

LIBRARY
LIFE

LIANZA

Te Rau Herenga O Aotearoa

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Nā te Kaitātari	3
Nā te Tumuaki	4
Te Reo Māori, he Taonga	5
Kei te ako au i te reo Māori (I am learning Te Reo Māori).	6
Whānau Support	8
Te Reo Classes at Kāpiti	9
Putting Cultural Care at the Centre of Image Re-Use - The Journey so far	10
He Tohu mō ngā Upoko Tukutuku	12
Te Reo in the Library	13
Putā ki te wheiao me te ao mārama, Libraries in new and innovative ways	14
The Ambicultural Librarian	16
Te Rōpū Whakahau Ngā Kaiwhakahau	18
Hangaia tō Whare Kōrero	21
Ngā Wāhine Māori: Ki tua o te 'Puhi Kiri Rauwhero' - He Tirohanga nō ngā Kaiwhakatū	22
Revalidating but not working in a Library? We can help!	25
Professional Registration – Perspectives from the University of Auckland	
Libraries & Learning Services	26
Outreach – Professional Development Opportunity.	27
CatSIG Sponsorship Winner.	27
Copy-Riot - The Column of the LIANZA Standing Committee on Copyright	28
eBook Library Updates	31
Upcoming Calendar Events	32
Monthly Spotify Playlists	33

Cover Image: Kapiti Coast District Library

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NĀ TE KAITĀTARI

Welcome to the Te Rōpū Whakahau edition of Library Life. Te Rōpū Whakahau is the leading national body that represents Māori engaged in Libraries, Culture, Knowledge, Information, Communication and Systems Technology in

Aotearoa New Zealand. Our association is guided by the whakataukī 'Waiho i te toipoto, kaua i te toiroa' that emphasises support, be it professional or cultural. We are founded on four core values of Whanaungatanga, Manaakitanga, Kaitiakitanga and Te Reo Māori. We are therefore proud to deliver a Te Reo Māori heavy edition of Library Life in a nod toward Te Reo Māori

status as an official language since 1987.

I encouraged Ngā Kaiwhakahau, the national council of Te Rōpū Whakahau, to contribute a little something through answering three questions:

- Where are you from?
- What is one of your superpowers?
- What are you most passionate about?

We hope this edition encourages you to use more Te Reo Māori, even if it's just a greeting, or using the occasional word. Take up the challenge – ki te hoe!

Waiho i te toipoto, kaua i te toiroa.

Celia Joe-Olsen

Whakarongo ake ana au ki te tangi a te manu nei a te Tui e karanga ake nei, tūi, tūi, tuituiā! Tuia i runga, tuia i raro, tuia i roto, tuia i waho. Tuia i te herenga tangata, ka rongo te po ka rongo te ao. Tuia i te muka tangata i takea mai i Hawaiki nui, i Hawaiki roa, i Hawaiki pāmamao. Te hononga i te wairua, ki te whai ao ki te ao mārama. Tihei mauri ora!

If you want to contribute to making Library Life the voice of our industry in Aotearoa, email LLeditor@lianza.org.nz or tweet me: [@chanitheunissen](https://twitter.com/chanitheunissen)

Design & Layout by Jess Davidson

NĀ TE TUMUAKI



E ngā rau rangatira mā, tēnā koutou katoa. Nau mai, piki mai, whakatau mai ki tēnei putanga o Library Life! He mihi maioha tēnei ki te rōpū aumangea, ara, ko Te Rōpū Whakahau, nā rātou i kohikohi mai ngā kōrero mō tātou. Tihei Mauriora!

It was with pleasure and some trepidation that I received the presidential taonga pounamu 'Te Rau Herenga' from the amazing Te Paea Taiuru. For the next year Te Paea (Immediate Past), Paula Eskett (President Elect) and I will work closely together to support each other so we can serve you, our members.

As well as all our regional councillors, our Treasurer and Executive Director, the LIANZA Council always includes the Tumuaki of Te Rōpū Whakahau, and usually another representative from the rōpū, demonstrating our commitment and that we are partner organisations. Every year since 1995 we have renewed this partnership to provide mutual support and to set a visible example of the partnership principles described in the [Tiriti o Waitangi](#). The partnership makes both our organisations stronger, by sharing resources, opportunities and expertise and knowledge.

Partnerships are key to the history of Aotearoa, and align with the professional ethics of librarianship. Libraries are after all a shared resource that many can access – so that all the people can flourish. Nāku te rourou nāu te rourou ka ora ai te iwi - With your basket and my basket the people will thrive.

I also want to acknowledge the importance of te reo as our first language in Aotearoa and

the role of libraries in its vitality, normalisation, and everyday use. The visibility and practice of te reo in our interactions, physical and online spaces will help build an expectation that in New Zealand te reo Māori is treasured by all of us.

I have been working on a project to introduce new bilingual signage in our Central Library and the first design prototypes had the English terms followed by the te reo translation underneath, in a smaller font size. Is this giving the message that te reo Māori has equal value? That te reo was the first language spoken here?

Our te reo Māori policy and guidelines support a stronger commitment, so in the next version Māori and English language appear side by side with the Māori language term preceding English, or with Māori sited above the English.

Ko te reo te mauri o te mana Māori

Ko te kupu te mauri o te reo Māori

E rua ēnei wehenga kōrero e hāngai tonu ana ki runga i te reo Māori

Ko te reo, nō te Atua mai

The language is the life force of the mana Māori

The word is the life force of the language

These two ideas are absolutely crucial to the Māori language

A language, which is a gift to us from the creator

Sir James Henare – Waitangi Tribunal Hearings, 1985, Wai 11.

Noho ora mai,
Louise LaHatte



TE REO MĀORI, HE TAONGA

This year we celebrate 30 years of Te Reo Māori being officially recognised as an official language of Aotearoa New Zealand. At Otago, we also celebrate the launch of our new Māori Strategic Framework to 2022, part of which focuses on promoting uptake of te reo and tikanga Māori throughout the University.

At the Hocken we have the privilege of being kaitiaki for many te reo Māori taonga. We specialise in Te Wai Pounamu and Ngāi Tahu but cover many different iwi areas, for example, we have a large number of Bay of Islands early missionary journals and correspondence containing information about Māori. While many of the collections are of pākehā European origins, we value them for this information they provide and because they capture the presence of ancestors who have passed on. Herries Beattie and Edward Shortland are responsible for two of our larger archival collections of te reo Māori taonga. We have nineteenth century printed Māori language material, grammar books and vocabulary lists, niupepa Māori and early land documents signed with moko. We can listen to interviews with Te Rangi Hiroa, first Māori graduate at Otago, readings by Keri Hulme, Otago Burns Fellow, and numerous sound recordings of Māori concert party and show band recordings. We have rich and diverse photographic and pictorial collections that provide context and evidence for the dynamism and vibrancy of Te Reo Māori. From time to time, we have opportunities to share these taonga, for Te Wiki o Te Reo Māori, for Matariki, for exhibitions in the gallery, for classes, visits and to celebrate donors. Some taonga Māori are described in our [research guides](#) and some feature on our [Hocken blog](#).

Something small but precious for me that we do as a collective at the Hocken is to include kupu o te wiki in our all-of-staff fortnightly meetings. Separate to the Kupu o te Rā and Kupu o te Wiki service (see <http://kupu.maori.nz/>), we take turns at providing a kupu, kiwaha or whakataukī, something meaningful, useful, timely. When I first began working at Hocken, Ralph Hotere had sadly just passed away and in acknowledgement

we learnt Kua hinga he totara o te wao nui o Tane. We have two official whakataukī for the University of Otago Library. Tuatahi: Mā ngā hinengaro ketu o ia whakatipuranga e hura ngā mea hou. Tuarua, which features at Hocken's entranceway:

Tipu ai au i te kākano

Ka rapu mātauranga ki a mau

Hei manaaki, me te whakanui

Rātou e manaakohia

Ana te mātauranga

Recently I gathered together all of our whakataukī and kupu from over the last four years. It is a nod to who we are as staff and where we are located for the number of times ngā ngeru me te makariri have featured! We have also had he pūngawerewere, he toroanui, te anuhe tino hiakai. We've discussed seasons, te ngahuru, te hukapapa, te kohu, and aspects of our work, te āwhina, kia kaha, he takoha, he pakaru! We have looked at larger concepts like Te Whare Tapa Whā, our themes for Te Wiki such as He Waka Eke Noa, and one of our resident tweeters alerted us to the contemporary resource @kupuhou.

The Hocken's kupu o te wiki is a small but effective and ongoing way we support language revitalisation in our workplace and allows each staff member to contribute to our collective awareness and development. I look forward to how we develop over the next four years.

Mauri Ora Te Reo!

Nā Jacinta Beckwith

Kaitiaki Mātauranga Māori, Te Uare Taoka o Hākena, Te Whare Wānanga o Otāgo.

Embedded links:

<http://www.otago.ac.nz/library/hocken/otago038951.html>

<https://blogs.otago.ac.nz/thehockenblog/>



KEI TE AKO AU I TE REO MĀORI

(I AM LEARNING TE REO MĀORI)

In 2015, I attended the annual LIANZA conference and heard a sobering yet inspiring keynote by Professor Rawinia Higgins. In it Professor Higgins hit hard with statistics about the number of Te Reo speakers in Aotearoa, only 2.6% of speakers use te reo Māori as their primary language at home. Quite simply, te reo is endangered.

Hearing these figures dismayed me but it also planted a seed. That same week, I was interviewed for the University Librarian role here at AUT. I thought my chances of getting the job were slim but promised myself, if I returned home to Aotearoa, I would learn te reo. The rest is history. I hoki ahau ki Aotearoa i te tau, rua mano, tekau mā ono (I returned to NZ in 2016)!

Back in the late 80s, I finished a paper in te reo at Te Whare Wānanga o Otago. But not long after I moved to Ahitereiria (Australia) and lost it all. Language is a living thing. If it doesn't live for you and you don't speak it will disappear.

I restarted my te reo journey in 2016 with an introduction to Māori conversation and followed this year with the Te kakano 1 paper. It has been challenging for me. My pronunciation isn't great. After living in Ahitereiria (Australia) for 27 years, my vowels, flip between New Zealand and Australia and I get awfully confused with my i (e) sounds in te reo. I am learning at work and we also have a library rōpū (group) that meets once a week to speak and practice.

Unfortunately, I can't do another paper for 12 months because of other commitments and I will miss my study buddies, who are all going on

without me (kei te pōuri ahau! I am sad). But I am trying to use te reo every day. Things I do to use te reo:

1. Regularly post photos on Instagram and Twitter and caption them in te reo and kupu Pākehā (English).
2. Belong to a small, enthusiastic, te reo community of practice on Twitter
3. Give a short mihi and pepeha, when speaking in public
4. Learning waiata

I am doing my utmost to make reo part of my life in meaningful ways. I performed my first waiata (song) on ukulele in public during my final oral exam last month.

Part of my personal challenge is that as a wahine Māori (Māori woman), I feel ashamed that I don't already speak. When I was younger, I didn't value te reo. Now it is precious to me, it is part of who I am and who I will become.

Learning te reo can be playful. Have fun with it. Try and use it when you can. Although, I often wish the ground would swallow me whole, when I make mistakes. I swallow my pride instead. I know with every mistake, I am getting closer to my goal of being more confident and fluent. Ko te mutunga orange, he timatatanga kaha! Winning starts with beginning.

Kim Tairi



KO TE

RĀHOROI

TĒNEI

RĀ.

KEI TE

WHAKATĀ

AHAU!



WHĀNAU SUPPORT

I remember the first time I was asked if I was bringing whānau support to a job interview, it threw me off guard. I had been to a lot of job interviews by then and no one had asked me that before, I told the HR Person “No, it will just be me”, as I didn’t see the value in it. After relaying this to my parents, I was told to call back immediately and tell them my father would accompany me to the interview. We disagreed over this, I didn’t want him to come, I was 17! A grown woman out job hunting that didn’t need her father but nonetheless he came along anyway.

The interview went well! In the end, I was glad my dad came, he got on really well with the interviewer and talked me up lots! I thought for sure I had it in the bag. I was feeling so pleased but shortly after we left my dad told me to withdraw my application. Confused, I asked him why, and he replied that the job would wear me down in the longrun and that I was too young for that sort of work and pressure. I was so annoyed. I didn’t care about the “longrun”, I cared about the dress I was going to spend my first pay on and saving up to buy a car, but after considering his standpoint I realised he was right so I withdrew my application.

It was this experience that taught me the importance of having the right people in your corner and since then I have always involved

my whānau in my career. Through the ups and downs, they have kept me sane, let me vent, and been crucial advisors at different points in my career. Every major decision I make is run past them first. That is the importance of whānau in my life.

Since being in libraries, I’ve heard on several occasions the discussion about whether all job interviews should offer the option of whānau support or if this is something only for Māori. Personally I think, whānau support should be offered in every interview, whether the role is big or small, whether the person is Māori or not, whether there is an interview panel or just one interviewer. The process is beneficial for all. It allows the interviewee to feel supported, the whānau to get an idea of the mahi involved, and the interviewer to gain a greater insight into the life of their potential employee through interaction with accompanying whānau. Win, win... win!

Ehara taku toa, i te toa takitahi, engari he toa takitini

My strength does not come from me alone but also from others

Riki-Lee Saua
Kaitiaki Māori
Te Whare Wānanga o Tāmaki Makaurau



TE REO CLASSES AT KĀPITI

In 2016, Kāpiti Coast District Libraries began offering free Te Reo Māori classes for adult learners. The idea was to offer a one-off short course to promote Matariki and Te Wiki o Te Reo Māori. However, due to its success we have since continued with further courses, at both Waikanae and Paraparaumu Libraries. Typically the classes have been fully booked within a day or two.

We knew there was a lot of interest in introductory Te Reo Māori classes because customers often asked about local providers. We also had customers confide that they wanted to learn more - but felt awkward or scared about getting things wrong. This sentiment was echoed by some librarians who had previously signed up for classes but then felt "out of their depth". There is an old proverb that says: the hardest part of any journey is taking the first step.

With many Māori language providers operating in our region, including Te Wānanga o Raukawa, we saw our course as a gateway to further learning. The thinking was that because libraries have a reputation of being for everyone, offering classes in the library might remove some of the 'threshold fear' people experience when considering Te Reo lessons. There was also the added bonus of providing a training and development opportunity for staff - while increasing adult programming at the library.

The first four classes at Ōtaki Library were pitched as short and fun lessons covering the absolute basics - pronunciation, greetings, farewells, place names and simple sentences. We knew there would be interest, from both staff and the public, but we were surprised when all

of the twenty available spots filled within hours. Many of the people in the first intake were older and told us they had wanted to learn Te Reo Māori for a long time. When they saw the library was offering free classes, they jumped at the opportunity.

Our kaiako, Ripeka Pritchard, was probably the biggest contributing factor to the success of the classes. From the start, her enthusiasm and encouragement kept participants well engaged. Ripeka started each class with mōteatea and provided a meditative activity for focussing the mind. This helped contribute to the welcoming, relaxed and "gentle" environment we had envisioned. Ripeka's students reported that they "felt encouraged to try and succeed".

Library staff who have taken the classes have been wholly positive about the experience - and have commented on how empowering it is to be able to integrate correct pronunciation of Te Reo into their everyday working life. Feedback received from other participants showed that they also found the classes 100% worthwhile and comfortable. Many encouraged friends and family to sign up for future classes. This has helped contribute to the long waiting list we now have.

We would highly recommend promoting the library as a safe and enjoyable place to learn Te Reo Māori for the first time.

Tiriata, Rosemary, Chelsey and Rewa
Heritage & Māori Collections Team
Kāpiti Coast District Libraries



Hamel, B. (1859) Māori Monument at Rotorua. Auckland War Memorial Museum Tāmaki Paenga Hira. PH-ALB-84-p25-1.

PUTTING CULTURAL CARE AT THE CENTRE OF IMAGE RE-USE - THE JOURNEY SO FAR

An appreciation of the different ways of seeing the world and caring for taonga (objects) and the Museum's source communities is fundamental to Auckland Museum's work. The approach to caring for taonga accommodates Māori and Moana Pacific cultural values and reflects the partnership expectations of these communities in the telling of perspectives and narratives associated with their people and taonga, as well as the care and management of taonga. This is central to Auckland Museum's guiding principles and values and is in line with the Museum's commitment to nurture relationships as outlined in its strategic pathways He Korahi Māori and Teu Le Vā.

In the global, online context cultural care and open collections can be perceived as sitting uneasily alongside each other. The Museum's journey has included developing clearer practice around the release of images containing Māori and Moana Pacific subjects, based on appropriate cultural values and museum good practice. This process is intended to ensure cultural values are upheld while also supporting people to access and use these images.

In 2014 input was sought from a wide variety of New Zealand library, museum and external specialists to gain a range of perspectives; from this museum specialist team members co-developed guidelines for Auckland Museum staff responsible for considering the use of Māori images based on Māori cultural values and current museum good practice. From this bicultural foundation the museum then consulted more widely across memory institutions around

the Pacific, and developed a companion framework and practice for Moana Pacific images in 2016.

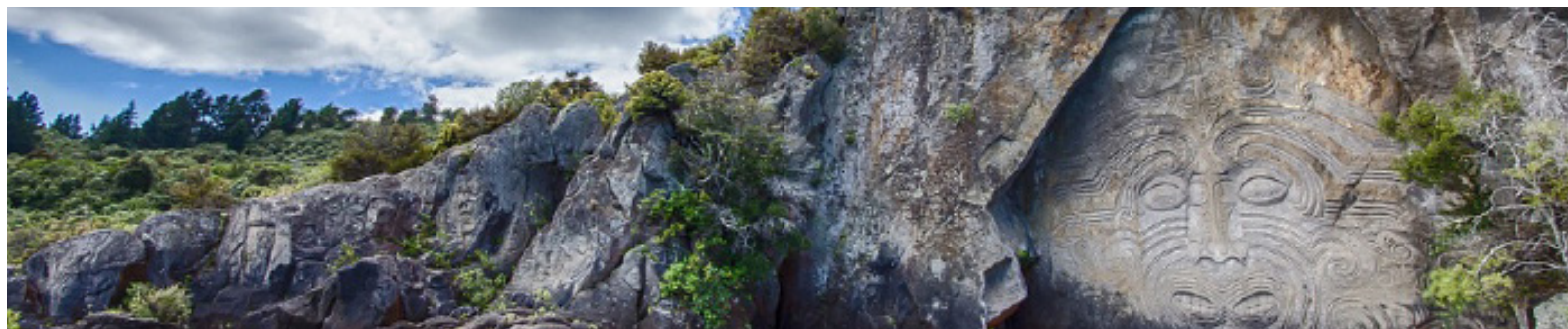
These [frameworks](#) provide direction for Museum staff in line with the Museums Aotearoa [Code of Ethics](#). They sit alongside copyright legislation and are particularly intended for considering requests for use of orphan works, works in which Auckland Museum is the copyright owner or those with no known copyright. This approach lifts responsibility for respectful and informed decision-making from the individual to the organizational level.

When making decisions legal status, appropriateness and the significance of the image or object are considered.

The fundamental principle is to be **open by default** and **restricted by exception**. Aiming to increase access to and engagement with its collections and stories through its image library, the Museum takes a positive approach by assuming access will be provided unless there is a clear reason why approval should not be given. The exception to this principle is images which are known to be restricted, where the converse is the case.

The Museum also tries to ensure that the requested images fit with the intended purpose and that cultural obligations are not compromised.

Under the principle of **Manaakitanga**, the Museum ensures requests are dealt with in a



timely manner and that there are clear pathways of communication, including explanations.

The principle of **Mana Taonga** is about safeguarding the mana (authority) of the taonga. There is also the potential to enhance the mana of the taonga, when it is connected with the journey, stories and iwi (tribal groups) it is related to.

The principle of **Mana Whenua** guides the Museum in its obligations to source communities, whether they are defined or implicit. The duty of care is to uphold the mana of the communities that are associated with Māori images, no matter whether the connections are active or latent. The Museum is cognizant of the tupuna (ancestors) associated with a Māori image and the future generations to come.

Responsibility ultimately lies with the communities from where images are derived, even if this responsibility is not able to be activated. The Museum applies a wide understanding of ownership and tries to identify all iwi interests and relationships. Where practically possible, requests are referred to the owners or relevant iwi/hapū (tribal grouping). The preferred approach is to assist the requestor where it is reasonable to do so.

Under the principle of **Kaitiakitanga**, a high level of care is given to all Māori images and a peer review process is undertaken if there is any question or high degree of complexity over an image request. There is a well-defined chain of decision-making that can be called upon if required.

Companion guidelines were developed for images with Pacific content in 2016, after an international process of consultation. Two principles from Teu Le Vā were identified as relevant:

Respect and **Integrity** are about upholding the Museum's obligations to our source communities, whether the relationships are active or not.

This involves showing respect to people, items, subjects, key events, spiritual beliefs and to requestors. **Integrity** is about supporting communities to divest themselves of colonial views and interpretation of people, events and material culture.

The principle of **Authenticity** supports the ethical sharing of indigenous world views and knowledge and guides us in our obligations to our source communities.

To date the frameworks have been effective in responding to all 200+ requests received since their implementation. The Museum Library ensures consistency throughout the process and across the organization by utilizing the collection management systems to document all decisions, note established precedents and build the Museum's body of knowledge. No challenges had been forthcoming from either source communities or requestors and all decisions have been provided within a week of receiving the required information. Only three requests have been declined, including one internal request. These are discussed in detail in other publications later this year.

Team members working on image re-use are mindful of the privilege of the knowledge and understanding which is being developed with each new request. By putting cultural care at the centre of our practice the Museum aims to ensure that, while it is embracing the openGLAM philosophy, it is not inadvertently repeating practices of past times by inappropriately making materials available for re-use.

Michaela O'Donovan
Head of information,
Library and Enquiry Services

Zoe Richardson
Manager Image Orders

Auckland War Memorial Museum
Tāmaki Paenga Hira



HE TOHU MŌ NGĀ UPOKO TUKUTUKU

Toi te kupu!

Toi te mana!

Toi te whenua!

Ki a rātou i wehe atu rā ki te hākari nui i whakaritea mō tātou te tangata, haere, hoki atu. E te piki kotuku, e Rangiriia ahakoa kua haere koe, e ora tonu ōu kupu.

E ngā pākanga kiritahi, kei ngā matamata huānga o te motu ki roto i te rāmemetanga o manawa pīharau, o manawa tītī e whai nei, ao te pō, pō te ao, kia ora tēnei reo i mahue nei ki a tātou. Kia ora tātou katoa.

Ko te Whāinga

Ko te tūmanako o te tohu nei, ko te hora atu i te reo me ōna tikanga. Ka āhei hoki te reo kia piritahi rā te mātauranga Māori ki tā te ao hurihuri, te ao wharepukapuka me te ao pārongo.

Te Ingoa

E ai ki a Whina Te Whiu, i tapaina nei te ingoa ko 'Ngā Upoko Tukutuku' nā te mea e hiahia ana te rōpū whakatū o Ngā Upoko Tukutuku ki te hono i ngā take e rua. Ko ngā TUKUTUKU i te tuatahi, ko ngā UPOKO o te Paipera Tapu i te tuarua. I whakaarotia e rātou, mā te pūtahitanga nei ka

kitea e te marea i te whakapapa me te pūtake o ngā mea katoa, waihoki ngā tūhonohono a tātou ki a tātou.

Ngā Wahanga o te Tohu

I taea te hōhonutanga o te manako te wero. I te kitenga tuatahi, e rua ngā tukutuku i tāia ai he kupu te āhua. E whitu ngā kaho o te tohu nei. He waitohu ēnei kaho ki ngā momo rōpū e penapena nei i te kaupapa o Ngā Upoko Tukutuku. Ko ngā rōpū ēnei.

- Te hāpori e rapu ana, e mahi ana, e noho waenga pū i Ngā Upoko Tukutuku
- Te Whakakaokao, te rōpū mahi e whakaae, e whakakāhore rānei i ngā kupu hōu. Nā rātou hoki te whakamārama i ngā kupu o Ngā Upoko Tukutuku.
- Te Rōpū Whakahau, te poutokomanawa Māori e kaha nei ki te whakarewa i Ngā Upoko Tukutuku mō ngā tau maha kua hipa.
- Te Rau Herenga o Aotearoa, te poutuarongo e nahanaha ai ngā wahanga o te ao hurihuri.
- Te Puna Mātauranga o Aotearoa, te poutāhu e ohaoha ana te tuku i ō rātou pūkenga tini.

- Te rōpū kāwana e tū rā hei tūmatakāhuki mō Ngā Upoko Tukutuku kia ū tonu ngā rōpū mahi ki te kaupapa.
- Te Kaipūkōrero, nāna nei e rapu i ngā kupu huna, nāna nei te whakanene ki ngā hikuroa o te reo mō ngā tikanga me ngā whakamāramatanga o ngā kupu tawhito, hōu, te aha rānei. Nei rā ngā kōrero waitohu tā ngā tae o te tohu nei.

ii. Pango: He whakaaro ki ngā pō o te orokohanganga o te ao, huri noa, huri noa, tae noa ki ngā tae kahurangi, kākāriki me kākaramēa (whero), arā, ko ngā tohu o te ao mārama.

- Kākaramēa (whero): He hokinga mahara ki te one i Kurawaka, Papatūānuku me ngā mea o tūāuriuri whāioio.
- Kākāriki: Ko ngā hua o te whakatupuranga me ngā kaiao katoa o te ao tūroa me te ao hurihuri.

ae. Kahurangi: Te kitenga o Te Rangi Takō me te anga whakamua mō tātou katoa.

ai. Kōwhai: Ko ngā kārangatangamaha me ngā uri whakaeke.

ao. Ko te wātea i te pokapū o te tohu nei he waitohu ki ngā tūpuna kua mene ki te pō.

au. Ko te wātea tapatoru i runga i te pokapū o te tohu he waitohu ki te pūtake o ngā mea katoa.

ie. E whakaatu ai he kaokao i ngā taha e rua. E rua ngā whakawhitinga o taua kaokao ki runga o ia kaho. He waitohu tēnei mō te ture tāngata me te ture wairua.

Kāti rā i konei e hika mā, kua mutu te wahanga i ahau. Ka tuku mihi ki aku hoa mahi katoa e ngana ana ki tēnei kaupapa. E noho au i runga i te whāriki o te aroha mō ō koutou manaakitanga ki ahau.

Heoi anō, i ngā rangi mātao nei, arohatia te reo kia pānaina ai tō wairua Māori, kia kaua te reo e noho ngoikore atu. Waiho i te toi poto. Kaua i te toi roa.

Nā Rukuwai Jury.



TE REO IN THE LIBRARY

Last year we had a brand new library built in Greerton. It is a very beautiful building with lots of Smart technology AND Bi lingual signage everywhere... with the exception of the public toilet. In our library, it is labelled in very big letters, 'WHAREPAKU.' It also has the standard pictures that denotes Male, Female and Disabled. What it doesn't have is the English translation. Who knows why? Oversight perhaps.

Well, the discussion among customers, that this created was interesting. We often have a customer coming up to the Issues counter (which is in full view of the wharepaku), to ask if there is a public toilet available. When it is pointed out to them, the typical response is "I don't understand that language".

This resulted in lots of discussion. However, the decision was made that as Te Reo is an official language of New Zealand/Aotearoa, the sign would stay as is.

We like it. Every day is an opportunity to learn something new, and if, for some customers, the only thing they learn that day is a new word for toilet, well aren't we all winning?

Nicole Frew
Community Librarian: Reference
Tauranga City Libraries



PUTA KI TE WHEIAO ME TE AO MĀRAMA LIBRARIES IN NEW AND INNOVATIVE WAYS

I am all about presenting Libraries in new and innovative ways. My role as Māori Services Librarian for West and North Research Centres areas in Tamaki Makaurau has a focus on Māori Engagement and Promotion of Māori resources. I am reminded on a daily basis the issue of low Māori and Pacific use of Libraries in certain local boards of Tamaki Makaurau. There are many reasons our whanau don't utilise our resources and services and I try to entice whanau and communities to venture into a library and see culture that is familiar in interesting ways. This piece looks at Te Ao Māori in an Information Environment.

Matariki (Māori New year) serves as a key indicator of the projects I conduct acknowledging and celebrating Te Ao Māori (the Māori Worldview) in a Library setting. Te Ao Māori is

an Information Environment and I have chosen in the past year to highlight some of its many blessings.

Mahi Toi- Māori Art

Māori Artist and Poet Tracey Tawhiao installed two pieces as part of Libraries West and North Matariki Celebrations 2016. Her work acknowledges Te Ao Māori with the repetitive use of the koru throughout her work. It is the icon most easily recognised within whakairo design, often standing strong at the front of the Whare Tupuna (Ancestral houses) and kowhaiwhai lining the rafters inside the Whare. Both installations celebrate 1 year in Libraries come July 13th and serve as a visible reminder of Te Ao.



Te Tiriti o Waitangi – The Treaty of Waitangi

The 13 wahine who signed Te Tiriti o Waitangi were acknowledged clearly, philosophically and metaphorical in the works that were displayed at Takapuna Library February 3rd - 20th 2017 as part of Libraries recognising the significance of Te Tiriti o Waitangi in 2017. It was important to host Mana Wahine as Māori women ground our mana wahine to Papatuanuku the earth mother and her mauri which goes back to the beginning of time. The 13 contemporary artists who participated were reminded "Lest we not forget the other party to the treaty of waitangi is a woman – Queen Victoria". A varied audience appreciated the calibre of the works and many either knew nothing of the Wahine Tupuna or many had whakapapa links to the Tupuna.

The Massey Māori Market – Celebrating Te Ao

The day had a focus of community engagement and connection. Massey Library and Leisure Centre celebrated Te Ao Māori/The Māori World through a Massey Māori Market supported by Te Wananga o Aotearoa and the Massey YMCA. The day consisted of traditional Māori games, Māori Aerobics, kai, Lynda.com, Library registrations and a bi lingual story time.

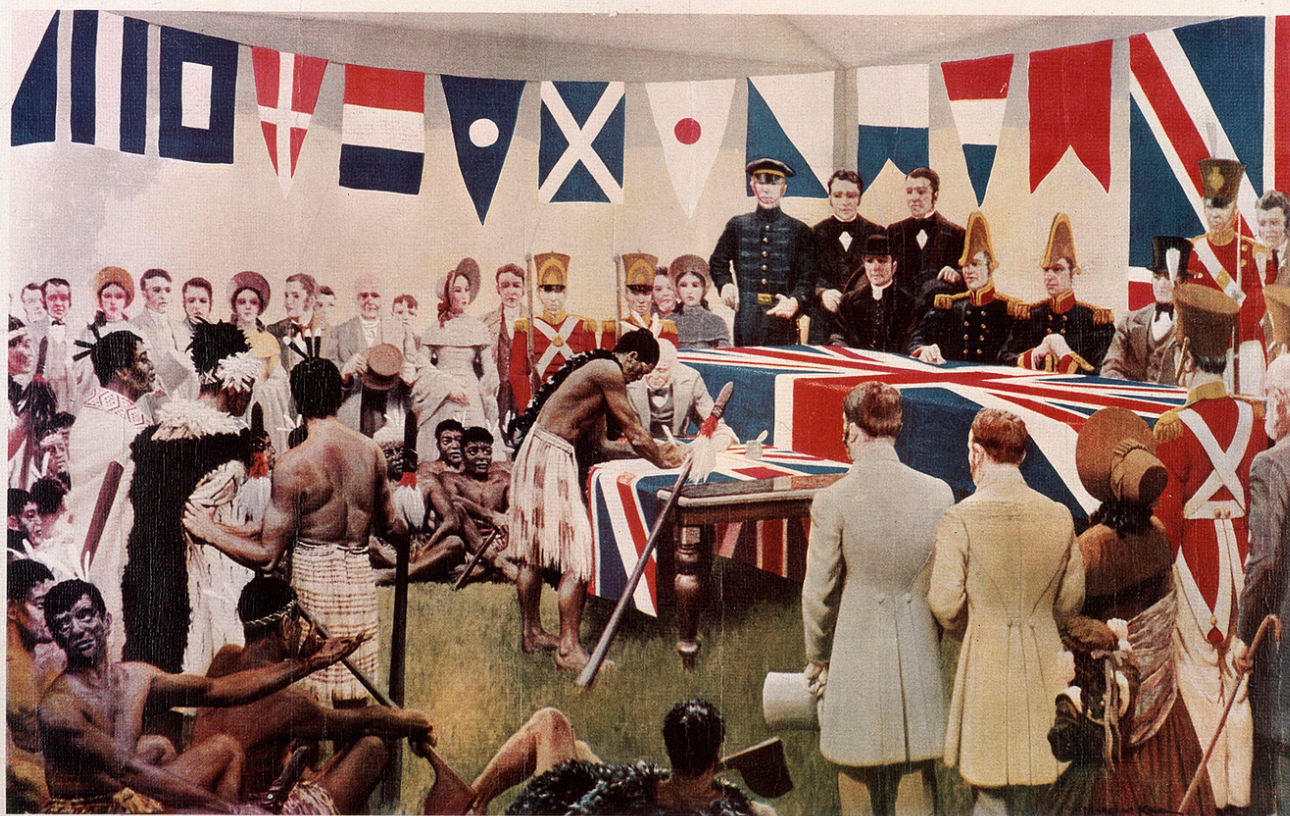
Woven Histories - Matariki

A collection of hand woven garments was presented during Matariki at Takapuna Library

and Waitakere Library June 10th-July 2nd in a photographic exhibition with an evening spectacle opening fashion showcase of the garments in Takapuna Library. The Woven histories exhibition tells a story of innovation and empowerment. The humble flax plant turned into high fashion garments that have travelled to New York, London, Paris and Tauranga. The garments represent the strength of 9 stars, with korero from Te Iwa o Matariki enhancing the shows development. Moving image and a peek at the exhibitions can be found on [Facebook](#) keyword Woven Histories.

It is my hope that by showcasing Te Ao Māori in innovative ways we in turn highlight our Taonga Māori and Library collections. Nga mihinui to all my support networks in the realisations of the projects.

Kia Ora Koutou.
Dena Jacob



PRESENTATION PLATE, CENTENARY NUMBER "NEW ZEALAND FREE LANCE," OCTOBER 16, 1939.

Exhibited by the New Zealand Government Tourist and Publicity Dept. at the New York World's Fair.

THE SIGNING OF THE TREATY OF WAITANGI, FEBRUARY 6, 1840.

The day that New Zealand became a part of the British Empire. The painting displays the historical group assembled at the residence of Mr. James Busby, British Resident, at Waitangi, Bay of Islands, to meet Captain William Hobson, R.N., first Governor of New Zealand. The Rev. Henry Williams acted as interpreter, explaining the terms of the Treaty to the Māori chiefs. Principals in the impressive and historical scene included Mr. Williams, Captain Joseph Nias, R.N., Captain Hobson and Mr. Busby. The Māori chief in the act of signing the Treaty is Tamati Waka Nene.

THE AMBICULTURAL LIBRARIAN

When I first heard the term "ambicultural" I reacted in the same way everyone reacts – with a furrowed brow and a noise that sounds a lot like Huh? I had written a blog post describing my experience of biculturalism and one of my fellow bloggers responded with this comment:

"Biculturalism is sometimes the problem though – two separate cultures trying to co-exist. Let each respective side worry about themselves. I wrote once about Ambiculturalism within business – the integration of Western practices into Māori business whilst still retaining the mana and tikanga of Māoritanga: Aggregate the assets but leave the mana where it lies" (Nicholson, 2016)

After a few coffees and a follow-up chat, I was inspired into submitting an abstract for the LIANZA Conference in September this year. I'm wondering if the Programme Committee expressed a collective "Huh?" when they read it, had a moment of indecisiveness, and then just took a risk - 'Well, let's see what the kid has,' as

Jamie Foxx would say.

Whatever the reason, my abstract was accepted and now, time to deliver.

Biculturalism has a long history in New Zealand libraries and is usually understood in relation to the partnership between Māori and Pākehā New Zealanders based on the Treaty of Waitangi.

As early as the 1960's, there was an awareness that libraries in New Zealand were not adequately meeting the needs of their Māori communities. The Te Ara Tika study from the 1990's went a long way in identifying where opportunities for improvement could be made and a considerable amount of effort was generated by libraries throughout New Zealand to address some of these concerns, including a partnership agreement between Te Rōpū Whakahau and LIANZA that was formalised in 1995.



Despite this activity, some might argue that very little has changed. (Szekely, 2002) And it is this sentiment that made me look more closely at the response to my blog post – what if biculturalism is the problem?

This question released a train of thought that lead me down the ambicultural path. My intent, with this conference presentation, is to reflect on biculturalism and open up a dialogue on the potential of ambiculturalism in libraries.

I don't really want to say too much more at this point because I want you to come to my session at LIANZA and join in on the discussion. But here's a bit of a teaser to get the conversation going.

Most people relate "ambi" to ambidextrous and being able to use both hands with ease and dexterity. For the purposes of my presentation, "ambi" means that each person has their own culture, while at the same time being open to what is offered by Māori people as tangata whenua and founders of Aotearoa - Niu Tirenī, and other peoples.

So, an ambicultural librarian in New Zealand is someone able to effectively utilise knowledge and practices from tangata whenua and other peoples to perform better in each.

Discuss.

Manuhiri Huatahi

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Szekely, C. (2002) Te Ara Tika: Maori and Libraries in New Zealand – Staying the Distance. *World Libraries* (12)1. Retrieved from: http://www.chrisdaydesign.com/worldlib/vol12no1/szekely_v12n1.shtml

Image Credit:

By Archives New Zealand [Public domain]
Reconstruction of the Signing of the Treaty of Waitangi, Marcus King via Flickr



TE RŌPŪ WHAKAHAU

waiho i te toipoto, kua i te toiroa

TE RŌPŪ WHAKAHAU | NGĀ KAIWHAKAHAU

I waenganui i te hui māhere wawata o Te Rōpū Whakahaau, ka whakaaro atu a Ngā Kaiwhakahaau i te kōrero nei mō te ao, anei nā ngā pātai i pātaingia e te Etita o te rauemi nei:

- Nō hea koe...? (Where are you from)
- He aha te mahi māreikura tuātangata...? (What is your superpower)
- He aha te ngākau nui i te whare taonga o te ao...? (What are you most passionate about...)

Nō wai ēnei kōrero? Tirohia te pae o te ipurangi Te Rōpū Whakahaau (<https://trw.org.nz/contact/>), nei rā te whakautu! Now it is up to you to guess, who said what. Go to Te Rōpū Whakahaau website and find out...

TANGATA TUATAHI – KO WAI AU?

He uri ahau o Rongomaiwahine no Nukutaurua ka moe ia tona tane tuatahi ko Tamatakutai, ko te tane tuarua Ko Kahungunu no Kaitiaki <https://www.youtube.com/watch?v=WXLNmjFMN54>

Kei Heretaunga Haukūnui, Heretaunga Ararau, Heretaunga te Haaro o te Kaahu, Takoto noa, ahau.

Tāku mahi māreikura tuātangata mo te wiki nei, ko au te tangata e mohio ki te whakatika i tāku rorohiko pōnaho me ka tini te kupu muna. Ae e pono tēnei, ka kitea e au ngā henga, ā, ka tatari ahau mo tāku whanau ki te awhi, ehara nā rātou i tae mai. Kātahi anō ahau ka hono ki a Google, ā, ka panuitia ngā tohutohu, kātahi ka whakauru ngā tohutohu ki te whakatutuki. Kia mau te wehi. E ono ngā haora e au i mahi ki te whakatika tāku rorohiko pōnaho, na te mea ehara ahau e porowhiu te rorohiko pōnaho ki roto i te awa. Kei runga noa atu.

Ko te ngākau nui i te whare taonga o te ao, ki ahau ka tika te mahi, He tino wero tēnei, kia mau te ngākau pono o te mahi.

TANGATA TUARUA – KO WAI AU?

E aku nui, e aku rahi, e aku whakatama ki te rangi, tēnā rā koutou.

He uri tēnei nō te ure whakaparātī o Kahungunu. Nō te rohe rongonui whānuitia ko te pihau paua, nō Ngāti Kahungunu ki Te Wairoa.

Ko Whakapunake ki runga, ko Kai Tarahae ki raro. Ko Ruakituri me Hangaroa ka hono ka puta ko Te Wairoa tapoko rau, Te Wairoa hōpūpū honengenenge mātangi rau. Ko Hinekorako te taniwha, te tipua o tōna whānau o Ngāti Kohatu o Ngāti Hinehika. Āe rā, nō tua o tāwauwau ahau.

Ko āku mahi wehi, kāre i te mohiotia whanuitia, ka taea e au te kuti hipi. I ako au, i ahau e taitamahine tonu ana. Ka noho mātau ko taku whanau ki tētahi pāmu. He hipi te kararehe matua o taua pāmu. Ko te kuti hipi tētahi o ngā mahi whai tikanga o te pāmu nā. Ia raumati, ia raumati ka haramai te tira kuti hipi, ā, ko taku pāpara tētahi. I ngā wā o tā rātau paramanawa, nā taku pāpara au i ako i nga tāera kuti hipi. Nā wai, nā wai, ā, ka piki ake āku pukenga, mea rawa ake, kua āhua tau ahau ki taua mahi. Kore kore rawa ahau i kuti hipi i ēnei rā, kei whati ōku maikuku.

E mea ana te kōrero 'Kī mai koe, he aha te mea nui o te ao. Māku e kī atu, he tangata, he tangata, he tangata'

I roto i ngā whare taonga, ka kaingākau ahau ki ngā āhuatanga e hāpai nei i tō tātau nā iwi, marae, whānau hoki ahakoa te aha. Ko te tumanako nei ia, kia whai hua ai rātau, kia whai

maramatanga ai rātau i roto i tēnei ao hurihuri nei. Ka tahi. Ka rua, ko ngā tuatangata nei e mahi ana i roto i Te Rōpū Whakakahau, arā Ngā Kaiwhakakahau. Mei kore ake i ēnei tuatangata, e kore e tutuki pai ngā wawata, ngā moemoeā o te rōpū. Koirā hoki ka tikina atu ahau te whakataukī rā.

Nō reira, ko koe ki tēnā ko ahau ki tēnei kiwai a te kete, te kete o te mātauranga. He aha ai? Waiho i te toipoto, kaua i te toiroa.

TANGATA TUATORU - KO WAI AU?

Ko Kahuranaki te maunga. Ko Ngaruroro, ko Tukituki nga awa. Ko Poukawa te waiū. Ko Takitimu te waka. Ko te Hapuku te tangata. Ko Tamatea Arikinui te tangata. Ko Ngāti Kahungunu, ko Ngāti Porou ngā iwi. Ko Ngāi te Rangikoianake te hapū. Ko Kahuranaki te marae.

He aha te mahi māreikura tuatangata? He toa takitini. Ehara taku toa i te toa takitahi, engari, he toa takitini. He whakataukī tino ātaahua, he pai ki a au, nā Linda Hogan e whai ake nei: “E whakarongo ana ahau ki te ara hōhonu. Whakarere, kei muri i au ōku tūpuna katoa. Kia tau, e kōrero mai ana rātau. Titiro me whakarongo. Ko koe te hua o te aroha o ngā mano”.

He aha te ngākau nui i te whare taonga o te ao? He aha te mea nui o te Ao? He tāngata, he tāngata, he tāngata. Ngā tāngata o mua: ō tātou tūpuna. Ngā tāngata kei muri: ngā irāmutu, ngā mokopuna. Ngā tāngata o tēnei ao: ka taea e rātau te tūhono ki ngā taonga Māori kei roto i te whare.

TANGATA TUAWHA - KO WAI AU?

Ka pakaru mai ko ngā uri a Porourangi, tū tonu, tū tonu, motuhake! I tipu ake au i raro i ngā parirau o ōku tūpuna whaea, nā rāua anō i tuku iho etahi o ngā mātauranga ā hapū kei runga i ahau. Ara, kua tutuki pai te huarahi whare taonga.

Ko te mahi māreikura tuatangata, he mahi kaitangata, nā reira e kore au e ngaro, he kākano i ruia mai i Transylvania pea.

E ngākau nui ana au kia whakarere iho mai ngā rawa, me ngā mea o ngā kete e toru ki ngā reanga mā ngā whare taonga o te ao. Me kī, kia totoia ngā waewae o te mokopuna, hei whai

taki!

TANGATA TUARIMA - KO WAI AU?

I whanau mai au, i tupu ake hoki ki Tamaki Makaurau. Kei te noho, kei te mahi au ki reira i naiane. Engari, he uri au nō Ngāti Kauwhata, nō Ngāti Raukawa ki te Tonga, nō Rangitāne i te taha o tōku pāpā, ā, nō Ngāti Tūwharetoa i te taha o tōku māmā.

Ka noho wahangū hei whakarongo. Ki tōku nei whakaaro, mehemea ka mārīe tō wairua, ka wātea tōu hinengaro, ōu taringa hoki, ka pai ake tō māramatanga

Ia rā, ia rā i tāku mahi, i pātai mai “Me pehea tēnei ka āwhina i tōku iwi, i ngā iwi katoa?” Kōinei te whakaaro hei ārahi i āku mahi ki te mahi, ki te kāinga, ki te ao whānui.

TANGATA TUAONO - KO WAI AU?

He uri ahau o te whare tapu o Ngāpuhi. E mōhio ana koe i te waiata o “Ngā toki o Ngāpuhi” (<https://www.facebook.com/ngatoki.ongapuhi/videos/10151689781631048/>)? Kei roto i tēnei waiata ngā iwi e rima, anei nā; “Ngāpuhi, Te Rarawa, e tū mai nei Ko Ngāti Whatua kei runga Tāmaki Ka huri whakararo ki Ngāti Kahu nui me Te Aupouri e...”

Ko ahau te kaikato rākau wehi rawa o Ngāpuhi!

He aha au i whakautu pēnei ai? Ka katohia e au ngā peka tata ki te mate, ki te whiria ki ētahi atu peka, ki te puta te taiapa, arā, te ārai pea mō ō tātou tuākana, ā ngā manu e rere mai nei. Nā rātau i whakaaia ngā hua ka tuku mai! Nō reira, kia whakawātea te ara pai mā rātau i whakaaia ngā hua kua puta. Kore mātau i te mahi tēnā, ā, ka mate te tikanga, te hītori hoki o tātou katoa. Kāhore ngā momo mate hoki, ko ētahi i puta atu te taiapa, te kēti hoki e pā ana ki te wawata o ngai iwi o te ao, waiho tēnā. Mahia te mahi tika! E kore e taea te oranga mō te tangata i te aroha me te pipi anake.

He pātai māmā ki ahau pea? Erangi, ehara te kūmara i kōrero atu i tōna ake reka...hehehe Auē, kei hea ahau i timata ai! Mai te wā e noho puku a au? Tatari ki te whānau pēpi? Kāo.

I te wā i kitea e au te hōtaka “Koha” (ki te tīwi) tuatahi pea? I kitea e au te pēpi (i timata tana mahi mā raro) i kōrerohia te reo rerekē (kāore

te reo tauīwi, he reo kē), erangi, ko tēnā te wā i rongo ahau i tō tātou reo rangatira! Ka tipu ake ahau i te āhua o te tangata pūhaehae, erangi, kīhai ōku mātua i te mōhio, nō reira, kīhai ahau i mōhio ai (te reo tūpuna nei), ā, ka mōhio rātou te reo, erangi, kāore rātou i te puta a waha. I tērā wā hoki, ka tau mai te whakamārama, ko mātou te iwi Māori!!! Auē. I mua i tēnei, he hine kē o te ao!!!

Erangi, ko tēnā te āhua tīmatanga, kīhai te kōrero mōku anahe, ko tātou katoa o ngai iwi e tipu ake i te ao rerekē o o tātou tūpuna, erangi, ahakoa he tauīwi i ērā wā, he whanaungatanga rerekē ki tēnei wā.

Ka āwhinatia e a au ngā tāngata o te ao, ahakoa nō wāhi kē, ki te mōhio, ko wai ahau! Ki roto i ngā whare taonga o te ao ngā kōrero nehe (hītori ki ētahi atu). He aha ahau i kōrero ai? Kei reira ngā rauemi ahakoa te mahi ā rātou tūpuna, kei reira tonu ētahi, ka hoki mai ētahi atu anō, erangi ahakoa te repatriation.

TANGATA TUAWHITU - KO WAI AU?

I whānau mai au i Ōtautahi. I tipu ake au i ngā kāinga o Ngāti Tūmataua. I te taha o toku Pāpā, nō Ngāti Tūwharetoa me Ātihaunui-a-Paparangi. I te taha o toku Māmā, nō Ngāti Kahungunu ki Wairoa. Ko ngā kainga i noho nei au ko Singapore, ko Waiouru me Burnham. Nō reira he wahine o te ao.

Ko tētahi o aku mahi wehi, ko taku mahi whakamomoka. Ka nuku taku tinana, mehe Ninja tonu (Nā taku tāne tonu i whakaako mai, tēnā koe e Ipo) ka riro māku ngā pihikete pania ki te pata katoa.

Ko te mea e ngākaunui ana ahau, ko te ako. He manako te koura e kore ai.

Tracy Maniapoto





HANGAIA TŌ WHARE KŌRERO

Ko aku whakaaro mō te hui ā-tau o Te Rōpū Whakahau 2017

A ha Te Arawa e!
A ha Te Arawa e!
Ko te whakaariki
Ko te whakaariki
Tukua mai kia piri, tukua mai kia tata
Kia eke mai i runga ki te paepae poto a
Houmaitawhiti!

Ko ēnei kupu a Te Arawa, he mōhiotia whānuitia te motu. He kupu whakaaraara, he kupu whakawhāiti i te iwi hoki, arā, he kaupapa kei te haere, he kōrero kei te whakatakoto, he whare kōrero tonu kei te hanga.

Ka noho mai ko ēnei kupu i runga nei, hei poutokomanawa mō tō tātau hui ā-tau mō Te Rōpū Whakahau.

Me tirohia tātau ki tēnei whare. E toru nga pou tūhono i te tāhuhu ki a Papatūānuku. Ko te pou tuarongo o tō tātau whare, he tirohanga ki te ao tawhito. He ōrite ki ngā matauranga e tiaki nei tātau i roto i ngā whare pupuri tāonga, i ngā whare pupuri kōrero, i ngā whare pukapuka tonu.

Ko te pou tāhū, ko te ao hou tēnā, te ao hurihuri, arā, ko te ao hangarau e noho nei tātau i ēnei rā. Ko te ao hoki o tō tātau tamariki mokopuna e heke mai nei, e heke mai nei.

Ko te tāhuhu o te whare, ko te waka o te mātauranga. Ka tūhono te tāhuhu i ngā matauranga o te ao tawhito ki te ao hou.

Kei te kite i ngā hua ka puta mēnā kua tika te tūāpapa, kaupapa rānei o te whare. Arā,

ko ngā rautaki, ko ngā kaupapa here, ko nga whakatakoto tikanga, ko ngā whakamāherehere kaupapa here hoki.

Kaua e pōhēhē, he māmā noa iho ēnei mahi, e kao. Kaua hoki e pōhēhē kei roto katoa te mātauranga māori i ngā kaupapa nei. Heoi ēnei taumahatanga, ka whakpau werawera tonu te iwi, kia hanga he whare. Nā te moemoeā kotahi rātau i whakatakataka.

Nikā rā te mihi aroha nei ki a koutou o Te Arawa. Papaki kau ana ngā tai o mihi ki a koutou ngā tohunga o te manaaki, pari nui atu ana ki te ākau o aroha. Ka timu mātau anō nei ko te tai, ā, e kore hoki e warewaretia ō koutou manaaki mai.

Mokori ana kia rere a mihi ki ngā hapai o Te Puna Maatauranga Rotorua Libraries, me ngā kai kauhau kōrero puta noa i Te Arawa.

Mei kore ake i a koutou, e kore hoki e tutuki pai, e tutuki tika tēnei, tō tātau kaupapa whakahirahira o Te Rōpū Whakahau. Ko whangai hoki mai ki te wai-ora, kia purena te hinengaro, me kī, kia hangaia he whare kōrero. Kei te mihi, kei te mihi, kei te mihi.

Ko tāku noa nei, ko te whakairi kōrero ki te pakitara o te whare hei tirohanga mā tātau te hunga e kaingakau ana ki te reo Māori.

Tēnā koutou, tēnā koutou, tēnā tātau kotoa.

Nā Cellia Joe-Olsen

NGĀ WĀHINE MĀORI: KI TUA O TE 'PUHI KIRI RAUWHERO' - HE TIROHANGA NŌ NGĀ KAIWHAKATŪ

Wāhine: Beyond the 'dusky maiden' - a conversation with the curators

Nei rā ō mātou mihi ki a koutou ngā mareikura, arā ngā ētita Riki-Lee, koutou ko Tracy, ko Chantel; otirā ki a tātou katoa ngā mēma o Te Rōpū Whakahau, ki ō tātou hoa haere kōtui o LIANZA hoki.

Greetings to the editors, and to all our colleagues from Te Rōpū Whakahau and our sister organisation LIANZA.

Ko Ariana Tikao (Kāi Tahu) rāua ko Catherine Bisley (Ngāpuhi) ngā ringa whakatū i te whakaaturanga [Ngā Wāhine Māori: Ki tua o te 'puhi kiri rauwhero'](#) (Wāhine: Beyond the Dusky Maiden), e whakamihi ana i te mana wahine o te ao Māori. E tū ana tēnei whakaaturanga ki te whare o te Puna Mātauranga o Aotearoa, ki Pōneke, tae rā anō ki te 25 o Hereturikōkā.

Ariana Tikao (Kāi Tahu) and Catherine Bisley (Ngāpuhi) are the curators of the current exhibition [Wāhine: Beyond the Dusky Maiden](#) (Ngā Wāhine Māori: Ki tua o te 'puhi kiri rauwhero'), which showcases the mana of Māori women. The exhibition is open at the National Library Building in Wellington until 25 August.

Ko tētahi o ngā hua whaitake o taua whakaaturanga, kua whakawhānui i te tirohanga whāiti o mua he "puhi kiri rauwhero" te wahine Māori, e noho hūmarie noa iho. Kua whakatāiritia kētia ngā tohu o ngā tini mahi whaimana o ngā wāhine Māori o Aotearoa nei.

In times past, one limiting stereotype of Māori women has been the passive and decorative "dusky maiden". This exhibition widens the view to promote the many important contributions and achievements of Māori women in Aotearoa New Zealand.

Kei te mahi a Melissa Bryant (Pākehā) i tō Ariana rāua ko Catherine tīma i tēnei tau, ā, kua tonoa rāua kia whakaputa mai ētahi pitopito kōrero mō te whakaaturanga.

Melissa Bryant (Pākehā) is working in Ariana and Catherine's team this year, and she asked them

to share a behind-the-scenes glimpse for Library Life.

Ngā mihi nunui ki a kōrua i runga i tō mahi whaihua nā. Mehemea ko Kōpū e pīata ana i te ata tō kōrua whakaaturanga; it's a stunning exhibition. Wāhine is receiving a lot of interest and positive feedback; it's great that you're enabling the Library to do such important work.

With such a wealth of achievements and contributions by wāhine Māori past and present to choose from, it must have been challenging to select those to include in the exhibition. If you could show the exhibition again in a gallery twice the size - or even just put on a sequel exhibition - which other stories would you include?

We consciously included a range of wāhine. Some, like Te Puea Herangi are very well known. Others, like Mahinaarangi Tocker, might be less well-known in some circles. Then there are the unnamed women. The kaupapa of the exhibition included bringing these unknown stories to the centre of the conversation.

We knew right from the beginning that we would never be able to cover all the contributions made by Māori women. We could have created a whole exhibition on atua wahine alone! There are some people and subjects whom we were unable to include in the exhibition, but are being covered in the screening series at Ngā Taonga <http://www.ngataonga.org.nz/events>. Our public programme of talks also broadens the conversation. For instance, Dr Rawinia Higgins is giving a talk on the role wāhine Māori played in Māori language revitalisation.

If visitors leave the exhibition remembering just one thing, what would you like it to be?

As the famed orator Whaia McClutchie says in her whaikōrero, which we have playing in the gallery space: "Kei wareware te mana o te wahine".



Some of the images in the exhibition are sparking a lot of joy among our visitors. What made you laugh while you were preparing the exhibition?

One of the pūrākau we included was that of Hatupatu and Kurangaituku. Kurangaituku is usually portrayed as an evil antagonist, but we thought she might instead be viewed as a kaitiaki, seeking revenge on Hatupatu for murdering her mōkai. The poet Hone Tuwhare worked at the Turnbull in the 1980s and we found a note he'd added to a collection where he gives his own take on that story. Tuwhare's less than flattering assessment of Hatupatu got us laughing. (The language is a little strong for these pages!).

If you could keep one of the images or objects from the exhibition on your wall to inspire you each day, whose would it be?

CB: [Maui Fleeing from Mahuika, Goddess of Fire](#), 1952, a coloured lino-cut Ernest Mervyn Taylor. It's a vivid and dramatic image. Mahuika really taught Maui a lesson.

AT: [Maori girls shooting the waves. N. Zealand](#), 1855 or 1856 a watercolour by William Strutt. I like the movement and the way their hair is blowing in the wind. There's a lot of freedom in it.

I love the diversity of the exhibition - strong young women as well as senior leaders, women with a wide range of skills and

strengths from around the country. Have you received different sorts of responses from different people?

People's responses are informed by their own experience and perspective. A lot of younger visitors have been surprised to see their own generation on the walls, to see images from films such as *Once Were Warriors*, recent cartoons, and superhero images. We are particularly pleased when young Māori women visit and are moved by the exhibition. One visitor said that the exhibition made her think of all of the Māori women in her life: "... i whakaaro au e pā ana ki ngā wāhine toa i tōku oranga, ngā tauira ki a au..."

Could you tell us about your process of including te reo rangatira and giving it such pride of place?

We wanted Māori speakers to have the opportunity to come to the content from a Māori world view. We got extra funding from the Business Innovation Group here at the National Library to fund Hēni Jacob's beautiful translations. Our visitors book is filling up with comments in te reo, and we are thrilled to be engaging with Māori speakers.

How has your work on the exhibition helped the Library to develop connections with whānau, communities and other organisations - or even between colleagues within the Library?



We collaborated with staff across the Library and Department. We were assisted by colleagues with specialised skills in areas such as design, communication, conservation, and matting and framing (to name only a few). We are grateful to Te Papa Tongarewa for loaning us some collection items including exquisite taniko weaving by Pirihiara Heketa. Archives New Zealand provided us some footage of Pirihiara and her daughter Miriama performing at the pōwhiri welcoming back the Māori Battalion after World War Two. Ani Waapu from the Library's Research Access team is helping with the events programme which has been a huge support to us.

What lessons can you share for library workers planning an exhibition like this? What worked well - and what would you do differently next time?

It's important to take the time to connect with the people who are being represented, and their whānau. When we came across a series of Crown Studio portraits showing a young dancer, Miriama Heketa, we knew we had to include her. She had such presence and energy! Heketa family members from Auckland and

Wellington came into the Library to kōrero about the kaupapa of the exhibition and to see the taonga we are caring for. They assisted us with the selection of images and provided more information about Miriama and Pirihiara, her mother. It was a process that really enriched the exhibition.

We did this wherever we could. But, sadly, a number of the wāhine who appear in the exhibition are not named -- we are hoping that visitors to the exhibition might recognise people.

Ariana Tikao (Kāi Tahu)

Catherine Bisley (Ngāpuhi)

Melissa Bryant (Pākehā)

Arrangement and Description Team, Alexander Turnbull Library

*He awa wai kōpua he taniwha kei roto, e mate;
he awa wai kōpua wahine, taka ana te āhuru.*

*In the depths of a woman's spirit lies the strength
and warmth to overcome dangers.*

WANT TO ATTEND CONFERENCE THIS YEAR BUT NOT SURE IF WORK WILL BE ABLE TO SEND YOU?

Submissions are now open to apply for the Aoraki sponsorship!

This sponsorship is open to Aoraki members of LIANZA or Te Rōpu Whakahau.

For more information, and to download a copy of the application form, go to:

<https://lianza.org.nz/sponsorship-2>

Submissions close Friday 4th August, 2017.

If you have any questions or queries, simply email the Aoraki Committee Chair: Sarah.Fraser@lincoln.ac.nz



REVALIDATING BUT NOT WORKING IN A LIBRARY? WE CAN HELP!

Keeping up your Professional Registration while in part or full time library work takes some effort, but much of it can be achieved by reflecting on day to day activities. The LIANZA office sometimes gets asked "Can I stay registered if I'm not working in a library?" The short answer is yes. The slightly longer answer is yes, *but you need to maintain professional currency and demonstrate you have continued to invest in your professional development.*

It's easy for us to say do online workshops or courses and volunteer, but what does that look like in action? Here are a few ideas to get you started; even if you're currently in work they might give you some fresh ideas.

- Professional reading including online journals or blogs
- Writing an article for Library Life
- Going to, or helping organise, Pubrarians (casual event for local librarians)
- Contributing to a shared professional Facebook page, blog or website
- Working with a local library to provide a class or event
- Attending an event with your Regional Councillor
- Developing on OPLN (Online Professional

Learning Network) Here's one blog article about OPLNs <http://www.kiwilibrarian.co.nz/opln-for-2014/>

- Mentoring someone else in the profession
- Seeking out and working with a mentor for yourself
- Going to an event that's *not* about libraries, GLAM for instance
- Participating on Twitter
- Starting a professional blog or similar online site
- Attending, or presenting at, a weekend school
- Go shopping and figure out what retail is doing that libraries could adopt
- Going to Toastmasters to improve your public speaking

Keep in mind that what the Board is looking for is not so much what you did, but what you learned. The learning can come from almost anything; it's the reflection and application of your learning that matter. If in doubt, email us because we are here to help and support you.

Cath Sheard
Chair, Professional Registration Board

PROFESSIONAL REGISTRATION

– PERSPECTIVES FROM THE UNIVERSITY OF AUCKLAND LIBRARIES & LEARNING SERVICES

The University of Auckland Libraries and Learning Services actively supports professional registration for its professionally trained staff by financially supporting LIANZA membership and registration. Not all librarians are registered but there is encouragement to participate in the scheme and to be active in the professional life of the Association through being involved in committees, SIGs and presenting at conferences.

There are synergies between professional registration and the University's professional development programme EVOLVE. Working through the setting of goals, determining progress at the mid-point of the cycle and finally assessing performance are all useful elements which can be applied to professional registration and to the completion of the revalidation journal.

The University's leadership framework is also a key tool for those wanting to complete professional registration. The framework is a distributed leadership model and is interwoven into the EVOLVE process. The 5 dimensions of the framework are:

- exhibiting personal leadership
- setting direction,
- innovating and engaging
- enabling people
- achieving results.

Individuals thinking about their leadership role as part of the EVOLVE process can directly transfer those reflections into their journals, so the institution's needs and the LIANZA revalidation needs dovetail together.

Below are comments from two librarians from the University of Auckland – one who has completed her second revalidation, and another who intends to become professionally registered after having completed her MIS.

Both librarians recognised the value of professional registration in terms of its importance for their careers and had an understanding that professional registration marked them out as being serious about their careers in the information industry and that it also demonstrated their professional competency.

Lucy, who was first registered in 2013, and has just been revalidated, found the process of keeping the journal straightforward once she understood the nature of the reflective statement. She now considers this as the most powerful part of her journal as it allows her to take a step back and look at things more deeply. She has appreciated the new template which has clustered the BoKs into categories, reduced the number of entries and made it easier to decide where a specific entry should "fit" within the clusters.

Jo completed her MIS in 2014 and is about to start the registration process. Her decision to wait a few years before completing registration was based on a desire to let the dust settle after her study. Now she is keen to get the process underway as she wants to demonstrate her continued commitment to the profession. She also welcomes the opportunity to have a place where she can reflect on her practice.

Both Lucy and Jo have come to professional registration at different times and recognise the importance of the registration scheme in terms of their careers and what they are hoping to achieve.

For further information on professional registration go to - <https://lianza.org.nz/professional-registration>

Chris Moselen
PR Board Member



OUTREACH

– PROFESSIONAL DEVELOPMENT OPPORTUNITY

I am pleased to share that New South Wales Public Libraries Association NSWPLA will be offering a one-day symposium on Tuesday 21 November 2017, for those in the profession who deliver outreach services. This is a fast growing service area that is providing exciting ideas and projects that can be shared.

Outreach Services are part of the Australasian Mobile Libraries and Outreach Services Network, AMLOSN. The network is auspiced by NSWPL.

The Symposium is being offered in conjunction with SWITCH2017 to maximise the support of the sponsors and to provide a conference stream for those in the network who do not get the opportunity to attend conferences.

SWITCH2015 which I attended offered me insights into diverse subjects including pop up libraries; I met new vendors and developed

my professional network. This report was also published around that time raising the outreach and mobile libraries services profile http://www.sl.nsw.gov.au/sites/default/files/mobile_outreach_services.pdf. The image on the report cover shows a pop up library: Marilyn from the former Warringah (now part of the Northern Beaches Council library network) – this caravan was on the display during the Conference adding a cheery on top to the whole conference experience.

The programme of this year Symposium will be composed by the Keynote Speakers and practical workshops. Please share this information with colleagues and check the website for the latest updates <https://nswpla.org.au/switch2017>. We are hoping to see you there!

Ania Biazik
@Ania30 on behalf of AMLOSN

CATSIG SPONSORSHIP WINNER



Congratulations to Kate Ayre who is the deserving recipient of the CatSIG LIANZA Conference 2017 sponsorship! Kate is Assistant Librarian-Digital at Parkyn Library at Whitecliffe College of Arts & Design.

Kate says: "I'm very excited to be the recipient of the CatSIG sponsorship to attend the 2017 LIANZA conference. Naturally I will be looking forward to the keynote speakers as the topics all sound extremely interesting. I am also looking forward to the CatSIG AGM, at which I will be catching up with fellow cataloguers from across the country, discussing new developments and making new contacts."

Congratulations, Kate!



COPY-RIOT

THE COLUMN OF THE LIANZA STANDING COMMITTEE ON COPYRIGHT

The Broader Context of Copyright of Mātauranga Māori Works - Authenticity

As an indigenous researcher the first thing I look at when reading new non-fiction publications and journal articles about Māori/indigenous matters is the Bibliography. Whether the author is indigenous or not, I want to see who else has guided and inspired a work. Sometimes I get no further than the Bibliography. This is because in 2017 there are certain expectations of what constitutes informed ethical research on indigenous issues that were not as well articulated or accommodated in research ethics processes even a decade ago.

Over the past 10-16 years the development and implementation of kaupapa Māori research has not only flourished in New Zealand but it has inspired and guided similar initiatives by indigenous communities in other parts of the world. Kaupapa Māori research is research undertaken by Māori, for Māori, with Māori. Fiona Cram expands this by adding that it is also about reclaiming power, situating research in a -de-colonisation construct and using the process and outcomes as an intervention strategy. (<http://www.katoa.net.nz/kaupapa-maori>).

Kaupapa Māori is now widely applied throughout all aspects of New Zealand research, including throughout the [sciences](#), in the [health sector](#) as well as being a core requirement in the research ethics guidelines of most tertiary institutions.

Parallel to the development of kaupapa Māori has been the prioritisation of tertiary education by Māori and indigenous peoples globally. According to Statistics New Zealand there are now over 600 Māori PhDs, qualified across disciplines. The significance of this attainment is

that the capacity for Māori to be the researchers and to publish the outcomes of their kaupapa Māori research is at an unprecedented level. There exists a similar situation in other countries particularly the US, Canada, Australia and the Saami nations (Norway, Finland, Sweden). There are now indigenous publishing houses in many countries (e.g. IAD Press, Kiwi, Huia, Kēgedonce Press, Theytus and others), Indigenous peer-reviewed journals (MAI, AlterNative, Decolonization: Indigeneity, Education & Society Journal) generating papers and publications across a broad spectrum of genres. In other words, an author would have to be quite removed from the people they are writing about to not locate, acknowledge and attribute relevant indigenous authors.

Coming back to my opening comments about the significance of examining Bibliographies of published works on Māori and indigenous peoples topics, the issue of authenticity of the author's research approach and their involvement of Māori and indigenous researchers in their work matters a great deal now. Indeed to is critical to the credibility of the work as it marks a difference between being connected and collaborative or writing from afar.

Copyright has not had to deal with the issue of the authenticity of the original author, rather it was designed to protect the author's rights even if their work did not follow what we now know to be ethical guidelines and approaches such as kaupapa Māori. At an international level, this type of dilemma is being discussed within the WIPO-IGC process. The World Intellectual Property Organisation (WIPO)



of the authenticity of the original author, rather it was designed to protect the author's rights even if their work did not follow what we now know to be ethical guidelines and approaches such as kaupapa Māori. At an international level, this type of dilemma is being discussed within the WIPO-IGC process. The World Intellectual Property Organisation (WIPO) Intergovernmental Committee on Intellectual Property and Genetic Resources (GR), Traditional Knowledge(TK) and Folklore(TCE) (IGC) is in the process of negotiating international legal instrument(s) on intellectual property (IP) and GRs, TK and TCEs.

How can the specific issues of indigenous cultural and intellectual property rights be accommodated in international legal instrument(s). How can legal protection be designed to address concepts such as cultural authenticity, public domain and 'widely known', the collective nature of many indigenous cultural expressions, and the status of rituals, prayers and other forms of sacred knowledge that have been published – are they protected or through publication have they become 'widely known' and therefore available for anyone's use? How can the intergenerational nature of mātauranga Māori be protected when aspects are published? Who should benefit from such publications?

At its most recent 34th session the WGC was asked by indigenous advocates (including me) to look specifically at the issue of [cultural misappropriation](#). The IGC is many years away from concluding its work – there is lack of political will amongst some of the member governments and there is still uncertainty amongst indigenous peoples about how far a legal instrument should go before it becomes intrusive and counterproductive.

In the meantime, I'll continue to read Bibliographies, encourage greater uptake of kaupapa Māori and indigenous works and raise awareness of the implications of the WIPO-IGC process.

For further information on the WiPO-IGC process including copies of the current draft legal instruments and to access a copy of the just released "Protect and Promote Your Culture: A Practical Guide to Intellectual Property for Indigenous Peoples and Local Communities", refer <http://www.wipo.int/tk/en/igc/>

Photo credit: WIPO - Description: Aroha Mead and indigenous representatives meeting WIPO staff, June 2017



REVALIDATIONS AND NEW REGISTRATIONS

Congratulations to those who have successfully revalidated or became professionally registered in the past month:

Aoraki

Fiona Allison

Otago/Southland

Josephine McElroy

Ikaroa

Maria Brewerton

Hikuwai

Dee Brooker

Jeanne Clifton

Anne Dickson

Samantha Foo

Steven Harley

Seonaid Harvey Lewis

Kelly Mucalo

Fiona Rongo

Trina Roycroft

Claire Scott

Joanne Rochelle Sy

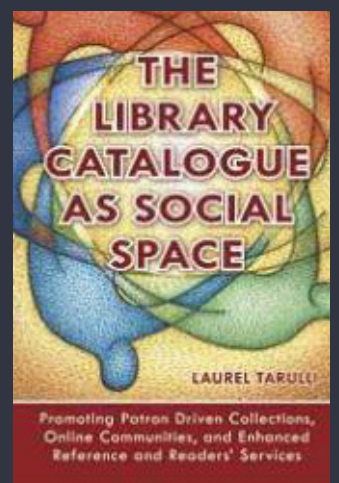
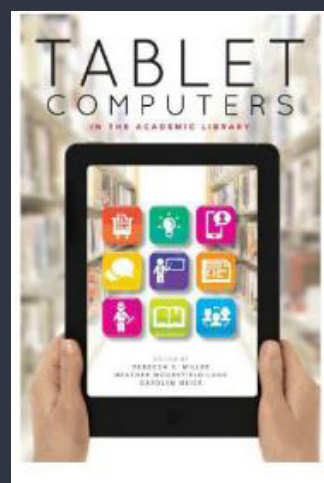
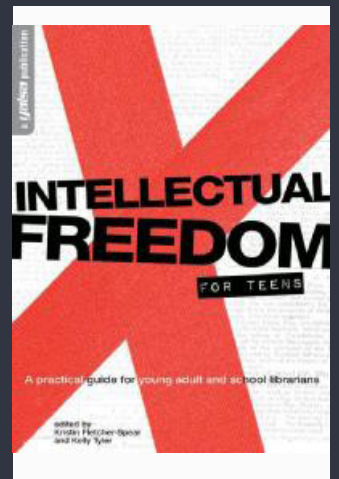
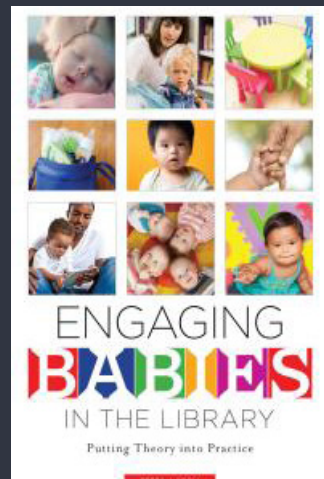
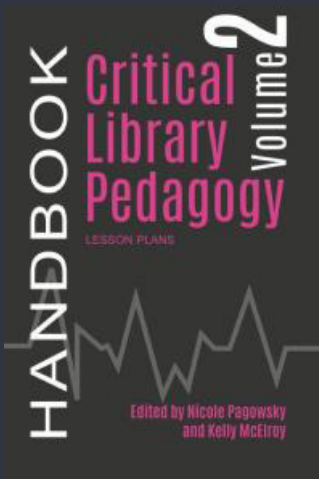
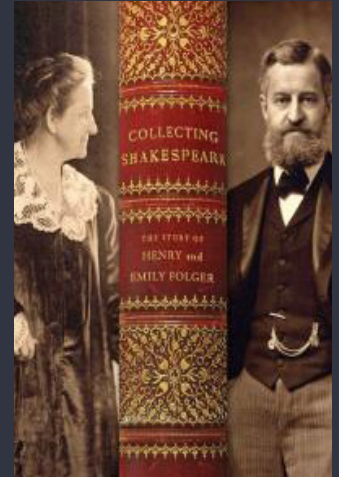
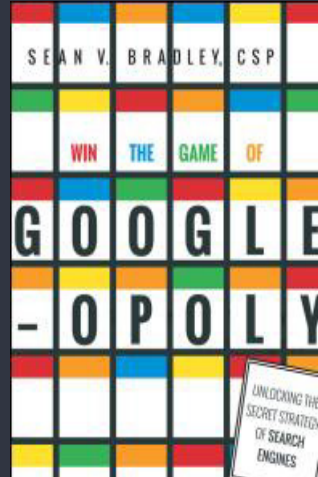
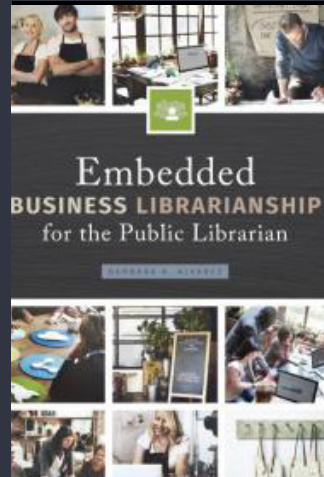
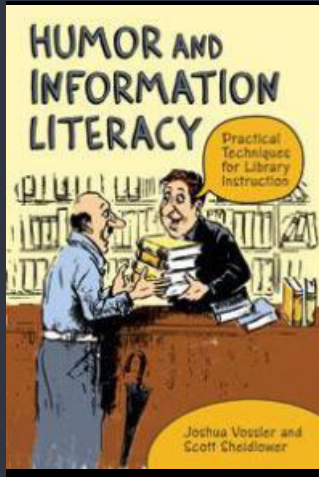
Josephine Wirjapranata

There will be monthly updates of new registrations and revalidations. For up to date information of registrants see lianza.org.nz/professional-registration/registration-roll.



EBOOK LIBRARY UPDATES

New titles are always being added to our EBL service. Here are our top picks:



Members can access these titles and many more via the [LIANZA EBL portal here](http://www.lianza.org.nz).



UPCOMING CALENDAR EVENTS

Remember to check lianza.org.nz/event-calendar for full details on these listings, and for new events.

JULY

25 Rachel Van Riel on User-Centric Libraries
Dunedin Public Library, Dunedin

AUGUST

10 Te Upoko o te Ika a Maui Library Assistant's Day
Archives NZ, Wellington

SEPTEMBER

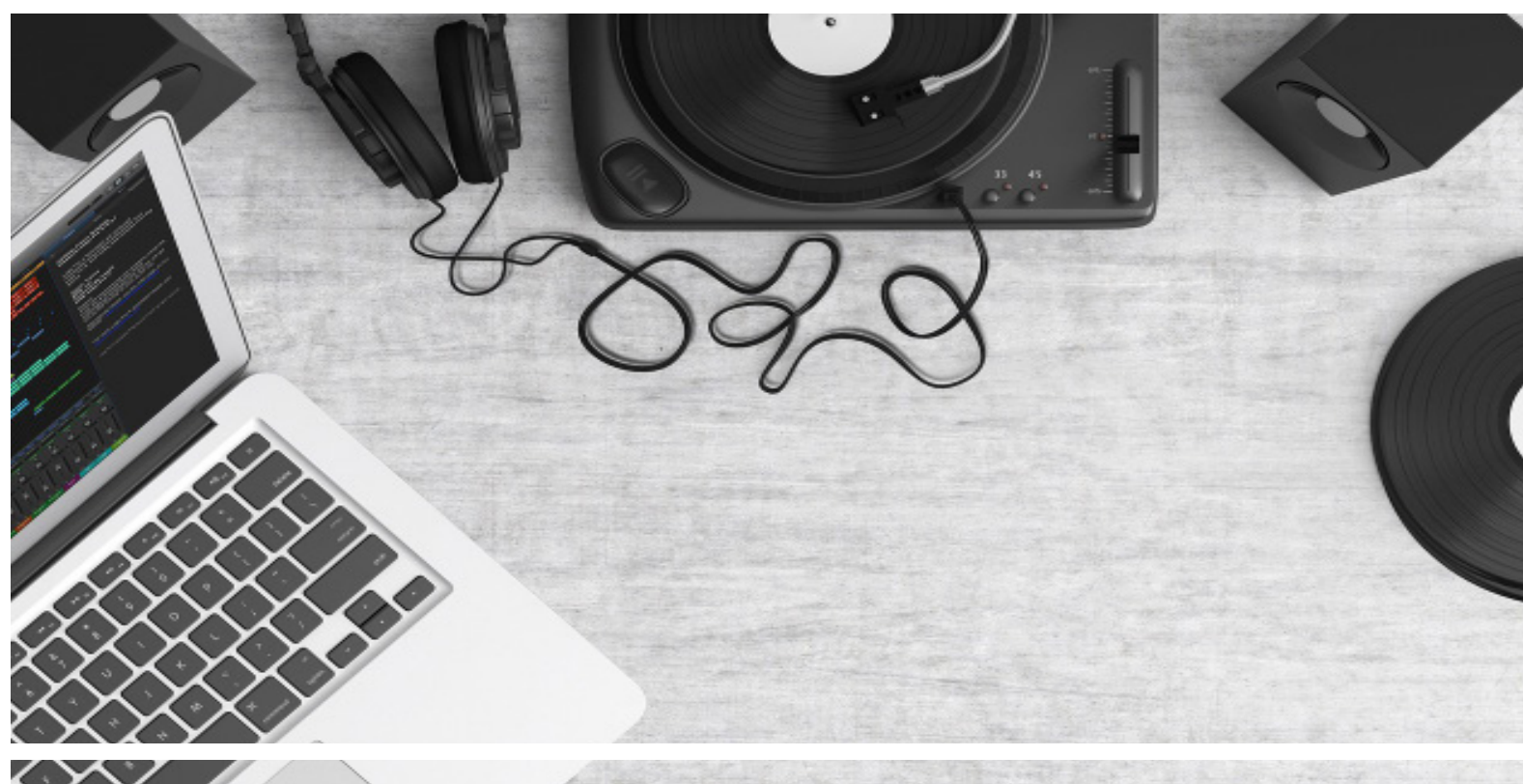
07 NZLLA 2017 Conference: Embracing the Future
The Boatshed, Wellington Waterfront

24-27 LIANZA Conference 2017: Open
Addington Raceway, Christchurch

28 #DIGLIBSIG Digital Library Forum
Te Hapua: Halswell Centre, Christchurch

To be kept up-to-date with the latest eLearning opportunities in library and information management, sign up to regular email announcements with these great course providers:

www.alastore.ala.org • infopeople.org



MONTHLY SPOTIFY PLAYLISTS

This month's Library Life tunes:

- Bellbottoms – The Jon Spencer Blues Explosion
- Harlem Shuffle – Bob and Earl
- When something is wrong with my baby - Sam & Dave
- You will be found – Ben Platt
- Foreigner – Cold as ice
- Stevie Wonder – Signed, Sealed, Delivered (I'm yours)

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