

LIBRARY *Life*



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Te Aka Matua Reading Room, 2013. Photo by Kate Whitley. Te Papa (47968)

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library-life

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FROM THE *editor.*

NĀ TE KAITĀTARI



JACQUELYNNE
LENNARD

Tēnā koutou and warm
greetings to you all!

This edition of *Library Life* will be my first of many as the new LIANZA Communication Advisor so I wanted to take this opportunity to introduce myself to you all, and tell you why I am so excited to be joining the LIANZA team.

June's edition of *Library Life* is full of wonderful updates and news from various LIANZA members and supporters. We have a fantastic update about the National Simultaneous Storytime that ALIA hosted in May, a thought-provoking read on inclusivity and the library, and an in-depth view of how librarians can demonstrate the value of libraries from one of our Evaluation and Impact participants.

But one of my favourite pieces in this month's edition of *Library Life* has to be the featured library - I did not know that Te

Papa Tongarewa had a library, let alone one that is bustling with information and knowledge all about New Zealand! If you're joining us in November for the LIANZA 2021 Conference you'll be able to visit Te Aka Matua Research Library at the Museum of New Zealand Te Papa Tongarewa, as the conference is being held there!

As some of you may know, my background isn't originally in the library and information sector, I first started my career pathway in book publishing in Canada. I grew up in a small town in the Niagara Peninsula where I found my love of reading on long hot summer days by the lakes and rivers of Ontario. I had my first foray into book publishing as an online reviewer of young adult literature, which led me to my first real job in publishing as an online content creator and website manager of the RazOrbill imprint for Penguin Canada - from there I knew I was hooked. I went on to complete my graduate degree in Creative Book Publishing from Humber College, and then worked for Simon & Schuster Canada for three years. I worked specifically with children and young adult authors and books - and loved every single minute.

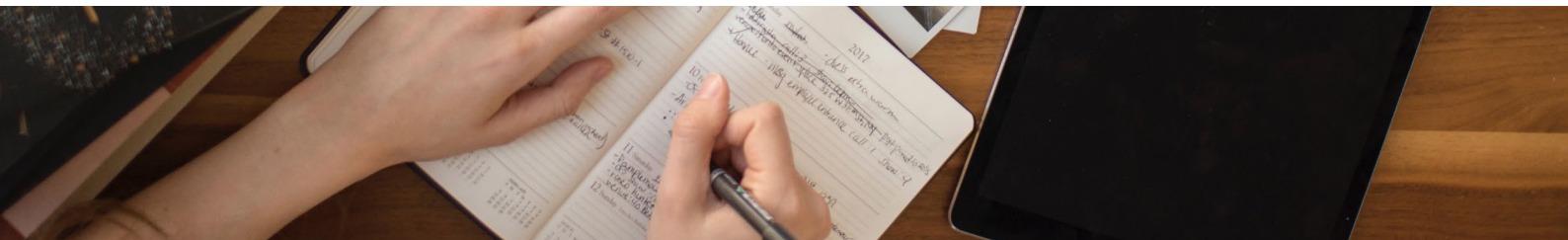
I moved to New Zealand in 2018 and left my publishing career behind. It was hard to make that decision, but a new adventure awaited me. I worked at the Neurological Foundation for about two and a half years managing their national events programme and their quarterly magazine *Headlines*. I jumped at the opportunity to become part of LIANZA and rejoin the book world in an entirely different way.

I want to be able to make a real difference in the way libraries and librarians are perceived, and to ensure that the value libraries offer individuals and communities is celebrated within New Zealand.

So far it has been a bit of a learning curve, but I hope in due course time I'll be able to make a positive impact in the library and information sector, as well as spread my love of reading throughout the country. Libraries are the cornerstone of communities and I can't wait to see what we can do, together!

Hei konā mai,
Jacquelynne Lennard

FROM THE PRESIDENT



NĀ TE TUMUAKI



ANAHERA MOREHU
LIANZA President

Kōrero o te Tumuaki, Te Rau Herenga o Aotearoa

Mānawa maiea te utanga o Matariki

Mānawa maiea te ariki o te rangi

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

Matariki is on our doorstep and winter has definitely arrived in Aotearoa. I am neither sad nor ecstatic that this is my last tuinga as President to the many wonderful members of Te Rau Herenga o Aotearoa. Therefore, thank you, to all the members who take the time out to read my little spiel.

The past three months have been hectic with taking up a postgraduate degree. It has helped me reflect on priorities though, for myself and my

career in the future. Some key highlights for me have been convening the Wright Foundation Te Kura Pounamu Award. Working alongside te reo experts and making decisions that impact future readers and literacy of not only our youth but adults undertaking te reo Māori as a journey. The announcement of Ben Brown and his role for **Te Awhi Rito** has also highlighted the importance of reading and literacy.

Meeting up with Te Whakakitenga a Kaimai members, although very brief, was wonderful to experience and whiria ngā whakaaro with our members in another region. I believe it is key for our Presidents to continue to venture to regions and be transparent in other ways. The amount of work that LIANZA is undertaking with NZLPP has provided some key outcomes for the strategy we continue to work on with Council.

The next Council meeting in July is something I am looking forward to as it will be one of the first opportunities we will have to meet in person as a Council since COVID-19. Meeting the new regional councillors, even during this time of change, is always a blessing. Sharing our expertise is a benefit in shaping the future direction of LIANZA.

Last but not least. I am also looking forward to the LIANZA 2021 Conference. It won't be my last conference, but it may be my last in person for a while. I am enjoying the hybrid option of in-person and online workshops and seminars, and hope that this continues into the future. It will help draw in international speakers and is great to be proactive and supportive in what the future may hold for us.

Matariki provides a great opportunity to reflect upon the past and consider future aspirations. LIANZA, in collaboration with the rest of our sector, welcomes Hoani Lambert and his insight into the future of the National Library and Archives NZ, Museums Aotearoa and other where taonga associations.

Ko te kai atihau, he kai totonui. Nō reira, nā koutou te rourou, nā mātou te rourou, ka ora ai tātou katoa. Tūwhitia te hopo. Tēnā koutou, tēnā koutou, tēnā tātou katoa.

Puna Rangahau

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

MAKING EDUCATION FUN!

MAKING EDUCATION AND LITERACY FUN AND ENGAGING FOR CHILDREN OF ALL AGES...ALL AROUND THE WORLD!



Image credit: ALIA

The Australian Library and Information Association's annual National Simultaneous Storytime (NSS) campaign has been successfully running for 21 years, partnering with LIANZA since 2015. It's a colourful, vibrant, fun filled event promoting the value of reading and literacy and attracting more than 1 million participants. This year was especially exciting as the book was read by an astronaut from the International Space Station (ISS).

It has been a huge three-year journey to facilitate the very exciting project with a successful and happy ending to the mission which saw a record 1.98 million children tuning in to watch Dr Shannon Walker read *Give me some Space!* from the ISS.

The idea originally came from seeing a news item on Story Time from Space, an organisation that sends books to space to support children's science education. The Story Time from Space team was very happy to work with ALIA for NSS 2021. Philip Bunting, an Australian author, and a team of scientists first worked together to create the engaging and fun picture book, ensuring that it included accurate and educational STEM content. Then, the company assisted ALIA in the process of getting our book to the astronaut. The program had

very specific requirements to allow for its voyage into space. Everything from the type of ink used to the paper and binding had to be considered to ensure the book was safe for the launch and ISS environment. The book launched on the SpaceX shuttle in October 2020, arriving safely at the ISS where it was read by Dr Walker. The program was made possible thanks to our sponsors Australian Space Agency and the Office of the Chief Scientist who funded the book's journey into space.

Schools, homes, and libraries in Australia, NZ and around the world posted their fun space themed adventures on social media and absolutely loved creating enjoyable educational content for their curriculum surrounding the space theme. The event also included an experiment conducted by the astronauts on the ISS and participants were asked to be 'citizen scientists' and conduct their own experiments here on earth. The experiment aimed to highlight the principle of global warming by demonstrating the effects of changes to the earth's surface on temperatures.

VIP guest readings of the book are presented each year from various personalities and celebrities including the Wiggles and Playschool, sports teams, and politicians. The highlight events for 2021



Image credit: ALIA

included the author Philip Bunting reading at the newly opened Australian Space Discovery Centre in Adelaide and a livestream event hosted by the Starlight Children's Foundation which included an Auslan translation.

2021 has been our biggest and most successful year yet. We had well over our target of #1millionkidsreading with over 1.98 million registered participants, from over 33,418 locations across Australia and New Zealand read Give me some Space! Additionally, we had participants from over 27 countries including Afghanistan, Australia, Canada, Cook Islands, Egypt, Hong Kong, India, Indonesia, Italy, Japan, Kuwait, Malaysia, Nicaragua, Niue, Pakistan, Peru, Singapore, Switzerland, Thailand, United Arab Emirates, United Kingdom, United States of America, Vanuatu, & Vietnam.

But wait there's more...the fun isn't over yet! We have a brand-new book planned for next year celebrating the themes of diversity, family and environmental values. The book will be released later this year ready for the next NSS which will be held at 11am, Wednesday 25 May 2022. Follow us on social media for the book announcement later this year. 2022 will be the fifth year LIANZA has joined us in bringing NSS to New Zealand colleagues and communities and we're looking forward to your continued support to help the event grow to infinity and beyond.

ABOUT NATIONAL SIMULTANEOUS STORYTIME

National Simultaneous Storytime (NSS) is held every May by the Australian Library and Information Association (ALIA), the national professional organisation for the Australian Library and Information sector, in partnership with LIANZA and the books publisher, Scholastic Australia. Each year an Australian book is read simultaneously in schools, homes, children's facilities and libraries all around Australia and the world. By facilitating NSS we aim to advocate for the importance of early literacy, the value of reading fun books. The campaign supports Australian writers and illustrators and promotes story time activities in libraries and communities around the country and the world.

NSS receives positive media coverage throughout Australia and generates a great deal of community interest and engagement. These exciting, themed events have been bringing together families, schools and libraries and creating memorable, fun activities throughout the week of NSS. ALIA provides lots of free resources to parents and educators assisting them to incorporate the book and theme into their educational curriculum.

Christina Granata: is the Director of Conferences and Events at the Australian Library and Information Association (ALIA). With a background in early childhood education and property law, Christina joined ALIA in 2011 to lead the association's events team. Her team is responsible for delivering ALIA's annual national conferences as well as an extensive line-up of symposia, summits and other professional development events for members. Having worked on the National Simultaneous Storytime campaign for ten years, Christina is passionate about the campaign and the opportunity to promote the value of reading, Australian children's books and literacy. E: christina.granata@alia.org.au

CONVERSATIONS FROM THE LIANZA STANDING COMMITTEE ON FREEDOM OF INFORMATION



Image credit: Ian Taylor - Unsplash & Priscilla Du Preez - Unsplash

PART ONE - ROB CRUICKSHANK ASKS: ARE THERE LIMITS TO INCLUSIVITY?

Librarians are generally proud advocates for freedom of information and universal access to knowledge, but sometimes that can require us to support the rights of people to say and do things we find objectionable. LIANZA Aoraki recently held their weekend school on the theme of inclusivity, with two days of truly inspirational talks about why we need to be inclusive and how we can go about it. This caused me to reflect, however, on whether there might be limits to inclusivity. Are there materials, resources, activities, or events that, while not actually illegal, are so abhorrent or counter to our values, and those of our stakeholders, that we should not want them in our libraries? The answer will necessarily depend on the context we work in and the aims and objectives of our own particular libraries. Public libraries have very different purposes to academic or school libraries. What's appropriate in a busy city library may not be the same in a small suburban or rural one. Some special libraries serve the information needs of very specific groups. Nevertheless, could reflecting on this question help us make the informed decisions

about our service provision that are necessary to ensure we are doing the best job we can with the resources available to us?

When we choose to include something in our library, what do we risk excluding? Would Holocaust denial books (illegal in some countries, but not in New Zealand) offend some of our customers to the point that we would lose them from the library, unfairly excluding them from all the myriad benefits that libraries have to offer? Could a shelf full of books about Nazis make some of our customers feel so culturally unsafe that we never see them again? If so, is that really consistent with what we're trying to achieve? Would allowing trans-exclusionary feminist meetings in our spaces risk damaging our relationship with our local LGBTQI+ community, for whom libraries may be one of the few safe spaces they could otherwise meet? Or does failing to do so, similarly disadvantage other widely held and equally strongly principled points of view? It's very possible that there's no right answer here, just a choice between two different kinds

of harm. This isn't easy, but as librarians we must make decisions like this every day. It is, of course, absolutely right that it is librarians who should be making these decisions, using their professional judgement, free from political interference and vested interests. If we're genuinely committed to diversity and inclusion then we should do that in a kind and respectful way that acknowledges that librarians themselves have different views and should be able to be freely express them without fear of ridicule or vilification. Inclusivity should begin at home.

Do books containing casual racism, misogyny, or **homomisia** reinforce unpleasant norms and stereotypes that harm our communities? In a country that has declared a climate change emergency, and has made binding international commitments to drastic and urgent action on what Jacinda Arden has called **"one of the greatest challenges of our time"**, do climate change denial books on our shelves risk undermining the messages we're sending out through other

channels? Does a commitment to freedom of speech that extends to including anti-vaccination materials in our collections risk a public health catastrophe?

At the LIANZA Aoraki Weekend School I asked participants whether they would tolerate the use of their library's resources to support a campaign to close their library. 63% said that they would. That's undoubtedly an admirable and principled commitment to the ideals of freedom of expression, but what does this mean for our ability to protect those rights for the rest of our community? To be more inclusive, do we need to be less tolerant? There's no easy answer to that, and it will always depend on the circumstances, but when we decide to include something in our libraries, perhaps we need to consider what we risk excluding by doing so.



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PART TWO - CASE STUDY OF A PETITION TO REMOVE BOOKS AND FURTHER REFLECTIONS FROM THE COMMITTEE

As Rob wrote this article, a real case study emerged illustrating the difficulty of this dilemma for librarians. Libraries try to be an inclusive and welcoming place for all, both in the physical spaces and in the collections available for use. The beliefs and opinions of our users can be at conflict with other users, and librarians struggle with how to be the place all viewpoints can be found without excluding some users because of the impact of opinions which hurt or potentially harm them.

In the past week a petition has been launched to ask Auckland libraries to remove two “transphobic” books that discuss young trans people as being mentally unwell and promote rejection of young people’s gender identities. The library has cited their collection development policy including reference to LIANZA and IFLA statements to support retaining these books in the collection. The petition states: *“freedom of access to information should not protect either discriminatory information, or mis- or disinformation”*. The petitioner notes that IFLA and the New Zealand government support the United Nations Sustainable Development Goals, which include a commitment to ending discrimination against LGBTI+ people.

Yes, IFLA and LIANZA and the New Zealand government do support the Sustainable Development Goals. Libraries have programming and resources to support the inclusion and visibility of the LGBTQI+ community. Support for those goals does not mean that only resources which reflect or align with those goals will be held in library collections.

Should libraries knowingly hold resources that contain mis or disinformation? That discriminate? Inevitably they do, as histories or narratives are written often from a dominant culture perspective, which may be discredited later as more diverse voices are heard. In this recent discussion, people have asked on social media would libraries hold Hitler’s *Mein Kampf*? Yes, they do, and also books that claim evolution is only an unproved theory. If we remove books how can we understand what happened in the past? What other beliefs exist in the world? If a librarian excludes material they disagree with, or that their organisation or government disagrees with (see recent restrictions

in Hong Kong libraries), then resources supporting trans rights or the rights of other vulnerable groups could also be excluded.

The LIANZA Statement of Freedom of Information 2020 advises libraries to “avoid censorship and promote non-discrimination”, but also to promote information literacy and critical thinking. How do we help our users assess the context of what they are reading, to highlight what might be controversial or disputed, and where alternative opinions can be found? How does the library catalogue frame the book, and do we allow our users to contribute to this? In one of these challenged books, a user has left a review on the Auckland libraries catalogue which highlights the debate:

This Book Causes Irreversible Damage To Trans Folk by Reviewer166109, Auckland, New Zealand on 08-05-2021. “I’ve seen videos and read reviews from transgender people correcting the misinformation and fear-mongering tactics used in this book. It doesn’t use actual information we have about how trans people live their lives, and several of the trans people spoken about in this book never gave consent to be talked about. It’s unprofessional, offensive, and full of transphobic bias.”

A Review of Irreversible damage in Psychology Today asks people to read the book.

“I would encourage people to read Irreversible Damage if only to understand the arguments it makes, as well as to oppose the loathsome efforts to censor it. However, if we were hoping for a book that carefully hews to science, this is certainly not it and, in that respect, the negative reaction it has garnered in the trans community is entirely understandable.”

It is important that librarians keep talking about this tension between freedom of information and why it is important, and the role of libraries to welcome and include all people to benefit from what they provide. By discourse and debate we can try and understand and navigate this tension.



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NZLPP COMMUNITIES OF PRACTICE LAUNCHED AT NATIONAL LIBRARY



Image credit: National Library, Mark Beatty

As *Library Life* readers will know very well, libraries are vital community hubs, where people can get practical help during tough economic times. This is why the Government delivered the funding package of \$58.8 million to enable librarians and library services to play a key role in supporting their communities and people seeking jobs as part of the recovery from COVID-19. The Government is entrusting the National Library to lead and support this mahi through the New Zealand Libraries Partnership Programme (NZLPP).

Since its inception, the NZLPP has committed to fund and support people working in libraries and ensure free and easy access to the internet and library digital services. We now are supporting over 160 people working in libraries through the programme with 30 more expected to join over the coming weeks.

The foundation of the programme's deliverables are the six focus areas identified by our stakeholders. These are digital inclusion; library workforce development; community engagement and supporting community recovery; Reading for pleasure and supporting wellbeing; te reo and mātauranga Māori – supporting local iwi; along with content creation and curation.

Communities of Practice have been set up for each of these focus areas for the duration of the programme and these were launched at a series of hui at the National Library in Wellington May 25-28. Each NZLPP seconded staff member is working on one or more of these focus areas; the week was

about connecting them with people working on similar projects and creating a network to share experiences and learn from each other.

Secondees spent their day with their focus area facilitator working on how their community can connect, sharing stories and bouncing around some of the great ideas people in the groups already had. The intention was for attendees to leave with something new to think about, or even better, something new to try.

Rashmi Natarajan, Digital Engagement Coordinator at Rangitikei District Council, said of her hui "We engaged in some deep conversations about digital inclusion. Loved it! Thanks to facilitator Fran Hoover for all the amazing activities you had planned for us. Most of all, you were very engaging, and you probed us to think. The Communities of Practice Hui was perfect for people keen on sharing some of the best practices carried out in their libraries and coming up with solutions on their challenging aspects together as a team."

Sian Torrington, Facilitator for the Community Engagement group, said "In our hui we shared experiences, tips and questions, building the foundations of our Community of Practice. The energy was warm, encouraging and enthusiastic! With a room full of people who are passionate about their communities, it wasn't surprising that they brought a deep desire to listen to and connect with diverse communities, to ensure that programmes are right for them.

It was inspiring to hear about projects across the country and create an encouraging space where we can share what works and learn together from our 'fabulous flops'. Themes included: how might we value the informal customer research that can happen in libraries, leading to co-design of ideas that really reach our local people? How might we work together, and keep encouraging the seeds of ideas, because from small things, great things grow. The quote I'm left with is: "Without the community we have no purpose". These are focus groups who are bringing dedication and passion to both supporting each other, and their communities to grow. Ka rawe!"

It was also great for the NZLPP team in the National Library office to connect with secondees they had previously only been in contact with via phone or email. Krista De Guzman, NZLPP Programme Coordinator, said "It was so good to finally be able connect with the secondees face-to-face. I could truly feel their passion in making a

positive and lasting impact in their communities."

Imelda Castillo, NZLPP Team Coordinator, said "In each of the hui, I observed the genuine enthusiasm that each individual brought to their focus groups. They were eager to connect, share, and contribute to building a solid Communities of Practice. Also, making me realise the positive impact of NZLPP to the future of the libraries sector, as a whole, by providing them with a platform."

The final word comes from Selena Pirika, Cultural Diversity Advisor at Upper Hutt Library, who is part of the te reo and mātauranga Māori community of practice:

Ko te whakawhanangatanga , te taikura o te whakaaro marama – Inclusivity is the key to understanding.



Helen Heath is based in Wellington, New Zealand. She received her MA and PhD in Creative Writing from the International Institute of Modern Letters, at the Victoria University of Wellington. In 2017 she was publishing programme leader at Whitireia Publishing (part of Whitireia Community Polytechnic). She was the LIANZA Communications Advisor from 2018 to 2021. Helen has moved to a new role as Senior Communications Advisor at the Department of Internal Affairs.

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Open Polytechnic has structured its study options so that learners can start with the New Zealand Diploma in Library and Information Studies (Level 5), and then progress to a higher level qualification to gain a deeper understanding of the field, by crediting their diploma into the Bachelor of Library and Information Studies.



JASON BAKER

Jason Baker chose to study the degree after completing the diploma for personal and professional progression and to learn more about the science behind librarianship as a profession. He enjoyed the introduction to library science the diploma offered and is enjoying going more in depth with the degree.

One course Jason has particularly enjoyed in the degree is 'LIS602 Designing Library and Information Services and Programmes.' "This learning matched very well with my work duties at the time and offered practical skills and approaches that were useful in my workplace," he says.

Jason, who currently works as a senior library assistant at a public library, says his studies have helped him in his library roles by giving him knowledge to fulfil his work duties to a higher standard. "I have had many benefits from studying library and information. From a personal perspective, it has made me a more confident person by completing the diploma. I also believe that my studies played a huge part in my library career by helping me gain my first library position and they will continue to be a positive factor in any future roles I go for."



MIHI HENARE

Fellow learner Mihi Henare says it was always her intention to complete the Bachelor of Library and Information Studies after gaining her diploma.

She says she enjoys learning about information services and how they are run. "It's also great to understand the importance of Te Ao Māori in library and information studies," says Mihi. Her favourite course to date has been 'LIS606 Reader Development.' "I enjoyed this course because it gave me a deeper understanding of young readers and their development. This course is important to me because I would like to work with younger readers once I've completed my degree."

Mihi says there are many benefits she has gained from her studies. "I now understand the importance of information collection and information management, not only in the library and information services but also in different types of organisations such as early childhood."

She hopes once she has completed her degree her qualification will help her gain a library role.

Mihi recommends starting with the diploma because it gives people (especially those new to information and library studies) insight into what the degree will involve. "I would absolutely recommend these qualifications; they have helped me and my future decisions," says Mihi.

THE VIEWPOINT



DEMONSTRATING THE VALUE OF LIBRARIES



Image credit: Gabriel Tovar - Unsplash

Throughout the year LIANZA has been able to offer the library sector an opportunity to gain confidence and capability in evaluation research and telling the story of New Zealand libraries. We were delighted to be able to offer this opportunity, and we wouldn't be able to without the support of the NZ Libraries Partnership Programme.

Evaluation and Impact participants have been engaged in workshops and learning opportunities through a community of practice since September, 2020. Recently participants had the opportunity to attend an online conference *Demonstrating the Value of Libraries* hosted by the Public Libraries Western Australia. We asked participants to share their learnings from this conference.

Lillian Pak, from Hutt City Libraries, has written a

very thorough and thought-provoking recap of her learnings from this informative and engaging seminar.

Despite the various issues with technology on the day, I was able to attend two sessions of Public Libraries Western Australia's *Demonstrating the Value of Libraries* event:

- *The Role that Libraries Play in Sharing Information, Inspiring Creativity and Building Community Resilience*, presented by Chris Buckingham, President, Public Libraries Victoria
- *Community Development Evaluation Framework and Toolkit*, presented by Lisette Kaleveld - Researcher - Centre for Social Impact UWA and Rebecca Hall, Leader, Inclusive Community with the City of Canning

Here are my viewpoints and learnings from those sessions.

1. PUBLIC LIBRARIES ARE A GREAT INVESTMENT!

According to SGS Economics and Planning, an Australian consultancy company, the return on investment for public libraries is significant. For example, for every dollar that is invested in public libraries in Victoria (Australia), \$4.30 is generated for Victorian communities, and the economic activity generated by public libraries is about \$328 million per year across the state. (Buckingham, 2021)

These figures are impressive and comparable to those provided in reports such as LIANZA's *Valuing our libraries - Investing for the future: a national approach to knowledge and information management in the library sector* (LIANZA, 2014) and

IFLA's literature review, *Library Return on Investment - Review of Evidence from the Last 10 Years* (IFLA, 2020).

Money spent on public libraries has a huge, positive impact on workforce development, literacy, business development, innovation, and property values, social services, health, and well-being. They help individuals, communities, and businesses generate income and/or reduce costs. The impact and influence are far-reaching

If public libraries were on sharesies, I would be buying stock! Wouldn't you? What other business consistently provides such great return on investments? From this perspective, is this not a great way to evaluate impact and then, "sell" the benefits of public libraries to decision-makers and funding agencies!?

2. USE THE POWER OF STORYTELLING - THE GOOD AND THE BAD!

While numbers (such as those above) and quantitative data are important and often easily collected and collated, stories give life to these numbers. Qualitative information illustrates how libraries affect lives, empower individuals and build communities.

Stories are compelling and emotive. Stories can also have a huge impact on reputation and budget outcomes. Chris Buckingham made an interesting point in his presentation; that by working with SGS Economics and Planning, and by being able to demonstrate tangible evidence of the value of libraries through their "Libraries Change Lives" campaign, public libraries in Victoria "were not savaged as much as [they] could have

been" with regards to funding in the current COVID-19 context. Using passionate library champions from the community and those with celebrity status to tell their stories provided credibility and a human face to the good news stories that libraries were sharing.

What stories do we collect? How do we collect our stories? How do we share these stories? In their presentation about the *Community Development Evaluation Framework and Toolkit*, Lisette Kaleveld and Rebecca Hall, advised that we develop and build in a systematic way of collecting stories. They noted that if story collecting is done regularly, it becomes good data that people can have confidence in. They also suggested that both "good" and "bad" stories be collected. This is to remove the perception of bias in the data and of libraries cherry-picking the overwhelmingly positive stories.

Reflecting on this, I realised that there are no "good" or "bad" stories. There are stories where the impact has been positive and stories where the impact has been negative. Both provide valuable insight and opportunities to learn and grow. The only "bad" stories are those that cannot be told (i.e., not collected).

3. EVALUATION IS A WAY OF BEING - THE JOURNEY AND THE DESTINATION

During the *Community Development Evaluation Framework and Toolkit* session, we discussed the state of evaluation in the public sector, the limitations, and the potential. Evaluation in the public sector differs from Council to

Council; from library to library. Benchmarks are varied and sometimes what public libraries are asked to report on is not an accurate reflection of what is actually happening.

Funding, resourcing and parameters were identified as limitations by many of the participants who also shared stories of being under tremendous pressure to constantly innovate, develop and implement new programmes and services. Many felt like they did not have time to stop and evaluate before needing to move onto the next new initiative.

It was noted that evaluation can still seem difficult even when there is time. The tendency is to evaluate projects at the end; to identify and analyse outcomes; to measure the impact – both of which may not be immediately apparent. How can you evaluate an impact that could take months to manifest?

Lisette Kaleveld and Rebecca Hall explained that measurable outcomes may not be evident by the end of a project or initiative; but, that this does not mean that the project or initiative does not have an impact on social capital, "or the ability to act, manifest as strengthened networks of people who feel empowered to act together more effectively to pursue their collective interests through facilitating, enabling and building capacity" (Kaleveld & Hall, 2021) Thus, it is equally important to evaluate processes or "patterns of action that lead to greater empowerment of local communities." (Kaleveld & Hall, 2021)

It is important to build in evaluation from the beginning, looking at not only the outcomes and products; but, also asking if the processes are delivering maximum impact. As it was

pointed out, embedding evaluation from the beginning of a project or initiative makes it easier to evaluate and more efficient as you know what information and stories you are looking for and when to collect this information in the process.

4. POSITIONING LIBRARIES - LOOKING OUT AND BEYOND

The “Libraries Change Lives” campaign in Victoria made public libraries consider how they “sell” themselves and how to be strategic when evaluating and engaging. How should we be positioning public libraries? Chris Buckingham recommended that the focus be in areas like health and wellbeing, mental health, literacy, and that we look at the long term, outside the libraries, to advocacy and influencing policy.

Lisette Kaleveld and Rebecca Hall asked similar questions from a social impact perspective. What stories need to be told? What is the data saying and how do public libraries move forward with this information? What are the long term community development outcomes, including “community groups taking action, as well as specific improvements in the community”? (Kaleveld & Hall, 2021)

In the group chat for online participants, there was discussion about how New Zealand public libraries could look beyond their walls to work collaboratively and with other council and central government departments to achieve positive community impact and change. We wondered if there is a need for a New Zealand public libraries’ community engagement framework that provides direction and guidance

on how libraries can achieve this and that has evaluation and impact embedded into it.

I would like to put out a call to action to public libraries as a collective group to create this community engagement framework.

5. HOW WE TELL STORIES IS AS IMPORTANT AS THE STORIES WE TELL

Chris Buckingham explained that one of the reasons their “Libraries Change Lives” campaign was successful was the how the stories were told. The branding was clear, consistent and unified. The look was sharp, clean and not cluttered. There was only one message conveyed per poster or image. This often meant a one sentence story and one key fact per poster.

Importantly, the stories were real. The library champions were real people in the community, both general public and those with celebrity status, all passionate about public libraries and how public libraries changed their lives. They were also relatable and represented the community, and because the stories were real, they provided credibility.

In addition to the power of using library champions from community, it was noted that library staff themselves are valuable in telling the story of the value of libraries. But, librarians and library staff are notorious for their humility. Chris Buckingham explained that as a sector, we need to improve our self-belief and be proud of how libraries change lives. He also noted that their “Libraries Change Lives” campaign brought their library community together and this

helped position libraries for the next stage of their journey, moving towards advocacy, influence, and community change. Taking it a step further though, it is important that the stories we tell are engaging, short and sharp. We need to develop elevator pitches.

Here is my call to action to my library colleagues: acknowledge the impact you have on your communities. Embrace your rock star status and share your stories. Remember to develop your elevator pitches and have them ready!

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SIX HOT PICKS



1 WAINUI BAY

Despite living in Nelson for over four years I only just ventured over the Takaka Hill and to Wainui Bay this year. I stayed in the Tui Balms camping ground on a yoga retreat and could not believe how incredibly beautiful it was. Due to COVID-19 and the lack of tourism it was extra quiet and being there felt very special. We did very yoga retreat type things including a silent disco on the beach at midnight.



Photo by Antoine Rakotozafy on [Unsplash](#)

2 MELISSA BRODER

I discovered Melissa Broder's book *Milkk Fed* after it landed on the new releases earlier this year and devoured it in a morning (that's not a brag, it's not that long.) I immediately did a google and discovered that Mellisa's first book – *So Sad Today* – was based on her tweets and went on a deep dive through her feed and pretty much everything else she has ever written. Her work is pretty dark at times but manages to be funny and very relatable. There is also a podcast she hosts called 'eating alone in my car' which gives a bit of an indication to her style.



Photo by Nathan Dumlao on [Unsplash](#)

3 CROSS STITCHING

This was a hobby I took up over Christmas and have embraced with a passion. As someone who is not very good at crafting I really love the simplicity of following a pattern of squares that you can simply reserve whenever you make a mistake. It also makes me feel kind of trendy because cross stitch seems to be having a moment with books out there like 'subversive cross stitch' and 'lit-stitch.' My current project is a vaporwave pattern with lots of bright blues and pinks which might look loud to some but fills me with joy.



Photo by Giulia Bertelli on [Unsplash](#)

5 GREAT WOMEN ARTISTS PODCAST

Despite doing my degree in art history I am still surprised at how little I know about female artists. This podcast has introduced me to so many amazing women who changed the art scene and are often much more interested than their male counterparts. If you don't know where to start I recommend episode 46 on the Guerrilla Girls to really get yourself fired up about women creating art. Bonus points if you follow it by watching The Linda Linda's punk performance in the LA library.



Photo by CoWomen on [Unsplash](#)

4 HISTORICAL FICTION

All day. If a book is set in a different country, during a time of turbulence and somewhat based on fact I am there. And if you throw in a family saga I won't sleep until the last page is turned. This started when I was a teen and read *Gone With the Wind* which quickly became my favourite book until I got a little older and discovered Chimamanda Ngozi Adichie's *Half of a Yellow Sun*. Other favourites are Min Jin Lee's *Pachinko* and *Kindred* by Octavia E. Butler, and my guilty pleasure – *The Seven Sisters Series*. I just love being taken somewhere completely different and realising how much there is in the world that I don't know about.



Photo by Museums Victoria on [Unsplash](#)

6 ACCEPTING THAT SOURDOUGH TIMES ARE PAST US

It was a fun lockdown project. But facing up to the fact that I do not have the time, energy or desire to care for a sourdough starter anymore was like exhaling one big breath.



Photo by Franzi Meyer on [Unsplash](#)



Rosamund Feeney; Community Programmes Coordinator at Nelson Public Library. Rosamund is passionate about libraries, literacy and reading, and have been drawn to libraries because they have the ability to change an individual's life. Collaboration and making connections is important to her as she loves hearing about what others are doing, and thinking about how their programmes, events or services can be adapted to the need of a different community. Rosamund's goal is to change the perception of libraries and show their value by helping individuals find what the library can offer them.

STUDENT FOCUS



EMMA STILWELL

Emma Stilwell is a Community Librarian with Christchurch City Libraries and has just completed an MIS qualification with Victoria University of Wellington. Originally from the Wairoa Gorge outside of Nelson, Emma has lived in Wellington and Edmonton (Canada) and currently resides in Ōtautahi. When not working (or thinking about work) Emma can be found struggling to figure out what people do in their free time when they're no longer studying. Recent attempts include op-shopping, sewing, gardening, and foraging for fruit in Christchurch's Red Zone.

THANK YOU EMMA FOR VOLUNTEERING YOUR TIME TO BE OUR FEATURED STUDENT PROFILE FOR THIS EDITION OF LIBRARY LIFE! WE REALLY ENJOY HIGHLIGHTING STUDENTS WHO ARE ON THEIR WAY TO COMPLETING THEIR QUALIFICATION IN LIBRARY AND INFORMATION STUDIES, AND ALSO CONNECTING THEM TO THE COMMUNITY

THEY'LL BE JOINING WHEN THEY GRADUATE !

YOU ALREADY SEEM TO BE FULLY SUBMERGED IN THIS COMMUNITY THOUGH, SO CAN YOU TELL US A BIT ABOUT YOUR JOURNEY SO FAR?

Over the last five years I've worked in six different libraries in three different systems in Aotearoa and Canada. I think this change and movement has given me a broad perspective of public libraries and helped me grow more than I would by staying in any one role.

I was a big reader when I was younger, more through lack of choice than anything else. I spent three hours on school buses each day and when you're at the start/end of the line, the only other kids to hang out with are in books. The library was the place I waited for my mum to pick me up if I couldn't take the bus home. I was definitely forgotten there a few times as a teen and left waiting in the dark outside Richmond Library after it closed.

After finishing a BA in Political Science and German at Victoria University of Wellington, I worked in customer service jobs to save for an OE. I traveled for a few months then came back to Aotearoa ready to start a real career. I wanted a job I could be proud of and feel like I was making a difference, and I was tired of trying to survive in Wellington on the minimum wage.

My first library job was a part-time customer service role in Wellington Central Library, which I found engaging and rewarding. I moved through a few more part-time WCL roles, getting more and more hours until I was eventually able to work full-time in a branch library. This gave me more of an idea of the different types of work in a public library, and I was able to lead some exciting programmes in the branch library.

My partner and I moved to Canada in 2018 and I became a Library Assistant with Edmonton Public Library. This really opened my eyes to what libraries can do and be, and how much room for growth there is here in Aotearoa. The programming, the investment, the professionalism and the culture were all really invigorating, and I wanted more.

We were keen to get permanent residency and stay in Canada, so temporarily came back to Aotearoa at the end of 2019 to fill out and process our applications. While we only intended to stay here for a year, COVID-19 happened and we committed to making the best of it. The role I intended to be temporary has turned out to be rewarding and given me a lot of scope for innovation and personal learning. I'm living in the community I serve, and I am helping to introduce some programming I'm very proud of to the Shirley community in East Christchurch.

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

I have just finished my Master of Information Studies (MIS) qualification with Victoria University of Wellington (VUW). I'm now looking forward to graduation later this year!

While on paper my study has finished, I'm now working to communicate my research. I presented a LIANZA webinar on my research in May this year (it's on the LIANZA Youtube channel) and am also going to be presenting a research paper at the LIANZA conference in November. I'm working within Christchurch City Libraries to communicate my own research and integrate it into our programming and am also helping others that want to do further research into early literacy or other areas. Learning never ends!

WHAT MADE YOU DECIDE TO STUDY FOR A POST-GRADUATE QUALIFICATION?

I'd contemplated it while working in Wellington, but I'd only recently finished my BA and I wasn't ready to commit to study again. I couldn't really picture myself working in libraries long-term at that point.

Working as a Library Assistant in Canada, for the first time I saw librarianship being a professionalised career rather than a job. I saw the professional culture that having predominantly qualified staff created and, to be frank, I saw that the library system paid a salary that made it worth investing time and

money into further study.

If I wanted a role bigger than part-time maternity leave contracts, I had to get a qualification equivalent to an MLIS. Our long-term goal was to move to Canada permanently so I wanted to set myself up to be a librarian there. The global COVID-19 pandemic had other plans for us, and I've stayed in Aotearoa.

It's not all bad though! My MIS qualification has really inspired me to think about our profession more broadly – hence, my greater involvement with LIANZA this year. The qualification's focus on library strategic management and professional principles like access to information, rather than day-to-day work, is helping me to continually challenge and improve how we do things here. I'm excited to be part of helping the profession grow and improve in Aotearoa.

CAN YOU TELL OUR READERS ABOUT YOUR EXPERIENCE SO FAR AND WHAT YOU HAVE FOUND MOST ENJOYABLE ABOUT THE PROGRAMME?

Enjoyable wouldn't be the word I'd use. At times fascinating, at times hard, and almost always draining to fit in alongside full-time work – but ultimately, the programme gives the necessary foundation to further my career.

I started the MIS programme while I was still in Canada, so I really appreciated the asynchronous courses that meant I didn't have to get up at 2am to participate. I also spent a whole semester travelling across North America living out of a minivan, which was only possible because of the flexibility of the classes. So many of my readings



NEW LIANZA MEMBERS

*Welcome to all our new
LIANZA members!*

AORAKI

Hannah Goile-McEvoy

HIKUWAI

Catherine Budai
Susan Carpenter
Laura Cook
Alison Hewett
Kate Irvine

MURIHIKU

Christopher Meech
Robyn Sperling

TE UPOKO O TE IKA A

KAIMAI

Jeremy Adams
Kylie Hooper

and assignments were done in public libraries, from little rural ones in Gimli, Manitoba or Parry Sound, Ontario to famous old monuments to knowledge in Boston and Philadelphia. I came to really appreciate the calm and the focus I got from being in any library, no matter how poky.

The VUW MIS programme allows you to do two courses through the WISE consortium, which allowed me to take courses on more niche topics than the more generalised information-management focused topics offered by VUW. I did one paper on Youth Librarianship with City University of New York and one on Makerspaces with Rutgers University. I also enjoyed how being in classes with people from other universities gave me a wider perspective about how things can be done.

WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING STUDYING TOWARDS LIBRARY QUALIFICATION?

- Make sure your household is onboard and supportive. I don't think I cooked a

dinner for a whole year while I was working full-time and studying 20 hours on top of that. My partner was incredibly supportive and did the vast majority of our day-to-day housekeeping so that I could relax and enjoy the little time off I did have.

- Talk to a range of people about what programme is right for you and your professional goals. I talked to my managers at Wellington City Library about the different programmes long before I committed to starting one. When the timing was right, I knew that the MIS was the one to help me achieve my goals.
- Have a plan for when things get hard and you want to quit. I made a playlist of songs that usually motivate me like "My Shot" from Hamilton and "Settlin'" by Sugarland. They possibly say more about me than I'd like to admit.
- Look out for scholarships – for example the \$5000 Nora Bateson Scholarship helps cover some of the costs of getting overseas

work or study experience
<https://www.wgtn.ac.nz/scholarships/current/nora-bateson-scholarship-vuw>.

WHAT IS YOUR DREAM JOB AFTER YOUR QUALIFICATION/ SCHOOLING IS OVER?

I've been wondering this myself. I always thought that I wanted to become a manager of some kind so that I could have more of an impact on which services are developed and delivered, as I feel that makes the most difference to our customers. I'm really enjoying being a Community Librarian though, and I think I'd miss the regular contact with customers that keeps me aware of the needs of the community. Recently I've been involved more in staff professional development which I've enjoyed and I feel is another way of having a broader impact on our service delivery past the customers that I directly assist. There are so many different roles in public libraries that I'm confident I'll have no trouble finding ways to challenge myself and keep growing professionally.

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

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

READ MORE >

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

CAREER PATHWAYS



MARK CROOKSON

Mark Crookston, Programme Director, Documentary Heritage, National Library of New Zealand Te Puna Mātauranga o Aotearoa.

THANK YOU MARK FOR TAKING THE TIME TO ANSWER OUR Q&A ABOUT YOURSELF AND YOUR CAREER! WE'RE SO PLEASED TO HAVE YOU JOIN US FOR THIS EDITION OF LIBRARY LIFE.

WHY DON'T YOU START BY TELLING US A LITTLE BIT ABOUT YOURSELF?

Kia ora koutou katoa,

I grew up in a various places across Te Waipounamu (Christchurch, Blenheim, Invercargill, Dunedin) but I call Dunedin home. I'm still lured there by cold still winter days, solitary walks on the Ōtepoti's many beautiful beaches, and the sense of faded grandeur that is hard to find elsewhere in NZ. But I also find myself rolling my rrrrrs when I hang out with my old Invercargill friends. Both were great places to grow up.

I was a shy and sporty kid, playing football, cricket, basketball and tennis.

Academically I was in the smart but could try harder basket a.k.a. lazy. In a 3rd year Women's history paper at Otago University, Dr Barbara Brooks lectured me on how I was too lazy for post graduate study. I thought it was harsh at the time, but it was actually fair. Her words still rang in my ears eight years later as I went back to university for my MLIS 8 and learned what life was like and what could be achieved when I strived and how my values connected to the work of libraries. It was a watershed year for me.

SO, WHAT DOES A DAY LOOK LIKE IN YOUR ROLE AS PROGRAMME DIRECTOR?

My role has two main focuses:

1. National Library lead on many of the design elements of the Tāhuhu Programme, which is building two new buildings and redesigning the National Library building to ensure the Library, Archives NZ and Ngā Taonga Sound and Vision have fit for purpose storage and technical facilities and will deliver co-located public access services to our collections. It's pretty cool. <https://archives.govt.nz/tahuhu>
2. To understand the needs of the wider documentary heritage sector and represent those needs within the National Library and within government.

A usual day at the moment looks like:

- Two or three meetings with colleagues from Archives NZ and Ngā Taonga Sound and Vision on any element of design for the repository spaces, technical spaces or public spaces for Tāhuhu.
- Some discussion or time writing a paper on an aspect of collaboration and service delivery
- A meeting with National Library leadership team colleagues on a strategic project or programme, with a focus on how we can benefit sector colleagues and customers who wouldn't normally engage with the National Library.
- If it's a really good day I'll connect with colleagues at the Alexander Turnbull Library and get a chance to spend a moment with a unique collection or item.

CAN YOU DESCRIBE YOUR LIBRARY JOURNEY UP UNTIL THIS POINT? WAS THIS THE CAREER YOU ALWAYS INTENDED TO GO INTO, OR WAS THERE ANOTHER ONE?

I got into libraries via bookshops. I was interested in *connecting people with books*. After moving to Wellington in 2000 I got a role at Victoria University of Wellington (VUW) Library and found out how interesting it was *connecting people with information*. In 2002 I moved to the U.K. and worked as an 'information assistant' at the BBC Film Archive. I was working on a project that was digitising



Mark (second from left) with Talei Masters (Archives NZ, first left) and colleagues from the National Library and Archives of Tuvalu in 2013.

their entire film archive. It was great and where I learned about *connecting people to unique information*.

After coming back to NZ and completing my MLIS I worked for six years at Archives NZ as an appraisal archivist and on the Government Digital Archive Project where I really got into the *power dynamics and politics of memory decision making*. I traveled and volunteered for a while then came back to NZ to work at the Alexander Turnbull Library (ATL), first as Digital Collection Strategy Leader and then as Associate Chief Librarian. It was at ATL where I really honed my deep interest in the *societal memory system*, by that I mean all of the variables that enable remembering and forgetting through time, both through institutions like libraries, archives, museums, and through stories, oral

histories, whakapapa.

Every main step of my career journey has enabled me to evolve my deep interest and drive for working in libraries and archives with documentary heritage.

WE ALL HAD AN IDEA OF WHAT A LIBRARIAN IS OR DOES WHEN WE WERE YOUNGER, WHAT WAS YOURS? DID YOU EVER THINK YOU WOULD BECOME A LIBRARIAN?

Not at all. I don't think I'd given librarians or libraries a thought. I'm not sure I gave any profession or vocation a thought but if there was something that provided some focus it was being a footballer. More specifically I wanted to be Bryan Robson of late '80s Manchester United, but without having to do all the training. Maybe more of a

fantasy than an idea.

ANY CAREER HIGHLIGHTS YOU'D LIKE TO SHARE WITH US?

I've been fortunate to work in a number of great projects that have connected me to excellent people from around the world. When I was Secretary General of PARBICA (The Pacific Branch of the International Council on Archives), we co-designed with Pacific colleagues a toolkit for improving recordkeeping and collections management across the Pacific.

The process was great and enabled me to spend a lot of time in a variety of Pacific countries. It was picked up internationally and I ended up giving workshops in some great places around the world including Mozambique, Zimbabwe, Ghana, and Sweden. It was through this project that I realized I had leadership skills.

A current project that I'm enjoying enormously is Digital Pasifik <https://digitalpasifik.org/>. It is a co-designed site that brings together digital cultural heritage from around the region relating to Pacific cultures – think DigitalNZ but just for Pacific content. It is a key part of the Pacific Virtual Museum pilot project for which I'm a co-project executive alongside my colleague Fiona Fieldsend). It is funded by the Department of Foreign Affairs and Trade in Australia and implemented by a small team at the National Library of New Zealand. The project is still running and we're currently focused on how best to establish it as a sustainable service not owned by any one government. Check it out.

DO YOU HAVE ANY ADVICE FOR THOSE WHO ARE CURRENTLY FINISHING THEIR LIS QUALIFICATION/DEGREE?

What helped me was choosing a research essay topic that really interested me (Use of digital heritage resources in tertiary education). This interest helped get me through the final difficult stages and helped me realise I enjoyed deep learning.

WHO WOULD YOU SAY IS ONE OF THE MOST INFLUENTIAL LIBRARIANS OR SECTOR PEOPLE TO YOU OR YOUR CAREER?

Opeta Alefaio, the former National Archivist and Librarian of Fiji. Opeta is a great reader of people and showed me how much could be achieved just through running a workshop or meeting well and bringing people together.

IF YOU COULD RECOMMEND ONLY ONE BOOK TO SOMEONE, WHAT WOULD IT BE? (YOU CAN PICK ONE FOR

A CHILD/ TEEN READER AND ONE FOR AN ADULT READER IF THAT MAKES IT EASIER)

Reading Kurt Vonnegut as a young man taught me how it's possible to use humour and science fiction to address serious historical and social issues from a human centric perspective. So anything by him – Slaughterhouse-Five is a good start. So it goes.

IN YOUR OPINION, WHY ARE LIBRARIES/ INFORMATION ORGANIZATIONS, ARCHIVES, MUSEUMS, GALLERIES IMPORTANT TO A COUNTRY?

What drives me is a firm belief that preservation and access to our documentary heritage delivers social cohesion benefits through enabling societal memory, supporting people's rights and entitlements, and promoting understanding of diverse views.

Develop your leadership skills with **LIBRARY AND INFORMATION STUDIES**



MAKE YOUR MOVE | **Open Polytechnic**
KURATINI TUWHERA

What do our learners say?

“ Studying has given me practical skills and really formed a foundation for me to be able to do my job to the best of my ability. It has built on my critical thinking skills and helped me learn how to work with information in different forms and respond to different enquiries. ”

– Cathy-Ellen Lods-Paul

New Zealand Diploma in Library and Information Studies (Level 5) graduate.

View our library and information qualifications online:

openpolytechnic.ac.nz

Trimester 2 enrolments close:

20 June 2021

LIBRARY OF THE ISSUE

TE AKA MATUA RESEARCH LIBRARY AT THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA



*Te Aka Matua Reading Room, 2013.
Photo by Kate Whitley. Te Papa (47968)*



*Carter Collection items (Rare Book collection), 2016.
Photo by Rachael Hockridge. Te Papa (115118)*

Did you know Te Papa Tongarewa has a library? The Te Aka Matua Research Library has supported the research output of the museum since 1867. It is classified as a special library but is more akin to an academic library in scope. Te Aka Matua is an integral part of Te Papa's Knowledge and Information offering, which includes library, archives, records management, media assets, intranet, general enquires via the Te Papa website and more. A team of nine information professionals support this mahi. The library itself is staffed by three full-time librarians.

The library's name, Te Aka Matua, also supports this knowledge kete approach. Te Aka Matua means the parental vine. The aka is the vine that connects Rangi-nui, the atua of the sky, to Papa-tū-ā-nuku, the Earth mother.

It was the aka that Tāne, one of Rangi and Papa's children, climbed to make his journey to the heavens. From this journey, Tāne brought back to earth Ngā Kete o te wānanga — the three baskets of knowledge containing the traditional wisdom of Māori. For us, the aka symbolises the quest for knowledge, growth and strength.

The library started as a science library in 1867 and has evolved as the museum has. In 1993 the National Art Gallery library was added to the mix (part of the merger of the National Museum and National Art Gallery to form the Museum of New Zealand). This strengthened the New Zealand and international art aspects of the library and brought with it an important art resource, the Art and Exhibition ephemera files. The public can access an [index of this collection here](#).

The library is now a major research and reference resource, with particular strengths in general New Zealand and Māori history, natural history, art, photography and museum studies. The crown jewels of the library is its Rare Book collection, with the unique Carter Collection at its centre. It contains material on the early exploration and history of New Zealand and the Pacific ranging from the 1650s to 1890s. **Charles Rooking Carter** presented this collection to the Colonial Museum (now Te Papa) and the New Zealand Institute (now the Royal Society of New Zealand) from around 1870-1890. Carter intended it as a resource that could be used to write the 'first history of colony' and as a way for people to educate themselves, breaking down the class barriers of the time. Check out some of [our library blogs](#) to see some of these amazing objects.



*Te Papa Open Day Rare Book collection tour, 2015.
Photo by Michael Hall. Te Papa (25412)*

The library is open to the **public by appointment**, we have two Reading Rooms to host research visits. We break the visits up between our Cable Street and Tory Street sites depending on the subject. Most of our science visitors go to Tory Street while the humanities and botanical researchers we host at our Cable Street building. Our collection of 50,000 plus items is distributed across multiple sites as it is too large to fit into one space! The down side of this approach is the collection can't be easily browsed by the public. Our catalogue is available via **Te Papa's website** or Te Puna/World Cat. The collection is available for interlibrary loan, and the Rare Books are also available for **exhibition loans** like the rest of Te Papa's collections.

The library catalogue went online in 1991 and in 2018 moved to the wonderful Koha library management software. Internally an EBSCO discovery layer helps facilitate and maximise access to our digital subscriptions. The two systems form Tomokanga, the gateway for library staff to interact with the library collection.

The LIANZA conference is happening at Te Papa Tongarewa this year, if you would like to come for a nose, please get in contact. Or I'll see you at the conference!

Martin Lewis (above) is the Liaison Librarian (Online) and Rare Books collection manager. He recently gained LIANZA professional registration and

is a graduate of the Open Polytechnic library programme. He has been working in Wellington libraries since the mid-nineties, starting in the Wellington City Library system, then moving to the Teachers College Library (now part of VUW) and has spent the last 16 years at Te Papa. Martin looks after the intranet, Koha and Tomokanga, distributes the general enquires from the website and does multidisciplinary reference and research support. Working with the Rare Books collection has given him a bit of an obsession with historic marbling...

HISTORY CORNER



HELEN COWEY

Reflecting on her experiences as a 'fledgling librarian' at Canterbury Public Library in the 1940s, Helen Cowey (later Sullivan) looked back on her studies for a New Zealand Library Association (NZLA) Library Certificate:

'Staff were in various stages of studying for Library Association examinations set in England. Their studies included committing to memory lists of authors and their works and other useless information [...] I was the first on the staff to begin working on the NZLA Certificate course. Those more senior on the staff became envious of my studies of material that was useful, lively and even enjoyable.'

The New Zealand Library Association (NZLA) established

New Zealand's first formal qualification for librarians in 1942, taking up a suggestion made a few years earlier in the sector-defining Munn-Barr Report. In the NZLA Library Certificate Course's first decade, it was administered by correspondence direct from the NZLA office, although in many places senior librarians volunteered to act as tutors for students in the same library or city. The new course aimed to modernise, localise and professionalise librarianship in New Zealand.

The course in its early days focused on memorising and categorising, with a focus on the New Zealand context - students learnt about the Dewey Decimal System, cataloguing, and library history; and read up on the latest National Library Service publications and New Zealand serials like *The Listener*. The first big revamp of the certificate came in 1952, when portions of the course were taught in person at the New Zealand Library School in Wellington, and exams were introduced.

The certificate could take around five years to complete while working full-time - Marjory Warwick, another early library student, commented in A

Century of Library Life that she was the only member of her group at Auckland Public Library to complete the course, as 'by then the others had got married and dropped out.'

While the NZLA Library Certificate Course was designed to upskill school leavers already in Library Assistant roles, university graduates had the option of completing a one-year diploma with the newly-established New Zealand Library School. Similar to students at teachers' training colleges at the time, Library School students were paid an allowance of £210 a year, and studied full time in Wellington.

Fresh home from the war, several ex-servicemen, and one ex-servicewoman, were among the diploma's first cohort. Coming into librarianship from outside the sector, these students brought fresh ideas and new ways of doing things to a profession already in the middle of change. Described as brilliant, rowdy, and occasionally outright disrespectful, the small group of students who attended Library School in the 1940s and '50s dominated the New Zealand library sector for the next three decades.

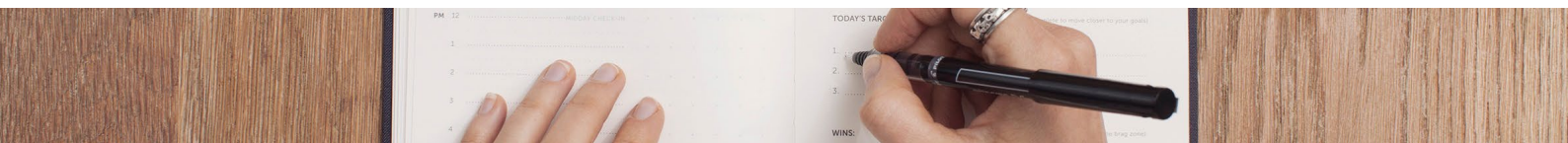


Nicole Thorburn; (@nicole_thorburn); is a library assistant and heritage geek at Thames-Coromandel District Libraries. She studied history at the University of Waikato, and worked in both museums and archives before moving into libraries.

PROF REG



THE COLUMN OF THE LIANZA PROFESSIONAL REGISTRATION BOARD



Reflections on learning – the value-added incentive to revalidation

As part of the LIANZA Professional Registration revalidation process we are asked to provide evidence of depth of learning gained, and thoughtful reflections on activities and the learning process, in 50-80 words. This is where the real value of being professionally registered and having to revalidate regularly lies.

Comments made in past Library Life articles on professional registration support this:

"It gives us confidence that people ... are up-to-date reflective professionals who have taken care of their own professional development." [Mirla Edmundson, Auckland Council]

"Professional development opportunities, and the need to reflect on them for revalidation, will help me to grow as a librarian." [Marama Gravett, University of Otago Library]

"It's challenging, makes you think about the profession – and developing your own capabilities." [Janice Keys, Statistics NZ]

To help you write reflectively answer the following questions when thinking or writing about what you've been doing:

- What did I do well?
- How closely did expectations match reality?
- If I did this again, what would I do differently?
- What surprised me? Problems, obstacles,

people, shortcuts, help?

- If this exposed any lack of knowledge of skill, how can I correct that?
- What did I learn from this?

The answers will be along the lines of:

- I learned that I need to ...
- I realised that ...
- As a result of [activity] I have begun ...
- This [activity] has helped me to understand ...

Note the use of the personal pronoun. It's your learning/thoughtful reflections the LIANZA Professional Registration Board want to know about so frame your reflective learning comment as such.

It is also important to clearly state your learning and not just imply it. For example, "Generated reports on the status of AV materials so could then weed better" implies some learning has taken place, but there is no reflection on what that learning was. "I realised that using generated reports on the status of our AV materials has allowed me to feel confident that my decisions around which items to weed out are objective and evidence-based."

This conscious reviewing of our learning is an essential part of our professional development, and from it we can plan how to develop our skills further and maintain our relevance in these times of change and innovation.



Anne-Maree Wigley is Manager Business Support and Community Libraries at Dunedin Public Libraries. She has been in the profession since 1981, a LIANZA member since 1984 and a member of the LIANZA Professional Registration Board for the past four years.

ASK ME ABOUT LIANZA

- *I would recommend these meetups to colleagues who are thinking about registering and would say they are welcome to come along and ask any questions they have about the process.*
- *Great place to reconnect with others on the same journey - collegiality and community.*
- *I would recommend it (and I have already!). I found it really helpful to have someone explain the steps to me with a bit of humour and engagement, instead of just reading up.*
- *Yes. You have an opportunity to have your questions answered.*
- *Yes - that you learn answers to questions you did even know you had. And that attending gives you a real confidence boost in anticipation of completing your journal.*
- *Those who will need to revalidate it is invaluable and gives you an opportunity to hear what works, what doesn't and find others whom you can discuss and share with.*

Feedback from the recent
LIANZA Professional Registration Meetup

Register for the next meetup here >
<https://lianza.wildapricot.org/event-4347261>



LIANZA PROFESSIONAL REGISTRATION

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

AORAKI

Lynette Oliver

HIKUWAI

Rebecca
Nancekivell
Lucy Powell
Sandrea Ware
Zoe Cornelius
Dahlia Han
Manuela Hrib
Diana McMahon-Reid
Eliza Richards
Annette Hugill
Judith Bright
Rachel Chidlow
Diane Gordon
Aileen Lin

IKAROA

Fionna Campbell

MURIHIKU

Anita Thomson-Hopwood
Penelope Perry

TE UPOKO O TE

IKA A MAUI
Vicki Hughes
Rosemary Rowe
Laurinda Thomas
Kylie Hooper
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