



# LIBRARY

# Life



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FROM THE

## editor.



HELEN HEATH

Guest Editor

Tēnā koutou

It's been a privilege to be kaitiaki for *Library Life* over the last year and to watch the amazing collegial spirit of LIANZA members in action at LIANZA conference in October. I'm sure you all know what a smart, kind and generous bunch LIANZA members are!

I've relished the opportunity to look back into the LIANZA archives researching this anniversary issue and I've certainly learned more about

this amazing organisation that I'm proud to be part of. I'm looking forward to uncovering many more stories for *Library Life* over the coming year.

This month, alongside our special anniversary feature, I caught up with Justin Hoenke to find out about the newly opened Waitohi Community Hub in Johnsonville, Wellington. We wanted to hear how he is settling in to his new role and life down-under. Justin has provided Six Hot Picks for this issue too.

I also spoke with Murdoch Riley of Viking Records to hear more about his partnership with the National Library and the process of digitising the Viking Records master tapes – helping to provide access to New Zealand's rich musical history for future generations.

Sue Sutherland doesn't pull any punches as she looks back at some of the pivotal moments in LIANZA's history and sets out some of the challenges we face for the future.

We are thrilled to kick off our first We Are LIANZA column with Jane Hill. In this new column we talk to members from all walks of life, and stages of their careers, to see who and what makes up LIANZA.

The theme of this issue is ***Looking Back, Looking Forward***, please join us as we do just that.

I know I say each time that I am excited about the latest issue of *Library Life*, but it really is true! I hope you are too.

Noho ora mai,  
**Helen Heath**

If you want to contribute to *Library Life* e: [helen@lianza.org.nz](mailto:helen@lianza.org.nz)



# FROM THE PRESIDENT

## NĀ TE TUMUAKI



**RACHEL ESSON**

LIANZA President

### BACK TO THE FUTURE

Life in the year 2020 was almost unimaginable when I was growing up. I remember as a kid working out how old I would be in the year 2000 (34), wondering what would I be doing with my life? Would I have children? Where would I be living? But I never thought beyond the year 2000 – it just seemed too impossibly far away. And now here we are in that future.

Futurists predicted many amazing things for this decade. In 1999, Raymond Kurzweil (*The Age of Spiritual Machines*) predicted 'Computerized health monitors built into watches, jewellery, and clothing which diagnose both acute and chronic health conditions are widely used.' So, he foresaw the Fitbit pretty accurately but his prediction for the future of books and manuscripts wasn't quite so good.

'Papers books and documents are rarely used or accessed. Most 20th-century paper documents of interest have been scanned and are available through the wireless network.'

As we know, print books are still in demand and, while more and more books are being digitised, there is still a way to go before we can claim that most 20th century documents of interest have been digitised. New Zealand's 322 public libraries are the most heavily used and trusted facility in New Zealand's cultural and recreational sector with over 32,899, 392 visits per year.\* It would be a brave futurist that would predict the demise of the

physical book in the next twenty years. Yes, things are changing and we are accessing information in a wider range of ways but I think physical books will continue to hold tremendous value for many people for many years to come.

2020 also marks 110 years since LIANZA was established. A Papers Past search reveals a report in the Auckland Star from April 1910 which outlines the topics at the first New Zealand library conference, held that year;

'Library subsidies. travelling libraries, juvenile libraries, literary societies, finance, museums, lecture halls, the Parliamentary Library, the issue of books other than fiction, and the formation of a Library Association, which latter was carried into effect, .... expressing the opinion that the conference was well justified, and that the results will be highly beneficial.'\*\*

Many of the topics are still relevant 110 years later – mobile libraries, finances, and children's libraries for example – and I certainly believe that LIANZA conferences today are 'well justified' and 'highly beneficial.' It is fascinating to get a glimpse into the past of New Zealand's library sector, a past in which 'a book stolen from the Reference Library in early December and returned by post from Wellington on March 17' warrants a report in the Auckland Star.

There is a responsibility that comes with belonging to an organisation with a long history. I feel a sense of wairua, a connection to that past and wanting to honour the people that had the foresight to set up a library association to advocate for the importance of libraries in Aotearoa New Zealand. I think that those who were part of establishing the association in 1910 would be proud to see the LIANZA of today, the way the partnership with Te Rōpū Whakahau has developed and the way we have evolved to stay relevant – providing professional development, advocacy and connection for librarians and information professionals throughout the country.

There are still significant issues to address to ensure our long-term sustainability, we need to grow our membership and work closely with other member organisations in our sector to make sure we amplify and enhance each other's work rather



than compete. I encourage you to read the opinion piece by Sue Sutherland (LIANZA President, 1991-92) where she looks back at some of the pivotal moments in the LIANZA's history and sets out some of the challenges we face for the future. She identifies the work we are doing on the governance structure as a key opportunity to help us address these challenges.

It is my strong belief that this work we are doing today will ensure a LIANZA for members in the future for many years to come.

\*<http://www.publiclibraries.org.nz/LibrariesToday/PublicLibraryStatistics.aspx>

\*\*Auckland Star, Volume XLI, Issue 95, 22 April 1910 [https://paperspast.natlib.govt.nz/newspapers/AS19100422.2.68?end\\_date=31-12-1910&items\\_per\\_](https://paperspast.natlib.govt.nz/newspapers/AS19100422.2.68?end_date=31-12-1910&items_per_)

The report of the Committee of the Leys Institute was adopted. It stated the following donations were received during March:—H. Brett, 1 volume Bacon's "Atlas of the World"; J. Bryce, 1 vol. "Bryce v. Rusden"; T. W. Leys, 56 vols. general literature; and H. Shaw, 12 vols. general literature. The report further stated that the local purchases of books during the last three months and the quarter's subscription to periodicals had been paid for by Mr Leys, and that a book stolen from the Reference Library early in December was returned by post from Wellington on March 17. The president gave to the committee a resume of the work done at the Library Conference, stating that besides papers on matters relating to libraries, the following matters were discussed, viz.:—Library subsidies, travelling libraries, juvenile libraries, literary societies, finance, museums, lecture halls, the Parliamentary Library, the issue of books other than fiction, and the formation of a Library Association, which latter was carried into effect, he being appointed the first president, expressing the opinion that the conference was well justified, and that the results will be highly beneficial.

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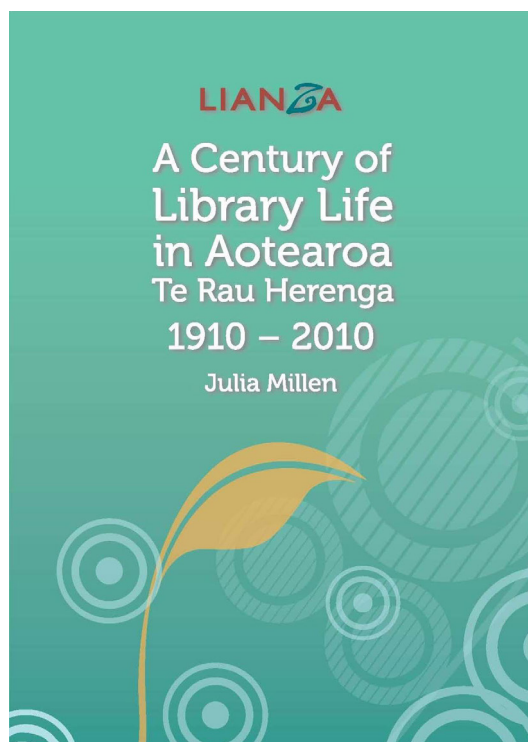
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**NZMS**   

# 110 YEARS OF LIANZA

## LOOKING BACK, LOOKING FORWARD



This year – 2020 – marks 110 years since LIANZA was established and the 25th anniversary of our Partnership Agreement with Te Rōpū Whakahau – the first stage of our development as a bicultural organisation.

To some LIANZA members born after the late 80s it might be strange to imagine a time before the library and information profession embraced biculturalism. Then again, some might say we still have plenty of work to do!

We talked with Founding Member of Te Rōpū Whakahau, Chris Szekely and asked him to share some memories of that time. We've also dug through the archives to find some old photos, and memories.

**It is timely that we now have access to a digital version of *Te Rau Herenga, A Century of Library Life in Aotearoa Te Rau Herenga 1910-2010***

The theme of this issue is Looking Back, Looking Forward, please join us as we do just that!

## HAPPY ANNIVERSARY TO LIANZA AND TE RŌPŪ WHAKAHAU!

**To some LIANZA members born after the late 80s it might be strange to imagine a time before the library and information profession embraced biculturalism. Then again, some might say we still have plenty of work to do!**

**We've been looking back through the LIANZA archives and found this report from *Library Life*, March 1995, Issue number 189:**

February 3, 1995 saw the New Zealand Library & Information Association: Te Rau Herenga o Aotearoa complete the first stage of its development as a bicultural organisation. The Partnership

Agreement was signed on that day in the NZLIA Office.

The signing of the Agreement (which will be reviewed annually) formalises the active cooperation between the two organisations established over the past few years. The Futures Group Report in 1990 began the process but it was kick-started at the hui held at Tira Hou marae in February, 1991. That hui was called "Te Hikoi Marama ma te Tira Hou" ("a clear path for the new generation"). That path has been both carefully developed and followed in an atmosphere of open communication and cooperation.

One of the Future Group report's key recommendations was that a commitment to the principles of the Treaty of Waitangi be inserted into the Association's mission statement. In November 1992, Te Rōpū Whakahau was formed.



**CHRIS SZEKELY**

*Library Life* caught up with Founding Member of Te Rōpū Whakahau, and Chief Librarian Alexander Turnbull Library, Chris Szekely and asked him to share some memories of that time.

**WERE YOU AT TIRA HOU HUI? WHAT ARE YOUR MEMORIES OF THIS TIME?**

Yes, I was one of the organisers of the Tira Hou hui. My sister was a ringa wera in the whare kai. We had fried bread and





The six signatories to the agreement. From left: Diane Maloney, Ainslie Dewe, Jock Walker, Lydia Klimovitch, Chris Szekely and Peter Hunter



The first two official Te Rōpū Whakahau representatives on the NZLIA Council: Frances Reiri-Smith and Peter Hunter

of Te hīkoi mārama, a directory of Maori information resources was released that year. That's the connection with the name of the hui. 'Te hīkoi mārama' was roughly translated as 'the clear or enlightened journey.'

Sue Pharo, the boss at Tauranga District Libraries, held a bicultural portfolio as a councillor on the NZLA Council. She led a discussion at the hui on The Futures Report, and the possibility of establishing a bicultural special interest group.



## DR SPENCER LILLEY

**Dr Spencer Lilley wrote a paper called Bicultural Evaluation of New Zealand**

**Public Library Websites (NZLIMJ, Vol 53, Issue No 1, Feb 2013) in 2013. In it he mentions the newly formed LIANZA Special Interest Groups and the role they played. He says:**

*As a highly motivated group of professionals intent on change, the SIG members encouraged libraries and librarians to become proactive in their engagement with Māori, increase their knowledge of the Treaty of Waitangi and Māori culture and to deliver services that meet the needs of Māori clients. This momentum was maintained through regular hui (meetings), articles in Library Life and lobbying at Council and regional levels throughout the Association. In 1992, the themes of biculturalism and the Treaty of Waitangi featured prominently at the N Strategy Conference in Nelson, with the scene being set by a resource paper on the Treaty of Waitangi co-ordinated by Dick Grace (1992). In November*

*1992, Te Rōpū Whakahau was formed and added a strong Māori dimension to the profession. The N Strategy momentum was continued in 1993 with the publication of the first of the Te Ara Tika reports (MacDonald, 1993), which provided an overview of biculturalism in the profession, with a particular focus on the role of public libraries and Ka Mahi Tonu in 1994 (Garraway & Szekely, 1994).'*

## CHRIS, DOES THIS ALIGN WITH YOUR MEMORIES? ARE YOU ABLE TO EXPAND ON THIS AT ALL?

Yes, broadly speaking. But there were other things in play as well. 1990 was New Zealand's **sesquicentennial**, and there was a national focus on whether the signing of the Treaty was something worth celebrating. Instead the other C word, was chosen: 'commemoration' not 'celebration.' It became possible to make Treaty claims stretching back to 1840 and the Kohanga

Reo movement was hitting its stride.

The NZLA as it was then known, released the Futures Report which led to the N Strategy, which gave a focus to bicultural matters. There was a name change, a special interest group, the Te Ara Tika research project, the emergence of Te Rōpū Whakahau, all of which channelled into the partnership agreement. I was pleased to have a hand in drafting that.

There were some terrific advocates, among them a line of very supportive presidents.

These included Sue Sutherland, Sue Pharo, Ainslie Dewe, and Diane Maloney. Dick Grace and Helen Woodhouse co-led the NZ Strategy bicultural working group. And a bunch of Māori from within the profession came out of the woodwork to lend support and ultimately co-drive the process.

I have been asked to attend part of the LIANZA planning hui later this year to provide some background and context. That gives me time to search my memory banks and archive, and prepare something that more methodically lays out

a few key moments. There were lots of people from all around the country who made valuable contributions to a really important bicultural movement.

It's great that LIANZA and Te Rōpū Whakahau are recognising the 25 year anniversary of the partnership. It was a huge milestone for both associations.

**WE'LL FOLLOW UP WITH YOU AFTER THE PLANNING HUI TO HEAR WHAT MEMORIES SURFACED! TĒNĀ RAWA ATU KOE, CHRIS! THANKS FOR TALKING WITH *LIBRARY LIFE*.**

## 2010 CENTENARY CELEBRATIONS



*Parliament Grand Hall, 2010*



*Moira Fraser & Jane Hill*

**In 2010 LIANZA members gathered in Parliament's Grand Hall to celebrate the 110th anniversary of our organisation. Nathan Guy said on the night:**

This centenary is a tribute to the dedication, commitment and passion of those involved in the Library sector over the last 100 years.

It's very appropriate we host this celebration here in Parliament as this is the home of one of New Zealand's first institutional libraries, the General Assembly Library, formed in 1858.

This is now known as the Parliamentary Library, and I understand Moira Fraser, the Parliamentary Librarian is here tonight. They still do a great job for MPs and the wider public with the fantastic information they provide.

**He went on to talk about the role of libraries and the library profession in our society:**

Libraries have a crucial role to play in a free, democratic society.

They are trusted civic spaces, giving New Zealanders from all walks of life the chance to explore new ideas, as well as our

own rich history.

As the Minister responsible for the National Library I've found the Library profession to be skilled, dedicated and ambitious.

People in this sector are passionate about what they do and deliver. They embrace technology and change, and the sector has positioned itself well to remain relevant to the society it supports.

**You can read the full speech [here](#).**

**We found some photos from the event on [Recollect!](#)**



## DID YOU KNOW THAT THE FIRST NATIONAL LIBRARIAN WAS AN ALL BLACK?



Geoffrey Alley. Image source:  
NZHistory.govt.nz

This was how Julia Millen was introduced on the Good Morning show – while she was promoting *A Century of Library Life in Aotearoa Te Rau Herenga 1910-2010*

Geoffrey Alley was an All Black lock and a farmer, and then became involved in adult education and library services. He became New Zealand's first national librarian.

Written to celebrate 100 years of The Libraries Association of NZ (also known as The NZ Library Association and of course LIANZA), Julia traced the organisation from its inception in 1910 in Dunedin to its current status as a vibrant and professional voice in the new millennium.

At its centennial in 2010, LIANZA took the opportunity to celebrate many pioneering achievements, notably the interloan networks, establishment of the Country and School Library Services, the Library School and training courses for librarians, and the National Library which came into being after two decades of bitter and hard-fought battles.

LIANZA has also faced serious financial and other internal problems which have threatened its very existence.

The launch of the book was an integral part of the 2010 centennial celebrations. It is timely that we now have access to a digital version of the book thanks to the work of the National Library digitisation team.

## WHAT ELSE WAS HAPPENING IN THE WORLD IN 1910?

**Nicole Thorburn, our resident heritage geek, did some digging to find out what was happening in 1910.**

- New Zealand, along with the rest of the British Empire, mourned the loss of its king. King Edward VII, eldest son of Queen Victoria, passed away in May after nine years on the throne. Much of the country, including public libraries, closed on the day of the funeral as a mark of respect. He was succeeded by his son, George V.
- The first movie version of *Frankenstein*, one of Hollywood's first horror films, was released. His Majesty's Theatre in Auckland screened *Frankenstein* immediately following footage from Edward VII's funeral as part of an 'all star programme' in July.
- Halley's Comet appeared in the night sky for the first time since 1835. Mark Twain passed away the following day. In his autobiography, Twain had written, 'I came in with Halley's comet in 1835. It's coming again next year (1910), and I expect to go out with it.'
- One of New Zealand's earliest pieces of censorship legislation, the Indecent Publications Act of 1910, came into effect. The Act did not explicitly define the word 'indecent,' but it did make it easier for indecent material to be seized by law enforcement. The New Zealand Library Association would later raise concerns about the lack of clear criteria around what was and wasn't censored, and who made that call.
- The original New Zealand Labour Party was established. It folded in 1912; the modern Labour Party formed in 1916.
- The first Great Britain Lions Tour of Australia and New Zealand took place. The Lions beat New Zealand in every game.
- The Hocken Library opened at Otago Museum. Dr. Thomas Hocken donated his private collection to the university in trust for the New Zealand public in 1897, but it was not until 1910 that it became accessible to the public. The official opening of the library was on March



Thomas Morland Hocken in his library, 1893 (Hocken Library, S07-253)



<https://teara.govt.nz/en/ephemera/7900/halleys-comet>

the founding of Dunedin.

- Gore's Carnegie Library opened. Mayor D L Poppelwell 'felt sure no town in the Dominion of the size of Gore had a better and more up-to-date building for a public library, and no man would be more pleased to see the public making use of it than Mr Andrew Carnegie.'
- Scandal in the newspapers over the salary of The Chief Librarian at the Parliamentary Library, who earned £525 per year – a figure reported by a correspondent of The Dominion newspaper, who felt this was an

excessive amount for a public servant to earn in a role of so little benefit to the public. The average public librarian earned closer to £25 a year.

- The 1911 New Zealand Census gives us an idea of what the library profession looked like when the New Zealand Library Association was founded – it records 46 male librarians, 74 female librarians, eleven male library caretakers, and nine male library assistants.



### 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.

# 110 YEARS OF LIANZA

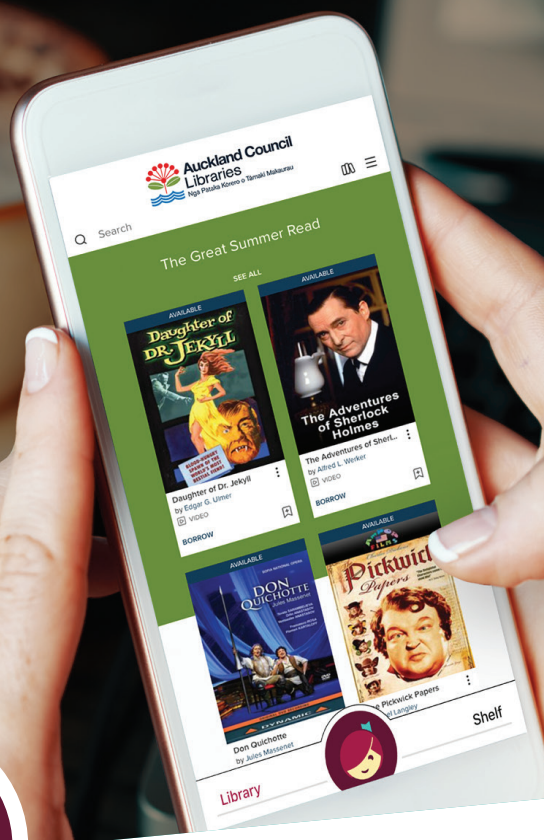




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# WAITOHI – NEW BEGINNINGS

Justin Hoenke is a Libraries & Community Spaces Team Leader at Wellington City Libraries which sees him lead and manage two public libraries and four community spaces. Helen Heath caught up with him recently to find out about the **newly opened** Waitohi Community Hub in Johnsonville, Wellington which **Justin has blogged about**. We also wanted to hear how he is settling in to his new role and life down-under.

Justin has recently moved to New Zealand from a **small town in Pennsylvania**, USA, but is no stranger to New Zealand shores as he visited for the LIANZA conference in 2015. In 2015 he spoke about youth services, kids, tweens, teens, and everything awesome that can happen in libraries.



Justin has a string of awards and honours under his belt, such as Library Journal Mover and Shaker Advocate Award – 2013; Member of the Young Adult Library Services Association President's Task Force – 2013; Mentor, American Library Association Emerging Leaders Programme, January 2011; American Library Association – Emerging Leader Leadership Award, May 2010.

**WAITOHI IS A COMMUNITY HUB THAT BRINGS TOGETHER THE NEW LIBRARY IN JOHNSONVILLE, A PUBLIC SWIMMING POOL (KEITH SPRY POOL), THE JOHNSONVILLE COMMUNITY CENTRE, A CAFE, WHĀNAU MANAAKI KINDERGARTEN, AND A PARK. I'M EXCITED ABOUT THE COMMUNITY HUB MODEL FOR PUBLIC LIBRARIES. I SAW THESE RECENT ARTICLES ABOUT LIBRARIES IN AUSTRALIA AND THE UNITED STATES THRIVING AS COMMUNITY HUBS. IN *LIBRARY LIFE*, WE'VE ALSO FEATURED NEW ZEALAND LIBRARIES, SUCH AS TE MANAWA STRIVING FOR THE SAME GOALS. JANE HILL, WHO PLAYED AN IMPORTANT ROLE IN PLANNING WAITOHI, TALKS IN THIS ISSUE OF *LIBRARY LIFE* ABOUT HOW THESE HUBS BRING TOGETHER THE BEST OF THE PHYSICAL AND DIGITAL WORLDS WITH INTERACTIVE EXPERIENCES. THERE'S DEFINITELY A WESTERN TREND TOWARDS THE COMMUNITY HUB MODEL, WHERE DO YOU THINK WAITOHI SITS WITHIN THE INTERNATIONAL SPACE? OR ARE YOU KEEPING IT SIMPLE WITH A LOCAL FOCUS?**

**A** I go to the global for the inspiration but when it comes down to it, I listen to the community and what it needs, because I've been in libraries before where globally they'll be saying 'We need 3D printers and full body scanners so we can 3D print life-size replicas of ourselves' but then the community doesn't need that.

So, it's good to be aware of those possibilities but also best to listen to your community and keep it real. What good is all this technology if nobody wants it? For me, being new to New Zealand, I think it is especially important for me to listen to the community because, even though it's similar, it's quite different, so I'm bringing a whole mindset of knowing what the US wants and where it's going, but here is completely different.

**THERE'S BOUND TO BE SOME CROSS-OVER AND SOME THINGS THAT CATCH YOU UNAWARES?**

There's a lot of weird little things that I'm like, 'Oh! Okay'

**SUCH AS?**

I'm amazed at the self-service model that's being implemented here. People are a lot more responsive to that in New Zealand. Whereas, I feel that if we tried to do that in America, there might be a little grumpiness?

**FROM WHAT I CAN TELL THE STATES ARE VERY MUCH SERVICE ORIENTATED AND, GOING BY MY EXPERIENCE IN NEW ZEALAND RETAIL, WE CAN SORT OF HIDE FROM STAFF, THINKING 'I CAN DO IT MYSELF, DON'T ASK ME ANYTHING!' MAYBE WE'RE AN INTROVERTED NATION?**

New Zealanders are a lot quieter than people from the States, but I like that because I'm an introverted extrovert or an extroverted introvert –



something like that!

**IT MUST BE STRANGE MOVING TO A PLACE THAT SPEAKS THE SAME LANGUAGE AND HAS LOTS IN COMMON WITH YOUR HOMELAND YET HAS ODD POINTS OF DIFFERENCE. I THOUGHT YOUR TWEETS ABOUT MILK BOTTLES AND TAPS WERE HILARIOUS. WHAT SORTS OF THINGS ARE DIFFERENT HERE THAT YOU JUST WERE NOT EXPECTING?**

Yeah, the milk bottles, the boiling water taps, and just words that are not used in the US. Today, the word creche came up and I'd never heard that word before in my life, so often in meetings I do a quick google on my phone. But slowly and surely I'm getting the hang of all the colloquial things. Even in the States we have regional differences, I'm from Pennsylvania and instead of saying 'You all' or 'Y'all', we say 'Yinz'.

**OH! AND HERE WE SAY 'YOUSE'.**

I haven't heard that one yet! So, yeah, those little things. And the Māori language is big. I find myself walking along and every time I see a Māori language sign I try to stop and pronounce it out loud to get better at it. I probably look like a crazy person with earbuds in. So, it's just like those little things, you know, going into supermarkets where things are in litres instead of gallons, clothesline hangers – clothes pins – are called pegs. Finding the common language – that's been interesting.

**IT'S FUNNY HOW EXHAUSTING ALL THOSE LITTLE THINGS ARE - THEY ADD UP, YOU CAN'T JUST ASSUME YOU CAN WALK**

**INTO A SHOP AND KNOW WHERE TO FIND THINGS - IT TAKES A WHILE FOR YOUR ENERGY LEVELS TO CATCH UP ON ALL THOSE LITTLE THINGS.**

I didn't budget for that energy too, we came here and I started work five days later, still jet-lagged. For a full two months I was still jet-lagged. But I was brought up very blue-collar American, where you work and then you die, basically. I know that's not healthy but you hear your parents in the back of your head saying 'You can't take more than five days off a year!'

If I were to do things differently I would have settled in for a month or so first and then got to work. For this project it was important to be onboard as early as possible.

My original start date was October 7 and we only had to push back a week but that was only two months before Waitohi opened up and this project has been going on for a while – about two years?

**WHERE DID YOU SEE THE JOB ADVERTISED?**

I think it was through LIANZA? When I came here in 2015 I fell in love, I liked the people, I liked the place and I liked the way of life. My family and I have been searching for that perfect place that fits who we are – we're kind of American but not really. It just feels right here.

**THE LAST PLACE YOU WORKED IN THE STATES WAS QUITE A SMALL RURAL LIBRARY WASN'T IT?**

Yeah, very small. We had nine staff total, one small building. The city was about 5,000 people but the larger service area was

about 14,000. I would say that's pretty tiny. In baseball we would call it the little league. It was a good place for me to become manager and strategic leader.

**HOW DOES THAT TRANSLATE TO THIS ROLE?**

This role is a lot more strategic, thinking about where libraries services are heading, how we can get there – planning, working within the structure of the council. There's not as much day-to-day management in this role. Interestingly, with a new building that kind of input has been needed a fair bit – how do we work here? That's been a big question we're asking ourselves. I don't think we have the answer yet. It was so busy the first month we were open. I've never worked in a library that was that busy. There was no good model for how this would work because there was just so much borrowing and returns especially. We could have had triple the staff and it would have still felt tiring and overwhelming. But we got through it all and things have evened out. It's still busy but not completely overwhelming. I'm excited for the school holidays to end so the staff can get some downtime.

**HOW DID YOU GET INTO LIBRARY WORK?**

I met my wife Haley and her mother had worked in libraries and was thinking of going back to do her Master's degree. She's just an awesome human being, I don't know if it's weird to say my mother-in-law is one of my best friends but she is. She said 'You'd be really good in libraries, especially with teenagers because you like video games and music and nobody does that well in libraries.' And I said – 'well I'll give it a shot.' I started as a shelver on the circulation



Waitohi Community Hub in Johnsonville

desk and they'd give me teen things to do on the side, which went well. The administration wanted to know what the secret sauce was for my success – I just listened to them and did the things that the teenagers wanted. They basically wanted pizza, a place to play guitar and sing and play video games. From there I got my Masters and a job as a teen librarian, then a job managing a brand new teen library and so on.

**ONE OF THE LIANZA CONFERENCE ATTENDEES FROM 2015 HAD THIS TO SAY ABOUT YOUR PRESENTATION:**

*I LOVED HIS ENERGY, HIS PASSION FOR THE PROFESSION AND WHAT WE DO AS INDIVIDUALS WITHIN THE WIDER PROFESSION. I KNOW I WASN'T THE ONLY ONE WHO WANTED TO WORK FOR JUSTIN AFTER HEARING HIM SPEAK WITH SUCH PASSION. IT WAS GREAT THAT SOMEONE WANTED TO SHOUT OUT ABOUT HOW AMAZING HIS STAFF WERE, AND WHAT THEY CONTRIBUTED TO THE COMMUNITY. SO MUCH BETTER THAN SIMPLY*

*TALKING ABOUT HOW GREAT THE SERVICES ARE THAT LIBRARIES OFFER (NOT THAT THEY'RE NOT, JUST THAT THERE IS MORE TO A LIBRARY THAN JUST ITS CONTENTS).*  
(AORAKI LIANZA BLOG)

**YET, YOU SAID ON TWITTER: WAITOHI BREATHES LIFE INTO MY COMMUNITY MINDED SOUL. I LOST THE PASSION FOR ALL OF THIS YEARS AGO. I'M FINDING IT AGAIN. THANK YOU. CAN I ASK WHAT HAPPENED BETWEEN 2015 AND 2020?**

There's such an energy in working with youth and kids and there's more of a blank slate in what you can do – you can try out different things. Coming to a small town and being the manager, the public face of the library, I think that might have been where I lost the passion, because I had to do things like create a timesheet format. So, for a while there my brain completely reversed itself. Youth service is the creative side – the right brain – and I had to jump into the left brain. I'm always trying to get a balance between left and right. I want to be able to access both and have them

talking to each other. It's so hard. In just the three months I've been here, it's been tough but I can see myself getting better at that balance. This space is really good for getting back to what I had with my right brain work but I seem to be able to keep the left brain going as well.

**SO YOU'RE HAPPY TO BE MOVING INTO MORE STRATEGIC PLANNING IN YOUR WORK?**

Yeah, it's neat to be listened to – to have a seat at the table and be able to say if something isn't working or 'have you ever tried it this way?' Every library needs a kick sometime. Clients needing to pay for internet use here is very unusual for me, so having a seat at that strategic table and being able to question it is good. It's a process – you say the things, you plan for the things and then you hopefully make those things happen. I like that – being an instigator, a nudger. But also making sure to check back in every year to ensure things are working well.



**HOW DO YOU TOP UP THAT SUPPLY OF IDEAS? I KNOW YOU'RE ON TWITTER AND YOU BLOG, YOU'RE OBVIOUSLY READING INTERNATIONAL LITERATURE FROM THE LIBRARY SECTOR. DO YOU HAVE SOME TOP TIPS FOR OUR READERS FOR KEEPING YOUR MIND FRESH FOR STRATEGIC THINKING?**

For me, I take in as much as I can through work. I don't read so much of the American literature, probably because I've had enough of it. I see the same conversations happening and not a lot of action. Twitter is still the best as well as the worst. Sometimes there's great ideas and sometimes you feel like it's not that safe of a place to say things. But as far as information coming out about what people are doing, you hone into those unique people and you follow them and **make your lists**. You see what those people are doing, what they're trying, to me that's a great tool for finding information. Then I think about it all the time after I read about it and learn about it, then have conversations with people at work about it, see how they react.

I don't have a car here, which is the most un-American thing ever! So, I do a lot of walking and taking public transport. It's so good having that time to process, that in-between time is great for thinking time. I know it's a simple little thing but I think the best thing that people can do to understand these new trends is to learn about them and then give yourself time to think. I don't think we acknowledge how much thinking goes into this work, we feel like we always have to move and do and go but that reflection time is really big too.

**I REALLY AGREE! IF YOU NEVER SCHEDULE IN SOME DOWNTIME TO REFLECT AND GATHER OUR THOUGHTS, TO LOOK BACK AT THINGS AND CONTEMPLATE THEN YOU'RE NEVER LEARNING FROM ANYTHING.**

I think the internet's brought about that change, everything's evolving so rapidly that you kind of have to do, do, do to get to the forefront of things but I like to think that we are starting to recognise that need to reflect.

**MAYBE WE JUST NEED TO REFLECT MORE FREQUENTLY? SO WE DON'T CRASH AND BURN.**

I think it's good for people to push themselves. I know for me, this move, the adjustment to the new job, the new country, I learned a limit in myself that I'd never seen before and I wouldn't have got there if it wasn't for pushing myself. I have to go home on the weekends and not talk to anybody!

**I KNOW IT'S EARLY DAYS BUT HOW DOES THIS NEW JOB COMPARE WITH YOUR PREVIOUS ROLE BACK IN THE STATES? WHAT LESSONS DID YOU LEARN THERE THAT YOU THINK WILL BE USEFUL HERE?**

I remember when I got to my previous job, I was supposed to get an office on the second floor away from everybody but I wanted to be with people. Here, I'm with people quite a bit but I recognise I need a balance with some time away from people – I'm trying to find a balance between connecting with the staff and connecting with the public but also having my office up in the sky.

**BEING IN THE THICK OF IT SEEMS TO BE AN IMPORTANT PART OF HOW YOU WORK.**

As a manager and a leader, that was one of the things the last job taught me was that it's not all on you – you're a team.

**I SAW SOME NOTES YOU'D WRITTEN AFTER ATTENDING A WORKSHOP WITH MATT FINCH CALLED LIBRARY ISLAND. YOU SAID:**

*THE FUTURE IS UNWRITTEN... WE MAKE IT AND CAN HAVE A REAL IMPACT. THIS IS A GREAT WAY TO COMBAT FEAR/ANXIETY. UNCERTAINTY DOESN'T HAVE TO EQUAL ANXIETY: IT CAN EQUAL HOPE AND CHANGE. DO THE BEST YOU CAN IN THE TIME YOU'VE GOT.*

**I LOVE THAT SENTIMENT! THIS ISSUE OF LIBRARY LIFE MAGAZINE IS CELEBRATING 110 YEARS OF LIANZA AND 25 YEARS OF PARTNERSHIP WITH TE RŌPŪ WHAKAHAU, SO THE THEME IS 'LOOKING BACK, LOOKING FORWARD.' WHAT DO YOU THINK ARE THE MAJOR CHALLENGES FACING LIBRARIES THIS DECADE?**

I've noticed that Amazon doesn't have quite the same reach here as it does in the States. At my last library we got everything through Amazon because we were small, we had a good budget but anything that chipped into buying books for the collection, like shipping costs, made it difficult. These big forces like Google and Amazon are becoming such a big part of our lives. There are some good things that come with it but also they're like invasive plants.



*Justin Hoenke at Waitohi Community Hub in Johnsonville*

**THE INDEPENDENT BOOKSTORES IN NEW ZEALAND ARE ACTUALLY DOING BETTER THAN EVER. BARNES & NOBLE CAME TO TOWN THEN BOOMED AND BUSTED, THE LAST ONES LEFT STANDING ARE THE SMALL INDEPENDANTS. IT'S INTERESTING HOW THAT'S PLAYED OUT HERE.**

It seems like those independents have such a strong community and user focus. When we talk about community and users and good feelings there's not a lot of data to back that up. It would be interesting to see if we can tell that the large stores are impersonal and these community run stores are very personal, how does that correlate to them being more successful?

**IT COMES DOWN TO THE STAFF I THINK. WHEN STAFF KNOW WHAT THEY'RE TALKING ABOUT, CARE, AND ARE PREPARED TO TAKE THE TIME TO ACTUALLY LOOK SOMETHING UP - GIVE YOU SOME PROPER CUSTOMER**

**SERVICE. WE DO LIKE OUR SELF CHECKOUT BUT WHEN YOU NEED ASSISTANCE - RESEARCH SKILLS, THINGS LIKE THAT. IF YOU KNOW YOU CAN TRUST THE STAFF - THEY GET YOUR TASTE AND IT'S NOT JUST A SAUSAGE FACTORY WHERE THEY ARE TRYING TO PUSH YOU OUT THE OTHER SIDE - I THINK PEOPLE REALLY RESPOND TO THAT.**

We need a study in good vibrations. How do good vibrations equate to success? How do you measure good vibrations?

**BRILLIANT! WE DO NEED SOMEONE TO STUDY THAT!**

Other things I'm thinking of as major challenges... We said this ten years ago about things becoming increasingly digital - how does that affect the footprint of our physical collection. I think that's still something to think about. I think people are always going to want physical books, even the younger generations, so that's not going away. But I do think things are going to

get smaller, physically - so how should our space reflect that?

**SOME PEOPLE SEEM TO THINK THAT LIBRARIES SHOULD KEEP ALL BOOKS FOREVER, WHICH IS JUST NOT PHYSICALLY POSSIBLE. THERE ARE SO MANY BOOKS BEING PUBLISHED EVERY WEEK AND THAT'S JUST IN NEW ZEALAND - WHERE DO YOU PUT THEM ALL? EVEN DIGITAL FILES NEED TO BE STORED ON A PHYSICAL SERVER, THE CLOUD ISN'T JUST THE ETHER - IT'S HUGE UNDERGROUND CAVERNS FILLED WITH SERVER FARMS. DO WE REALLY NEED TO KEEP EVERYTHING FOREVER?**

That's a question my whole family asked ourselves when we moved over here - what do we keep? It's so hard because you have emotional attachment to things but I found myself appreciating the things that I have, and the things I did bring over, more than I did when I was back in the States and I had a lot.



Can we reframe the public perception of what a library is? We're all doing a pretty good job. It's not an archive. I think the public are finally coming around to the fact that public libraries are a community space, that there's a finite amount of things and that libraries do events and programmes. But then how do we reshape the conversation around what the other libraries – such as academics and special libraries – do. Are their collections more like archives?

### WE'LL THERE'S BEEN A LOT OF OUTRAGE AROUND CULLING IN TERTIARY LIBRARIES RECENTLY.

Things change all the time. I've worked in libraries where they didn't weed the collection because they were afraid that people would be mad. But then you have books on the shelves that say Pluto is a planet! There's a great Twitter feed – **'Awful library books'**, which really demonstrates some of the outdated junk that weeding gets rid of. They are curiosities but you don't need one in every library.

### THANKS FOR TALKING WITH US, IS THERE ANYTHING

### ELSE YOU'D LIKE TO SAY?

Thanks for talking with me, it's so nice. To the whole country – thanks for having me!

### WELL, THE WHOLE OF NEW ZEALAND LIBRARY TWITTER WAS VERY EXCITED TO WELCOME YOU!

I was stunned by that, because I always feel kind of foolish saying 'Oh, I got this new job.' You know, you put it up on your website and you want people to be happy but you kind of feel like a goof, it's like self promotion. But it felt good to be welcomed by a country. I'd had my eye on New Zealand for a while, my wife too. We always felt like we were born in the wrong country.

Here are some library stats to show just how busy it has been for the library in Johnsonville in the month leading up to the opening of Waitohi and into our first two months compared to those same numbers from 2018. As you can see, this place is popular.

Unfortunately, we don't have visitor numbers, however we did an estimate (using hand held clickers) that the opening weekend saw about 3,250

visitors on the first day, and approximately 1,250 on the Sunday (15th Dec).

Since Waitohi opened, as at 5.00pm on the 21st of January, we have had:

- 1,640 people attend events for children and youth
- Another 299 people attend events for adults or for mixed adult/children audiences
- In the 16 days we were open in December, we have issued 13,245 items from the children's collection (compared to 8,577 in December 2018 – a 54.4% increase in half the time), broken down thus:

In that same period we issued 1,006 items from the young adult collection (compared to 647 in December 2018 – a 55.4% increase in half the time).

Justin also contributed to our Six Hot Picks column in this issue of Library Life, have a read on page 33.

You can find Justin Hoenke online at [justinthelibrarian.com](http://justinthelibrarian.com) and on Twitter: [@justinlibrarian](https://twitter.com/justinlibrarian)

DATE	ITEMS BORROWED	ITEMS RETURNED	TOTAL BORROWED & RETURNED	TOTAL DAYS OPENED
Nov 2019	18,133	22,435	40,568	26 days
Nov 2018	14,948	17,912	32,860	26 days
Dec 2019	25,501	20,911	46,412	16 days
Dec 2018	14,496	17,786	32,282	24 days
Jan 2019	25,559	23,811	49,370	17 days (so far)
Jan 2018	16,613	18,622	35,235	22 days

# NEXT LIBRARY SATELLITE 2020

**Next Library, an international gathering of forward-thinking library innovators is making its way to the Southern Hemisphere for the first time when it is hosted at the State Library of Queensland this October.**

**We asked Vicki McDonald, State Library of Queensland's State Librarian and CEO about her experience at State Library, the future of libraries, what we can expect from the Next Library Satellite program and more.**

**YOU RETURNED TO STATE LIBRARY AS STATE LIBRARIAN AND CEO IN JUNE 2016. AS YOU APPROACH YOUR FOURTH YEAR WHAT HAS BEEN THE HIGHLIGHT OF THE PAST FOUR YEARS? WHAT ARE YOU MOST LOOKING FORWARD TO IN THE FUTURE?**

Reflecting on the last four years, I am proud of our new vision and strategic plan. Our vision, *Inspiring possibilities through knowledge, stories and creativity*, is a great motivator. The vision was developed through a series of workshops with external partners posing provocations and all staff had the opportunity to be involved. From that vision we developed a new strategic plan. It has relevance and meaning to staff and there is a strong commitment to achieving the key objectives: *trusted content; shared experiences; future focussed people and processes*. It has resulted in an increased focus on our collections – acquiring new knowledge, but also interpreting and sharing that knowledge with Queenslanders. Our exhibitions program has been refocussed

to profile our collection. I am particularly proud of our current exhibition, *Spoken: celebrating Queensland's languages*. It showcases the significant work that we have done over the last decade to document, preserve, revitalise and make accessible Queensland's First Nations languages.

Looking to the future, I am enthusiastic about the work we have just commenced to reimagine our physical spaces. I feel very privileged to work in such a beautiful building and the opportunity to enhance our spaces will be exciting.

In 2007, the redeveloped State Library building, designed by Donovan Hill Peddle Thorp, was awarded Australia's top prize for public architecture: the Royal Australian Institute of Architects' *Sir Zelman Cowen Award for Public Architecture*, 2007.

Whilst State Library continues to be recognised as an extraordinary building delivering exciting experiences and beautiful spaces – there is opportunity to make them even better. Over the next six months we will be working with architects to develop a space optimisation strategy. A road map for the future State Library, the space optimisation strategy should enable key stakeholders to commit to the vision for the site and an implementation plan for the realisation of this vision.

**WHAT ARE YOU MOST LOOKING FORWARD TO AS A HOST OF NEXT LIBRARY SATELLITE 2020 AND HOW DO YOU THINK IT WILL BE DIFFERENT FROM PREVIOUS**

## NEXT LIBRARY EVENTS?

We hope to attract delegates from across the globe, as well as local and national representatives. For the international delegates, it provides an opportunity to showcase the amazing work of Australian libraries to international colleagues.

But, of course, one of the key attractions of the Next Library is the programming focus is on involvement and being engaged – there are no traditional presentations. I also like that it is limited to 300 delegates. This enhances the personal experience – *everyone* contributes to the success.

For many delegates it will be their first visit to Brisbane or even Australia. So, it is an opportunity for us to show-off what is great about Queensland. The team has organised some exciting outdoor activities as well as visits to libraries within the region. We want everyone to experience what is great about Queensland: our outdoor lifestyle, easy access to beaches and national parks, and our friendly and easy-going approach to life.

**IN YOUR OPINION, WHAT ARE THE GREATEST CHALLENGES AND OPPORTUNITIES THAT GLOBAL LIBRARIES CURRENTLY FACE?**

In your opinion, what are the greatest challenges and opportunities that global libraries currently face?

Life today can be complex, and libraries plan an important role in helping individuals to feel part of a community. In the next





State Library of Queensland



Vicki McDonald

few years, I believe that libraries will play a vital role to promote tolerance, respect and inclusion. I am certain that these will be key themes in our discussion at Next Library Satellite 2020.

Our conference theme is *Bold and Curious*. When we come together in October 2020, our objective will be to co-create new library futures. The Next Library approach provides the framework for open and honest dialogue – the opportunity for hands-on problem solving.

I believe overseas delegates particularly will enjoy the Australian experience – our resilience, but also our sense of giving things a go!. And, all delegates will go back to their libraries with new ideas, new connections, and feeling bold to take on their next challenge!

### AUSTRALIA'S BUSHFIRE CRISIS HAS RECENTLY DOMINATED INTERNATIONAL HEADLINES. WHAT IMPACT HAS THE BUSHFIRES HAD ON AUSTRALIAN LIBRARIES AND HOW HAVE THEY BEEN RESPONDING?

We have all been horrified by the devastating impact of bushfires across south eastern Australia. It has been amazing to see the

response both within Australia and internationally. Everyone is doing what they can to support the people and regions. Some libraries have become temporary sanctuaries for families (and their pets) who have lost their homes. Other libraries are organising events to support the national fundraising. At the State Library of Queensland, staff are working with colleagues from the Queensland Museum to have a sewing bee at The Edge to make and create joey pouches and bat wraps to help the Wildlife Rescue Carers help care for our wildlife.

For Next Library Satellite, State Library is collaborating with Blue Shield to host an Innovation Studio to continue to develop ideas about how libraries might respond in the future. It will be an opportunity for innovative thinkers from around the world to collaborate and develop resources and ideas that can be shared with the wider library community to understand and increase the skills and capacity of library staff in the area of disaster resilience.

### IF YOU COULD SHARE ONLY ONE HIGHLIGHT FROM YOUR CAREER, ONE TREASURED MEMORY OF YOUR LIFE AS A LIBRARIAN TO DATE, WHAT WOULD YOU CHOOSE?

A highlight of my career has been the friendships that have been formed with colleagues across four decades. I met two of my closest friends, when we were working together at a public library in 1978!

And for a treasured memory – it would be my first visit to the New York Public Library in 2004. I have been back many times since, but each time I am in awe of its place within the city of New York. Situated on one of the city's busiest intersections, it sits at the heart of the community. Its spaces and collections are enjoyed by all: researchers, students, tourists, the curious... and the trade-workers eating their lunch on the steps! And like all other libraries – all feel welcome.

**Next Library Satellite 2020 will be hosted at the State Library of Queensland from October 11-13 and is organised by State Library of Queensland in collaboration with Aarhus Public Libraries, Denmark.**

**Registrations will open on February 27. Keep an eye on <https://www.slq.qld.gov.au/nextlibrarybrisbane> for program announcements in the coming months.**

# IN THE VAULT

## A MUSICAL COLLABORATION

The National Library of New Zealand is not 'just about books and papers,' it also helps preserve and provide access to New Zealand's rich musical history. This musical history is reflected in the extensive heritage collections of the Alexander Turnbull Library, which are developed, protected, preserved and made accessible in perpetuity for the people of New Zealand.

Today the Alexander Turnbull Library holds 50,000+ music recordings in the **New Zealand and Pacific Published Collection**. The library seeks to collect at least one copy of every release and edition dating back to the early 20th century. These include 78rpm discs, vinyl LPs, cassettes, CDs and around 15,000 born-digital releases. Over 10,000 scores are also held in this collection.

Unpublished music material is preserved in the **Archive of New Zealand Music**, established in 1974 by our foremost classical composer, Douglas Lilburn. It comprises almost a thousand sub-collections from different musicians, composers, music groups, record labels, studios, and other organisations. Included are manuscripts, photographs, ephemera, personal papers, and around 16,000 unpublished recordings.

You can now hear some of this large heritage music collection when you fly long-haul with Air New Zealand. Dr Michael Brown of the National Library has curated a new playlist for Air New Zealand's passengers to listen to – that showcases some

of our best historical recordings. The project is a collaboration between Air New Zealand and the Te Puna Foundation – a charity associated with the National Library.

**You can listen to Dr Brown talk about the project with Lynn Freeman on National Radio** and play a section of tracks from the collections.

The 'In the Vault' playlist presents a journey through New Zealand and Polynesia's diverse musical past, from Māori waiata to retro pop, island ukulele bands to jazz combos, art music to brass bands. The selections will be regularly refreshed. Content has initially been drawn from the extensive back catalogues of two record labels, **Viking** and **Video Pacific Communications** (ex-Ode Record Company), who have donated their master tapes to the National Library. Music is also included from the CD series *He Puiaki Puoro Treasures in Sound*, produced by the National Library mainly in association with the **Atoll** label.

In 2018, Flying Nun Records donated their master tapes to the Alexander Turnbull Library, to be preserved and digitised. The library hopes that music from this collection will be included in time. They also hope to present recordings of works by Douglas Lilburn, the founder of the Archive of New Zealand Music, and other composers. In recent years, the labels Viking and Video Pacific Communications have both donated original master tapes to the Archive of New Zealand

Music. Masters are the original recordings from which consumer music releases derive. They are typically of far higher sound-quality.

With these collections, the Alexander Turnbull Library has undertaken to digitally capture the content using state-of-the-art equipment, and to preserve the original tapes. Digital copies are available for researchers at the library and are also supplied back to the labels. Over 100 albums have now been reissued on digital music services through these partnerships.

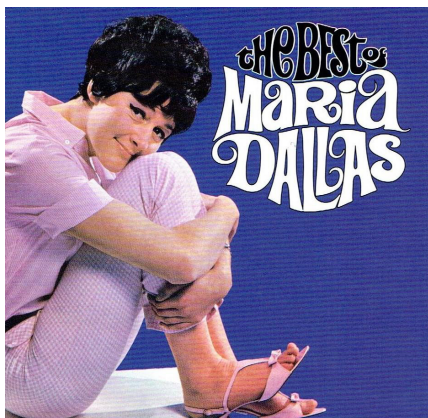
Video Pacific Communications holds much of the back catalogue of the Ode Record Company, formed in 1968 by Terence O'Neill-Joyce. Ode released a diverse range of New Zealand and Pacific music, being particularly active during the 1970s and 1980s.

Popular artists on Ode included Prince Tui Teke, Quincy Conserve and the Rodger Fox Big Band. Jazz was a particular speciality, with releases by many noted musicians, including Mike Nock, Space Case, Frank Gibson Jr, Alan Broadbent, and Brian Smith.

Ode recorded widely throughout Polynesia, including artists from Rarotonga, Tahiti, Fiji, Samoa and Tonga. Their eclectic catalogue also extends to folk, new wave, and experimental art music.

Viking Records was founded in 1957 by Ron Dalton, Jim Staples and Murdoch Riley, who became the sole owner in 1968. The Viking collection also includes





Murdoch Riley



masters from the labels Salem, La Gloria and Red Rooster, which were later acquired by the company.

Viking was the largest independent New Zealand label of the 1960s. Its roster included many local pop sensations of the day, including Dinah Lee, Howard Morrison, Peter Posa, Maria Dallas, and the Chicks. Other specialities included country, brass bands, and cabaret.

The label released numerous LPs by Māori cultural groups and was also very active in recording Polynesian musicians. These include Pacific-born migrants to New Zealand such as Bill Sevesi, Bill Wolfgramm, Will Crummer, and members of the Keil family, as well as many groups located back in the islands.

### **LIBRARY LIFE CAUGHT UP WITH MURDOCH RILEY OF VIKING RECORDS TO HEAR MORE ABOUT THE PROCESS.**

### **THANKS FOR TALKING WITH US MURDOCH, HOW DID YOU COME TO BE INVOLVED IN THIS PROJECT?**

I've always been conscious of trying to save our master tapes, I hadn't decided what to do about them. I talked to the National Library some years ago but

they had nobody who was really looking after that side of things properly or actively acquiring these tapes. Then Michael Brown came along, he's the enthusiast who's been going to the record companies and trying to get them to surrender their tapes to the library rather than let them disappear into the ether.

What I've also done is make sure that when the masters are archived with the library I also upload the music to the internet. Lots of our early material is already going out of copyright and can be made available for future generations to listen to. Quite a proportion of the playlist for Air NZ comes from our label, which is rather nice.

### **I GUESS YOU WERE ONE OF THE FEW THAT WERE AT THE CUTTING EDGE BACK IN THE DAY, PRIORITISING NEW ZEALAND MUSIC?**

It really came about because my first job, which I started in 1945, was in government broadcasting. I worked there for nine years and ended up being the person who ordered popular and classical records for the station. Later I worked in 2ZB in programming, so I got a great sense of what the public wanted and realised that, if I were to go out and start a company then I should concentrate on that popular music.

I got involved with popular music, Country and Western music, Island and New Zealand recordings. So, I went out on my own, after I left Radio Corporation (who were a major distributor of records through the Columbus Radio shops) and I had learned an awful lot working with them.

I was working with a chap called Noel Peach who ran Astor Recording Studios, I was finding the songs for him and he was doing the recordings. The biggest problem I had with recordings in those times was... Have you heard of **Opo the crazy dolphin?** Well, the song was recorded by Noel Peach and sent down to me to be released and right at that moment this blinking dolphin was trapped on a beach up north! The whole country was in mourning! I hadn't yet released the record and I thought 'What do I do?' I went ahead and released it but I had strong misgivings, I thought the public might be against it but it was received well.

We also had a lot of back catalogue but because of troubles in their plating department they weren't able to get them re-pressed, so another reason for going out on my own was to re-record people like **Cole Wilson and the Tumbleweeds** and **Daphne Walker** because they weren't available and people still wanted

them. So I got started with that and went on from there.

I suppose, in the long term, I felt I wasn't using very much creativity. Over time, I developed an ability to select songs but I wasn't too hot on recording artists. Fortunately, one of my original partners, who was a salesman, turned out to be good at recording – with the technical knowhow. He also had the ability to deal with people. For a long time I never had my name in the phone book because people would call at midnight wanting a record deal. Fortunately, I found an ability to write books. Which is what I've done in more recent years.

**YES, YOU'VE GOT QUITE AN AMAZING BACK CATALOGUE NOW. ONE OF THE BOOKS THAT SPRINGS TO MIND IS MAORI HEALING AND HERBAL.**

Well I've done a great big one for the proverbs too – I've been working hard at revising **Wise Words of the Māori**. It's got a new index so it's much easier to search now. It's due out March or April.

**FANTASTIC, WE'LL HAVE TO FIND OUT MORE WHEN IT'S RELEASED! CAN YOU TELL US A LITTLE ABOUT THE PROCESS OF ARCHIVING THE MASTER TAPES?**

Well, I was just as keen as Michael Brown to get them into the proper hands. I still have a lot of them in our warehouse in Paraparaumu, there's probably another thousand to go into the library. It's quite a massive job getting the materials together and it started two years ago.

I was good at keeping the master tapes, but people seem to be keen for the original cover as well but I didn't keep a lot. So, one of my big problems is

finding covers. In some cases the National Library themselves have done me a favour by having the covers. Occasionally the covers have price stickers on them saying two and sixpence or something so they have to photoshop out the sticker.

I'm gradually working my way through that thousand that are still sitting up there – getting it all together. I have to find out who wrote the original song, who's the music publisher (if there is one) – all that detail has to go forward with the master tapes in case there's any claim on copyright. So, just getting one album through can be a job. Then Michael deals with the digitising. I've done all the early pop artists that we recorded – **Dinah Lee, Maria Dallas, Peter Posa**. I've got all their material.

**PETER POSA, HE WAS A CHARACTER.**

He died only last year. His was a pretty sad story – becoming ill and losing his creative abilities as a guitarist to an extent. He could play the guitar but he didn't have the excitement he'd had in the early recordings. Mind you, I think the carrots helped.

**THE CARROTS?**

When we came to release his LP **White Rabbit** how would you promote it to the disc jockeys? We sent out carrots and it got their attention! Which was something we had to do at an early stage in the record industry. We had to fight to get our records on the air because the disc jockeys didn't want any local recordings at all. In those days the musicians could be toured around New Zealand, possibly Australia and very rarely, perhaps, to England and that was about it. We took Maria Dallas to National and got her on RCA but it was a struggle. It's lovely to see New Zealand

musicians performing all around the world now and the standard of recording has gone up.

**I GUESS THE INTERNET MAKES THINGS A LOT MORE ACCESSIBLE NOW?**

Yes, and it's interesting now to see from the royalty returns where people are listening to our music – what countries. As far as the money is concerned it's peanuts, you get almost nothing. People like Lorde would do very well but for our material it's run of the mill stuff and quite old.

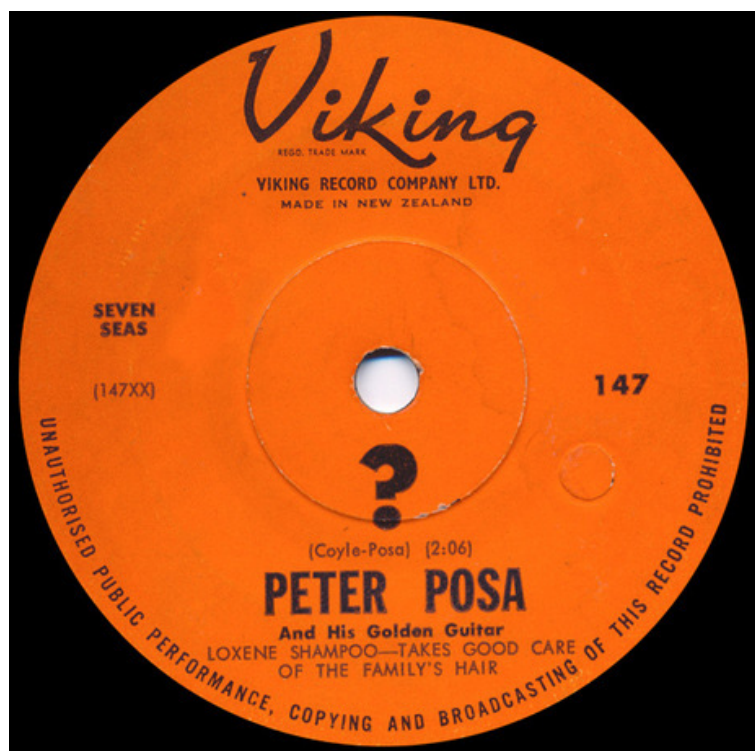
**WHAT COUNTRIES DO YOU SEE ROYALTIES COMING IN FROM?**

You name it! Royalties from European countries are collated before we see them so we don't see the individual countries, but the UK comes directly. Lots of African countries, Indonesia. We did a recording, which was aimed at the Polynesian market, of *The Twist* (not in English) and it's taken the fancy of the Indonesians. Over the last two months seven or eight thousand people have listened to it. Payment is only about one cent a listen though! Nevertheless it's fantastic to see where the interest lies. For example, we did a live recording in 1958 or 59 of Flamenco music performed in the Wellington Opera House and we're now getting returns from Europe, presumably from Spain.

**WHERE ONLINE IS YOUR MUSIC AVAILABLE?**

Apple and Spotify, it's all part of the process to make the material available right around the world. It costs me money, it doesn't make me money, but it's well worth it to have our music available. So, I've extended past the pop music to brass bands and so on, so people can see the range we have.





### HOW MANY ALBUMS HAS THE TURNBULL LIBRARY GOT THROUGH SO FAR? HOW MANY MORE YEARS ARE THERE WORTH OF RECORDINGS TO GO DO YOU THINK?

I can't talk figures, other than to say that I'm up to about 5,000 individual tracks available online. Of course, I'm nowhere near finished, I'll probably never finish the whole catalogue!

### SO WHAT'S NEXT?

What I'm doing now is going through a whole series of Polynesian recordings, which have sold well in different Islands, and making that available. Including a number of tracks that the National Library didn't know about because they were never issued in New Zealand. We recorded them and made them available in Fiji or New Guinea – pressed them and made them available to the countries concerned – but didn't worry about New Zealand. Now about a third of royalties for the Polynesian music is from New Zealand.

### IS THERE AN ALBUM OR AN ARTIST THAT YOU'RE PARTICULARLY PROUD OF?

I think you're always proud of the ones that have sold well! There are all sorts of things you think about when you're re-issuing records, even the failures – the artists that didn't quite make it. A year ago, a Wellington artist named **Lyn Barnett**, who made an LP and some singles for us, died in Sydney. There was no demand for her material but I re-issued because of the circumstance. She had become a recluse, she hadn't been in touch with anybody and she'd been dead for some time before they found her. We have an LP of Lyn where she's a bright young teenager, singing joyful songs and I thought 'I'm making that available again!' It wasn't something I would have rushed to put out again but I thought in memory of her... You lose track of people and she was one I'd lost track of. Life's journey doesn't always go the way you'd expect.

Maria Dallas married a pilot and they travel around the world a

lot and she just disappeared from the record industry totally. Dianah Lee is still singing somewhere in Queensland, she's still at it, which is fantastic! I just spoke with Sue from **The Chicks** and she's still going strong, she's just done a concert with the Auckland Symphony Orchestra, she was a bobby socks kid. It's been nice to see how many have done so well and achieve what they wanted in music but there's sad stories as well.

Once I got going with book publishing I stepped back from the music side, the industry is so fast moving it's hard to keep up with all the trends, after just a month away I realised 'I'm not going to be able to get back into this!' But I found something else, with the books, to keep my mind occupied.

**THANKS SO MUCH MURDOCH FOR SHARING YOUR WONDERFUL STORIES WITH OUR READERS.**

# SAFER MORE INCLUSIVE WEB COLLECTING

Have you ever stopped to think about all the digital content stored and available online? What about your own and your whanau's online content? Those photos and posts you've uploaded to social media; the online groups you're part of? Have you ever wondered if any of that content might be of value to future generations of New Zealanders?

At the National Library of New Zealand we're very aware how ephemeral web content is. Numerous platforms have come and gone and the digital content within may have disappeared completely. But we're also aware we can only collect a fraction of all that is out there. Much content is private to an individual, family, or community group so if we collect this material we want to ensure that it is preserved, but with the appropriate levels of access in place, balancing the need for keeping personal data safe, but also respecting freedom of access to information for public content.

## PUBLIC AND PRIVATE COLLIDE

Our digital collecting programme has allowed us to collect websites and other online material from a diverse range of community groups. However, until recently we haven't included much social media in our efforts. Social media plays an important role in people's lives and many groups that have been traditionally underrepresented in our collections use social media as one of their main means of communication. One of the reasons social media is challenging to collect is that it can contain both public and private information.

Most of our collecting of online content is done under the legal deposit provisions of the National Library Act. Legal deposit has a long history in the print publishing world, with publishers having a legal requirement to provide copies to their national library. As publishing moved online, national libraries have updated their legislation to enable them to collect this new content. In New Zealand, as in many other countries, this was partly done by carving out an exception to copyright law that allows us to copy and preserve material published by New Zealanders online (including websites) without requiring permission from the copyright holder.

This all seemed fairly straightforward when most online publishing consisted of freely accessible websites under the control of the content creators. But the online world now is increasingly an interwoven collection of international content platforms run by global behemoths like Facebook, Google and Twitter. When it comes to social media, how should we determine what's in scope for Legal Deposit and what should be considered archival, unpublished material? Increasingly we have to consider not simply what is legal under our legalisation, but what is ethical as well. What's public and what's private in the online world? What about people and groups from marginalised communities who want to be able to safely share their stories on their own terms?

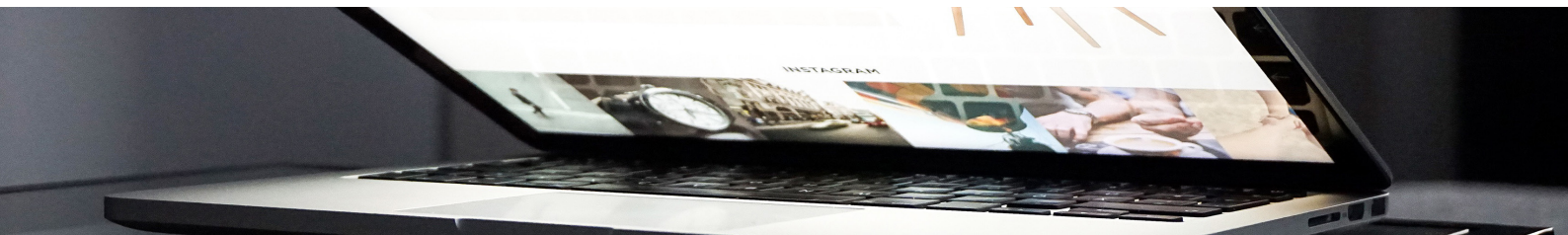
There has been much discussion about ethical collecting in the archival world which we have followed with interest. We've been particularly impressed with [Documenting the Now Project](#) who have created tools to enable the ethical collecting of Twitter harvests relating to 'Black Lives Matter.' We have used some of those tools to collect tweets of significant events like the 2016 Kaikoura Earthquake and the 2019 Christchurch Mosque attacks. Access to our full dataset is restricted, but we can make the Tweet IDs publicly available as pointers to the live versions of the tweets in the dataset. This means we are not inadvertently republishing tweets that authors have chosen to delete from the live web.

## EMPOWERING THE COMMUNITY

We know that many libraries and archives who collect local histories of their area may not have considered social media or websites in their own collecting plans, or have put it in the 'too hard' basket. Our LIANZA 2019 conference presentation '[Collecting the Conversations That Matter](#)' includes some tools and practical considerations to help you start building collections of online content. The National Library is happy to help provide further advice and support – contact us at [ATL@dia.govt.nz](mailto:ATL@dia.govt.nz).

We need to continue to diversify our collections and for us that includes working with community groups to raise awareness of the need to preserve





their online content. If people or organisations download and back up their social media or web content then libraries and archives will be more able to collect them at some point through donations. We can also do more to support a **'post custodial' model of archives**, where we provide support for communities to maintain their own digital archives rather than necessarily accessioning the material to our big institutions.

The Library has started to reach out to community groups to collect social media archives that have national significance. One example is the **'We are Beneficiaries Project archives'** which has provided a space for beneficiaries to voice their concerns about their treatment by uploading their stories and art work to Twitter, Instagram and Facebook. This is a collection of digital art work and social media accounts of systemic issues including underfunding and bias against Māori, single mothers, and people with disabilities. Another example is the **Outloud Aotearoa Project** archives that Rainbow Youth gave to the library, documenting experiences of gay, lesbian, bisexual, queer, transgender and intersex individuals. In both cases, the account holders discussed with their members what should be donated to the National Library and what levels of access conditions would be appropriate for the Library to provide.

web collecting. Taking this discussion to Nethui helped us to step outside our GLAM world and get the perspective of New Zealand's wider Internet community. Questions raised by participants included how people could request removal of content in our collections if they felt it breached copyright, privacy or other considerations. When we asked how people felt about the Library collecting tweets about significant events, most people felt that Twitter was a public platform and that they had no problem with content being collected. The main concern was how that content could be accessed and used.

We've had that same conversation in the National Library and have decided that we need a robust take-down policy. We have also decided to treat social media accounts that have been provided to us by the account owner as archival material as they often contain private information that was not made publicly available.

These are just some of the ways we've been looking to enable safer more inclusive web collecting. Hopefully as we build these collections New Zealanders from diverse backgrounds and walks of life will see the stories that matter to them reflected in the National Library's collections, and in the collections of other organisations and community groups.

## ASK THE INTERNET

At Nethui 2019 we facilitated a session called **'Stop, collaborate and listen'** about how we can work together to provide safer and more inclusive



**Gillian Lee** is the Coordinator, Web Archives for the Alexander Turnbull Library at Te Puna Mātauranga o Aotearoa. She leads a small team of web archivists who select and archive New Zealand websites for the Library's **collections**.

**Amy Joseph** is the Kaiārahi Rōpū Whakaputu a-Ture (Team Leader Legal Deposit) at Te Puna Mātauranga o Aotearoa. She loves the challenges of collecting the weird and wonderful things New Zealanders are publishing online, and puzzling through the ethical issues that emerge as we all document so much of our lives in public but commercially-controlled spaces.



# WILD IMAGININGS

## LIBRARY AT THE HEART OF FESTIVITIES AS DUNEDIN CELEBRATES CHILDREN'S LITERATURE



*Delegates during one hui session at the Dunedin City Library*



*Elizabeth Pulford and Sophie Siers talking about picture books at the Dunedin Athenaeum Library*

### **WILD Imaginings Hui for Children's Writers and Illustrators and Ignition Children's Book Festival, November 2019.**

In late 2018, Trish Brooking (children's literature lecturer at the University of *Otago College of Education*, forwarded me an email from Storylines representatives asking whether Dunedin would be interested in hosting a hui for children's writers and illustrators, ideally in the following year, 2019.

The email came just as Dunedin Public Libraries (DPL), in partnership with the University Bookshop (UBS), were about to host the first *Ignition Children's Book Festival*, organised by a small committee led by Kay Mercer, DPL's Events Coordinator and Phillippa Duffy, General Manager of UBS. This festival continues the impetus of the popular *Storylines Family Day* which was held at DPL. The Dunedin City Library is at the heart of *Ignition*, offering more than a venue for the festival. It also facilitates connections between writers, illustrators and their readers, indubitably expanding their readership; and between children, their teachers, and families and library staff and collections, extending knowledge and use of the DPL's services and collections.

It was clear that a separate group of volunteers would be required to organise a national hui for established and aspiring children's writers and illustrators. Trish and I contacted local children's writers and illustrators, a number of whom volunteered to be involved with planning, and so *WILD Imaginings* was born. We decided early on that the hui would need to run concurrently with *Ignition* 2019 to help reduce some of the costs; the hui committee worked closely with *Ignition* to bring five presenters to Dunedin, to share three venues, and to schedule many events so that interested adults could attend both the festival and the hui.

*WILD Imaginings* could not have run without the support of local institutions. DPL was the first to offer support and a base for hui activities, it also provided a meeting room for hui planning. Four other venues nearby, St Paul's Cathedral crypt, the Athenaeum Library, the Octagon Club and the Public Art Gallery were used for breakout sessions, keynotes and a marketplace for publishers and booksellers. DPL management were also supportive of my involvement in the hui which was a voluntary role but invariably intersected with my job.





Jo Bone (Dunedin), Swapna Haddow (formerly UK) and Elissa Weissman (formerly USA) outside the University Staff Club



Melinda Szymanik, Steph Matuku, and Rachael Craw at the hui welcome reception



From left: Incoming 2020 children's writing fellow Elena de Roo joins past fellows, Leonie Agnew, Melinda Szymanik, Kyle Mewburn, Fifi Colston, Robyn Belton, and Ella West at the hui dinner at the University Staff Club.

Twenty-two different presenters, including 11 local and 11 national children's and YA writers, illustrators, publishers and editors, spoke at the hui which began Friday, November 8, 2019. A choice of tours, including DPL's Reed Collection, the Hocken Library, and a literary walking tour, were followed by a mihi whakatau from local iwi and a mayoral welcome to hui delegates at the Dunedin Public Art Gallery. Over the course of the weekend there were six keynote sessions, and three break-out sessions, which included fourteen workshops (with one stream dedicated to illustration).

The hui sessions offered practical skills and advice on a range of topics including contracts; reviewing; the ups and downs of publishing, writing,

illustration; social media; book design; and writing for the classroom. Topics also covered different genres: junior fiction, young fiction series, creative nonfiction, film scripts, picture books, and fantasy. At the Saturday evening dinner at the University Staff Club, delegates heard from past fellows of the Dunedin children's writing residency and were encouraged to apply in the future.

*WILD Imaginings* brought together over 80 writers, illustrators, publishers and editors to learn from each other. Along with *Ignition* there was quite a buzz in the city about children's books. The city library was at the centre of it.



**Jackie McMillan** is a Collection Specialist for Children's Collections at Dunedin Public Libraries. She runs a quarterly book discussion for adults about children's literature called *Continued Sense of Wonder*. She co-convoked WILD Imaginings Hui.



## THE SUMMER READING ALPACALYPSE

For many the end of the year means Christmas, barbeques, time with family, and stepping away from work to retreat to the beach. For public libraries this season means one thing – summer reading is coming.

Last year, Nelson Public Libraries staff challenged ourselves to have a summer reading programme for everyone in the community and we were pretty happy with how this went. In addition to our Children's Summer Reading Programme, we launched a young adult version and an all ages 'Biblio Bingo Bonanza.' These had some great feedback, but nothing is perfect and my colleague Laura Findlay and I declared to the library world the next Nelson Summer Reading Challenge would be better than ever.

We wanted to make this year about connections. Connections between the programmes and connections with our community. So armed with their feedback and all the ideas we got organised.

This time around we got together with a group of staff and met up in late August for a half-day planning session. It might seem obvious to do this, but up until now we had been individually planning three summer reading programmes. I can't recommend doing this enough as it was a chance to bounce ideas back and forth, make a list of everything that needed to be done and assign roles and dates.

### SO WHAT DID WE CHANGE?

There was a theme... kind of. The Children's Summer Reading Challenge asked participants to follow a map of South America, which led to a lot of important pun brainstorming and the name 'Al-paca My Bags.' This worked with the Around the World Young Adult challenge which asked teens to read a book written by an author from every continent. For the bingo card we dropped some of the digital challenges (after feedback that it was too tech-heavy) in favour for challenges asking people to read a book set in Africa/Asia/Europe and so on.

There was a logo and overall programme name, which we also had translated into te reo. This created consistency as we included the logo on all the materials and had one poster advertising everything to cut down on poster overload.

A big change was running the signup through Survey Monkey. This was a bit of work to set up (snaps to the colleague who did this!) but it was so worth it. Staff simply had to open up the survey, select the challenge and fill in the participants details. It also means a lot of statistical analysis was done for us, which is always a good thing.

We had events! This year we are offered drop-in Reader's Advisory and Shared Reading Sessions to tie-in with bingo challenges. More importantly, we will end the programme on February 14th with author talks and live music at the library during the day and will draw the bingo winners, before an after-school party where those who finished Al-paca My Bags will be given a certificate.





## BUT WAS IT THE BEST SUMMER READING PROGRAMME EVER? WE THINK IT WAS CLOSE.

Even when you think every base has been covered, every lesson from last year has been built on, there is always something to learn. We still had some confusion about how each challenge worked but that's always going to happen when you're doing three things at once. We also ran out of bingo and young adult cards pretty quickly which is a good problem to have, but did mean we sent some stressful last minute orders to the printers the day before they closed for Christmas.

The success of these signups means we are shifting our focus from getting maps and cards

in people's hands to getting them completed and returned. It's still early days, but we haven't had too many bingo cards back and expect about 1/3 of children to make it to the end of the programme. The YA group, however, are crushing it as most cards are already returned with positive feedback written on.

Connection is still part of the plan next year. But maybe we need to look beyond the initial connection we make with our challenge participants and think about how to continue it throughout the summer months.



**Rosamund Feeney** has worked in both academic and public libraries for four years and is currently the Community Programmes Coordinator at Nelson Public Libraries. She loves being part of the library profession because no two days are the same but each one has the opportunity for us to make a significant impact on an individual's life.

# THE VIEWPOINT

## BACK TO THE FUTURE - THE LAST 50 YEARS AND THE NEXT

The ideas for this opinion piece have been fermenting in my brain for some time – in fact some years! So when I was asked if I would write something for this edition of Library Life to celebrate the 110th anniversary of LIANZA, and the partnership with Te Rōpū Whakahau I was compelled to get on with it!

Fifty years ago, armed with my shiny new NZLA Certificate I started my second library job in the acquisitions department of the University of Otago. Library heavies such as Jock McEldowney and Mary Ronnie headed the university and public libraries respectively. Dick Hlavac (former librarian at the University of Canterbury) was my boss at the time. All of these people played an active role in the library association and all at one time served as President. Jock McEldowney wrote the history of the first fifty years of the Association and it pays to go back and read that small book to understand what a significant role the Association has played in the development of libraries in this country. To quote from the introduction:

'When the Association was formed there were few libraries of any consequence in New Zealand. Public libraries existed in the main towns, there was the General Assembly Library and there were small collections of books in the university colleges... A combination of fortunate circumstances ... made it possible for the library system of New Zealand to be transformed in the remarkably short time of 10 years, from 1935 to 1945. The Association which played such an important part in this work is a mixed organisation, including library authorities as well as librarians, and covering all library interests... **There is, however, no doubt, that by keeping together its members have achieved more than they would have in small separate organisations!**

The bold text is mine – not Jock's – and for me it sums up what I think is the biggest issue we face in the New Zealand library scene currently – the fracturing of the 'single voice' into many different and much smaller voices. In addition to LIANZA we now have the Public Libraries of New Zealand (PLNZ), the School Library Association (SLANZA), the New Zealand Law Librarians, and the Council of New Zealand University Librarians (CONZUL), and other more informal groups in the tertiary, special library and government information sectors,

who are all focused on their particular branch of librarianship. The energies of the senior people go into these organisations by and large leaving LIANZA with a much smaller pool of talent to drive necessary changes. The outcome for New Zealand libraries is not good. LIANZA lacks influence, it has, of necessity, retrenched into being much more an organisation for the benefit of members rather than for the benefit of libraries and the difference they make in the lives of New Zealanders. Membership has dropped dramatically over the years, income has declined and its relevance to many who work in libraries, is non-existent. So how has this come about?

There are probably a number of reasons but one sticks out in my mind, because I had a part to play in it. We need to look back just over thirty years to the organisation's first financial crisis. The Association owned a building in Brandon Street. At the height of the late 1980's financial crash when interest rates were in excess of 20%, and we were unable to rent out spare space the Association stared bankruptcy in the face. The situation was resolved without that occurring but we walked away from the building with no assets and no cash. The Council at that time was large – I remember going to my first Council meeting after having been elected as a personal member to see around the table about 12-14 people. There was an executive comprising the President, Immediate Past and Vice Presidents and Secretary/Treasurer; there were representatives of the Local Authorities Division, the Professional Division, and the chairs of the various sections (public libraries, tertiary libraries, children's and young people's etc) and there were personal members elected at large.

In addition to the Council, the Association had several standing committees such as the Education Committee, the Publications Committee, the Credentials Committee and others I can no longer remember. They all did work such as overseeing their various portfolios, writing submissions and so on. In the pre-electronic days meetings were held face to face and members were funded to fly to where the meeting happened, usually Wellington.

These committees and the various divisions and sections provided professional development opportunities for young up and coming librarians





*Parliament Grand Hall, 2010*

to work alongside more seasoned professionals and gain skills and insights into the important issues of the day. I know that without some of these opportunities I would never have made the progress in the profession that I was fortunate to have. The local authorities division was interesting in that it was a forum for public library managers to interface with elected members from local authorities to progress the work of public libraries in New Zealand. Local authority politicians were on the Council and at one time they also served as President of the Association in alternate years to a professional librarian. Dame Cath Tizard during her time as Mayor served on the LIANZA Council. It was an organisation in which senior and busy people thought it worth investing time and energy.

Following the crisis, however, it became clear that the Association could not continue to fund such a large governing body and its infrastructure and a Futures Group was set up to look at alternative ways of running the Association. I was a member of that group. The outcome of the deliberations and the needs for cost savings resulted in a much smaller Council with an executive plus members elected on a regional basis to ensure good geographic coverage of the country. In addition, most of the standing committees were abolished as were the two divisions – professional and local authorities. This coincided with the local government reform which reduced the number of local authorities to a much smaller number. The relationships between library managers and local authorities often became more remote as library managers were pushed further down into much larger council organisations. The sections morphed into special interest groups which members could be part of by paying an additional small fee which was designed to give the sections a little money to continue to fund their specialist interests.

The unintended consequence of all this was these groups lost any real power or influence at a national

level and felt that the Association no longer represented their interests. Thus the formation of several new associations, including one for Health Librarians which lasted for a while before it chose to come back into LIANZA as HealthSIG. University Librarians pulled back to focus on their interests through CONZUL, and looked to relationships with Australian Universities. The Association of Public Library Managers was formed following the Public Libraries Summit in February 2007 that called for public libraries to speak with one voice. For whatever reason, public librarians did not feel that LIANZA could speak on their behalf.

In my view LIANZA has become a toothless tiger. Just whose interests and what library sector does it advocate for? It can't speak on behalf of any of the sector interests because it treads on the toes of other groups who see it as their job; to make submissions on legislation or other government initiatives it struggles to pull together the right people who have the time, experience and commitment to do the work; and when it does make submissions, such as on pay equity, it does so on behalf of other associations as well, whose members may not even be financial supporters of the Association. The reality is that librarians are not affluent and faced with a decision to join a professional association focused on their speciality, or LIANZA they are likely NOT to join the latter.

In the first decade of the 21st century the National Librarian of the time, Penny Carnaby, endeavoured to provide a forum where the leaders of the various sectors could come together to discuss the strategic issues of the day, and this included LIANZA. Whether or not that was effective, others need to say, but now there is no strategic forum for the various sectors to get together. Our conference is every second year and many of the senior leaders in the various sectors are conspicuous by their absence.



The questions must be asked. Do we still want and need an overarching library and information sector organisation that can advocate for library development in New Zealand? Are our libraries so good we don't need to worry – the bad times are past and everyone loves libraries now! I think not! The barbarians are always not far from the gate. Look what happened to the National Library in 2011 and the implications of that. LIANZA's stance has been to try and work within the system rather than speak out on such issues, and it no longer has the influence or standing to make the difference that clearly the Association had in its first fifty years. Maybe this is an unfair comparison – these are much more complex times and the pressures on senior professionals in their day jobs makes it very difficult to find time for anything else.

So what is my answer? Yes, we absolutely do need a strong association that represents all library and information professionals in this country. It needs to have the mana and intellectual resources to advocate and articulate the strategic issues of the day and the courage to challenge those who would undermine the strong principles and values that underpin libraries and our Association. We need to find a way to bring the sectoral interests back under the umbrella of LIANZA. Perhaps we need to go back to a governance model that is not geographically based but one that is based on bringing the sector leaders around the table. As a first step the different sectors leaders could caucus with the LIANZA executive three or four times a year to share information and agree the big strategic issues that need to be worked on, and

contribute people and resources to the various initiatives.

And we all must do something to shore up the declining membership of LIANZA. If our senior leaders are not advocating for their staff to be members, if there is no longer a strong push to continue to retain professional leadership in libraries, then how can we expect new and up and coming librarians to think there is value in joining the Association? Of course we need a wide variety of skills and capabilities in libraries but that must not be at the expense of a core of professional librarians.

I hope that the group set up to explore the future strategic directions for LIANZA will be bold and take a radical, hard look at what is needed. I encourage them to talk widely with the various other associations and sector interests and check whether they still believe there is a place for LIANZA and how we can work together so that the outside world hears our voice. We spend far too much time talking to each other! Look to Australia and the US to see if their models provide any answers.

What I do know is that we can no longer afford to speak with a fractured and muffled voice. Nor can we afford to split our financial resources so thinly. It is not sustainable into the future. If we want there to be thriving libraries, a strong library profession and an effective library association for the next 50 years we need to act now.



**Sue Sutherland, FNZLIA, Hon Life Member;** In 2010 LIANZA Council granted Honorary Life Membership of the Library Association to Sue Sutherland, in recognition of her long commitment to the library and information profession and in recognition of the skills she has shown and shared in major positions in that profession. Her citation said: Sue is recognised by her colleagues as a 'big' thinker who is able to operate strategically, as well as drive practical implementation. Sue has a reputation for getting things done, and done well. As someone for whom librarianship is a true vocation and who believes in public service, Sue is highly regarded by her colleagues for her generosity of spirit, professional insights and ability to deliver.



# SIX HOT PICKS



## SIX HOT PICKS FROM JUSTIN HOENKE

### 1 "BULLSHIT JOBS" BY DAVID GRAEBER

Recently I've been thinking a lot about how we work and why we do the things we do at work. I come from a blue collar family. My Dad's an optician and his work is seeing a pair of glasses being made from the beginning right until it is sized and placed onto someone's face. My work in libraries has always been completely different than his work, it's hard to see the end product of my work in libraries. I mostly just try my best and learn from the good and the bad, whereas if my Dad makes a bad pair of glasses the person wearing them can't see. So *Bullshit Jobs* by David Graeber is a book that has helped me understand how there are so many different kinds of jobs out there and that I just have to find the value in what I do inside of myself.

### 2 CATERPILLARS TURNING INTO BUTTERFLIES

Somehow, my family and I got really lucky and our home in Ngaio, Wellington, came with an amazing garden that was full of caterpillars who, in December, went into their chrysalis and recently transformed into some beautiful butterflies. It was so exciting to watch every step of the way. The caterpillars munched on the plants in the garden and then one day their chrysalis were hanging there. They stayed there for a month and then one day we had butterflies. What an amazing journey. If reincarnation is real that might be the way to go for me.

### 3 PUBLIC TRANSPORTATION

Why in the world do people own their own car when there is public transportation? Now that I'm in a place where there are buses and trains all over, I find myself really wondering why we all just don't give up cars and invest more in building even better public transportation. I find the trains around Wellington to not only be extremely reliant and well run but also one of the most meditative things that I do in my day. Sitting back on the train on the way to work and then back home I find myself getting just the right amount of time I need to settle into that day or night in a peaceful and meditative way.

### 5 CURRY

One thing I have noticed is that curry is everywhere in Wellington. It doesn't take much time to walk around the city and find some restaurant that serves curry. This makes me happy. When I was living in Pennsylvania if we wanted to eat out we had to choose between fast food, gas stations, or some restaurant that we knew would lead to sadness and a stomach ache. That's not the case in Wellington, and especially so when it comes to curry. I don't think there's a food that satisfies me more than a good vegetarian curry. I'm full, I feel good, and I have energy after I have a good curry.

### 6 AOTEOROA

This place is the home that my family and I have been seeking for so many years. The stunning scenery at every turn is amazing. The endless lists of things to do and adventures to seek are always there. But, what really blows me away are the people and the general way of life in Aotearoa. Y'all are doing it right. You work hard but then you also relax hard. And you do your very best to respect how everyone else chooses to live their life. In America my family and I felt this invisible weight pushing us down every minute. We don't feel that here. We feel a freedom we've never felt before. We feel a kindness in the air over here in Aotearoa. Thank you for letting us be part of this amazing place.

### 4 CORNERSHOP

Music has always been one of my best friends. Right now I am most excited about the band *Cornershop*. In March 2020 they'll be releasing their latest album "England is a Garden". I am very excited about this album. To get ready, I walk around Wellington listening to their 2002 album "Handcream for a Generation". I have a bit of a bop in my step and I hope it spreads all around town.



Justin Hoenke; [justinthelibrarian.com](http://justinthelibrarian.com) @justinlibrarian

You can read an interview with Justin about his move to New Zealand, his work at Waitohi and more on page 12.



# STUDENT FOCUS



**GENAVIEVE TARAWA**

**Ngāti Ranginui, Te Arawa.  
Kaikōkiri Ratonga Māori,  
Senior Library Assistant –  
Māori Services, Glen Innes  
Library.**

**I am a 51 year old mother of one beautiful and loving 16 year-old-girl. I am of Māori and German descent, and I grew up in Point England, Auckland. It was always my goal to educate myself and bring the knowledge back to my community in the hopes of inspiring the next generation – showing them it is possible to raise yourself up out of poverty. My family was not impoverished but we were still working class and money was tight. In my childhood I witnessed suffering and destitution which haunts me. I still see it now and I am compelled to try to help our children to see that a different path is possible.**

## CAN YOU DESCRIBE YOUR LIBRARY JOURNEY UP UNTIL THIS POINT?

By the time I was nine-years-old, I had read the entire school library. It was quite small. Next, I turned my attention to the books my elder siblings were reading: *The Godfather*, and books by the likes of Jackie Collins, Jacqueline Susan, and Robert Ludlum. One of my brothers was an avid graphic novel enthusiast and this led to me reading *The Phantom*, *The Hulk*, and *Creepy* which gave me nightmares. I didn't read because I wanted to – I read because I *had* to. My favourite book was and still is the dictionary, as it is an endless source of new information. I love that. At 10, I discovered the public library and my mind was blown by the potential for more reading. I thought it was paradise and I wondered how I could live there. I never intended to be a librarian. My tertiary studies were BA English and BSc Physics. But, I see how it suits my love of reading, learning and literature. I moved into libraries after my local librarian suggested I apply for a job there (seeing as I was there so often), and I have been here for eight years now.

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

I am about to begin my third year of study towards a degree in Māori Information Management – **Poutuarongo Puna Maumahara through Te Wānanga O Raukawa.**

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

My journey with Te Wānanga O Raukawa has been life-changing. The degree contains elements of kaupapa Māori that form my very identity, and it is knowledge that has been denied to me thus far. It is one of the consequences of our colonial past and present. There was only one avenue as far as I was concerned, and I leapt at the opportunity.

For me, most of this study is done extramurally and twice a year we spend a week in Ōtaki (noho) to attend Hui Rumaki Reo with the rest of the student body. Hui Rumaki Reo is full immersion Māori, which means we can only speak te Reo Māori while we are there. We integrate with





other **tauirā** to learn and practice Māori values through **waiata**, **karakia**, and **moteatea**. We eat together with the **pūkenga**, plus there are nightly activities in the **Wharenuī** that foster Māori values and promote **tikanga**. It is an incredible atmosphere, and the feeling that **whanaungatanga** creates, is truly unique.

To be amongst Māori, in a Māori setting, attending to **kaupapa Māori**, is dreamlike, and it is a considerable struggle to leave such a place. It must be experienced to be believed, and I feel fortunate to have done so. It is very different from my traditional tertiary experiences at Auckland University. The **mana whenua** and the **rohe** itself, adds to the inspirational atmosphere, while the kaupapa feeds the weary soul. By embracing Te Ao Māori, I am experiencing a definite shift towards decolonisation.



The benefits of understanding who you are and where you came from, are myriad. This is true for anyone. Every day I use this awareness plus the **taonga tuku iho/ matauranga**/knowledge I have gained through Te Wānanga O Raukawa in my work at libraries.

### WHAT MADE YOU DECIDE TO STUDY FOR A LIS QUALIFICATION?

In all honesty, it was the kaupapa Māori aspect of this degree that engaged my interest, and I am so pleased to have opted in.

### HOW DO YOU JUGGLE STUDY AND WORK?

My work life balance is a tricky one, and I often bring work home. I think 'juggling' puts it mildly, and I would describe as 'juggling while on a unicycle, on a tightrope, over the Grand Canyon.' In other words, it is a delicate balance of little sleep, several frantic moments, and many deadlines. It is not easy, and it is worth it.

### CAN YOU TELL US ABOUT WHAT YOUR JOB AT GLEN INNES LIBRARY INVOLVES?

My role is Māori Specialist, and it is a senior position. I take care of the Māori Collection, and outreach to local early childhood education centres, where I deliver Māori-themed programmes. I liaise with other local community groups to create and deliver new services, and I serve the public.

### WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING STUDY AT TE WĀNANGA O RAUKAWA?

Do it! The campus itself, is a place of beauty and wonder, and the support network is just amazing.

# CAREER PATHWAYS



## TROY TUHOU, TEAM LEADER, LIBRARY EXECUTIVE, AUCKLAND UNIVERSITY OF TECHNOLOGY

**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?**

Kia ora koutou katoa, I am currently the Team Leader for the AUT South Campus Library Community Engagement team. My role as team leader is varied and includes managing the day-to-day operations at South Campus Library including care and maintenance of the collection, facilities, furniture and equipment. I also manage the South Campus team and consider myself to be an enabler, ensuring that they have the resources and equipment to do their job, but also helping them to develop their skills. I also think that a part of my job is to represent the library at our South Campus by building and maintaining strong working relationships with other AUT departments with services here at South Campus.

I have a BA (*Bachelor of Arts*) with a double major in Education and Māori Studies from the University of Auckland and an MIS (LIBS) *Master of Information Studies (Library Science)* from Victoria University in Wellington.

**IS THIS THE CAREER YOU ALWAYS INTENDED TO GO INTO?**

Surprisingly this was not my intended career, and not once had I considered the information profession as a career pathway when I was at college.

Initially I wanted to be a primary school teacher because I remembered how good my teachers were and how they had instilled a desire to learn, and encouraged my curiosity.

**THAT'S REALLY INTERESTING, LINDA PALMER HAD AND A SIMILAR EXPERIENCE THERE SEEMS TO BE A CONNECTION BETWEEN THOSE TWO CAREERS, I GUESS THEY ARE OFTEN SEEN AS A CALLING AND THEY BOTH**

**INVOLVING GUIDING PEOPLE TO KNOWLEDGE? WHAT DO YOU THINK?**

Yes there are a lot of similarities between the two professions, in fact librarians will probably know at least two or three colleagues who have some form of background in teaching or education.

I think for me it was the light bulb moment when you see that glimmer of understanding in a person's eyes, either teaching them in an educational context or showing them some resource or search tip. I guess a lot of people don't realise that there are teachable moments all the time in our profession.

**SO, WHAT WAS THE DECIDING MOMENT FOR YOU THAT MADE YOU CHOOSE TO GO INTO THE LIS SECTOR?**

The University of Auckland had a scholarship for full-time Māori and Pasifika staff who wanted to do the MIS, and for almost a year I was asked regularly if I was interested.





Even after almost a year at Lending, I wasn't sure if the information profession, particularly librarianship was truly for me. However what really made my mind up was attending my first Te Rōpū Whakahau hui-a-tau (conference).

At that first hui-a-tau I meet other Māori in the field, and I remember distinctly two speakers. Taina McGregor who spoke about her role as an oral historian, travelling the country helping whānau to preserve their kōrero or stories (also I recognised her immediately as a fellow Ngāti Porou) and Tharron Bloomfield who talked about his being part of the NZ group who helped with the preservation of the Niuean government documents after a cyclone

After both of these talks I decided that I would apply for the scholarship and to Victoria – I wasn't convinced that I would be accepted but if I didn't try I wouldn't know... and here I am now with an MIS (LIBS).

### **WHAT WAS YOUR IDEA OF WHAT LIBRARIANS ARE AND WHAT THEY DO BEFORE**

### **YOU BECAME ONE?**

I don't remember actually thinking about it, they were a part of my life as we had a whānau tradition as children of walking to the public library every Saturday, returning our books or puzzles and taking out new ones. The library staff were there but it was the physical spaces and books that I noticed more.

### **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? PARTICULARLY WORKING IN THE TERTIARY SECTOR.**

I would suggest volunteering at the local public library, or applying for entry level library positions before enrolling in a qualification. This would help to remove any preconceived notions about librarianship and also give them an idea of the huge variety of roles that are

available in our profession.

I think the personal attributes I look most for are adaptability, a willingness to learn, and most important to me is the desire to help people. I think that although there are significant differences between the types of library in terms of our focus and user, at the end of the day we are all here to help people in whatever shape or form that takes.

### **YOU DID SOME INTERESTING WORK FOR THE LIANZA EMERGING LEADERS KŌTUKU PROGRAMME CAN YOU TELL OUR READERS A LITTLE ABOUT THAT?**

Firstly the success of the LIANZA Emerging Professionals Working Group and the Kōtuku Emerging Leaders Programme which came from their recommendations has to go to the working group. I played a very small role in the working group, and I still joke about being there when Kōtuku was a twinkle in LIANZA's eye. It was little more than a strategic objective about Emerging Leaders written on a whiteboard at my first full LIANZA Council meeting.



I was the Te Rōpū Whakahau representative on LIANZA Council and found eyes of my Council colleagues on me when we were looking for champions for the various working groups. I felt I had only been there five minutes but said I would if I could have a co-champion. As we are both in Auckland, Kim Taunga offered to be the other councillor.

The original chair was Paul Nielsen, and I think Christine Busby was the secretary and then took over Paul's role when he moved to Australia. Paul and I had a great meeting via phone, where we set down expectations and ideas about what emerging leadership might look like. I assured him that I saw my role as a conduit between the working group and council, ensuring they had the necessary resources for the job at hand. Kōtuku was one of a number of recommendations all of which were implemented and supported by LIANZA Council.

I applied to be a part of the second cohort however was thankfully rejected based on the fact that I wasn't an emerging leader but had well and truly emerged. I was then offered a place in the working group and worked with them to help develop the second and third cohorts.

### IT'S GREAT TO HEAR ABOUT THE KŌTUKU PROGRAMME. CAN YOU SHARE WITH US WHAT PERSONAL ATTRIBUTES YOU SEE IN PEOPLE THAT MAKE GOOD LEADERS?

Good leaders need good communication skills, courage, empathy, consistency, trust worthiness, and to be fair minded.

### DO YOU HAVE ANY TOP TIPS FOR PEOPLE WHO WANT TO WORK ON THEIR LEADERSHIP SKILLS - ARE

### THERE ANY BASIC THINGS THEY CAN DO TO BUILD A FOUNDATION OF SKILLS?

I guess if you want to work on your leadership skills, look for opportunities to lead, and remember that leadership is not management! You can lead from any level of your workspace. Organising a morning tea, or put your hand up for projects that come about. Find people you think are great leaders in your institution and try to be in their presence so you can observe them, make mental notes of things they do, or say. If you are confident enough you might also want to ask them for a little bit of their time so that you can ask them about their leadership, and tips that they might have.

### THANKS SO MUCH FOR YOUR TIME!



## HISTORY CORNER



The association that would later be called LIANZA was founded in Dunedin in 1910, by a group of fifteen librarians from public libraries across the country. When the Association was formed, New Zealand's library landscape was a very different place.

Although many of the country's colonial communities placed a high value on literacy, our position at the bottom of the world made it difficult to keep a library well-stocked and up to date. Many local libraries were also pay-to-play; set up by community groups who charged an annual subscription fee, or charged for every loan. While Carnegie libraries were springing up nationwide, Carnegie's belief in free library services for all was still a new and novel concept.

The Libraries Association of New Zealand (LANZ) rose out of New Zealand's first library

conference, which was held in Dunedin. The first objective of the new Association was stated in its first rule: 'To unite all persons engaged or interested in library work in New Zealand by holding conferences and meetings for the discussion of matters affecting libraries or their regulation, management, classification or otherwise.' The association provided a platform for the country's library workers to come together, share their knowledge and discuss the future of libraries in New Zealand. Over the Association's first few decades, the focus remained on getting library staff in the same room. Annual conferences were organised nationwide, giving sole-charge and isolated librarians a chance to network and learn from each other.

After activity tapered off during the First World War, the continuing influence of

the Carnegie Corporation injected new life – and just as importantly, new funding – into New Zealand's library scene in the 1930s. Regional branches of LANZ began to spring up across the country, the LANZ Journal was launched and the recommendations from the 1934 Munn-Barr Report started to be put into action. Membership was opened to individuals instead of libraries for the first time, and at one point every librarian in New Zealand was a member of LANZ. The big turning point for the fledgling association came in 1939; the New Zealand Library Association Act was passed and LANZ formally became an incorporated society, the New Zealand Library Association. The association was ready to face a new decade with a fresh focus on improving library services for all New Zealanders.



**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



Do you start the year full of energy, re-energised after the Christmas break? Or do you like to ease into the year, taking a more softly, softly approach? No matter how you start the calendar year, I hope 2020 is full of promise for you.

The start of the year is a good time to look at your revalidation journal and see where any gaps are, then consider how you might find some professional development (PD) to address them. Professional development doesn't have to be attending a conference or taking a formal course. When the LIANZA Professional Registration Board (PR Board) assess revalidation journals we see a wide range of professional development opportunities that have been taken; it's the critical reflection we are most interested in.

People reflect on secondments, meetings, long-term projects, blogs and other online reading, free online courses, workplace training, research, and formal training. People often reflect on projects that have gone well, but the PR Board appreciates hearing about what has not gone so well, because that's often where the most learning – via critical reflection – comes from.

The column headed 'activity description' is where you describe what you did, i.e. set the scene. For

example, 'As part of training for all library staff we did some basic te reo practice with our Iwi Liaison Officer. I heard through the grapevine that some staff couldn't see why we are bothering.'

The 'reflective learning comment' is a succinct record (approx. 50–80 words) of what you learned, and perhaps what you are going to change, as a result of the activity. It is not a continuation of the description. For example, 'This caused me to think about my own actions. I've been learning te Reo but have I been talking about my journey and why it matters? If things aren't going well or there's an attitude I don't like, I need to look in the mirror, and ask what my part in the problem is. I've learned, as a manager, I can't assume everyone is on the same page and need to constantly and clearly articulate my values.'

If you have any questions about either registration or revalidation, email the LIANZA Office and Jess will refer your query on to the LIANZA PR Board members. We really are here to help.

**Cath Sheard**  
Chair, PR Board





Being a librarian and attaining professional registration has always been part of my career path. It's something that I started working towards as soon as I got a job as a library assistant and now that I've gained registration I've managed to secure a senior librarian role. Registration is important to me as it recognises the value of our roles in the information profession and in the communities that we work with. Registration also ensures that we continue to evolve, reflect on our practices and meet core competencies which is greatly important in an information society.

I would absolutely recommend becoming registered as it has made me feel much more confident in my role. It also opens up a lot of career opportunities as registration is required for a number of roles and it also shows potential employers that you are competent and committed to the library profession.

- **Chelsea Sangster (New Registration)**

**“ YOU WILL NOT BE ALONE  
ON YOUR JOURNEY,  
THERE IS SUPPORT!”**

- **Cath Sheard**



Keeping up with my professional registration is as important to me as keeping up with my membership of both Te Rōpū Whakahau and LIANZA. It helps me maintain currency as the library, information, culture and knowledge sector undergoes rapid change and information needs of user communities demand a different set of skills. What was once considered 'advanced' skills is now 'standard', so I need to make sure I am making the most of every opportunity to learn, grow and re-learn

- **Te Paea Paringatai**



# LIANZA PROFESSIONAL REGISTRATION

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

## HIKUWAI

Adrian Jenkins  
Penelope Dugmore  
Mavi Zimba  
Michelle Appleton  
Susan Eady  
Rachael Edgar  
Annette Keogh  
Andy Liou  
Melissa Woods  
Chelsea Sangster

## IKAROA

Laura Clifford

## TE UPOKO O TE IKA A MAUI

Fran McGowan  
Sandra McKenzie

## TE WHAKAKITENGA AA KAIMAI

Angela Broring  
Lynette Wood

## AORAKI

Jane Robinson  
Te Paea Paringatai  
Perine Renwick

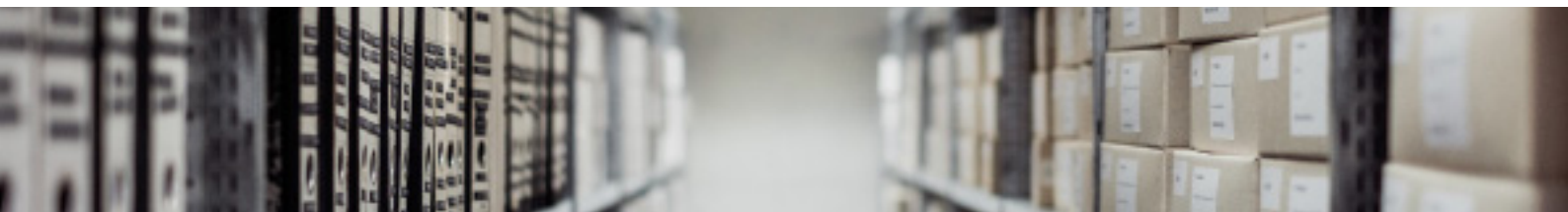
## OTAGO/SOUTHLAND

Anne Buck

# COPY-RIOT



## THE COLUMN OF THE LIANZA STANDING COMMITTEE ON COPYRIGHT



### PUBLIC DOMAIN DAY 2020

**The public domain plays an important part in promoting creativity and offers a wealth of copyright free works for creators to freely use and build upon.**

**Melanie Johnson explains what the public domain day is and what it means for New Zealand and around the world in 2020.**

At midnight on January 1, 2020 the public domain in New Zealand grew, with the works of authors, composers, directors and artists who died in 1969 or whose works were first released in 1969, coming out of copyright. In New Zealand, copyright provides the beneficiaries of artists' and authors' estates, or copyright owners, copyright protection for 50 years following the death of the author. In other countries, such as the United States, Australia and Europe, copyright protection typically lasts for 70 years following the death of the author. Copyright protection also varies for different types of works.

The works of all the authors, artists, musicians, composers and directors who have come into the public domain in New Zealand this year are still protected by copyright in the United Kingdom, Australia and the European Union until 2040. This means that, while we could incorporate these works in publications in New Zealand, we may not necessarily be able to include them in works published overseas.

The complexity of determining what works are in the public domain is illustrated by this work of Sir William Russell Flint RA. Flint is a British artist who died on December 30, 1969 and managed to just scrape into the public domain by one day. If he had died a few days later in January we would have had to wait another year as copyright works remain protected until the end of the 50th anniversary of the year in which the artist died.



*William Russell Flint – W S Gilbert – Savoy Operas – Princess Ida 1909*

This work, published in 1909, is in the public domain in the United States, but not the UK, because it was first published outside the United States prior to 1 January 1925. Also note that this image may not be in the public domain in some parts of the United States (District of Alaska, District of Arizona, Central District of California, Eastern District of California, Northern District of California, Southern District of California, District of Hawaii, District of Idaho, District of Montana, District of Nevada, District of Oregon, Eastern District of Washington, Western District of Washington) if it was first published on or after July 1, 1909 without being registered unless:

- The author died more than 70 years ago; or
- The work was created more than 120 years ago

(neither of which apply in this case) In the United

States of America, generally speaking works are protected for:

- 28 years if they were created between 1923 and 1963 or
- 95 years for works created between 1964 and 1977, then
- life plus 70 years from 1977 onwards.





In Australia the term of copyright differs yet again, with works by authors who died before 1955 being protected for life plus 50 years and those who died after that date being protected for life plus 70 years. For a complete list of the length of copyright around the world [please see here](#).

Confused? We find it confusing too, so best to play safe with United States content if you intend publishing there and stick to the life plus 70 years term unless you feel confident it would fall under the fair use defence.

Some famous authors and artists whose works came into the public domain in New Zealand this year and are freely available to use are Otto Dix, a German painter and printmaker, who is noted for his ruthless and harshly realistic depictions of German society during the Weimar Republic, the architects, Walter Gropius, who founded the Bauhaus and Mies van der Rohe.

Some of the others who died in 1969 are Richmal Crompton, the English author of the William series of books and John Wyndham, the author who wrote *The Day of the Triffids*, *Village of the Damned* and *Children of the Damned*, which were all made into movies. The movies are already in the public domain as they first screened in 1960, 1963 and 1964. Unlike artistic and literary works, films are only protected by 50 years from the date in which they were first made or released to the public.

While the films and the books these posters are based on may be out of copyright, the posters themselves may not be out of copyright as artistic works are protected for the life of the author plus

50 years in New Zealand. However they are likely to be works of 'unknown authorship' as the identity of the graphic designer who created these posters cannot be ascertained by 'reasonable inquiry'. If a work is of unknown authorship, copyright expires at the end of the calendar year in which the work is first made available to the public. These works were all published in the early 1960s so we can assume they are out of copyright as the name of the artist is not recorded on the poster and a search of the Internet confirmed that the identity of these designers who worked for Metro Goldwyn Mayer in the 1960s is unknown.

One true gem to come into the public domain is Osbert Sitwell, the English novelist and poet. His writing and poems are freely available for use in New Zealand. While the *Coromandel* referred to in this poem is set in India, it seems fitting to imagine it set in our *Coromandel* so close to our holiday season.

*On the coast of Coromandel,  
Dance they to the tune of Handel;  
Chorally, that coral coast  
Correlates the bone to ghost,  
Till word and limb and note seem one,  
Blending, binding act to tone.*

There are some notable New Zealanders whose work has come into the public domain at the start of this year. The artists Cedric Savage and Rata Lovell Smith who both died in 1969 and whose works have both added to the slowly growing body of New Zealand works in the public domain. They join works by other 20th century New Zealand artists and authors, such as A R D Fairburn,

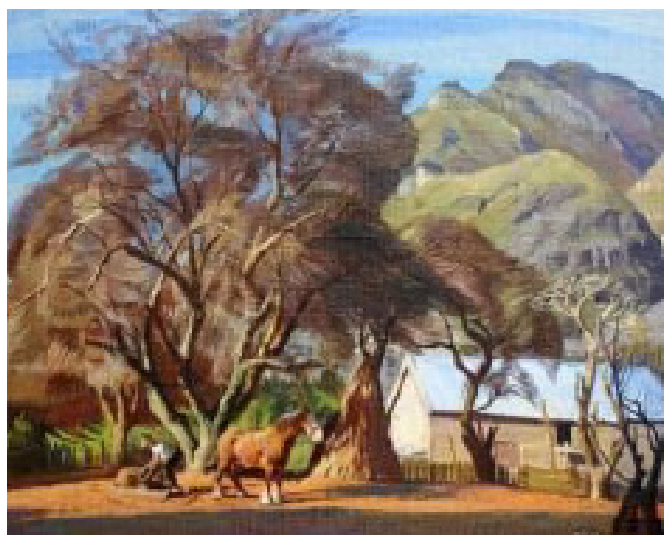


*'Lotus' by Rita Lovell-Smith*

John Mulgan, Te Rangi Hiroa aka Sir Peter Buck, Christopher Perkins, C F Goldie, Edward Tristrom, Rhona Haszard, Mervyn Taylor, Edith Collier, Frances Hodgkins, John Weeks and Grace Joel.

These New Zealand artists and authors whose works are starting to come into the public domain now, represent a group who consciously strived to create a unique voice or imagery that reflected who we are as New Zealanders. Lovell-Smith was part of a movement of New Zealand artists in the 1930s, including Olivia Spencer-Bower, Rita Angus, and Alfred Cook, whom art writers A R D Fairburn, James Shelley and 'Conrad' recognised as providing a 'new manner' of painting better representing New Zealand and its light. This included the removal of romantic or golden mist and soft warm colour, and a move towards clear hard light, and displaying sheer, sharp, more linear forms.

'We must draw rather than paint, even if we are using a brush, or we shall not be perfectly truthful' (A R D Fairburn, *New Zealand Painting*, 1920–1940)



*'Winter' by Cedric Savage*

Less well known is the painter Cedric Savage, who painted the image above.

While Sir William Flint just scraped into the public domain, we are going to have to wait for another year before the works of Rita Angus, who died a few days after Sir William in January 1970, to enter the public domain. Her works will not be in the public domain until January 1, 2021. Another iconic New Zealand work to enter the public domain next year is the song 'Blue Smoke' by Ruru Karaitiana. Not a New Zealander but another iconic musician whose work will enter the public domain next year is Jimi Hendrix. Like film, sound recordings are also only protected for 50 years from the date of release. Roll on 2021!

Librarians can freely copy, use and distribute the works of these artists in New Zealand. However, if you are publishing or attending a conference overseas and your presentation is going to be made available on the conference website, you will need to check that the third party works are not protected in the country you are presenting in and whether such defences as fair use or the 'quotation' exception apply. It will be interesting to see what creative works will be inspired by these works and further enrich New Zealand culture.



**Melanie Johnson;** is a lawyer, employed by the University of Auckland as the Copyright Officer. She is a member of the LIANZA Standing Committee on Copyright (LSCC) and currently works in Library and Learning Services Te Tumu Herenga.



# FREEDOM OF INFO



## FREEDOM OF ACCESS TO INFORMATION & FREEDOM OF EXPRESSION

**Whakamihi/Congratulations to LIANZA for 110 years – you wear it well! And also to LIANZA and Te Rōpū Whakahau for 25 years of partnership. The LIANZA Standing Committee on Freedom of Information looks forward to working with TRW on how our sector responds to the all-of-government response to WAI262 – the Waitangi tribunal report on Māori intellectual property rights.**

### LIBRARIES FOR HUMAN RIGHTS

The International Federation of Library Associations and Institutions (IFLA) has launched the Intellectual Freedom Checklist. This checklist is intended to help support discussion within library associations and libraries about intellectual freedom. It can be used by individuals, or be the basis of a group discussion.

The LIANZA Standing Committee on Freedom of Information suggests that regional communities could use this for a discussion topic at their events or weekend schools, and that libraries could use it for in-house professional development for their staff.

**The checklist is available at [this link](#).**

### LIBRARIES REMOVING BARRIERS

Did you know that EVERY public library in Ireland is fines free!

There are many barriers to access to information that are not raised intentionally, but are a consequence of policy, process and practice. One of these is overdue fines for customers who return their items later than the agreed due date. This may be merely an inconvenience for many, but for those who most need the services libraries offer, they are a barrier to their freedom to access information, and Māori, Pacific and refugee families are overrepresented in low income demographics. Applying fines limits our ability to provide communities with fair and equitable access to information and life-long learning.

- Overdue fines are an economic barrier to library materials and services for financially disadvantaged people, particularly minors, who will not borrow books in case they incur fines they cannot afford. They deny low income families the opportunity to access to reading that builds literacy and empathy, and curtails their opportunity to learn and flourish in their community and the economy.
- Fines also create conflict points between staff and the community and act to weaken public relations. They use up valuable staff

time applying, collecting, and managing them instead of delivering impactful interactions with people.

- While libraries are trying to grow the use of the library service and collections, fines policies often block customers with charges against their card of (for example) \$10 or more from further activity, including borrowing or access to e-resources.
- Fines do not moderate customer behaviour as expected – libraries who have removed fines are finding higher rates of books being returned on time.

**Here are some links to stories about the global trend to remove fees:**

- <https://www.publiclibrariesnews.com/about-public-libraries-news/abolishing-fines>
- <https://www.thebookseller.com/news/2019-sees-rapid-increase-libraries-dropping-fines-barrier-access-1150876#>
- <https://www.citylab.com/equity/2019/10/public-library-late-fees-chicago-san-francisco-equity-access/599194/>>
- <https://endlibraryfines.info>

There is even an ever expanding interactive map of libraries around the world going fines free or partly fines free.

**CALL TO ACTION – Put your library on the map whether you are fines free, partially fines free (eg no children's fines), or working towards fines free. Or even better – start a case and campaign to make your library fines free!**

<https://endlibraryfines.info/fine-free-library-map/>



## LIBRARIES AND CENSORSHIP

The LIANZA Standing Committee on Freedom of Information is reviewing and updating position statements to support LIANZA and its members to be knowledgeable and confident regarding freedom of information issues. We are currently processing the excellent feedback received on the draft *Statement on Freedom of Information* sent out for comment in December 2019.

We are also considering adopting the latest *IFLA Statement on Censorship* as a LIANZA statement, making only those minor amendments required for the statement to relate to LIANZA and to New Zealand.

Here is a link to the [IFLA Statement on Censorship 2019](#) (statement and annexes). We are interested in your comments on the statement and whether you think it appropriate for adoption by LIANZA.

Members and other interested parties are invited to send comments to [Freedom@lianza.org.nz](mailto:Freedom@lianza.org.nz) before Monday, March 9, 2020.



# WE ARE LIANZA

## WE ARE LIANZA



IN THIS NEW COLUMN WE TALK TO MEMBERS FROM ALL WALKS OF LIFE, AND STAGES OF THEIR CAREERS, TO SEE WHO AND WHAT MAKES UP LIANZA

Kia ora Jane and thank you for talking to *Library Life*. This issue is focussing on LIANZA's 110th anniversary and the 25th anniversary of our partnership with Te Rōpū Whakahau. We are both looking back and looking forward!

**YOU WERE MADE A LIFE MEMBER OF LIANZA IN 2015, YOU ALSO HAVE RECEIVED AN LIANZA ASSOCIATESHIP AND LIANZA FELLOWSHIP. YOU'VE BEEN A MEMBER OF LIANZA FOR DECADES AND YOU WERE PRESIDENT 2011-12. YOU MUST HAVE SEEN A LOT OF CHANGES TAKE PLACE OVER THE YEARS, DOES ANYTHING IN PARTICULAR REALLY STICK IN YOUR MEMORY?**

There have been many changes. Here are five key ones from my perspective:

1. The partnership between LIANZA and Te Rōpū Whakahau has strengthened and is part of who we are as a profession.
2. New Zealand librarians stepping up as leaders and key people in their different communities and roles, from librarians to chief executives.

3. The first **Strategic Public Libraries Framework** which was a game changer.
4. The role of technology and social media channels which has made our contact so immediate.
5. New Public Libraries being built in NZ and across the world which serve as community hubs, with a range of new services and programmes, bringing together the best of the physical and digital worlds and enhancing areas of interactive experience.

**WHAT DO YOU THINK ARE THE BIGGEST CHALLENGES FOR LIBRARIES IN THE 21ST CENTURY?**

Three things are top-of-mind for me.

Firstly, the growing diversity of delivery methods – which means libraries must continue to redefine and enhance their roles, resources and expertise.

Secondly, political advocacy and leadership are vital to ensure key library and information messages are heard.

Finally, community partnerships in the widest sense

**YOU'VE HAD AN INCREDIBLE CAREER IN TERTIARY LIBRARIES, PUBLIC LIBRARIES AND LOCAL GOVERNMENT MANAGEMENT. YOU'RE A MENTOR AND SPONSOR FOR THE INELI PROGRAMME, AND CONTRIBUTED TO THE SET-UP PHASE FOLLOWING NEW ZEALAND WINNING THE BID TO HOST IFLA WLIC IN 2022. CAN YOU SHARE WITH OUR READERS WHAT YOUR PERSONAL CAREER HIGHLIGHTS HAVE BEEN?**

I remember Peter Biggs quoting from Mary Oliver at a PLNZ meeting – *Tell me, what is it you plan to do with your one wild and precious life?*

For me libraries are in my blood. They have provided opportunities world-wide to undertake different roles and experiences.

My personal highlights have included being a leader and a coach of people – He Tangata, It is people – and working with different communities including LIANZA, public libraries, local government and INELI.



*Jane Hill, Laurinda Thomas and Ian Littleworth at the opening of Waitohi*

I joined Sue Sutherland to work on the first Strategic Framework for Public Libraries 2006, which as I said earlier was very much a game changer for the library sector.

Two building projects were career highlights – the Wellington Central Library that opened in 1999 and the Waitohi hub that saw the new state of the art Johnsonville Library being opened on 14 December 2019 in Wellington.

**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?

I believe that LIANZA Te Rau Herenga o Aotearoa fulfils a key role to connect, advocate and support the library and information profession. It is a voice for the value of libraries and information services. It can respond to international, national and local initiatives and situations. It develops and connects members to a wealth of resources, publications, conferences, professional development and working groups /committees that provide new ideas and insights. It partners with similar GLAMMI organisations in NZ and overseas.

I think the LIANZA Council needs to continue to encourage

new approaches and opportunities for the involvement of many members not just a few. For example, I think that the wide response to the call for working group members to consider and recommend a structure for the future strategic leadership of LIANZA and its governance structure reflects the interest in the profession, future and change. It is a very positive sign.

**THANKS SO MUCH FOR TAKING THE TIME TO TALK WITH US JANE AND BEST OF LUCK FOR YOUR FUTURE ENDEAVOURS.**



**Jane Hill;** was awarded a Life Membership of LIANZA in 2015 for her outstanding commitment to both LIANZA and the library and information profession in New Zealand. Jane achieved her LIANZA Associateship in 1992 and was nominated as a LIANZA Fellow in 2006. As LIANZA President from 2011 to 2012 Jane led the LIANZA Council who instigated the Strengthening the Profession initiatives that have resulted in Libraries Aotearoa, the Kōtuku programme, and our Future Skills work. She was also active in the Keep Public Libraries Free campaign run by LIANZA and APLM. Jane is a tireless advocate for public libraries, and her work at Wellington City Libraries has often been ahead of its time combining a strong strategic focus, a commitment to marketing, and an active engagement with experimentation, research, and development.

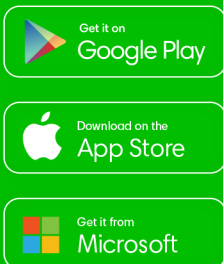


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