

# LIBRARY

# Life



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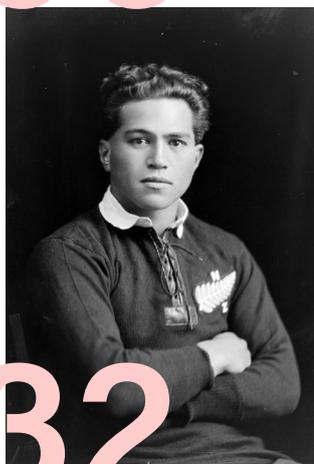
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Attendees at the opening whakatau (blessing) take a closer look at the photographs. Image credit: Mark Beatty, ATL Imaging Services

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EDITORIAL STATEMENT

*Library Life* is the digital magazine of New Zealand's Library and Information Association Te Rau Herenga o Aotearoa. Providing a voice for the views and news on issues relating to the GLAMIR sector. You may use material found in this publication in accordance with the Creative Commons Attribution 4.0 CC BY licence for any purpose if the original creator is acknowledged.

FROM THE

# editor.

## NĀ TE KAITĀTARI



ANGELA CAIRNCROSS

*I tipu ake ahau ki Rangitikei  
Nō Kotarana, no Germany ōku  
tipuna*

*Ko Bob Cairncross tōku pāpa*

*Ko Marion Soutar tōku māma*

*Ko Phoebe rāua ko Elliot āku  
tamariki*

*Nō Kāpiti ināianeī*

*He kaiwhakahaere whakapā  
ahau*

*Ko Angie Cairncross ahau  
Mauri ora*

This is my first editorial on joining LIANZA in October. It's been a whirlwind start, but I've loved it so far. I'm a lifetime library user, a devourer of information, and a lover of books, art galleries and collections, so how can I not love this job?

I join LIANZA with recent communications experience with the Cancer Society, Community Housing Aotearoa and as the editor of the Occupational Therapy Association's magazine. I was a textile artist before this. And I have a background

in mental health sector community work and the social services having trained as a social worker in my early years.

So welcome to this edition of *Library Life*, the final for 2021. Following closely on from our awesome conference. I was reflecting during the conference on the move by libraries to develop the tools of inclusion and community development. Having a background in social work these areas are familiar and we had plenty of opportunities to explore this during the conference. Jane Stratton asked delegates how libraries might work differently in their communities. We have several reviews on the conference in this edition of *Library Life* including a look at the workshop led by Jane and Afaf Al Shammari.

In this issue we are excited to share more about the Puna Maumahara programme at Te Wānanga o Raukawa, an important qualification in te ao Māori, Te Reo Māori, library and conservation skills. Vicki-Anne Heikell from the Alexander Turnbull Library talks about her conservation outreach work

into communities and marae over the country.

We look at *'Trouble in Paradise: Climate Change in the Pacific'* an exhibition based on the winning entries of a competition run by the UK Government, which invited people from the Pacific region to document the effects of climate change on their communities.

In our career profile we feature Suliana Vea, Pasifika Research Librarian, at the Alexander Turnbull Library. And our library of the month is the small library on Rakiura-Stewart Island, a hub for community activity.

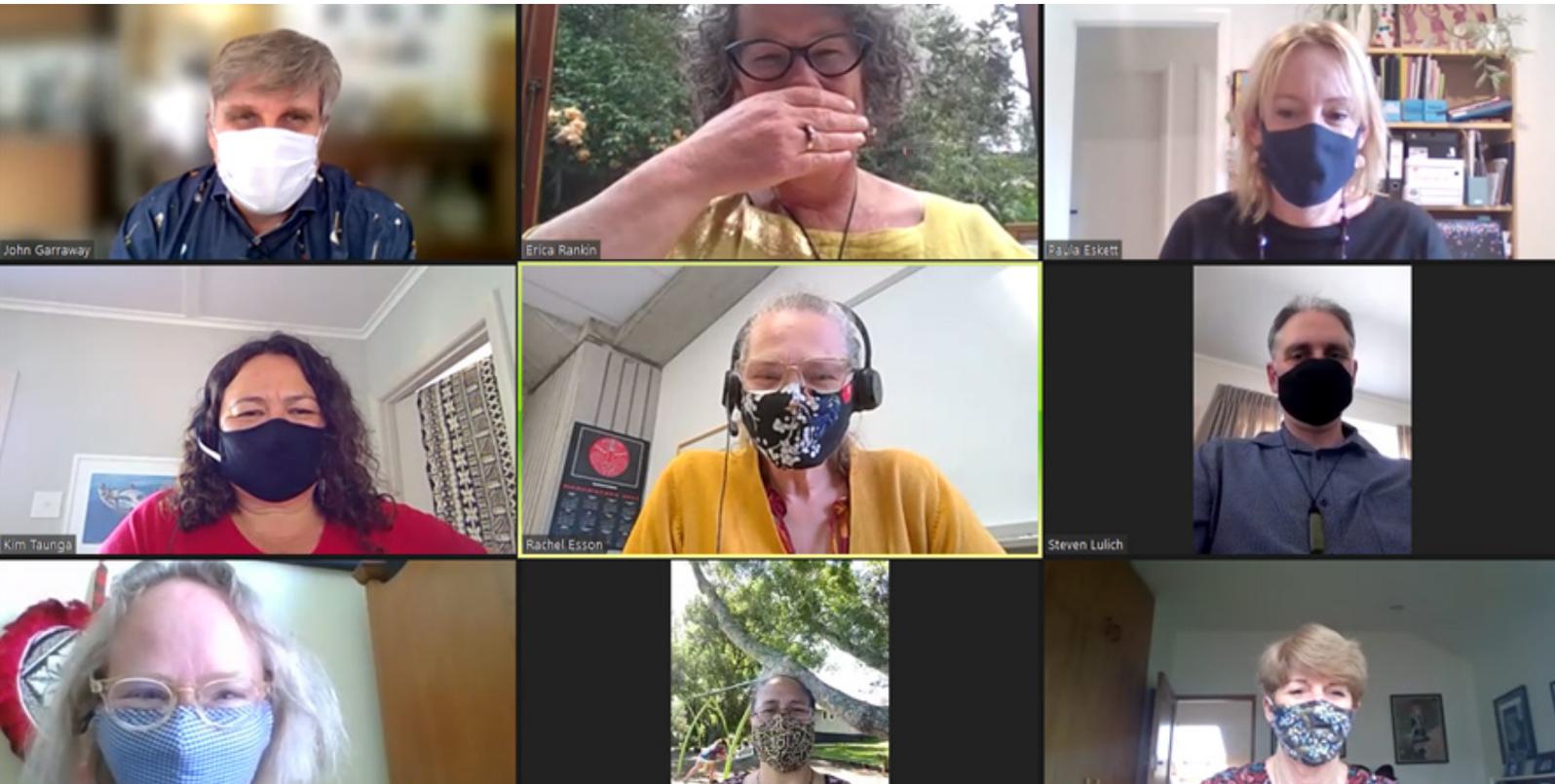
Your contributions to *Library Life* would be greatly appreciated – we are very keen to hear what you think and learn about your day-to-day life in the GLAM sector. Contact me with your ideas for articles on [angela@lianza.org.nz](mailto:angela@lianza.org.nz).

I look forward to working with you all,  
Angie

*Whaiwhia te kete mātauranga  
Fill the basket of knowledge*

# FROM THE PRESIDENT

## NĀ TE TUMUAKI



*Presidents' past and present at the LIANZA Conference. From top left John Garraway, Erica Rankin, Paula Eskett. Middle row: Kim Taunga (President-elect), Rachel Esson, Steven Lulich. Bottom from left, Louise LaHatte, Anahera Morehu and Carolyn Robertson.*



**ERICA RANKIN**  
LIANZA President

### **Kōrero o te Tumuaki, Te Rau Herenga o Aotearoa**

Tēnā koutou katoa,

I want to begin by congratulating everyone involved in the recent, highly successful LIANZA Conference –Thriving Together.

Hats off to those of you who made the first-ever virtual LIANZA conference happen in such style. The conference committee, working with The Conference Company and supported by the LIANZA office, pulled off a blinder in very challenging circumstances. The delegates brought the experience to life, throwing themselves into the opportunity with enthusiasm. Engagement with the programme, the platform and with each other, was truly impressive. Registration numbers for this conference were only marginally less than the 2019 conference at 500. In the opinion of Jan Tonkin, Managing Director of The Conference Company, LIANZA set a benchmark for the way in which a virtual conference can create an engaging platform.

This conference proved the power of our collegiality, our passion and our connection as library and information professionals, connected to each other and to the wider world. We continue to face new challenges in these uncertain COVID times. If we continue to work together with the positivity and generosity of spirit evidenced throughout the conference, taking the opportunity to respond in new and creative ways to the challenges facing us, we will surely embody its theme, thriving together. As National Librarian Te Pouhuaki Rachel Esson, mentioned in her conference address, "We are lucky to be librarians. What a wonderful profession to be part of!"

This sentiment was also evident during the LIANZA

Professional Recognition Awards ceremony held on Zoom during the conference. The awards recognise professional excellence and honour the contribution made by LIANZA members to our library and information profession. Awards include letters of recognition, associateships, and fellowships. Congratulations to all of those who received these well-deserved acknowledgments and thank you to the LIANZA Credentials Committee for their thoughtful and thorough consideration of the nominations and applications. LIANZA Fellowships, the highest level of professional attainment, were awarded to Nicki Moen, Sue Fargher, Marion Read, Megan Clarke, Paula Eskett and Judy McFall McCaffery. This year, friends and whānau had the opportunity to be a part of the event and recipients had the opportunity to speak about what the award meant to them. It was a very special and memorable experience for all participants.

Once again it felt as though the boundaries between the in-person and the virtual had been blurred, enabling a very personal experience.

As you are aware LIANZA has been working since February 2020 to review its strategic governance, leadership, and organisational structure to better position our association for the future. The aim was to:

- enable LIANZA to deliver on its vision, mission, and strategic plan
- allow LIANZA to thrive and respond sustainably in the rapidly changing environment
- facilitate greater collaboration with the GLAMIR sector and beyond.

Members had the opportunity to e-vote on the proposed changes prior to the recent AGM. I am delighted to report that the remits were all carried

by a convincing majority. We are well set now to deliver on these aims, working together to propel LIANZA into the future.

Thank you all for your input and support, your passion, creativity, and hard work over the past year. May you all have the opportunity over Christmas or when you are able to fit in a well-earned break, to relax with your loved ones, recharge, reset and return energised in the New Year.

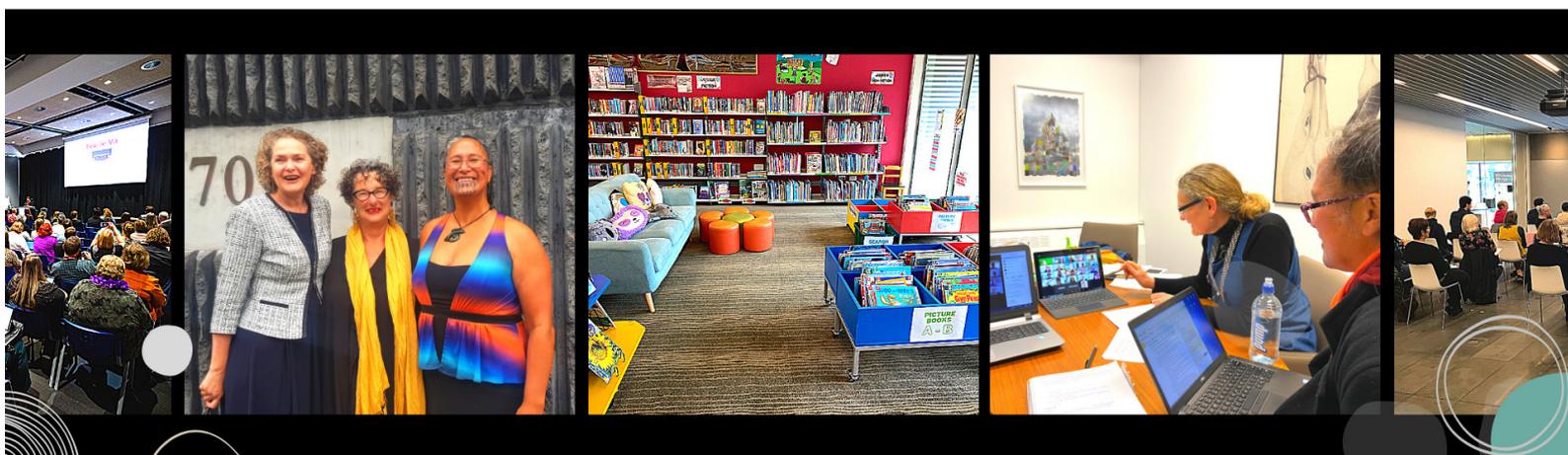
*'Ofa ke mo ma'u ha Kilisimasi  
fiefia mohu kelesi'ia!*

*Manuia lava le Kerisimasi ma le  
Tausaga Fou*

*Ngā mihi o te Kirihimete me te  
Tau Hou*

*Merry Christmas and a Happy  
New Year!*

**Erica Rankin**  
**LIANZA President**



# JOIN LIANZA

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# TE WĀNANGA O RAUKAWA'S NGA PUNA MAUMAHARA PROGRAMME

**BUILDING THE CAPACITY OF MĀORI TO WORK IN INFORMATION MANAGEMENT**



Raymond Peeti and Maria Collier at Te Wānanga o Raukawa. Image credit: Angie Cairncross

***E kore au e ngaro, he kākano i ruia mai i Rangiatea***

**I will never be lost, for I am a seed sown in Rangiatea**

Te Wānanga o Raukawa is a tikanga Māori tertiary education provider based in Ōtaki. Hailed at the time as the 'smallest university in the world' Te Wānanga o Raukawa was established by the Raukawa Marae Trustees in 1981 with only two students (ākonga). Now with over 5000 ākonga, more than 70 courses are provided. Two of these are the Heke Puna Maumahara (Diploma in Information Management) and Poutuarongo Puna Maumahara qualification (Bachelor of Māori and Information Management).

The He Puna Maumahara qualifications not only gives students the ability to champion a Māori perspective in the information and library sector but provides them with the tools they need to build expertise and knowledge within the industry.

The unique qualification structure requires ākonga to enrol in three compulsory components, each as important as the other – iwi/hapū studies, te reo Māori and the specialist area, in this case, He Puna Maumahara or Māori information management. This one-year diploma provides a foundation in all three of these components. The Puna Maumahara component introduces students to mātauranga Māori and an overview of libraries, archives,

museums, and other cultural heritage sites, as well as traditional Māori information management repositories, theories, and systems. How information is organised in western models is examined alongside Māori models. Intellectual and cultural property rights, database creation, and globalisation of knowledge are all touched on in this foundation year.

A further two years has ākonga completing their undergraduate degree. The degree course extends this learning and aims to develop bilingual and bicultural managers of Māori information. These years scaffold on the learning of the first year. The intent is to create well-rounded managers of Māori information,



Inside Te Ara a Tāwhaki. Image credit: Te Wānanga o Raukawa Pūrongo, 2020



Natasha Van Gulick, Hohepa O'Donnell, Teresa Peeti, and Prayash Chhetri 2021 Puna Maumahara students 2021. Image credit: Te Wānanga o Raukawa

who are well versed in the two worlds, and able to add value to the western houses of knowledge as well as being able to create their own at a marae, hapū or iwi base.

Over the course of the three-year degree, ākonga develop a sound knowledge of the concept of Māori autonomy in relation to intellectual and cultural property rights. Filling their kete (basket) with the tools to apply preservation techniques and strategies for the care of taonga (treasures). Ākonga come from museums, libraries, archives, or from within iwi, hapū and marae. And it's not just Māori attending. Maria Collier (*Te Rarawa, Ngāti Whātua, Te Aupōuri, Ngāpuhi*) kaihautū (manager) of the programme says it is for everyone, but the kaupapa (agenda) is Māori. "We want others to see the world through Māori eyes."

Raymond Peeti (*Te Ātihaunui-a-Paparangi, Nga Paerangi*) is a kaiako (tutor) in Te Reo Māori at the wānanga. Originally a student in the He Puna Maumahara qualification, he graduated in 2018 with the undergraduate degree. He joined the programme after

helping with the archives and preservation of his hapū's taonga tuku iho (heirlooms) at his marae, Kaiwhaiki in Whanganui.

"I wanted to develop a robust archival system for my hapū. What the puna maumahara offered was the ability to do the course on my marae. It not only developed me but also my whānau, hapu and iwi, as the guardians of our taonga tuku iho."

"We did learn the Dewey Decimal Classification System, archival and conservation techniques, but everything we learned we learned through a Māori lens. Our kaiako, Hinureina Mangan, challenged us to see the Western constructs in museums, libraries, and galleries. She taught us to look deeper and use Māori eyes. "What do you see when you look at a whareniui," she'd ask us. Some of us would say a house – but she challenged us to see the carvings, and ask who carved them, the tuku tuku panels and the stories they told, the photos and the wealth of knowledge in that whare. Everything came back to mātauranga Māori and who had the knowledge. We discovered how to take care of

these taonga. It was ground-breaking stuff."

Hinureina Mangan and Ani Pahuru-Huriwai were part of the team that designed and set up the programme in the late 1990s. They were both former tumuaki (presidents) of Te Rōpū Whakahau, and integral in forming the Tiriti partnership relationship with the then NZLIA, now LIANZA. Over the years the qualification has been supported by many kaiako who offer their time freely as kaiawhina (helpers) because of their commitment to this mahi (work). They include Vicki-Anne Heikell, Bernard Makoare and many others around the country.

The theory of Nga Puna Maumahara - Marae-Based Repositories (MBR), comes from Marae-Based Studies (MBS). It supports the idea that "for our long-term survival as a people every marae, every hapū and every iwi must have some of their people taught right at home by people from home" (Mangan N; ARCHIFACTS; 2005, p91).

While the central place for learning is Ōtaki, outreach programmes have been run



The library at Te Wānanga o Raukawa. Image credit: Te Wānanga o Raukawa

in Tairāwhiti, Kaikohe, and Whanganui. Maria says pre-COVID ākonga would come in for four weekend residential workshops (noho) each year, working around the needs of full-time ākonga. Two additional learning sessions are held while ākonga work with their local iwi/hapu and marae.

A high percentage (75%) of ākonga are already working in the sector, in libraries, kura (schools), or are marae-based.

"The facilitators they bring into the course are amazing," says Raymond. "They were very inspiring and authentic, they brought a wealth of knowledge in their area."

Maewa Kaihau started the programme in 2009 while working as assistant librarian at Te Wānanga o Raukawa. "Because the programme was developed specifically for Māori engaged in the information management industry, it made absolute sense for me to complete not only the Heke Puna Maumahara (the diploma) but also the bachelor

programme. It suited me perfectly in many ways. Ease of access, being able to study in my own work environment. But as a student, being able to manage both full-time study and full-time work through their noho system, there were so many benefits."

"The entire programme is geared towards looking and learning with a Māori perspective. It's all about seeing how information is managed or how it should be managed from a Māori perspective and developing specialists with that unique perspective and knowledge.

This includes looking at the key issues faced by Māori within the industry such as intellectual property rights, colonisation, cultural misappropriation, barriers to access for Māori users within the industry, which Maewa says, are just the tip of the iceberg for Māori.

"It gave me a great overview of the information industry overall and even a little bit of specialist training in different areas. It gave me confidence to work as a specialist librarian working with,

for and on behalf of Māori and it built the critical learnings that I needed within my role."

"In my view it's not only about making sure we have 'rangatiratanga' over our knowledge systems, our own mātauranga, but ensuring that Pākehā systems are Māori-friendly and have an integrated 'Māori' perspective to them.

Te Wānanga o Raukawa are hoping to develop a Tahuu (Masters) degree programme in the future. For more information on these courses go here:

<https://www.wananga.com/bachelor-of-information-management>.

#### Sources:

- Nga Puna Maumahara - Marae-Based Repositories: A Research Project in Progress; Hinureina Mangan Te Wananga-o-Raukawa (ARCHIFACTS: Journal of the Archives and Records Association of New Zealand April 2005)



**Angie Cairncross:** is the LIANZA communications advisor and editor of *Library Life*. She lives in Kāpiti and recently attended Te Wānanga o Raukawa's online Poupou Huia Te Reo course. She has a strong whānau and personal interest in understanding Te Ao Māori.

# NZMS



For over 30 years NZMS has been at the heart of cultural heritage and preservation in New Zealand, empowering organisations to protect and preserve diverse collections. We are proud of our close partnership with libraries nationwide, and look forward to continuing our work together.

*Andy Kenton*

0800 NZMS 1990

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Detail from the Lübeck Bible 1494. Courtesy the Macmillan Brown Library collection, University of Canterbury.



# AN INTERVIEW WITH VICKI-ANNE HEIKELL

## ALEXANDER TURNBULL LIBRARIES CONSERVATION OUTREACH WORK



Vicki-Anne fourth from left at a Whaingaroa Marae workshop 2019. Image credit: Maarten Holl, Te Papa Tongarewa

**The Alexander Turnbull Library outreach services team supports the library's public events programme. The team includes a field conservator, who advises community groups on care of collections, and two oral history advisors. Vicki-Anne Heikell (Te Whānau-a-Apanui) is the field conservator in the team. She talked to Library Life editor Angie Cairncross about her work and how she loves putting the tools of conservation into the hands of the community.**

*Mai i taumata ō Apanui ki Pōtaka  
Ko Whanokao te maunga  
Ko Mōtū te awa  
Ko Whakaari te puia  
Ko Te Whānau-a-Apanui te iwi*

Vicki-Anne Heikell grew up in Gisborne/Tairāwhiti on the East Coast. As an undergraduate she had a summer job with the New Zealand Historic Places Trust doing desk research at Antrim House before the Māori heritage team went out onto marae. As she was from the East Coast she got to spend a fun and hot summer at Porourangi Marae, Waiomatatini with the

team doing practical stuff like removing old paint layers from poupou and cleaning down. She worked with Cliff Whiting, Jack Fry, Ben Pewhairangi and two conservation students Ben Whiting and Nick Tupara.

"I'd finished my degree and was thinking about what I was going to do from here. I asked Dean how did you get into this, he said he was studying conservation at Canberra. Funnily, a little while after, I was at home peeling potatoes into a newspaper when I saw a little ad from the Department of Internal Affairs



Vicki-Anne on left at Northland Museum Association workshop 2019. Image credit: Sally August, Te Papa Tongarewa

Conservation Advisory Council. They were looking for people to apply to do conservation studies. So I applied."

"It was the scariest interview I've ever been in – all these formidable women on the interview panel in a tiny room. Waana Davis, Gelda Te Aue Davis, Ngahuia Te Awekotuku, Jeavons Baillie, Mina McKenzie. But I got the grant and I went to work at Te Papa Tongarewa before beginning the under graduate studies in conservation studies in Canberra (1990-1992). Before I left to study, I was lucky enough to be able to work on Porourangi whare in Waiomatatini and Hine Rupe whare in Te Araroa on the East Coast."

"I'd never thought about conservation as a career before that. But as soon as I started working on the whare and in the community, I was sold. And working closely on manuscripts

and paper that the tupuna or artist has held - I still feel thrilled."

Vicki-Anne completed her conservation degree and went on to work in the National Preservation Office Te Tari Tohu Taonga. In 1997, wanting to look at what other preservation programmes were being provided for indigenous communities overseas, she applied for and received a Winston Churchill Fellowship. She had specialised in paper conservation and wanted to see what was happening in North America. She visited the U'mista Cultural Centre in British Columbia- to see what they were doing. She met with conservator Miriam Clavir who had previously visited Aotearoa to interview Māori conservators for her book *'Preserving what is valued'* and visited the Ghetty Museum a few weeks before its opening in December 1997.

"I learned that as conservation professionals we could be doing something quite different here – something that was people and community-centred rather than entrenched in an institution."

The current field conservator role is part of the Alexander Turnbull Library Outreach team that includes two oral history advisors and a heritage advice coordinator. The teamwork with communities to provide preservation and oral history advice.

"I feel like we have more success by putting communities first. We chip away at things in communities. There's not many resources but there's a lot of goodwill to get things done. It's not a high profile area but it's very rewarding. Every community has extraordinary people who hold and have taken care of their taonga – they just need a little support."

The field conservator mahi includes working with iwi organisations to preserve collections – iwi hold significant archives that document their history and interactions with the Crown. Working with hapū – delivering workshops, and doing preservation assessments.

The reason Vicki-Anne started doing workshops, she says, was as a way into the community. “They get to know you a bit and develop the trust relationship needed for this work.”

“Over the last 18 months I have been working with marae on conservation reframing projects for their tupuna photographs. I help with identifying priorities from a preservation perspective and the hapū identify their priorities. Together we come up with a plan of what to tackle first. Part of it is identifying or growing local expertise to do the reframing and photography. Each project helps build momentum for the next project.”

Vicki-Anne doesn't like talking about the details of her community work as she says it is their story to tell. “It's also about respecting the relationship they have with me and the trust we've established.”

“My dream is that each rohe (area) would have an iwi-connected person who might be attached to the local museum or library who has conservation skills.”

She works closely with Te Papa National Services Te Paerangi, who also provide practical and strategic help to museums, galleries and iwi around the country. Her work is driven by a philosophy of aroha-mai, aroha-atu. “That whole kind of reciprocity,” she says.

“When you're working with taonga it's about keeping yourself safe. I'm always guided by the people I'm working with and who's taonga I'm working on to see what's appropriate.”

When asked about her feelings on receiving a **New Year's honour** earlier this year she said it really made her think about all the wāhine toa of the library and museum sector.

“I want to acknowledge those wāhine toa of the library sector who nurtured and challenged us younger ones as we came through. They worked really hard. They supported and cajoled Māori into the sector and encouraged Māori as users of libraries to get organisations and initiatives up and running. These include Miria Simpson, Ann Reweti, Haneta Pierce, Hinureina Mangan, Meri Mygind, and my contemporaries who I continue to work with like Ani Pahuru-Huriwai, Celia Joe Olsen and Hinerangi Himiona.

“Getting awards like a New Zealand Order of Merit - I see this as a potential way of elevating important discussions.”

**For more information on Vicki-Anne's work and conservation resources explore the following:**

- [Caring for taonga - photographs \(natlib.govt.nz\)](#)
- [Caring for your collections - photographs](#)
- [Caring for your collections - audio-digitisation](#)
- [Caring for your collections - family collections](#)
- [Caring for your collections - te reo Māori](#)
- [Caring for your collections - Samoan](#)
- [A sunrise at mitimiti blog \(After Hone Tuwhare\)](#)



**Angie Cairncross:** is the LIANZA communications advisor and editor of *Library Life*. She lives in Kāpiti and recently attended Te Wānanga o Raukawa's online Poupou Huia Te Reo course. She has a strong whānau and personal interest in understanding Te Ao Māori.

# EXHIBITING CLIMATE CHANGE IN THE PACIFIC



Attendees at the opening whakatau (blessing) take a closer look at the photographs. Image credit: Mark Beatty, ATL Imaging Services

**Trouble in Paradise: Climate Change in the Pacific is an exhibition at the National Library of New Zealand Te Puna Mātauranga o Aotearoa based on the winning entries of a competition run by the UK Government, which invited people from the Pacific region to document the effects of climate change on their communities. The competition was run as part of the UK's preparations for the COP26 Climate Change conference held in Glasgow.**

The photographs are candid, sometimes heart-breaking, at other times joyful, as they document the everyday

consequences of tropical storms, sea-level rise, and tides of plastic, showing the ways people are living and coping with crisis. Taken by people in the community, including children and teenagers, the photographs are a first-hand portrayal of those communities under pressure.

The National Library worked with the British High Commission and the British Council to put the show together. The main part of the exhibition was, in effect, already curated as the selection of 60 photographs and their thematic groupings had already been made by the competition judges.

Our job was to present these images to a high standard in a gallery setting and contextualise them. By doing so, we hoped to show the works to their best advantage and help bring wider public attention to the effects of climate change.

To help orient people to the Pacific islands featured in the photographs, we included a map centred on the Pacific, created from scratch by cartographer Roger Smith. Igor Drecki, Curator Cartographic and Geospatial at the Turnbull Library, finessed this digital map to make it suitable for large-scale printing in vinyl.



Sheyne Tuffery's multi-media installation. Image credit: Mark Beatty, ATL Imaging Services

Its sheer size emphasises the vulnerability of the islands, most of them just specks in a vast ocean.

An artwork by Wellington-based artist Sheyne Tuffery was also commissioned for this show, for placement in the glass box that serves as the gallery's 'shop-front'. Sheyne works from what he calls 'the non-identity of my mixed Palagi and Samoan heritage'. He is well known for his themed woodblock prints of South Pacific architecture and the ornithology of Aotearoa. For *Trouble in Paradise*, he created a multi-media installation based on the politics of land-use in the Pacific.

Also featured are several historical rare books from the Alexander Turnbull Library,

selected by the rare books and fine printing curator, Anthony Tedeschi, and David Vieco Galvez, who works in the Public Engagement team and has a doctorate in science. The volumes they chose depict species beautifully documented during scientific expeditions to the Pacific at the end of the 19th century. Those plants and animals have since become extinct or threatened, reminding us of what we stand to lose if climate change continues its current trajectory. In the context of this exhibition, we show how the library's historical collections can be brought into contemporary and urgent relevance.

Lastly, we selected two poems from our Pasifika poets laureate, Selina Tusitala Marsh and

David Eggleton, who write provocatively on the impact of climate change on their homelands. Their words writ large on the walls bring the photographs in close connection with the work of the library.

This exhibition is important for the library. As a national institution, we have the reach to bring these local Pacific voices to a wider public, and by doing so, contribute to raising awareness of this global issue.

***Trouble in Paradise* runs from Thursday November 4, 2021 until April 30, 2022 at the National Library of New Zealand, Molesworth Street, Wellington. Entry is free.**



**Fiona Oliver:** is exhibition advisor at the National Library of New Zealand. Prior to this role she was the NZ & Pacific publications curator at the Alexander Turnbull Library. She has a PhD in English Literature and a background working on arts and heritage projects in London, Melbourne, and New Zealand.

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- Brezzy307, Apple App Store review



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- Shira M, Google Play™ Store review

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# OUT-TAKES FROM LIANZA 2021 CONFERENCE

## USER UNKNOWN: WHERE ARE THE UNCOUNTED? STRATEGIES FOR ENGAGING WITH, LISTENING TO, AND SUPPORTING THE HARD TO REACH IN YOUR COMMUNITY

**One of the greatest things about connecting with colleagues at LIANZA is finding a sense of kinship and relief in shared struggles. It's not about collective handwringing, it's about collective action – and that's exactly what came out of the workshop with Jane Stratton and Afaf Al-Shammari from Australia's Think + DO Tank Foundation.**

I was thrilled to secure a spot on the workshop with the people behind Sydney's Lost in Books and it didn't disappoint. Despite a very early morning in Sydney Jane and Afaf were energetic and open-hearted in their discussion of their work and the techniques and viewpoints they use to understand the needs and drivers of different groups.

'Who is missing from our thinking?' Jane urged us to ask ourselves. 'Who is missing from our service model?' And more importantly: 'What is the consequence of them not being included? What might be lost because of their absence?'

These last two questions were thought provoking. On the one hand, for me working in the quickly expanding community of Waimakariri in North Canterbury,

if we miss seeing how our community is changing and don't investigate the needs of all the different parts of that changing community, we might just find ourselves less and less relevant to our community's day-to-day lives. But that's a very library-centred view.

So, let's reframe the question. 'What does the community lose out on if we don't connect with non-users?' The answer to that is as long as a piece of string. But at the top would be the diversity and variety that leads to the embrace of all people and cultures within the community, leading to a truly democratic society.

Jane walked us through her process of enquiring (looking for service gaps), experimenting (co-designing solutions), enacting (giving different solutions a go and in Jane's words, "Doing a lot that doesn't work" and legacy making (really embedding and making your solutions thrive).

She described techniques such as Curious Mapping. This is connecting shoppers at different supermarkets via video calling to identify shared values across communities and using a giant game of snakes and ladders to

give voice to what helps and what hinders people in their day-to-day lives.

Ask "What would make life here better, easier or more affordable?" and see what libraries can do to contribute. After a break to rest our brains, we returned to dive into more discussion about how to truly serve our communities, and the importance of aligning our measures with our vision.

A key talking point was how we centre different groups in our communities, so that we can ultimately remove the implicit exclusion that inclusion brings.

This thinking was all summed up beautifully in the thought shared that this shift in thinking doesn't represent a change of policy, but rather a change of heart.

All of us at the workshop opted to stay connected to keep the discussion and support going. It seems to me that this is the true value of the LIANZA conference – forming ongoing professional support and learning networks. That and hatching future travel plans – when global pandemics allow, I'm heading to Lost in Books in Sydney!



**Laura Caygill:** is the Community Experiences and Diversity Team Leader for Waimakariri Libraries. Formerly a Community Library Manager for Auckland Libraries, Laura moved back to her hometown of Ōtautahi in 2019. She recently began learning Te Reo Māori and loves building high achieving teams that bring about transformational change.

## REFLECTIONS FROM HEALTH LIBRARIAN, MARYANN COWGILL

**As a sole-charge health librarian in the Wairarapa, I very much enjoy being with a group of librarians engaged in animated conversation, sharing library experiences and quite simply being with a group of people who 'get' what I do. This year's LIANZA 2021 conference was my latest opportunity to dispel the one-person isolation and go mingle!**

Sadly, this didn't go to plan - instead of spending three invigorating days in Wellington, the conference went virtual. For me, three days of Zoom presentations would have been too demanding, so I was pleased to find I had no hassles changing my registration to just the Wednesday. I chose this day to watch Kareen Carter's presentation on the 'Future of Health Libraries in New Zealand', my very supportive colleague who manages the Wellington Medical & Health Sciences Library.

Kareen spoke about how the New Zealand health system is in line for a major shake-up mid next year. The current service provider functions will be merged into 'Health NZ' - a new single entity to lead day-to-day running of the system for the whole country. This change will have a direct impact on my job and is a big deal for the health library and information sector. Kareen believes we need to be engaged in the process

to minimise the risks that will come with changes to the health system. That this is an exciting opportunity for the health library and information sector to boldly adjust the way we do things, to keep pace with the changing health industry landscape. It really is a case of 'watch this space'.

During my day at conference, I had some fun dropping in and out of whatever presentations took my fancy. There was enough variety on offer in each time slot for me to find a session to catch my interest. One of those was keynote speaker Ruth Carlyle, who seamlessly Zoomed in from England. She talked about the work being done by the National Health Service (NHS) to develop the health literacy skills of people, giving them the tools that they need to make informed decisions about their health and treatment choices.

Something I hadn't previously given much thought to was Ruth's observation that we all need health literacy in our lives at some point. That there could easily be a time in our life when we experience a low level of health literacy, when under stress, faced with unfamiliar illness with hard to pronounce drugs for treatment for our own or a family member's illness. As I listened to Ruth, I wondered what New Zealand had on offer around health literacy education. Later that day, a quick search

found a training organisation I am embarrassed to say I was unaware of Health Literacy NZ. Their site has some fantastic resources, including a brilliant article they wrote for the New Zealand Medical Association. The article was published in the February 2020 edition of the NZMJ Digest and is titled: 'The phrase "*people with low health literacy*" only tells one side of the story.' This article is one I won't forget.

The thing I missed most at this year's LIANZA conference was not being able to feel the energy and buzz which comes from being physically in the same space as other people. That spontaneous interaction between individuals and groups where the unexpected can happen. On the other hand, what I was very impressed with and relieved to find, was how easy it was to navigate the site and the variety of tools we could use to connect with other conference-goers. I enjoyed my virtual day at conference and give a loud shout-out to LIANZA for making it happen and to all the presenters for generously sharing their knowledge and experiences with the rest of us.



**Maryann Cowgill:** For the past 13 years I have been employed as the health librarian for Wairarapa District Health Board. When I started my first library job in 1990, I could never have predicted how much pleasure and satisfaction would come my way in this wonderful profession.



# REFLECTIONS ON LIANZA 2021 CONFERENCE

**LIANZA was thrilled to enable five members to attend the recent conference through the LIANZA 2021 Regional Community Conference Grants. The successful applicants share their reflections on their first virtual LIANZA conference.**

## BERNADETTE CASSIDY - LIANZA AORAKI

I was thrilled to receive one of the regional community conference grants to attend the LIANZA 2021 Conference in Wellington. Alas due to COVID the conference committee made the wise decision to go virtual.

Attending a virtual conference creates new challenges for attendees, like the potential for technical glitches and the inability to network face-to-face. Any misgivings I had about attending the LIANZA 2021 virtual conference were soon allayed by the quality and easiness of participation. To get into conference mode, I booked three days of conference leave with my employer and treated the experience as I would if I had attended in person. I set up an office space at home so

I wouldn't be interrupted and dressed for the occasion – so no I didn't attend in my PJ's!

There were many opportunities for interacting using the Kōrero stream, Q & A, and live discussion features. All presentations were pre-recorded.

There were many highlights including an excellent range of keynote speakers, workshops, and panel discussions. There were a variety of papers on topics like equipping information professionals for the digital age, decolonising our libraries and communities, health literacy for thriving communities and an emphasis on the power of stories.

I had the privilege of chairing a session on the Wednesday, with some trepidation as chairing in person is a lot easier. The papers: 'Going virtual' described the work of Valerie Love in implementing a virtual reading room pilot project in response to the Covid-19 pandemic. Gavin Hamilton described a digitising initiative '*Transcribathons*' to correct the transcription of typewritten index cards.

Virtually, it feels a lot more complex, from ensuring the technology is working smoothly, to monitoring the live Q & A function for questions coming in for the presenter. Fortunately, there were no hiccups and both papers were well received.



**Bernadette Cassidy:** is the resource centre manager for the NZ Spinal Trust in Burwood, Ōtautahi Christchurch.



LIANZA Conference Rainbow Storytimes

## MEGAN HINDMARSH - LIANZA HIKUWAI

I was so excited to receive a conference grant and to jet set off to Welly for the conference. Nek minnit it went virtual. I was pretty bummed out. My colleagues and I decided we would book a room in the council building and have our own mini-conference complete with goodie bags and name tags. We settled in to watch our first ever virtual powhiri on the big screen, pretending that we were at Te Papa.

In their presentation, *Mā tō rourou: Community engagement through a Māori lens* Kat Cuttriss and Sheeanda McKeagg, spoke about the importance of korerorero – the art of conversation. The empathy conversation approach, they say, is actively listening with the ability to ask open-ended questions. Relationships build relationships. They encouraged

listeners to be open to accidental “bump spaces”, moments of interaction that just happen. Communication that is outside our ‘normal’ workspace, builds trust and can be the most valuable interactions leading to future partnerships, holistically and inclusively. It can transform communities! The message I got from this session was to practice mana-enhancing interactions, not just at work, but in all relationships and to keep yourself in check.

Alan Dingley from Palmerston North Intermediate School was a super cool dude. He talked about how we need to be a map, not a GPS to get our tamariki on the reading road. Our role is to be the fuel in their tank to keep them moving. The dialog from those in the chat room in this session was phenomenal, with book recommendations galore.

Kate de Goldie and Ben Brown in conversation. Brown is our Te Awhi Rito - New Zealand Reading Ambassador. He grew up in a reading household where it was a real treat for the family to visit the public library. His advice was to read to your children every day, it will make a difference. When he was asked about a Te Ao Māori library, he said “It’s out your window. You wanna learn about harakeke? Go outside in the garden.”

It was an honour to be a part of such a positive and uplifting virtual experience with so many outstanding speakers. If that is what an online LIANZA Conference is like, it would totally rock my socks off attending in person. Bring on 2023!



**Megan Hindmarsh** & Roxanne Harrison enjoying their virtual conference experience. Megan Hindmarsh is a customer services and multi-skilled at Kawakawa Library, based in the beautiful new Hundertwasser inspired Te Hononga building.



"LITERACY IS A SYSTEM OF CODES  
JUST WAITING TO BE CRACKED!  
ONCE YOU HAVE, THE WORLD BECOMES  
AN EASIER PLACE TO NAVIGATE."



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LIANZA Conference Keynote Maretha Smit

## FIONNA CAMPBELL - LIANZA IKAROA

The theme of this year's LIANZA conference was thriving together, which is so important at times like these where so many of us have been kept apart. My aims were to meet, engage, get inspiration and to share ideas with colleagues across different areas of the library sector.

Jan Tinetti, Minister of Internal Affairs, got the conference off to a great start. She said it is not just about surviving but thriving in this environment and I think the conference was testament to this. As I'm sure most attendees found, it was quite difficult to decide which talks to choose! I ended up logging into sessions on a broad range of topics, not just focused on the academic area, in which I currently work. There were many sessions which proved inspiring and reinforced why many of us work in this profession. It was great to have

the time out from everyday work to focus on some of the issues and reflect on our current practices.

There are several themes I could take away from the conference, but I will focus on two here. The first is collaboration. Following from the *Almost exactly similar-academic and public libraries* paper I think there is a lot to be gained from collaboration between different library areas and the Wellington City and Victoria University of Wellington libraries showed how this could work. Could there be opportunities for collaboration in your area?

I am particularly interested in the open access area and promoting more open access resources. There are challenges around eBooks, especially textbooks, which can be highly expensive, or have various

restrictions placed on them. A conundrum many academic libraries are facing when trying to provide equitable access to their students. I joined several sessions relating to this area, usually from a university perspective. As someone who has switched back and forth between working in libraries and publishing, I see this as an interesting area to explore in the future especially for polytechnic libraries, where I work. There was interesting discussion on what libraries role in this space – do libraries help make the resources accessible or just help customers find the resources?

Despite the conference being virtual it was an experience that connected people, and which had a positive sense of community, so the theme of thriving together was realised.



**Fionna Campbell:** currently works in a collection's role at the Eastern Institute of Technology Library in the Hawke's Bay. She has previously worked in law and public libraries, with also a long stint in legal publishing.



## ABIGAIL TARBOTTON - LIANZA MURIHIKU

Firstly, a big thank you for the regional community conference grant to attend the virtual LIANZA 2021 Conference. I had an amazing time.

The theme of the conference this year was thriving together. It was an apt theme for a conference bringing together attendees from so many different places. Even though we weren't in the same room, the energy and spirit of past LIANZA conferences was alive and well in the discussion forums and other participant-driven exchanges.

The highlights for me were the many brilliant and varied keynote speakers. One which particularly sticks out was *Decolonising the Pacific Library - Rethinking the library of the future* by Dr Frances Koya-Vaka'uta. In a wise and gentle way, she talked us through many of the key issues facing Pacific libraries, especially the colonial legacy of libraries and the core concept of epistemology (knowledge,

knowing, and knowers). She discussed how this has impacted libraries in the Pacific. She gave us many new ideas of ways libraries can value other sorts of knowledge, especially oral knowledge of elders. She showed us how libraries could be an integral part of their communities and support local people to write and publish their own unique stories. She had some wonderful points about the value of information technology and how it can impact both the creation and preservation of knowledge.

The other keynote I really enjoyed was Jehan Casinader on the power of storytelling. He looked at his own mental health journey through the lens of narrative storytelling, and inspired conference attendees to consider our own personal stories.

There was a wide variety of sessions on offer, from papers to workshops. I particularly

enjoyed the participatory experience in the workshops, especially Richard White's workshop focusing on how tertiary libraries can support the adoption, adaption, and creation of open education resources. Another session which was just full-on fun was Alan Dingley's workshop *Be a Map, not a GPS: Book Recommendation Maps*. - the discussion forum was going crazy with book recommendations and swapping tales of our own reading journeys.

A big thank you to the organisers of this large online event. The technology worked smoothly, and there was plenty of functionality to connect with sponsors, vendors, and other conference participants. This was my first virtual conference experience – and it was one I would happily repeat! I can't wait for the next LIANZA conference!



**Abigail Tarbotton:** has worked in mostly tertiary and medical libraries but is currently contracted as Adjunct Faculty (Assessor) for the Open Polytechnic of New Zealand. She enjoys encouraging new library & information studies students in their study journey. Abigail has joined the LIANZA RES SIG committee and is sharing some great content on Twitter @LIANZAres\_sig.

## SANDRA QUINN - LIANZA TE WHAKAKITENGA AA KAIMAI

I was very grateful to receive the LIANZA Te Whakakitenga aa Kaimai regional community conference grant, allowing me to attend my first-ever LIANZA Conference. The virtual platform was user-friendly, well-organised, and had plenty of bells and whistles that added to the experience whether attendees were in their workplaces, homes, or gardens.

Attending the conference immersed me in an abundance of knowledge, inspiration, and connections from Aotearoa and around the world and access to this learning was immeasurably valuable for me. While the calibre of the presentations and the research and work behind them was high, my learnings were fairly simple and centred on three main themes: the value of reading and literacy, the work being done to reduce the negative impact of inequity in our communities, and the power of stories.

There were many presentations that reinforced the need to champion the value of literacy because of the enduring impact the ability to read and understand text in all forms has on our lives. Among these were Elizabeth Jones and Kate Irvine's talk *'Growing a Nation of Readers in Aotearoa New Zealand'* and the magical words of He Awhi Rito Reading Ambassador Ben Brown during his conversation with Kate de Goldi.

The talk that touched me the most was *'Stories: roads to change'* by Maryanne Marsters from Te Ara Poutama Aotearoa Corrections New Zealand. The facts of the talk were simple. For example, it is estimated that for those in prison, 63% have literacy below that of NCEA Level 1 competencies. However, the stories Maryanne told were powerful and reminded us all of the difference one single interaction can have on a person's literacy journey, and in turn their growth, whatever their age.

It is sad, but realistic, that a topic recurring throughout a conference themed *'Thriving Together'* was inequity. Inequities which have always existed in our society have been widened and further exposed by COVID-19. The whakatauki for the conference was "E huri tō aroaro ki te rā, Tukuna tō ataarangi ki muri i a koe". While we could stay in the shadows, it was inspiring to see so many examples of people in libraries adapting, innovating, and working with their communities to break down barriers and provide more equitable, inclusive library services. Just a few of the many examples we heard about were:

- Upper Hutt City Libraries journey to zero library fines
- Te Paataka koorero o Takaanini, a new service and space, rooted in indigenous practice

- The New Zealand Libraries Partnership Programme allowing smaller regional libraries a taste of the resourcing available at larger libraries
- The development of vital and innovative outreach services in Te Tai Tokerau, the Far North District, with "not much".

Another theme was the power of stories and storytelling. Stories delight and inform, and as Kate de Goldi explained, they let us escape from the world while paradoxically having the world with us at the same time. Other presentations reminded us of the need to gather stories in our evaluation of libraries and share stories about the value of the work we do. In his moving keynote *'The power of stories'*, Jehan Casinader brought tears to at least a few people's eyes as he shared his story and told us we are both the main character and the author of our own story which we have the ability to rewrite.

Thank you to LIANZA, the organisers, sponsors, presenters, and the waiata group for putting together a truly remarkable conference. I'm sure there will be many conference attendees who have been inspired to turn their faces to the sun, create even better stories, and help our communities thrive.



**Sandra Quinn:** completed a MLIS in 2008 and has worked in various roles in public libraries for 12 years. She currently has a role as engagement and outreach coordinator at Taupō District Libraries as part of the New Zealand Libraries Partnership Programme.



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# REMEMBERING DOROTHEA BROWN (1938-2021)



*Image 1961 library students. Dorothea's cohorts, she is in the fourth row, middle.  
Image credit: Alexander Turnbull Library, Dominion Post Collection (PAColl-7327)*



*Dorothea Brown. Image credit: <http://stuff.co.nz>*

**Dorothea Brown was a major influence on librarians in the Canterbury area between 1976 and her retirement in 2004. She was generous with her support and was said to have a wicked sense of humour. Dorothea was the first woman to be appointed city librarian in Christchurch. She died on 30 September at the age of 83 and will be remembered for her impact on the library sector.**

Sue Sutherland, was deputy city librarian to Dorothea for eight years, she described her as “very, very passionate about the role that libraries play in a society. She was quite a formidable woman. If you were going in with a proposition you had to be pretty sure of your facts because she was always on top of the information.”<sup>i</sup>

## DOROTHEA'S EARLY YEARS

Dorothea Jongejans was born in the Hague in Holland in 1938. During the war her family moved to Utrecht where she went to school. As her family could not afford to support her at university, she was faced with the choice of either office work or emigrating to New Zealand. She says, “New Zealand sounded more fun.”<sup>ii</sup>

After a long sea voyage, she arrived in Christchurch in 1957. She had a married sister living in Christchurch who arranged Dorothea's first job in New Zealand at a soil testing laboratory. She was laid off after a few months and approached Vocational Guidance. They suggested that with her background in languages she might enjoy library work.



*Sue Sutherland and Dorothea Brown 20 September 1986 (Image credit: Christchurch Star)*

## FIRST LIBRARY ROLES

In 1958 she successfully gained a job at Canterbury Public Library. After five years she was a senior library assistant and had completed the New Zealand Library Certificate. She married Ed Brown, a Scotsman, and in 1961 the two of them travelled overseas to visit their home countries.

She later worked as a cataloguer at the University of Canterbury library for about five years. This was followed by a year working at Massey University.

On moving to Invercargill, she worked for three years at New Zealand Aluminium Smelters as their only librarian. This gave her a degree of independence and experience in the reference work of a special library. She came back to Christchurch and the University of Canterbury where she worked in acquisitions.

## WAIMAIRI DISTRICT LIBRARIES

In 1976 Dorothea was appointed Waimairi District Librarian. The Bishopdale Library had just been built but had not yet opened. While still working out her notice at the university library she had to

interview and appoint staff for the new library. She had nine years working for the Waimairi District Council and found, especially after her university experience, that it was a relatively small and innovative organisation to work for. It also gave her the experience of working with politicians. She began to regularly attend council meetings. In this job she was responsible for the Fendalton, Redwood and Bishopdale Libraries and a mobile library.

## CHRISTCHURCH CITY LIBRARIES

Dorothea was city librarian and libraries manager of Christchurch City Libraries from 1986 to 1995. She started at Canterbury Public Library, as it was then known, as the deputy city librarian. Dorothea was forthright, a dedicated librarian and not afraid of hard work. She was persuasive with elected members and when long-term planning first came in was successful in getting a ten-year plan for library developments. Inevitably they took longer than ten years to achieve and she had moved on from the library before many of them became realities, but without that initial push and foresight they may well not have happened.

In 1995 she took on the role of director of human resources at Christchurch City Council and during that time introduced a wide-ranging programme to upskill managers through the different levels in the Council. She retired around 2004.

Christchurch Families Outreach Librarian, Lynette Griffiths remembers working with Dorothea, "I thought she was scary to start with – I was straight out of school. She was one of only a few women in a leadership position then. She seemed so confident. I thought libraries were quiet places, but you could hear her laughing in her office. Her office was crowded with books and the room was smoky, it was those days. But she always smiled and was approachable. She could talk to anyone, make anything doable. Like getting me to do the library certificate."

## DOROTHEA AND LIANZA

Dorothea was a strong supporter of LIANZA and served as the president from 1982-83. She was often a speaker at conferences in the 1980's and gave one very spirited address to the Local Authorities Division session at the February 1988 conference in defence of free public libraries.

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- (i) Sue Sutherland interview October 16, 2021, The Press
- (ii) Interview with Dorothea July 9, 2009 in Heritage. Christchurch City Libraries, Dorothea Brown-150 years



# NEW LIANZA MEMBERS

*Welcome to all our new  
LIANZA members!*

## AORAKI

Ann Hume

## HIKUWAI

Carol MacDonald  
Alison Fistonich  
Cesar Lara

## IKAROA

Tessa Edwards  
Lldu Gong

## OVERSEAS

Donna Banks  
Virginia (Ginger) Conly  
Stephen Harris  
Laura Rodriguez

## TE UPOKO O TE IKA A MAUI

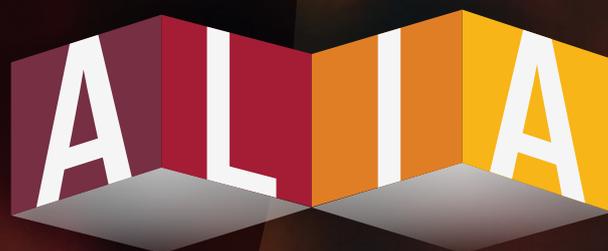
Tessa Edwards  
Lldu Gong

## TE WHAKAKITENGA AA

### KAIMAI

Katie Levendis  
Nicky Standley

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# DIVERSity

Join your peers at the National Convention Centre Canberra, from Monday 16 May to Thursday 19 May 2022 as we celebrate the many layers of diversity within our sector, recognise the work to support greater diversity, equity and inclusion, and acknowledge the work that still needs to be done.

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# #WE ARE IFLA

## LIBRARIES, CLIMATE CHANGE AND COP26



Andrew Potts at Climate Change Impact on Cultural Heritage Conference June 2019. Image credit: [www.ifla.org/news](http://www.ifla.org/news)

### LIBRARIES SUSTAIN: A LOOK AT CLIMATE CHANGES IMPACT ON LIBRARIES AND CULTURAL HERITAGE AND COP26

**At the IFLA 2021 World Library and Information Congress (WLIC), Andrew Potts, coordinator of the Secretariat of the Climate Heritage Network, gave the keynote speech for the Libraries Sustain thematic track of the congress. In this article we summarise Andrew Potts' speech and then look at COP26 held in Glasgow in November and attended by IFLA (the International Federation of Library Associations and Institutions).**

In his keynote, Andrew introduced the **Climate Heritage Network** (CHN) launched in 2019 with the goal of foregrounding the cultural dimensions of climate change, scaling up culture-based solutions to climate change, and mobilising arts, culture, and heritage for climate action.

He discussed the report approved recently by 195 governments making up the world's leading climate science body the IPCC. Entitled **Climate Change 2021: The Physical Science Basis**, Andrew summarised the main point in the report "which says that climate scientists are observing changes in the Earth's climate in every region across the world and in every climate system, that many of the changes observed in the climate are unprecedented in thousands, if not hundreds of thousands of years, and that some of the changes already set in motion, such as sea-level rise are irreversible over hundreds of years."

The report, he says, found that some of the worst impacts of climate change can still be avoided by rapid cuts in greenhouse gas emissions. Emphasis is placed in the report on trying to hold global warming to 1.5 degrees Celsius over pre-industrial levels. (The report also says the world is on track to hit 3 degrees if the changes necessary are not made).

What does that mean for libraries and people in the heritage sector? Andrew Potts says we must prioritise work to enhance the resilience of our institutions, to protect our collections, to safeguard the documentary heritage that we care for.

“But simply put, in many places, those communities will not be able to adapt their way out of the impacts of two degrees of warming; the impacts are too great, and every system has a limit to its adaptive capacity. And so, our work to conserve collections, to safeguard heritage, to aid communities, it has to include an explicit focus on helping communities decarbonise, on helping the world to achieve this goal of holding warming to 1.5 degrees.”

He also points to the pathways to reducing our emissions to the level needed as being fundamentally cultural journeys. “The cultural dimensions of this work loom large.” And they are going to be incredibly difficult, requiring transformative change. Changes which will not happen without capturing the hearts and minds of residents, which is where we come in.

“Cultural heritage, documentary heritage, information, libraries and information science, traditional wisdom and knowledge, all of these offer immense potential to support transformative action and just transitions by communities towards low carbon climate resilience futures.

Addressing climate change calls for planning with a multi-generational time horizon and approach that we in the cultural heritage sector, almost uniquely, bring in terms of our efforts to safeguard and conserve culture. Addressing climate change demands circular economy approaches that promote the reuse and conservation of resources and it demands information, creativity and cultural capital.

These are the things we’re good at in cultural heritage, and these are the things that are good for climate action. What this means is that there’s a climate action mission and a purpose for every cultural heritage actor, for every cultural institution. And so, we have a choice in our work, either to be a part of the solution to climate change or not to be.”

Andrew challenges cultural institutions, “The problem is that ... so many libraries, archives, and museums, many of our colleagues are currently making the choice to behave in a business-as-usual manner. Too few facilities and collections managers who don’t know how to downscale a 30-year climate model and incorporate that into their work

and too few traditional knowledge bearers and indigenous scientists invited to the climate science table.”

The CHN aims to connect culture and heritage to climate science and policy. “In essence we’re trying to provoke a conversation about culture in the climate world. There’s a cultural dimension to every aspect of climate action, and so this is a big conversation.”

Eight working groups have been set up to focus on developing scalable culture-based climate action tools that will help remove barriers to climate action by cultural institutions. They will focus on things like teaching cultural actors how to communicate about climate change, promoting methodologies that value traditional knowledge in contemporary climate planning, mainstreaming culture and heritage, international, regional, local climate action planning, and identifying ways that cultural institutions can support climate action by local communities and indigenous peoples.

“COP26 has the potential to be a turning point in the planets collective work to tackle climate change and the Climate Heritage Network and its members, and I know that includes IFLA, is committed to making sure that cultural solutions and the cultural dimensions to the climate emergency are not overlooked at COP26.”

See the whole speech here: [Libraries Sustain: Transcript of Andrew Potts’ keynote speech at WLIC 2021 – IFLA.](#)

## BRINGING THE VOICE OF LIBRARIES TO COP26

**The UN Climate Change Conference (COP26), hosted by the United Kingdom in Glasgow, has come to an end. IFLA was there to ensure a library perspective was included. This is a summary of IFLA’s report [which can be found here.](#)**

IFLA joined the [Climate Heritage Network](#) in a series of events that brought the voices of cultural heritage and cultural institutions to the table – highlighting the sector’s critical role in powering climate action.

The COP26 goal to limit global warming to 1.5 degrees C above preindustrial levels still stands – but on shaky legs, IFLA report. But leaders must take more ambitious steps to mitigate the climate emergency– in a way that all people



IFLA took part in a range of events during COP26. Image credit: [www.ifla.org/news](http://www.ifla.org/news)

are empowered to participate in climate action. Libraries can help make this possible.

## COP26 OUTCOMES

Ministers from around the world came together to discuss a pathway towards fulfilling the goals of the Paris Agreement – a legally binding international treaty on climate change adopted in 2015. Although some important progress was made, many have underlined that more drastic work must still be done to address the climate emergency.

## ACTION TO CUT EMISSIONS

The key **objective of COP26** was to secure global net zero emissions by 2050, to limit global warming to 1.5 degrees C. above pre-industrial levels, as per the Paris Agreement. From the **151 countries** who submitted new climate plans to decrease emissions by 2030, the **UN estimates** that the world is on track to limit warming to 2.5 degrees C. While this is positive progress, it is clear that it is still not enough to mitigate the climate-related threats that are urgently facing some of the world's most **vulnerable populations**.

The **Glasgow Climate Pact** calls on countries to increase their ambition and calls on them to come to COP27 (2022) with stronger emissions reduction targets. Leaders must be ambitious to reach this target by next year. Involving citizens in calls for bold action will play an important role.

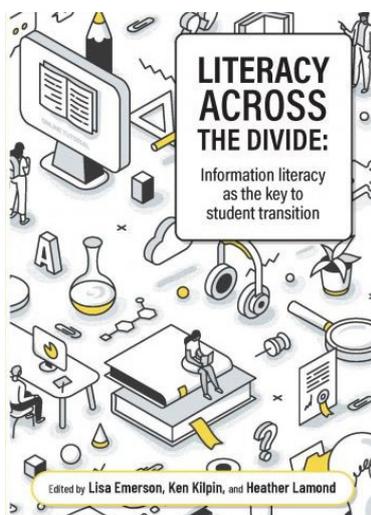
## WHAT'S NEXT?

Libraries around the world continue to be engaged with the Green Library Movement – acting as educators, role models, and platforms through which to allow communities to get involved in climate action.

- IFLA's **Environment, Sustainability, and Libraries (ENSULIB) Section** continues to offer a space to bring library professions together to exchange experiences, create resources, and inspire dialogue for greater action.
- IFLA will continue to amplify these efforts and seek out ways to keep adding a library voice to international conversations on climate action as it looks ahead to COP27 in 2022.
- Libraries globally can also look to the Glasgow Work Programme on Action for Climate Empowerment as an opportunity for advocacy. There is more that can be done to highlight the essential role that libraries play in promoting the changes in lifestyle, attitude and behaviour needed to achieve the Paris Agreement.

# LITERACY ACROSS THE DIVIDE

## INFORMATION LITERACY AS THE KEY TO STUDENT TRANSITION



### Edited by Lisa Emerson, Ken Kilpin and Heather Lamond

On November 10 a new resource was launched at the LIANZA 2021 Conference. This book questions what it means to be information literate in today's day and age! *Literacy Across the Divide: Information Literacy as the Key to Student Transition*, examines significant questions related to information literacy learning and student transition to higher education in Aotearoa New Zealand.

It looks what the role of libraries are in our senior secondary schools and tertiary learning environments, and how effectively do we enable student transition to higher education in Aotearoa New Zealand? This book is written for teachers, librarians, and researchers, and is based on five years of research into academic and information literacy, and student transition. This edited volume provides valuable new information on literacy resources as well as new insights into information literacy learning, the role of libraries and librarians, student transition, and teacher-librarian partnerships.

Launching the book were Professor Lisa Emerson, and contributors Senga White and Catherine Doughty.

"This book was a huge undertaking with many people giving their time to this work," said Lisa Emerson at the launch. "Everyone brought their different skills and knowledge to the team, but the same passion- it was a joy and privilege to work with you all."

The book was dedicated to Heather Lamond, colleague, and dear friend, who died before the book was launched. She was the lynch pin and project manager of the project.

This is a practical book written by and for librarians, designed to break down the barriers that we know many librarians face.

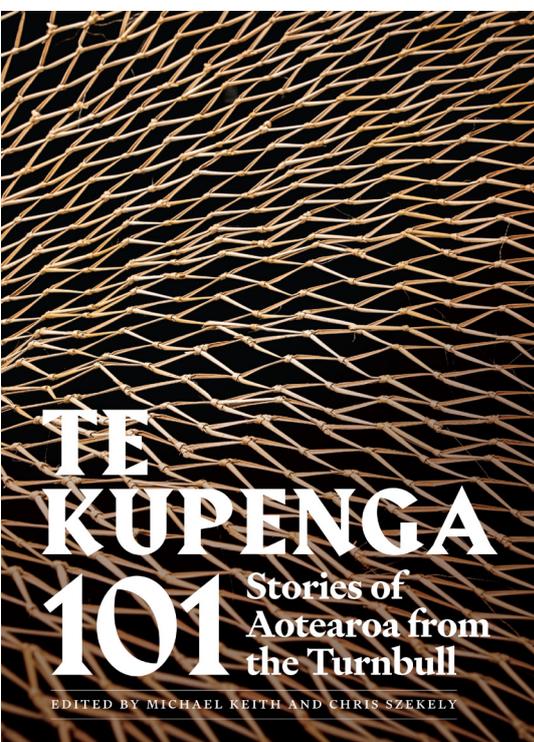
"The barriers are the teachers who don't understand the value of what a librarian can give them and the necessity of students' learning information skills at this stage of their lives." Librarian, survey participant.

**Copies of the book can be purchased at**  
<https://www.nzcer.org.nz/nzcerpress/literacy-across-divide-information-literacy-key-student-transition>

**See the Zoom recording of the launch here!**

# TE KUPENGA - 101 STORIES OF AOTEAROA FROM THE TURNBULL

BY MICHAEL KEITH AND CHRIS SZEKELY



*In the 1980s Prime Minister David Lange declared New Zealand a nuclear-free zone. Image courtesy of Mark Denton and State Library Victoria.*

*George Nepia was one of New Zealand's first internationally renowned sporting stars. Image courtesy of Alexander Turnbull Trust.*

Alexander Turnbull spent the greater part of his life and his inheritance growing his library, acquiring books, manuscripts, sketches, and other materials relating to life in Aotearoa New Zealand.

At the time of his death in 1918, the scale of his collection was far greater than other collectors of the time. Following his bequest to the people of New Zealand, the Alexander Turnbull Library was opened two years later.

To mark the 100 years since the establishment of the library, *Tu Kupenga* celebrates the history of Aotearoa New Zealand through 101 objects within its collection. The book was co-authored by the Turnbull's chief librarian Chris Szekely.

Each object tells a story, of discovery, courage, dispossession, conflict, invention, creation, or conservation. The objects range from letters and paintings to journals, photographs, posters, banners, and books. Together the items create a vivid overall view of the people of this place and the unique histories they have made together. This is an invaluable resource for schools and the home, and a great way to dive into our history.

# SIX HOT PICKS



SIX HOT PICKS AS CHOSEN BY CLAIRE REGNAULT

## 1 FAVOURITE LIBRARY

My favourite Library has to be the Alexander Turnbull Library – keeper of our written thoughts and memories, and staffed by an equally wonderful collection of helpful librarians.



## 2 FAMOUS LIBRARIAN

Luís Soriano, a school teacher in Columbia who set up a 'donkey-powered' Biblioburro' in order to take books to small villages that didn't have access to libraries. His story, and that of other animal-powered libraries, is told by Susan Orlean in *The Library Book* (2018), a beautiful homage to libraries and the people who staff them. I think that *The Library Book* should be compulsory reading for anybody involved in making decisions around libraries and their future.



## 3 AUTHOR

I have been on an Agatha Christie marathon since December last year. My friend owns what has come to be affectionately called 'The bag of Ag', which is actually two big bags. Her novels always satisfy. I have just finished the Parker Payne mysteries.



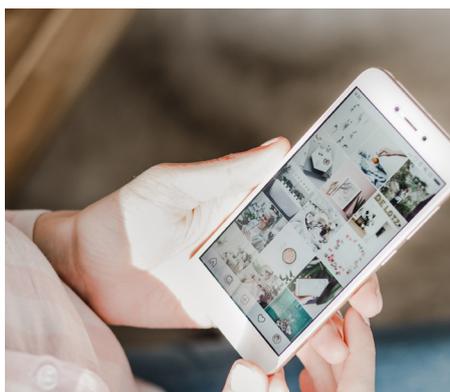
## 5 PLACE IN AOTEAROA NEW ZEALAND

Currently, I am very attached to Central Otago and fantasise about chucking everything in and retreating to a cottage in a thyme covered valley somewhere. I have been working with the Eden Hore Central Otago fashion collection for some years now as part of a steering group, and have come to love the region.



## 4 INSTAGRAM

I am on Instagram for the visual treats. I mostly follow dress historians, galleries and museums, but like many have been sucked into the vortex of cat pictures. I am a fan of Kendal Kost, who fashions miniature sized Philip Treacy hats for her very patient cat Charlie, and Cats of Brutalism, which purposely uses the charisma of cats to promote this much maligned style of architecture.



## 6 EDEN HORE AT THE DOWSE ART MUSEUM 3 DECEMBER TO 22 MARCH 2022

This year, I have had the pleasure of working with the Dowse Art Museum in Lower Hutt on an exhibition as part of their 50th birthday celebration programme – I used to work there in the 2000s. Eden Hore (1919-1997) was a New Zealand sheep and cattle farmer who amassed an extraordinary collection of 'high and exotic fashion garments' during the 1970s. Not solely content with farming, the visionary Eden set about transforming his Central Otago property into a unique tourist destination – complete with a 21-jet fountain, a growing menagerie of unusual animals and a wardrobe full of the types of gowns most women could only dream of owning.

The Dowse are exhibiting a selection of 25 fabulous garments, alongside beautiful new imagery shot by Derek Henderson in the Central Otago landscape.



**Claire Regnault:** is a curator in the New Zealand Histories and Cultures team at Te Papa Tongarewa, where she specialises in dress histories. Over the last few years she has spent many pleasurable hours immersed in library collections around the country in pursuit of stories and imagery of women and clothes, resulting in the recent publication of *Dressed: Fashionable Dress in Aotearoa New Zealand 1840 to 1910* (Te Papa Press, 2021). She is also on the board of NDF.

# STUDENT FOCUS



Inside Te Ara a Tāwhaki. Image credit: Te Wānanga o Raukawa Pūrongo, 2020



**PRAYASH CHHETRI**

**THANK YOU PRAYASH FOR VOLUNTEERING YOUR TIME TO BE OUR FEATURED STUDENT FOR THIS EDITION OF *LIBRARY LIFE!* WE ENJOY HIGHLIGHTING STUDENTS WHO ARE ON THEIR WAY TO COMPLETING THEIR QUALIFICATION IN LIBRARY SCIENCES AND INFORMATION AND CONNECTING THEM TO THE COMMUNITY THEY'LL BE PART OF.**

**TELL US SOMETHING ABOUT YOURSELF AND YOUR LIBRARY JOURNEY?**

**A** I was born and raised by my kuia (grandmother) in Tphoon, Nepal. Tphoon is my ūkaipō (origin) and ipukarea (homeland). We migrated to Sunwal, Nepal which is where my mātua (elders) now live. When it comes to my educational and career background, I see Aotearoa as a turning point. Before coming to Aotearoa, I was an engineering graduate. I worked as a test and business analyst for eight years. In 2017 I moved to Aotearoa and lived in Tāmaki Makaurau for the first two years. My photography interest brought me to Te Whanganui-a-Tara where I joined Massey University's College of Creative Arts in 2019. I finished the second year then decided to pursue other interests, mātauranga Māori (knowledge) being one of them. I have worked at Te Whare Toi City Art Gallery and in a library and have just started my mahi at Archives New Zealand Te Rua o te Kāwanatanga. I guess I know where I am heading next. I am also a full-time ākongā student at Te Wānanga o Raukawa in Ōtaki.

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

I joined the Heke Puna Maumahara at the beginning of this year. It is a one-year diploma course.

## WHAT ENCOURAGED YOU TO DO THE HEKE PUNA MAUMAHARA PROGRAMME?

When I joined Massey University, several papers were based on kaupapa Māori (topic). I was struggling to understand the essence of those kaupapa as they were based on mātauranga Māori. At the same time, I was exploring my relationship with Te Tiriti as a manuhiri. I was also working at Te Whare Toi when I got a job in the library. It became an immense importance to me to understand what, why, how of art and information from a te ao Māori lens. That's why I joined the maumahara tohu (course). While I was working at Te Awe Library, I met kaumatua Ann Reweti, Te Ati Awa who



who encouraged and supported my intention. I also have support from other kaumātua from Waiwhetu Marae, who not only welcomed me to the marae but believed in me. All of this would not have been possible without Ann's help and my immediate managers who supported me.

### CAN YOU TELL OUR READERS ABOUT YOUR EXPERIENCE SO FAR AND WHAT YOU ENJOY MOST IN YOUR STUDIES?

I am enjoying every bit of the course, especially attending noho kanohi-ki-te-kanohi (face-to-face classes). Just being inside the main lecture theatre - Te Kete Uruuru Rangī - is the best experience so far. One can read and understand the meaning of mauri, mana, wairua – but all of those can be felt in that one space. I enjoy most listening to kōrero (talk) from rangatira (leaders) Ani Pahuru-Huriwai, Sandy Nepia, Hinerangi Himiona, Bernard Makoare, Vicki Anne Heikell. I did not expect so many rangatira, who are widely recognised for their skills and expertise as our guest pūkenga (lecturer). This shows how much effort the wānanga put into this course.

Manākitanga (kindness, generosity) and whanaungatanga (relationships) are some of the guiding values of Te Wānanga o Raukawa. Those values are practiced, used, and experienced at every stage of the course. The course respects every individual and the knowledge they bring with them. Which is another way of balancing the mana of an

individual and the world they come from. These guiding values which are taonga tuku iho (context) is what makes this programme special and unique.

### WHAT ADVICE WOULD YOU GIVE TO SOMEONE CONSIDERING DOING THE PUNA MAUMAHARA PROGRAMME?

If you are working or considering a career in the GLAMIR sector, then I would highly recommend this tohu. When one thinks of education and knowledge, we tend to look for a university or polytechnic. Of course, they are good. But then there are wānanga where you gain both value and skills-based learning. Also, the opportunity to learn from rangatira is what this course provides. In my first year alone I have met and learnt from so many of them. I am already excited about my second year.

### WHAT IS YOUR DREAM JOB AFTER YOU RECEIVE YOUR QUALIFICATION?

My dream job is to work in the GLAMMIR sector where tikanga and te reo from both Te Ao Māori and Te Ao Pākehā have equal mana and are implemented with full conscience as opposed to a check box thing. I also want to help iwi, hapū and whānau in preserving their taonga tuku iho (customs) in return for sharing their whenua (land) and te reo (language) with my wahine (woman) and I.

### IF YOU COULD RECOMMEND ONLY ONE BOOK OR

### INFORMATION SOURCE TO SOMEONE, WHAT WOULD IT BE?

Now that is a tough question, I am a slow reader which means there are several pukapuka (books) in my reading list. So far, *Tikanga* by Sir Hirini Moko Mead is one book I would recommend. That pukapuka has been an amazing taonga (treasure) to me, the book is my go-to guide to understand more about tikanga. It has been so many examples and explanations from te ao Māori which are very relatable.

### WHAT DO YOU THINK THE LIBRARY/MUSEUM/ GALLERY OF THE FUTURE MIGHT LOOK LIKE?

I am an optimist and a dreamer. When I was growing up in my kuia's lap in some distant corner of Nepal, I never imagined that one day I would live in Aotearoa and start learning te reo o te whenua (language of the land) and tikanga tuku iho (custom). Thus, change is slowly happening, and change is here to stay forever. That means institutional repositories like galleries, libraries, archives, and museums will be a true amalgamation of bicultural values and knowledge. One must be able to confidently access information in te reo Māori like they do in te reo Pākehā today, and kōrero in te reo. I hope these institutions will uphold the tikanga (practice) from both te ao and build a collective memory of a nation as a bicultural citizen.

# CAREER PATHWAYS



**SULIANA VEA**

IN THIS COLUMN, WE INTERVIEW LIBRARY AND INFORMATION PROFESSIONALS. WE FIND OUT HOW THEY GOT TO THEIR CURRENT ROLE, WHAT THEY DO IN THAT ROLE AND ASK THEM ANY ADVICE THEY HAVE FOR STUDENTS OR NEW PROFESSIONALS.

IN THIS ISSUE WE TALK WITH SULIANA VEA. SHE WORKS AS RESEARCH LIBRARIAN, PACIFIC IN THE RESEARCH ENQUIRIES TEAM AT THE ALEXANDER TURNBULL LIBRARY IN WELLINGTON.

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

Tēnā koutou i ngā āhuatanga o te wā

Ko Kalia te waka

Ko Tangi-te-keo te maunga

Ko Te Moana-nui-a-Kiwa te moana

Ko Te Awa-kairangi te awa

Ko Faleloa raua ko 'Ahau raua ko Kolomotu'a raua ko Lotofoa raua ko Kanokupolu te iwi

Ko Pipitea te marae

Nō Te Whanganui-a-Tara ahau

I tipu ake ahau kei Miramar

E noho ana ahau kei Newlands

Ko Suliana Vea tōku ingoa

Ko te Kaitiaki Pukapuka Rangahau, Pasifika tōku tūranga mahi

Tēnā koutou katoa

Mālō e lelei! My name is Suliana Vea and I am a first generation New Zealand born Tongan with matrilineal links to 'Ahau and Kolomotu'a and patrilineal links to Faleloa, Lotofoa and Kanokupolu.

I was born and bred here in Te-Whanganui-a-Tara spending much of my youth in Miramar before making the move in my last year of high school to the North, to where we now call home – Newlands. I attended Wellington Girls' College and I am the only one out of my siblings that did not take up the opportunity to live in Tonga and experience going to high school over there which I sometimes regret but life goes on right? I went to Victoria University of Wellington and did my undergrad in Pacific Studies and Information Systems, Honors in Pacific Studies and then the Master of Information Studies programme.

**WHAT DOES A DAY LOOK LIKE IN YOUR ROLE?**

I could be working on the desk out in one of our two reading rooms. This is where we mostly deal with visitors to the library

wanting to view items from the collection or who need help with their research enquiries and the other services we provide, such as use of our computers, access to the internet, printing, and photocopying. I can get called out to the reading room to help someone with a Pacific enquiry. If we have a group coming in for a tour of the library or a research visit, I may be preparing for that, gathering collection items for them to view depending on the topic they wish to explore. We have an Ask-A-Librarian service on our website (<https://natlib.govt.nz/questions/new>) where most Pacific research enquiries are allocated to me. I also get general enquiries as well to work on. If there are Pacific-related events happening, I could be preparing something for that, for example Pacific Languages Week. If there is anything involving the Pacific collections and collaborating with others, then that would also be my work.

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

I did not know what career I wanted to get into. I went into university with an open mind and chose papers out of interest. It was not until I was doing a Pacific Studies honours paper where we had David Kukutai Jones (DJ) as a guest lecturer that the idea of becoming a librarian came about. He, along with my lecturer at the time – the late Dr Teresia Teaiwa, encouraged me to get into the library sector as it was an area that needed more Pasifika. I was meant to



Collections for Kiribati Language Week.  
Image credit: Leo o Te Pasifika working group



Suliana with Sara Finau at the at the Tongan Language Week event 2020. Image credit Mark Beatty

do an internship with DJ but ended up working with Nicola Frean and the archival material in the J. C. Beaglehole Room. This got me more interested in archives than the library itself. It led me to enroll in the MIS programme the following year which I then completed. I went to live in Perth for a year after graduating, then came back and got a part time role as a librarian at Aotea College for a couple of years. When my current role was advertised, I knew I had to go for it and I have been here for almost two years.

### WE ALL HAD AN IDEA OF WHAT A LIBRARIAN IS OR DOES WHEN WE WERE YOUNGER, WHAT WAS YOURS?

I loved the librarians at the Miramar Public Library, and I remember one in particular – Paula I think her name was. She

was always so nice and lovely to us sometimes unruly kids (haha). So, my idea of what a librarian did was just through observing her. She would issue and return books, shelve them, and run school holiday programs. When I was younger, I was always reading, and we were always at the library. But I did not really think I would become a librarian.

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

Working with the DigitalPasifik team (<https://digitalpasifik.org/>) on webinars to highlight our Pacific collection items was a highlight for me. Also writing on the history of Pasifika people in Aotearoa for our recently released book *Te Kupenga 101 stories of Aotearoa from the Turnbull* – be sure to check it out!

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

Keep on going and don't give up! Make the most of your opportunities and if there is a chance to work voluntarily or part-time at a library then put yourself out there to get as much experience as you can. Be patient on your journey in this career, you will eventually get to where you want to be!

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

All my colleagues at the Alexander Turnbull Library because they are who I work with and "see" daily. I am always learning from them. Also, the amazing members



Rachel Helu and Suliana Vea (standing) with Anna Tiaki and Taputukura Raea (sitting) at the launch of the *Trouble in Paradise* exhibition. Image credit: Mark Beatty, ATL Imaging Services

from the Pacific Virtual Museum Pilot (DigitalPasifik <https://digitalpasifik.org/>) working group that I am a part of.

**IF YOU COULD RECOMMEND ONLY ONE BOOK TO SOMEONE, WHAT WOULD IT BE?**

I really cannot pick ONLY one but an easy read that comes to mind due to the COVID times we are in

right now is - *To everything there is a season* illustrated by Leo and Diane Dillon.

**IN YOUR OPINION, WHY ARE LIBRARIES, AND INFORMATION ORGANIZATIONS (ARCHIVES, MUSEUMS, GALLERIES), IMPORTANT TO A COUNTRY?**

Libraries provide a safe space that everyone is welcome to. It provides

services that not everyone has access to such as printers, photocopiers and wi-fi. It is a store house full of knowledge with all the resources in the collections allowing one to delve into another world or broaden one's knowledge.

# LIBRARY OF THE ISSUE

## RAKIURA STEWART ISLAND COMMUNITY LIBRARY



*Rakiura Stewart Island Library.  
Image credit: Kirsten Hicks*



*Rakiura Stewart Island Library's dedicated stock of books on Stewart Island.  
Image credit: Kirsten Hicks*

**People have lived on Stewart Island since the 13th Century, when the Māori named it Rakiura, meaning "Land of the Glowing Skies". Although the island has a total area of 172 square kilometres (similar in size to Singapore), its 400 inhabitants are concentrated around the township of Oban.**

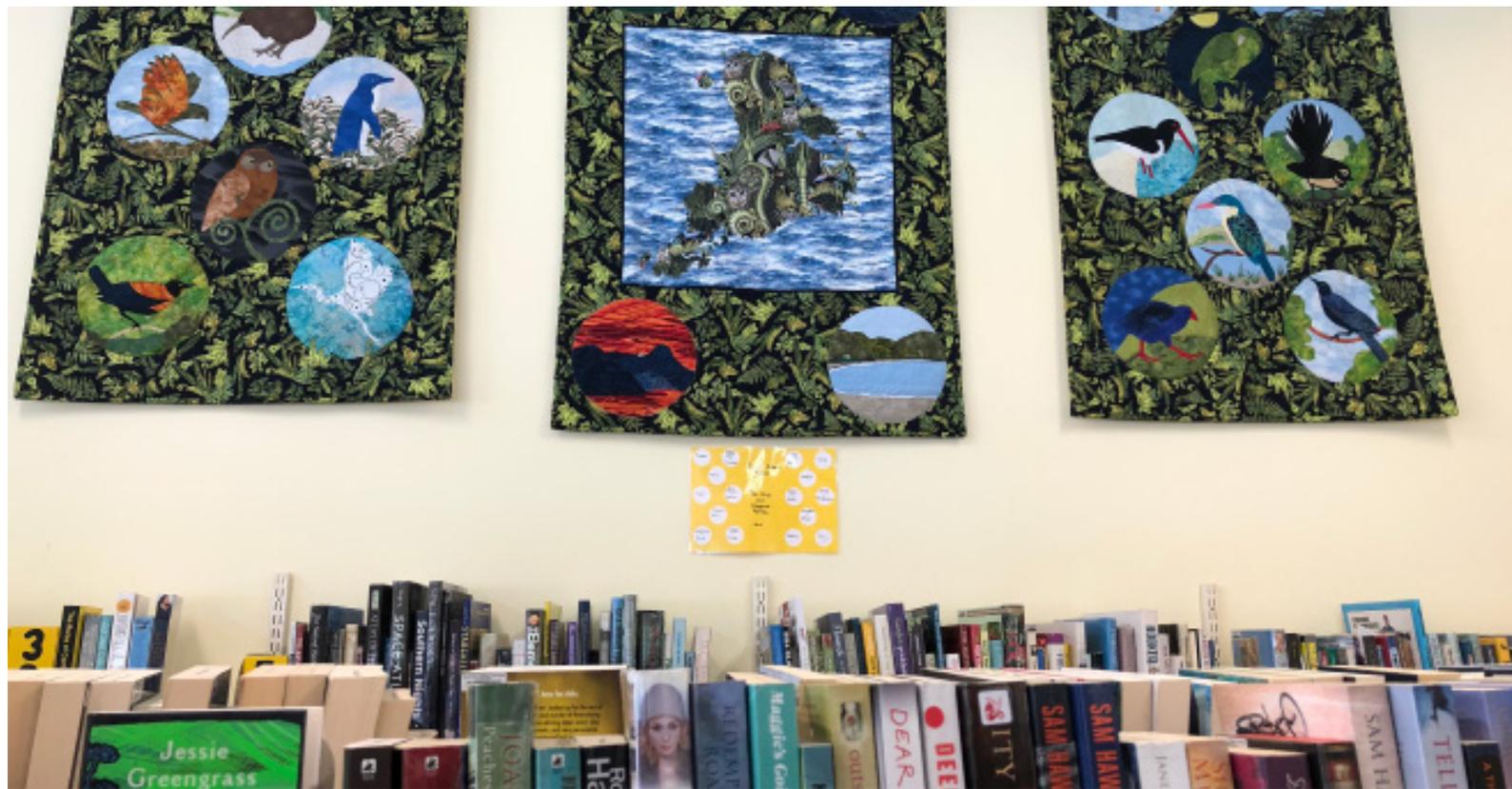
**The island's first library, the Stewart Island Athenaeum, opened in 1885. The current library is in the Stewart Island Community Centre which opened in 1999. Kirsten Hicks explains more about New Zealand's southern-most library.**

I took over from the previous librarian, Jess Kany in May 2011. In December 2016 the Southland District Council shifted from the Rakiura Museum to our community library. This increased the library hours from four hours per week to over 20 hours a week, with support from volunteers on Saturday.

At the same time, a barcode issue system with a self-issue machine was installed. Up until then, it had been a system of issue cards in the backs of books. Stewart Island was the last of the nine library branches in the Southland District to be catalogued.

Pat King retired from her volunteer Saturday sessions in 2017. Other volunteers include Jenny Gell, Margaret Rooney, Kerry Squire, Loraine Hansen, Margaret Hopkins, Megan Cowley, Shona Sangster, Tash Lundin, Teri McCracken, Rachel Sagar, Emily Barnett, Sue Ford, and Mavis Tait. The community is very involved in the library, and we have many volunteers. There is also an active Friends of the Library group.

The library is a book lifeline for dedicated readers, providing a lending service to visitors, with books, DVDs and jigsaws available. It's a place to sit and



Wall hangings donated to the library. Image credit: Kirsten Hicks

shelter from an easterly, waiting for the ferry or plane, and to use the WiFi). We also have a great collection of Lego and soft toys for kids of all ages. We are part of the Southland District Council which means you can pay your electricity account, register your dog, or buy a new recycling bin.

Our library is popular with parents with small children who often pop in before going to Rugarats, our local preschool. Kids enjoy their one sticker for each hand, although often it's a sticker on the nose and another on a knee.

We have a collection of well-loved and often hard to obtain Stewart Island books, housed in a specially designed wooden cabinet made by a local resident.

We also have several items on display and in use that were donated by the community:

- a tapa cloth, gifted by the Rooney family
- a wooden bench, milled by volunteers when the community centre was erected
- three applique wall hangings made by Pat King and Margaret Rooney.

The perk for me working at this library is seeing the new books come in. But it's also building a relationship with people on the island whose path you might not cross otherwise. Once your kids have grown past school, you can lose touch with all the smaller kids.

We're an important community hub for Stewart Island residents and many locals come in here. In the future we're hoping to run a digital technology course when COVID levels allow.



**Kirsten Hicks:** has lived on Stewart Island Rakiura since 1994. She has worked in a variety of jobs (charter boat owner, retail, forklift driver, cleaner, gardener and general office admin). An avid reader all her life, she was rapt to land her dream job with the council in 2011. She loves the lifestyle, and the opportunity to be involved in health and welfare groups, playcenter and school, community garden, tourism, amateur dramatics, search and rescue. Living the dream!

She enjoys being part of a small community where everyone waves, knows your dog's name and your birthday gets written up on the blackboard at the local Four Square (although she says they mercifully don't display your age!).

# PROF REG



## THE COLUMN OF THE LIANZA PROFESSIONAL REGISTRATION BOARD

**This is a regular column from the LIANZA Professional Registration Board sharing their insights into the importance of being professionally registered. Board members share give tips and reflections that may support you to gain professional registration or to revalidate.**

### STARTING FROM THE CLUSTERS AND BOKS

**The benefit of working backwards in preparing your RLIANZA revalidation journal.**

Do you sometimes have trouble coming up with 18-21 learning activities to fit the six Bodies of Knowledge (BoKs) clusters? Have you been asked to resubmit your journal because you haven't appropriately covered the BoK clusters? Here's a hot tip for you! Try working backwards!

In the professional registration area of the LIANZA website, you will find **detailed descriptions of each of the clusters, the bodies of knowledge within them, and a range of activities that could fit into those clusters.** Looking through these is a fantastic way to think over your previous three years of professional development that you are reporting on. It may help you remember some activities and professional development that you have forgotten about. You may be amazed at how much learning you have done!

### LET'S TAKE SOME EXAMPLES

BoK Cluster 5 is an area that people working in non-management level roles in libraries often struggle with. However, if you look at the examples, there are ideas for people in all types of library roles. Perhaps you have observed that after a long weekend, you end up with a large pile of books on

the floor underneath your after-hours slot. You do some Google searching and search professional library literature for ways other libraries have dealt with this problem. That's a type of research and completely fits BoK 6 *Undertaking research by gathering and analysing data and applying the findings to your usual professional practice* within BoK Cluster 5

Under BoK Cluster 4, perhaps you have got together with a few of your colleagues to become more familiar with your library's information databases (for example EBSCO or Gale). You then create a 'how to' video about these databases for your customers. That's a perfect example for BoK 7 *Application of Information and Communication Technologies*.

Perhaps you have a 'high demand' collection in your library for popular books with shorter loan periods. You have a charge to borrow and you need to explain this policy to your customer while also listening to their viewpoints. A great example for BoK Cluster 1 and BoK 1.

Working backwards also helps you to not include activities in your journal that are really outside the scope of the clusters and the BoKs.

Don't forget... in reviewing your journals, the LIANZA Professional Registration Board is always looking for:

- what did you learn'?
- how did it add to your professional knowledge?
- what was the impact/result of the activity?
- And what did you do as a result of the activity?

**If you need more help, talk to your professionally registered colleagues, go to the [website](#) or contact a board member.**



**Adrian Jenkins:** is subject librarian at Te Whare Wānanga o Wairaka Unitec Institute of Technology. He is a member of LIANZA's Professional Registration Board.

# ASK ME ABOUT LIANZA



**Aaron Wanoa (Ngāti Porou), RLIANZA**  
**Senior Collection Management Librarian in the**  
**Acquisitions Team**  
**National Library of New Zealand Te Puna**  
**Matauranga o Aotearoa**

## WHY DID YOU DECIDE TO BECOME REGISTERED?

I became registered when LIANZA first introduced the registration scheme in 2007. My initial thought was that it would let employers know that I have maintained my skill currency in the library profession.

## WHAT IS THE VALUE OF REGISTRATION TO YOU?

“What I have found in practice is the scheme is for your own benefit. However, it does enable you to regularly assess your professional development journey. It helps you to embed skills, prioritise what skills are important, motivate you to seize development opportunities when they arise, and identify gaps in your learning.

## CAN YOU COMMENT ON YOUR EXPERIENCE?

Over time the revalidation process has become much easier. The reduction from 30 activities to 18 and being able to allocate activities to a particular cluster, has saved hours of work. If you remember the key rules when describing your activities that helps - be succinct, descriptive and think carefully about where your activities best fit. Asking a peer to double check your journal entries also helps!

LIANZA Professional Registration scheme has been a benefit to me personally and I highly recommend it to librarians who want to commit to ongoing professional development.



# LIANZA PROFESSIONAL REGISTRATION

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

### AORAKI

Tim Stedman  
Vanessa Tedesco

### HIKUWAI

Cathy Cooper  
Warren Curran  
Jacqueline Spencer  
Ani Vaipo  
Anne Coppell  
Sarah Dunkley  
Rox Harrison  
Cesar Lara

### IKAROA

Fay Cox  
Karen Richards

### TE UPOKO O TE IKA A MAUI

Juliet Aabryn  
Erika Arthur  
Salila Bryant  
Daille White

### TE WHAKAKITENGA AA KAIMAI

Charlotte Christensen  
Susan Marie Harris  
Danielle Small

# COPYRIGHT



## THE FREE TRADE AGREEMENT AND COPYRIGHT



**The library sector is concerned that the Government has agreed to extend the term of copyright for another 20 years. Libraries foresee this having a significant impact on their sector.**

New Zealand and the UK have reached agreement in principle on the key elements of a free trade agreement (FTA). The details of this agreement have still to be finalised and legally verified, and the domestic approval processes must be completed, but the FTA will affect copyright terms here once it is enacted.

"Copyright terms differ depending on what is being protected. Books, for example, are protected for the life of the author plus fifty years. This will be extended to the life of the author plus seventy years and a new scheme will be established to restore to authors income from copyrighted works that are on sold," says Melanie Johnson, chair of LIANZA Copyright Standing Committee.

"One of the costs to New Zealand of greater access to the UK for our primary produce under the FTA, is the extension of the term of copyright, for authors, performers and producers. This means not only books, but films and music will be locked up for a further 20 years after the death of the authors, delaying the entry into the public domain of culturally significant New Zealand works and the creation of new works based on those works.

"The most significant cultural works produced by New Zealand artists and writers will be delayed from entering the public domain until 2040 at the earliest. Professor Roger Horrocks observed in his 2011 publication that it was only during the Depression and the Second World War that a critical mass was reached of serious thoughtful work in poetry (Allen Curnow and ARD Fairborn), painting (Colin McCahon, Toss Woollaston and Rita Angus) fiction (Frank Sargeson, John Mulgan and Dan Davin) and music (Douglas Lilburn). While Rita Angus is now in the public domain, most are not.

"Early New Zealand films, television and radio shows are starting to emerge from copyright. Locking them up for another 20 years will impact on cultural institutions without the resources to source permissions to use these materials.

"The impact of this on our libraries and library users will be significant. Australian researchers compared the availability of books in countries which had copyright terms of 70 years plus life, with countries such as New Zealand which had 50 years plus life. They showed that books are less available and more expensive where they are protected by copyright than when they are in the public domain. The result is that libraries are obliged to pay higher prices in exchange for worse access.[i]"



When looking into the Trans-Pacific Partnership in 2016, the New Zealand Treasury found that the net cost of copyright term extension to New Zealand consumers would be \$55 million per year.[ii]

“Research conducted in the US has also shown that ownership of copyright by publishers does not ensure availability of works, rather works disappear after their initial publication and do not reappear until they are out of copyright[iii].

Extending the term of copyright means less New Zealand content will be available, say LIANZA. It will also exacerbate the ‘orphan’ works problem for collections of music, films and sound recordings, artistic and literary works in libraries and archives. Orphan works are generally works of little or no commercial value, but they can provide valuable pickings for historians and artists.

“It seems that agreeing to extend the term of copyright will come to be seen as a retrograde step if we heed developments overseas. Independent reviews, such as the Hargreaves Report in the UK in 2011, and the Productivity Commission Report in Australia in 2016 have noted the negative impacts of overly long terms. Further, reportedly the Authors’ Guild in the US has said it is against term extension and would likely support a roll back to a term of life-plus-50. This is consistent with research showing that term extensions only benefit copyright owners and not authors.

“Given the Government has 15 years to implement the change, we can only hope that the slow reform of the Copyright Act will result in the full 15 years being taken to incorporate this into law and to counteract the negative impacts on users and creators, an expansion of some of the exceptions to encourage the creation of new works by New Zealanders, says Ms Johnson.”

## SOURCES

[i] [Flynn, Jacob and Gibling, Rebecca and Petitjean, Francois, What Happens When Books Enter the Public Domain? Testing Copyright’s Underuse Hypothesis Across Australia, New Zealand, the United States and Canada, June 10, 2019). University of New South Wales Law Journal, Vol. 42, No 4, 2019, U of Melbourne’s Legal Studies Research Paper No. 878 Available at SSRN: <https://ssrn.com/abstract+3401684>]

[ii] : <https://www.treasury.govt.nz/sites/default/files/2016-05/ris-mfat-tppnia-may16.pdf>

[iii] .[Heald, Paul, How Copyright Keeps Works Disappeared



**Melanie Johnson:** recently retired from the University of Auckland, where she was the copyright officer for nearly 20 years. She chairs the LIANZA Standing Committee on Copyright (LSCC). The LSCC represents, advises and educates LIANZA’s council and members on relevant copyright matters. The committee represents LIANZA views in submissions and advocacy work, and liaises with the wider GLAM sector and other relevant parties on copyright as required. The LSCC’s focus is the ongoing advocacy, submission writing and lobbying in relation to the Copyright Act Review.

# FREEDOM OF INFORMATION



## PRACTICAL PRIVACY IN LIBRARIES

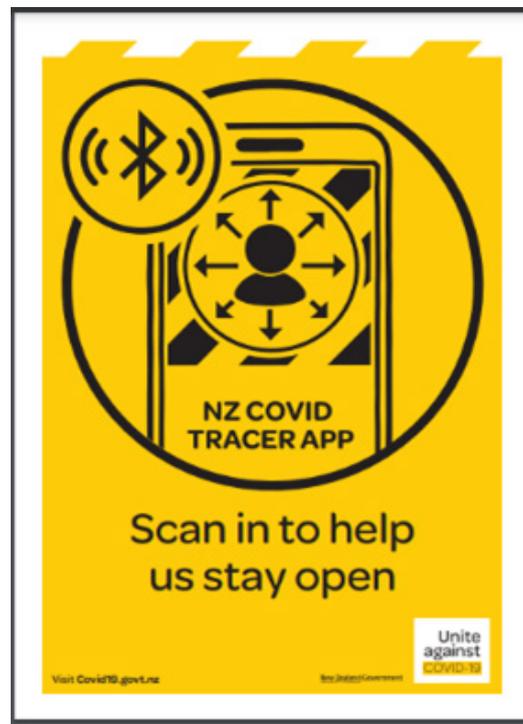


Image credit: [www.covid19.govt.nz/assets](http://www.covid19.govt.nz/assets)

**Even during a public health emergency, libraries are still bound by the requirements to protect the privacy and confidentiality of library users. In New Zealand, certain businesses and event organisers, including libraries, legally must have a way for customers and visitors to record that they have entered their premises or attended a gathering or event. The Office of the Privacy Commissioner has published guidance on mandatory record keeping for contact tracing.**

Listed below are some practical considerations on contact tracing in libraries and taking care of private information.

### COLLECTION OF CUSTOMERS INFORMATION

A general principle of the Privacy Act is that an agency should only collect as much information as you need and no more. For contact tracing, libraries only need to record the person's name, contact number, and the date and time they entered your library. Libraries do not need to collect any further information.

### KEEPING THE INFORMATION SAFE AND SECURE

Once libraries have collected customer information, the information needs to be kept safe. This means it should be stored safely and securely. For instance, if it is a physical record, it could be stored where other valuables are kept such as a locked cabinet or safe. Under the order, personal information must be kept for 60 days. After 60 days, information that has been collected solely for the purpose of supporting contact tracing should be safely disposed of. Shred it or find another way to destroy it. Don't just throw it in the bin.

### THE COVID TRACER APP

The most practical way to record a person's information is for customers to use the COVID tracer app using their own digital device. Libraries should display the COVID Tracer App posters leading up to and near entry and exit points and at multiple places within the building. Also ensure there are tracer app posters at different heights, so that people in wheelchairs can access them.



Posters are available on the COVID-19 website <https://covid19.govt.nz/posters/>

## PAPER RECORD TRACING SHEETS

While there is no one right method of collecting, it is recommended that libraries do not use an open sheet or register left in a public-facing position, where personal information is visible to others. This is a leading cause of COVID-related privacy breaches. The important thing is to ensure alternative (non QR code) ways of collecting personal information for contact tracing are protected and private.

The Office of the Privacy Commissioner lists these alternative ways to record contact tracing information:

1. Set up a ballot box with individual paper slips or cards for people to fill in the name, date, phone number and time.
2. Have an employee manually record visitor details – this ensures that staff maintain control over the records and do not leave contact information visible to others.
3. Consider an electronic system, like a tablet sign-in app, work timesheet or an existing booking system.

## PRIVACY STATEMENT

It is recommended that a simple privacy statement is displayed alongside your alternative record keeping system to let people know why the information is needed and how long you need it for. If you have set up a contact recording system for the sole purpose of complying with the Government's mandatory requirement, this statement would be appropriate.

"This information is being collected to assist in the management of the COVID pandemic. It will be given to public health officials in the event that it is required for contact tracing. We will not use it for any other purpose and will destroy it after 60 days. It will be kept securely here at [name of the establishment]."

What if someone refuses to scan in? If someone refuses to, or is unable to scan in, library staff are not expected to force someone to provide their details, or to refuse them entry. Libraries could create scripts to assist staff with difficult customer interactions.

What if we don't keep records? If you do not follow the Government record keeping requirements, you could be fined an infringement fee of \$300 or a court-imposed fine of up to \$1,000. Failing to display a QR code will continue to be an infringement offence carrying an infringement fee of \$300 or court imposed fine of up to \$1,000.

Organisations such as CLIP in the United Kingdom **have created criteria** for contact tracing activity:

- no deterrent to library use
- no impact on people from marginalised, 'at-risk' or vulnerable groups
- no impact on safeguarding of children and young people
- no detriment to the user's right to privacy
- no 'cross-contamination' with other library systems or user information
- sufficient capacity and capability
- legal clarity over the status of volunteers.

*This information was correct at November 27, 2021. Guidance and legislation are being updated by the Government constantly. Check the MoH site and Covid.org sites for recent updates.*

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