis are travelling. There are also some overseas visitors – still here after arriving before Lockdown. The visitors are mostly young and looking for work as they maintain finances while anticipating a long wait to return to their places of birth, undergoing their own fight against COVID-19.

Picton is beautiful – on a fine day, it is like being on a Greek island – with beautiful swimming spots easily reached within just a few minutes from town. I encourage anyone passing through to destinations south (or north) of Picton to pop in and say hi. We are a friendly lot and would be delighted to show you around this magical space.

NEW REGULAR LIBRARY LIFE COLUMN

This new column features libraries from around New Zealand and the Pacific. This is a place to proudly share your libraries and where taonga. What is special about your building or spaces, your communities and staff? What initiatives, programmes or services will our readers be keen to learn about?

If you are interested in having your library featured get in touch.

officeadmin
@lianza.org.nz



Elisabeth Marrow (ALIANZA): is the Picton Librarian/Customer Service Supervisor. Previously Lis was in South Taranaki for five years where she was the Branch Librarian of Eltham and Kaponga Libraries. She enjoys travel, bushwalking and swimming as well as spending time with her gorgeous cat, Milou.

HISTORY CORNER



ALEXANDER TURNBULL



Mr Kebbell and Alexander Turnbull, on board Turnbull's yacht 'Rona', ca.1896. Ref: 1/2-036181-F. Alexander Turnbull Library.

A copy of J. H. Kerry-Nicholls's *The King Country; or, explorations in New Zealand* was the book that began one of New Zealand's most important library collections. Purchased in London in 1885, the book was snapped up by Alexander Turnbull, a merchant working for the London branch of his family's drapery business.

Turnbull was something of a dandy; a dedicated aesthete and a noted man-about-town, just as at home in London's high society as he had been growing up in colonial Wellington. The family had left New Zealand and returned to England in 1875, and Alexander joined the family business after finishing high school. At some point between two leisurely visits back to New Zealand in 1885 and 1886, he picked up that copy of *The King Country* from a London book store.

After the family business was sold in 1888, Alexander

embraced life as a wealthy London socialite and pursued his bookish hobbies. He built up a collection of books relating to his niche interests: New Zealand and the Pacific; Scottish history; English literature; and fine arts.

Returning permanently to Wellington in 1892, Alexander's hobby kicked up a notch. He began to put together a comprehensive collection of books and artefacts relating to New Zealand and the Pacific, emphasising the country's emerging colonial identity. He told a friend that "anything whatever relating to this Colony, on its history, flora, fauna, geology & inhabitants, will be fish for my net, from as early a date as possible until now." He also placed emphasis on the trappings of European literary culture – first editions, classic literature, and illuminated manuscripts. The selection of works by and about the poet John Milton, in particular, was world-renowned.

His collection swelled to 55,000 volumes, including photographs and manuscripts, by the time of his death in Wellington in 1918. These items were bequeathed to the New Zealand government to create a reference library – 'the nucleus of a New Zealand National Collection.' Turnbull's bequest was absolutely unprecedented. The *New Zealand Times* called it "the most generous bequest to the people of New Zealand ever made by a New Zealander since the beginning of New Zealand time." The Government opened the Alexander Turnbull Library to the public in 1920, in the house which had been specially designed to hold the collection.

Alexander Turnbull was buried in Bolton Street Memorial Park, under what is now the Wellington Urban Motorway. The library remained in Turnbull House on Bowen Street until 1973, when it was moved into the National Library of New Zealand.



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

I'm writing this while at home, recuperating from a total knee replacement. I am grateful for my surgery and have a new awareness of the role medical libraries play, after having a conversation about research with a couple of med students. That's one of the interesting things about our profession – we contribute in so many unseen ways. I think we need to tell our stories better, but that's not what this column is about. Except it is, in one sense, because the LIANZA Professional Registration Board is always looking for journals that tell a registrant's story well and show more than one side of their story. What do I mean by that?

We expect a revalidation journal to cover at least three of the four Domains of Practice, it's part of telling your story. The Domains are;

1. Knowing – extending professional knowledge and skills
2. Doing – applying professional skills
3. Sharing – sharing knowledge and expertise; and developing professional relationships
4. Leading – displaying leadership and initiative

When a PR Board member assesses a revalidation journal they read the accompanying letter and consider the position the person holds. Someone in the earlier years of their career, perhaps in a frontline role, is likely to have the most entries in the Knowing and Doing Domains. However, we'd expect to see someone in a management role have more entries in the Sharing and Leading Domains. It's certainly not 'one size fits all' and, while we wouldn't turn down revalidation because the mix didn't feel right, we might suggest someone try working in those domains a bit more in the coming three years.

On the website, we give examples of what might fit under each domain. When you're doing your journal (one entry every two months, with a reminder on your calendar – right?) it's worth checking the domains balance and, if there's a gap, looking for ways to address it. Here are the examples from the website:

Knowing – attending courses, meetings, presentations, study, on-the-job training, reading.

Doing – developing and delivering services, evaluating and improving current practice, implementing new initiatives and procedures.

Sharing – networking and liaising, contributing to online discussions giving presentations, publishing, marketing.

Leading – planning or organizing a meeting, seminar or project, recommending improvements, leading or supporting colleagues, mentoring and encouraging others, advocating for change.

Occasionally when I'm talking to people about suggestions for their journal they'll say "but that's just part of my day-to-day work". Yes, yes it is! What we're looking for is evidence of growth and learning and that's as much about what happens day-to-day as it is about attending conferences and workshops. Don't hesitate to **email the LIANZA Office** if you'd like some help with your journal, Jess will pass any queries onto a Board member.

Finally, from all of you on the LIANZA PR Board, whatever you are doing this festive season, stay safe and enjoy some time doing whatever makes you happy.



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

“ I finished my Bachelor of Communication in 2019 after 5 years of study, while working part-time as a Library Assistant, and then Community Programmes Librarian (my current role). While I was immensely proud of completing this, I wanted a way to connect my library experience to my degree and to demonstrate that my degree did hold relevance in the library industry. Registration was a way to do this, that was far easier than diving into postgraduate study.

Registration also provided me with a doable goal to focus on, in a year that was full of ups and downs and a lot of cancelled plans. I was able to chip away at it at my own pace and spend time reflecting on my career. I think registration is absolutely achievable for anyone – I would recommend setting a date which you want to accomplish registration by (I gave myself a year). Ask your colleagues for their input – they’ll be happy to remind you of all the things you’ve forgotten you’ve been involved with.

Receiving registration has validated all the work I have done in libraries since I started in 2012. It’s given me a confidence boost for the next stage of my career.

Laura Findlay
Nelson Public Libraries

“ I have truly valued this professional registration. At times it has taken me out of my comfort zone to achieve, but at the same time, it has enabled me to keep up-to-date with all things library. I retire to enjoy my grandchildren, golf, crafts, hiking around our beautiful Tasman Bays, garden and eventually to travel.

I have loved my job over the past 29 years and connecting the right book into the hands of a gleeful student. It has been a pure joy knowing I have helped many students develop a love of reading.

Annette McKitrick
Waimea Intermediate School

“ To be honest, I was not going to renew my RLIANZA registration as I was overwhelmed with work, family, community, church and other obligations. But I decided hey, I am going to dedicate the time to do it – and I did – (only four years of activities to fill in!)

Fundamentally – libraries provide essential information support services, skills and knowledge to our tamariki, whanau, communities and future generations to successfully navigate and utilise the information for their wellbeing.

Judy McFall-McCaffery
University of Auckland



LIANZA PROFESSIONAL REGISTRATION

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

AORAKI

Laura Findlay
Steve Harley
Glen Walker

MURIHIKU

Abigail Tarbotton

TE UPOKO O TE

IKA A MAUI

Brigid Brammer

HIKUWAI

Melanie Grant
Sophie Harvey
Stacey Khangura
Veronica Lialiga
Judy McFall-
McCaffery
Siong Ng
Trina Roycroft

TE

WHAKAKITENGA

AA KAIMAI

Michelle Anderson
Paul Cuming
Amanda-Jane
McFadden

IKAROA

Cath Sheard

FREEDOM OF INFO



THE PRIVACY ACT CHANGED ON 1 DECEMBER 2020...

The Privacy Act 2020 introduces a number of new privacy protections for individuals and greater obligations for businesses and organisations. The Privacy Act of 2020 is based on 13 privacy principles. Some of these have been updated and a new principle has been added. These changes help ensure the Act is relevant and useful in regulating new privacy challenges. [Read the Act >](#)

PRIVACY BREACHES

The new Act will make it mandatory to report serious privacy breaches. If a business or organisation has a privacy breach that has caused serious harm to someone or is likely to do so, they will need to notify the Office of the Privacy Commissioner as soon as possible. It is an offence to fail to notify the Privacy Commissioner of a notifiable privacy breach. Failure to notify could incur a fine of up to \$10,000.

A privacy breach is where there has been unauthorised or accidental access to personal information,¹ or disclosure, alteration, loss, or destruction of personal information. It can also include a situation where a business or organisation is stopped from accessing information by a third party – either on a temporary or permanent basis.

Libraries should look at what policies they have in place to help reduce the risk of breaches and ensure staff are aware of what a privacy breach might look like. If you are unsure whether your organisation must notify its privacy breach to the Office of the Privacy Commissioner, use their self-assessment tool to help you work it out at [Notify Us](#).

The Office of the Privacy Commission have prepared [other resources](#) to help guide organisations through these changes.

LOOKING AFTER PRIVATE INFORMATION

Here are some options for ensuring library staff look

after private information:

- Take care not to disclose personal or sensitive information about employees, customers, or other stakeholders to anyone without permission
- Only access your staff network under the credentials you've been given, using approved hardware and software, including only storing information on approved systems
- Keep your passwords secure and comply with your organisation's password policy
- Be alert for email scams or malicious activity that could pose a risk to your systems. Check these websites to keep updated <https://www.govt.nz/browse/law-crime-and-justice/scams/> & <https://www.consumerprotection.govt.nz/general-help/scamwatch/identify-a-scam/is-this-a-scam/>
- Take care when sending emails to ensure only the intended recipients have been copied in
- Protect confidential documents with passwords

HOT OFF THE PRESS...

LIANZA has adopted a new [Statement on Freedom of Information](#).

This replaces the 2002 LIANZA statements on access to information and on intellectual freedom. Find this and other resources on [the LIANZA website here](#)

Keep safe, keep personal information safe, keep our freedoms safe.

Louise LaHatte, Stephanie Colling & Rob Cruickshank
LIANZA Standing Committee on Freedom of Information.

1. Personal information is defined in section 7 of the Act and means information about an identifiable individual.

COPY-RIOT



MYTHBUSTERS! COPYRIGHT FACT OR FICTION?



Copyright legislation is not always easy to understand. To add more confusion, copyright rules vary between countries and there are many myths about what you can and can't copy. In this issue of *Library Life*, the LIANZA Standing Committee on Copyright explains what you can and can't do under New Zealand's Copyright Act 1994 and busts some common copyright tales.

MYTH: IT'S 'FAIR USE' TO COPY THIS AS I'M NOT GOING TO MAKE ANY MONEY OUT OF IT!

Contrary to popular belief, New Zealand copyright law does not have a fair use clause. Instead, New Zealand, Australia, Canada and the UK have fair dealing provisions that permit copying of works for certain purposes without permission. This includes for research or private study, criticism, review and news reporting (with attribution). While fair dealing and fair use are related concepts, they are very different in practice. Fair use is a legal doctrine in US copyright law that allows reuse of copyrighted material for limited and 'transformative' purposes, such as certain educational uses, parody, criticism or review. What constitutes fair use is up to the user to determine, based on a four-step test, and a use could still be found to be copyright infringement if taken to court. One example of permissible fair use of a work includes *Cariou vs. Prince*.

MYTH: IF IT'S FOR PRIVATE STUDY I CAN COPY 10%

There is no 10% rule or single chapter rule. Users wishing to copy parts of a work for their private use can rely on the research or private study fair dealing exception to make a **single** copy of an amount that is **fair**. This covers literary, musical, dramatic and artistic works. There is no clear formula for users to follow, rather they must only copy what is deemed to be a fair and reasonable use. What is fair will depend on the circumstances. In some circumstances where the work is out of print, it will be fair to copy the whole work. In other circumstances, if users have copied so much that it has saved them from purchasing the work, a court may consider it to be an infringement.

MYTH: IF IT'S A PHOTO OF ME THEN I OWN THE COPYRIGHT

Copyright in a photo is owned by the person who took the photo – not the subject.

This means that technically you must ask your friends for permission before putting their photos of you on your Instagram feed. The exception to this is when you pay a photographer to take photos – e.g. of your wedding – then, as commissioner of the work, you get to own the copyright. However, many professional photographers will ask you to sign a contract giving your copyright over to them before

taking on a commission – this means you can't put your \$\$\$\$ photos on Facebook.

MYTH: IT'S OK TO COPY SOMETHING IF THE AUTHOR HAS DIED

In New Zealand copyright exists for 50 years after the death of an author for literary, musical, dramatic and artistic works – ownership of copyright can be sold or inherited just like houses or money. In other countries, it may be for longer (e.g. in UK copyright is for 70 years). The copyright holder may be a descendant of the original author or could be someone else entirely.

MYTH: EVERYTHING ON THE INTERNET IS PUBLIC DOMAIN

Just because something is easy to find and freely available on the Internet does not mean that it is not protected by copyright. You should assume that material on the Internet is protected by copyright. Public domain works are those in which: copyright has expired; works which were not protected by copyright in the first place (e.g. NZ Acts and Regulations); or works which the rights-holder has placed in the public domain (e.g. By using the Creative Commons Public Domain dedication).

Myth: When books have statements in them which say something like "no part of the work may be reproduced or copied in any way" is that something we need to respect?

No, you can still copy in accordance with the provisions of the Copyright Act 1994.

TO SUMMARISE

NZ Copyright Law doesn't always allow what we think it does! However, **the 1994 Act is currently being reviewed** and may change in the future – the LSCC will keep you posted! If you have more questions about copyright or myths to bust contact us on lianzacopyright@gmail.com.



ONLINE LEARNING

ONLINE LEARNING OFFERS FLEXIBILITY TO PROGRESS YOUR LIBRARY CAREER



For those looking to upskill while on the job, distance learning with Open Polytechnic offers a way to progress your career while balancing work and study.

Recent graduate Cathy-Ellen Lods-Paul enrolled in the New Zealand Diploma in Library and Information Studies (Level 5) with Open Polytechnic, after taking up a new opportunity as a school librarian at Wellington Girls' College.

"After working in bookshops and then as a library assistant for two years, I was craving more responsibility and growth, when the Wellington Girls' College job came up. Part of the agreement for getting the role was that I would undertake study towards a library information qualification."

Cathy-Ellen says she chose to study with the Open Polytechnic as she wanted the flexibility of online learning to ensure a healthy balance for her lifestyle.

"It was the best fit for my lifestyle and the balance I was wanting to achieve between work and study. Also, it gave me flexibility around the length of time I could

complete the diploma in, which ended up being part-time over two years.

"What also really helped me hugely was the communication and support of the academic and student mentor staff."

Cathy-Ellen is passionate about what libraries can offer students and the community and sees her role as a guardian of the space.

"The way I see my role is as kaitiaki – a guardian for both the energy and also the wellbeing of a space and the people who use it. The library I work in is like the heart of the school rather than just being a place to store books. We encourage creativity, fun and noise – it's multi-faceted."

Studying for the diploma, says Cathy-Ellen, has helped in every aspect of her role.

"Studying has given me practical skills and really formed a foundation for me to be able to do my job to the best of my ability."

Cathy-Ellen already has plans to continue with further education at Open Polytechnic and is looking at the New Zealand

Certificate in Library and Information Services for Children and Teens (Level 6).

"I would really love to keep going. The night I finished my last assignment I straight away went on the Open Polytechnic website to see what my options were for further study. I feel good about learning more specific skills, refining my focus and adding to my toolkit."

Cathy-Ellen says it's an exciting time for the industry and believes perceptions of libraries are changing.

"I think for so long there has been a stereotype of what libraries and librarians are, but it is so much more dynamic than that. There is now a freshness, a playfulness even with different formats of information and the way that young people interact with it and learn that has totally changed. Being in a space where you can be responsive to those changes and not resistant is exciting."

Read more about the range of library and information studies programmes at Open Polytechnic.

WE ARE LIANZA

WE ARE LIANZA



WINSTON ROBERTS

In this column, we talk to members from all walks of life and stages of their careers to see who and what makes up LIANZA.

Winston Roberts is a Senior Advisor at the National Library of New Zealand dealing with national and international stakeholder relations. Since joining the National Library of New Zealand in 2001, Winston has contributed to government digital strategy development, promoted projects in support of public libraries, literacy and book development, liaised with UNESCO and represented New Zealand at the World Summit on the Information Society in 2003 and 2005. He has made a career of finding collaborative solutions through networking across regions and cultures – putting professionals in touch with each other.

Winston was the Secretary of the Conference of Directors

of National Libraries (2006 to 2010). He continues to be active in the Regional Section of IFLA for Asia-Oceania and in various other IFLA groups.

Winston has not only been one of the most active IFLA figures in New Zealand but also in the global library field for many years. In doing so, he has made a major contribution to international librarianship and richly deserves his recently awarded IFLA Scroll of Appreciation. LIANZA congratulates Winston on receiving this significant international award! [[Watch video: 4:04](#)]

KIA ORA WINSTON AND THANKS SO MUCH FOR AGREEING TO BE INTERVIEWED FOR *LIBRARY LIFE*.

BEFORE YOU CAME BACK TO NEW ZEALAND YOU WORKED FOR IFLA, CAN YOU TELL OUR READERS ABOUT YOUR ROLE THERE AND HOW YOU HAVE CONTINUED YOUR CONNECTIONS WITH IFLA?

I actually began working a little for IFLA in 1980, while I was employed at the British Library Lending Division (BLLD). I was a volunteer French/English simultaneous interpreter and translator at annual IFLA congresses from 1980 (Manila)

through to 1987 (Brighton). Later, after working at the British Library in London (the Reference Division in the British Museum, and Bibliographic Services in Sheraton Street), I was seconded full time to the office of the IFLA UBCIM Programme, as Programme Officer. (UBCIM = Universal Bibliographic Control and International MARC).

In 1990 I was appointed to the position of Coordinator of Professional Activities, based at IFLA HQ in The Hague. I hurriedly started to learn Dutch and moved house. I did that job for 8 years: it consisted of managing relations with IFLA Sections, advising Section committees and officers, on everything from funding their projects to writing their reports to standing for election to interpreting IFLA statutes and rules of procedure, and especially: collaborating with other Sections across IFLA and other organisations outside IFLA.

I was also the IFLA HQ liaison with UNESCO PGI, the General Information Programme for what we now call the GLAM sector, and I travelled regularly to UNESCO in Paris to advocate for biennial funding for IFLA projects and report on what we had achieved with previous funding. That funding was essential to complement IFLA's own resources and their funding streams.



*IFLA Congress Munich 1983, Winston on the right
as a simultaneous French English interpreter*



*Winston with the IFLA Regional Standing Committee for Africa
business meeting in Dakar Senegal 1993*

WHAT ACHIEVEMENT ARE YOU MOST PROUD OF IN YOUR WORK FOR IFLA?

Well, it was good to be able to find resources to help us carry out our projects, which in many cases were also joint projects with UNESCO.

But what I am most proud of having achieved (I believe) over the years is constant advocacy to IFLA members for collaboration across the whole organisation, thinking laterally, maintaining and strengthening good relations and professional/cultural understanding between IFLA colleagues in the 'North' – Canada/US, but particularly in Europe (the UK, the EU and the former Soviet Union) – and the developing countries in the 'global South'.

I provided constant advice and support to national host committees wondering where to start with organising the huge IFLA congresses. I advocated to their national authorities for a better understanding of the benefits that IFLA's

work can bring them.

In some cases, it helped that I could speak to IFLA 'regional' colleagues in their languages, in other cases it helped to be able to explain to them that, despite appearances, I too was from the New World aka the colonies... Put simply, it helped that I had been brought up in New Zealand, and travelled, and was prepared to meet IFLA colleagues from all cultures with an open mind.

YOU ALSO WORKED AT THE BRITISH LIBRARY EARLY IN YOUR CAREER, HOW DID THAT EXPERIENCE SHAPE YOUR APPROACH TO LIBRARIANSHIP?

Thinking back, I am grateful to the British Library Lending Division (BLLD, as it was then) and to its Director, the legendary Maurice Line, for encouraging me to learn the basics, then to do postgrad library study at Sheffield. They were internationally-minded, principled supporters of IFLA activities; and they were practical and solution-

oriented (document supply is not less noble than historical bibliography, and it has a direct economic impact).

In contrast, I owe it to the British Library generally for teaching me the joys(!) of AACR2, UK MARC and Blaise (and Precis), also for giving me the opportunity to work on the reference desk in Panizzi's domed Reading Room in the Museum (showing awed visitors where Karl Marx et al used to sit).

Working in a 'universal' national library, with vast collections in sciences, newspapers, film, AV materials, as well as the humanities – I saw the importance of digitising the catalogues of the great national libraries, using a new technique called OCR. It was a time when the present era of democratic access was just opening up. I also realised the importance of preservation. From small-scale practical measures applicable in all libraries to the huge debates (at that time) about expensive mass deacidification in hopes of combatting the 'slow fires' of decaying paper collections.



*The Executive of CDNL Conference of Directors of National Libraries, meeting in Gothenburg Sweden August 2010 during the IFLA Congress
Image credit: Ross Becker*

It was a good feeling to be engaged in the library profession at a time of such fundamental change.

YOU HAVE WORKED HARD TO BUILD AN UNDERSTANDING OF THE IMPORTANCE OF ENGAGING IN POLICY AND ADVOCACY WORK. YOUR CLOSE WORK WITH INTERNET NZ HAS MEANT NOT ONLY THAT THE DIGITAL AND LIBRARY FIELDS ARE BETTER CONNECTED BUT HAS ALSO SUPPORTED LIBRARIES GLOBALLY, NOTABLY THROUGH THE INCLUSION OF INTERNET ACCESS IN LIBRARIES AS A KEY ACTION LINE FROM THE WORLD SUMMIT ON THE INFORMATION SOCIETY PROCESS. CAN YOU TELL OUR READERS MORE DETAILS ABOUT THIS?

I started working at the National Library of New Zealand in 2001, in the Strategy, Policy and Communications directorate. I discovered that the ITU in Geneva was planning a World Summit on the Information Society (WSIS) at the request of the UN General Assembly. Keen to monitor the success of the Millennium Development Goals (MDGs), my IFLA antennae twitched. I put it to the National

Librarian, Chris Blake, that New Zealand needed to be involved and that the Department of the National Library was well placed to advise other government departments on the issues. He agreed, and his successor Penny Carnaby also agreed.

I was asked to be the lead official in the New Zealand delegation to the Preparatory Committees working to set up the first WSIS. I went to Geneva five times in 2003, working under the overall guidance of the NZ ambassador to the UN, Tim Caughey. I consulted in Wellington, prepared briefs with MFAT and MED colleagues, went to the PrepComs, defended our positions following my briefing papers, and reported back in Wellington, through several iterations. At each PrepCom in the Plenary room at the Palais des Nations in Geneva I was the sole NZ delegate, and also the sole national delegation that was in fact a national library representing a member state of the UN: bread and butter stuff for MFAT but less so for an official from another Department. Through weeks of plenary drafting sessions in real-time, I went toe-to-toe with all the other delegations building up line by line and paragraph by paragraph the two documents destined to be voted

on at the summit, as the official Outcomes Documents. One was the 'Statement of Principles', the second was the statement of how the principles would be implemented, and carried forward to the second summit.

The 'Geneva Principles' reaffirmed UN principles on human rights, freedom of expression – to the displeasure of some of the national delegations present which found such reaffirmation superfluous. The Principles covered access to information, education, intellectual property, the rights of indigenous peoples, protection of cultural heritage, international and regional economic development. In sum, they affirmed the relationship between the developing 'information society' and economic and social development. I argued strongly for the inclusion of 'New Zealand wording' in all of these parts of the text, and for expressions reflecting New Zealand values. My brief was not to propose anything radically new, but to defend our values and argue against any 'forces' trying to propose negative wording.

The aim of the ITU was to take account of the growth of the Internet, since the 1990s.

The brief that I discussed with the MED was clear that NZ supported transparent, democratic and multi-stakeholder governance of the Internet. I was glad to have Frank March, one of NZ's best Internet policy experts in Geneva working on policy at the ITU, he and I and other policy people consulted frequently. Similarly, I found that IFLA as an observer NGO had people in town, so I consulted with them. And I consulted with national delegations who appreciated New Zealand's positions and were willing to speak in support of them in the plenary sessions, especially those from developing countries and others who were opposed to the control of intellectual property, and of the Internet, by a few.

In the Plenary room at each session, I intervened whenever necessary to defend the New Zealand brief, on the basis that the position on Internet governance supported by NZ was the most open and progressive, striking a balance between civil society and the state, and the most likely to favour regional economic development. I put it to the assembly many times that 'libraries' should be written into the text as the neutral providers of access to information, defenders of freedom of expression, supporters of education, preservers of information including digital information – in the information society. I put it to the delegates that if they did not follow those arguments, then their proposed construction of the Information Society would end in 'digital amnesia.' At that, there was silence. On all the text, like all the national delegates I was editing into the microphone, repeating, defending words, clarifying, compromising,

agreeing with other submissions when it was tactically advantageous, proposing words to break deadlocks. In the end, we got our way on the texts that mattered most: the importance of balanced democratic governance of the Internet in the 'information' society was clearly acknowledged in the principles, the place of libraries as 'information' spaces is written into the Geneva Principles, and rights that were being attacked were reaffirmed. Action Lines were agreed and allocated to various UN agencies for implementation together with non-government stakeholders.

Then in December 2003, the Minister of Communications arrived for the first WSIS – he was MED's Minister and was well informed about the negotiations. The two outcomes documents were approved, and the member states agreed to meet again in two years to discuss further developments in Internet governance and how to implement it.

In 2005, I was asked again to go to Geneva for a new series of PrepCom meetings to set up the second WSIS, to be held in Tunisia. I was accredited to lead a small delegation of officials and NGO advisers at the summit and delivered the NZ address which I had written for the Minister.

At that summit, all policy and technical issues around the construction, operation, regulation and development benefits of the Internet were thrashed out as far as could be done in an assembly of member states. One of the key outcomes was the decision to set up an annual Internet Governance Forum (IGF), to give all parties (government, civil society, industry) regular

opportunities for discussion of public policy matters raised by the governance of the Internet as it grew and developed. Another key outcome was the decision to consider a post-WSIS process, in which progress with the WSIS Action Lines would be monitored, and the outcomes would be discussed at an annual WSIS Forum (and reviewed in five then in 10 years, perhaps at a 3rd World Summit).

The WSIS Forum continues, but there has been no 3rd Summit. Progress with the Action Lines was regularly monitored and at the review in 2010, it was found to be slow. The MDGs clearly had not been achieved and an alternative process was decided upon. Following wide consultations, the UN brought representatives of all stakeholding sectors together in New York in 2015, and they created the programme of Sustainable Development Goals (SDGs), which member states aim to achieve by 2030.

When I returned from the first WSIS, the National Library asked me to take part in discussions to put together the new Government Digital Strategy. That was published but never implemented, mainly due to the change of government. Restructuring of some public service departments meant that the National Library and MED were no longer in a position to follow up on the work that had been done on the Information Society. The most that we in the NLNZ could achieve was to follow the advocacy work done by IFLA which continued to monitor UNESCO's work on the WSIS Action Lines, particularly those on Access to Information and Education. I kept in touch with IFLA and provided advice from time to time.



Business Meeting Regional Standing Committee for Asia Oceania WLIC 2018, KL



Winston speaking as the NZ Head of Delegation at the 2nd World Summit on the Information Society WSIS in Tunis Tunisia, 2005

I also continued to follow the Internet policy work done by InternetNZ in the non-government sector. In 2013 I was asked by IFLA to convene a workshop at the Asia-Pacific regional Internet Governance Forum (APrIGF) in Korea. I did so, and have repeated the IFLA workshop at annual APrIGF meetings since then. I am on the MSG, the main organising committee of APrIGF.

I believe the regional Internet governance forum is a valuable way to discuss major issues at the intersection of work by the Internet technical community, government policy developers, Internet service providers and content creators, and the library and information sector. I have advocated to IFLA colleagues for several years to take notice of the Internet Governance agenda – particularly the issues around freedom of expression, intellectual property, inclusion and diversity, equitable access to information.

IFLA HQ advocacy staff attend UN meetings and speak on 'our' issues: it is equally important to advocate to the global library community to actively engage with Internet policy issues: there should be no sharp dividing line between two global sectors, a sort of division between the 'technical' Internet/information community on the one hand and the 'cultural' library/information community on the other. For me, that would be absurd: the Internet conveys content, it needs cultural content, and

the educators and information mediators need the platform that the Internet provides: it is a symbiotic relationship.

A BIG QUESTION, I KNOW BUT... WHAT DO YOU THINK ARE THE BIGGEST CHALLENGES FOR LIBRARIES IN THE 21ST CENTURY?

Externally? – meeting the challenge of increasing threats to freedom of speech, intellectual freedom, in fact, the values expressed in the Universal Declaration of Human Rights. Standing up for equitable access to information by all sectors of the community, and standing up for diversity in a multicultural society, does not mean that "anything goes". That's not a contradiction: libraries need to consider if and where we might have to compromise in order to defend universal values, and where we should never compromise.

Internally? – learning how to change, adopting a mindset that accepts new ideas, continual innovation. We live in an era of disruptive change; but disruption is not a threat: we now put out information services on smartphones which did not exist when the World Summit on the Information Society was held. In New Zealand we live in a prosperous society that can be slow to change, but is also good at coming up with imaginative responses to disruptive opportunities: the library sector can do that too.

WHY DO YOU THINK IT IS IMPORTANT TO HAVE A NATIONAL PROFESSIONAL MEMBERSHIP ORGANISATION SUCH AS LIANZA? WHAT WOULD YOU LIKE TO SEE LIANZA DO MORE OF?

In all the countries that I have visited to talk with IFLA colleagues, I have noted that they greatly value their professional solidarity. In many countries they have learned through hard experience that "unity is strength", to coin a well-used phrase. Even in relatively prosperous developed countries like New Zealand, the library profession is undervalued by many people, because the benefits of our work are often intangible and invisible (e.g. in the minds of the children whom we encourage to read or of the researchers whose thinking we nourish with the materials in our collections). Library professionals in all countries work for social good, as a matter of quiet personal conviction, but while they are getting on with the job they need leaders who can fight for the collective interests of the profession and for full recognition of its value to the community, going beyond the facts and figures to provide a strategic vision. LIANZA surely has a role in developing more such people for New Zealand's increasingly multi-ethnic society.

THANKS SO MUCH FOR TALKING WITH *LIBRARY LIFE* WINSTON!



International Federation of
Library Associations and Institutions

MEET THE IFLA TEAM



JANET FLETCHER

In this new column, we meet the New Zealanders who contribute to the global work of the International Federation of Library Associations and Institutions (IFLA).

IFLA LIBRARY BUILDINGS AND EQUIPMENT SECTION - JANET FLETCHER

Janet Fletcher has been the University Librarian at Victoria University of Wellington since December 2015. She leads the library and is responsible for developing its vision, strategic plan and implementation strategies to ensure that the library provides high-quality library resources, excellent client-centred services and a supportive learning environment. She is also responsible for policy development, monitoring of performance indicators, building

planning, and budget allocation and forecasting.

For eight years, Janet was an active member of IFLA's Academic and Research Libraries' Standing Committee and was the Information Coordinator for most of this time. This is Janet's first term on IFLA's Library Buildings and Equipment Section Standing Committee (2019-2023) where she holds the role of Secretary.

About the Library Buildings and Equipment Section

This section considers all matters concerning the design and construction for all types of libraries in all parts of the world, and their furnishing and equipment. The section aims to collect and disseminate knowledge about buildings and equipment in order to increase this knowledge among librarians. It also aims to establish better contacts between librarians and architects by creating the conditions under which it will be possible for each of them to understand the other's language, by promoting an exchange of experiences between librarians and architects.

KIA ORA JANET, THANK YOU FOR SHARING YOUR EXPERIENCES WITH OUR READERS. FIRSTLY, HOW DID YOU GET STARTED WORKING IN IFLA?

I got involved because IFLA represents all libraries across the world and I really value the input from all our library sectors. I want to actively contribute on a global level. That's why I like to be actively involved in the standing committees. Working on the Academic and Research Libraries' Standing Committee was my first involvement.

WHAT DOES IT ACTUALLY INVOLVE - DAY-TO-DAY?

Committee members are elected on; representing libraries as a whole but also each sector. So, for me, that meant the academic and research side of things was the most relevant. Our role is to share our knowledge and experiences; look at the issues that our sector is dealing with (and the community in general) and contribute to seeking solutions as to how libraries can assist our communities. It's very interesting to learn about the similarities of those issues around the globe but also understanding the differences and challenges that we have. For example, we know that our African colleagues will have different challenges to what we



Oodi Library in Helsinki, Finland; photo: Maarit Hohteri; copyright Oodi Helsinki Central Library

have in the Pacific/Oceania area. But, it's surprising how many similarities we have compared to differences. We all have funding issues, staffing issues, open access is a big thing, copyright, IP – we tackle the big questions.

HOW DO YOU HANDLE THE WORKLOAD? DO YOU GET RELEASE TIME FROM YOUR DAY JOB?

That is up to the individual. My university workplaces have always been supportive, they understand the value of having an international perspective around my role. It is a personal commitment. Due to the time difference, you have to be prepared to have a lot of conversations in the middle of the night. You have to be prepared to give up your time but it's your professional development and your passion. We do these things because we are wanting to make a difference. Financially, it can also be a commitment. Although your institution may support you to attend IFLA's World Library and Information Congress or WLIC, often your committee will also have mid-year meetings. That's changing, due to the pandemic. But, if we are talking about the

Library Buildings and Equipment Section, a lot of our work is actually visiting libraries. So, there is a financial commitment, which not everyone can afford. That is why we like to move around the world for the congress so that people who might not be able to afford to travel can get involved with IFLA.

IS WORKING IN IFLA ONLY SOMETHING FOR SENIOR LIS PROFESSIONALS?

I would love it to be more balanced in that respect. Probably the thing holding back people in their early career is the financial aspect. We've learned through this pandemic about bringing others on board. But you have to be active, so it doesn't matter where you are in your career – you just have to be active. Some people get on these standing committees and are then silent – that is really worrying. We really want input and it's important that people from our smaller countries are actively involved. It's great to see how involved New Zealand is and Bill Macnaught had a lot to do with that.

WHAT DO YOU GET OUT OF WORKING WITH IFLA? HOW

DOES IT HELP YOUR CAREER?

Yes, to be prepared to make the commitment – put the time in, not be silent. To not be frightened of being part of IFLA. Librarians are traditionally good, supportive, colleagues. IFLA used to appear to be this mysterious, opaque, machine. But, the more you get involved the more it reveals itself to you. You get to know some fabulous people; you learn along the way; and you grow your network of colleagues. After over a decade of being on IFLA, I can write to people in the States, China – anywhere really – and ask them questions and advice. I love the variety – like the poster sessions in the exhibition area during WLIC. You get to see people from all over the world, showcasing what they are doing. In many cases, money is not the driver but they are doing amazing things. For example, I met one man who had organised TED talks in his small town in a Scandinavian country and everybody in the town turned up to hear the talk. I asked him: "How did you organise that?" – because TED talks are a big deal – and he just said: "I asked". And I thought that was such a perfect answer – that's what libraries can do for their communities – they just need to ask.



Janet Fletcher and Monica Szunejko

WHAT IS THE MOST ENJOYABLE ASPECT OF BEING ON THE LIBRARY BUILDINGS AND EQUIPMENT STANDING COMMITTEE?

The people, and it's not just librarians. On this standing committee, we also have architects – both for buildings and spaces – our conversations are very rich because of that.

We also have the IFLA/ Systematic Public Library of the Year award, which celebrates new public libraries. The award is presented to a library anywhere in the world that best combines open, functional architecture with creative IT solutions and also takes into account both digital developments and local culture. **Check out our Instagram account!**

What I miss most about lockdown is visiting all these libraries. Just prior to the pandemic, we met in Canada and visited some amazing public and academic libraries in Montreal.

WHAT'S THE MOST CHALLENGING?

The time factor – but the rewards far outweigh that. And timezones! Trying to organize meetings where everyone is in a decent time frame is virtually impossible and Downunder we tend to be the ones that suffer!

WHAT CONSIDERATIONS DOES LIVING IN A COVID WORLD BRING TO LIBRARY BUILDINGS?

Some of the work we do is around building standards and we are building a list of standards from around the world. Now there are more conversations happening around the impact on future building standards from the need to socially distance in libraries. There are already conversations going on in the US and UK around the future of library design and the need for more internal space for people within libraries.

When we go through these issues, we need to think about how we can still provide a service to our community where space is still important and you

can bring people back in a safe way. It's an interesting topic of conversation.

What we might find next year is that more of the congress will be online. Hopefully, that will mean that far more people will be able to attend and see what we actually do and inspire more people to join us.

IS THERE ANYTHING ELSE YOU'D LIKE TO TELL OUR READERS ABOUT WORKING WITH IFLA?

Just that you need to bring passion – librarians are very good at that. LIANZA is a very active network in NZ and I think we can take that further to the rest of the world.

THANK YOU SO MUCH FOR YOUR TIME! I HOPE YOU GET A GOOD BREAK OVER SUMMER.

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