

INCITE



July/August 2020
VOLUME 41 Issue 7/8

**ARTS MINISTER:
'PUBLIC LIBRARIES
ARE A PART OF OUR
SOCIAL FABRIC'**

**ALIA BOARD TALKS
DIGITAL FREEDOMS**

The magazine for library and information professionals

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Cover image:

Provided by the Office for the Arts, Department of Infrastructure, Transport, Regional Development and Communications.

FROM THE EDITOR

The last two months have been challenging for many library and information workers, to say the least. I honestly did not think that many people would have the time or the inclination to write for *INCITE*.

So, I was pleasantly surprised when the submission deadline came, and we were inundated with articles. Clearly, the theme of Digital Freedoms has struck a chord with many who have been dealing with issues of digital inclusion, protecting privacy, making collections accessible online, or just trying to find a comfortable balance when the majority of our interactions have moved into the digital world.

In keeping with this theme, we have made this digital-only issue of *INCITE* freely available online, so please do share it widely amongst your professional networks. We have also enhanced this digital issue with features that optimise the magazine's accessibility, and would appreciate any feedback on how we can continue to improve on this. This issue also marks *INCITE*'s return to being produced entirely in-house, with our designer Anna Nadarajah joining the *INCITE* team. As a digital issue, this has afforded us the opportunity to expand to a 40-page bumper issue.

One common theme that I found across many of these articles is the responsibilities that we have, as library and information professionals. With every freedom protected, there is often a freedom denied. There aren't always easy answers, but I would invite you to reflect on this: As the world continues to change, how will digital freedoms be affected in society? How can we ensure that these digital freedoms are protected in our professional practice? Whose freedoms do we need to prioritise? 🌱

ANDREW FINEGAN AALIA (CP)
INCITE Editor



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The Australian Library and Information Association acknowledges the Traditional Owners of Country throughout Australia and recognises their continuing connection to lands, waters, cultures and communities. We pay our respect to Aboriginal and Torres Strait Islander peoples; and to Elders past, present and emerging.

INCITE is the magazine of the Australian Library and Information Association. It presents perspectives on issues relating to library and information science.

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0158-0876 (print)
ISSN 2202-347X (online)



DIGITAL FREEDOMS



Welcome to the July/August 2020 edition of *INCITE*, themed Digital Freedoms.

As I write my first column as ALIA President, the Digital Freedoms theme is incredibly relevant. Whilst the COVID-19 pandemic has forced the physical closure of libraries worldwide, library and information professionals have responded by providing innovative online solutions and continued to serve library patrons. The virtual storytime copyright agreement between the Australian Society of Authors, Australian Publishers Association and ALIA has enabled libraries to deliver online storytime programs and connect with wider and new audiences. Library professionals have always been early adopters of technology, with many libraries now delivering digital literacy and technology programs, reference services, and engaging existing and new library patrons in the online environment. As libraries reopen in this constantly changing environment, libraries will continue to adapt and evolve, and serve their communities.

The ALIA Annual General Meeting was held via webinar on 4 May 2020, attracting 72 ALIA Members. Whilst the online medium attracted high attendance numbers and provide opportunities for ongoing engagement with Members, the lack of face-to-face interaction was bittersweet. Achieving business outcomes was simplified, acknowledging colleagues with tokens of appreciation and networking was more difficult. I would like to acknowledge and sincerely thank Robert Knight OAM for his ongoing leadership as ALIA President 2019-20, and retiring Board members Helen Ebsworth, Paula Kelly Paull and Monika Szunejko for their work and commitment.

The ALIA Board has worked hard to build the Association's awareness and engagement with Indigenous matters thanks to past President Lyndall Ley, and in 2020 commissioned Indigenous artist Wayne 'Buddy' Martin to create a message stick which could be passed from one President to the next. The message stick would symbolise the passing on of knowledge, experience and goodwill from the current Board to the future Board.

From this brief, Buddy created two clapping sticks; a traditional instrument used during ceremonies. Both sticks are made from Mallee timber. The first has been burnt to create dot and thatch patterns, representing craft and culture, and also features the ALIA Star. The second stick is painted with kangaroo, emu, possum and goanna footprints and a circular design, which signifies everything beginning in the land and coming back to country.

I look forward to being back at ALIA House viewing the clapping sticks, and welcoming Vice-President Vicki Edmunds, Kim Sherwin, Clare Thorpe, Justine Hyde, Emily Wilson and Stefanie Gaspari as the ALIA Board 2020-21 members in the near future. ✨

VIV BARTON AALIA (CP)
ALIA President 2020-2021

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Together we are stronger.

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DIRECTLINE



At the beginning of June, we are in a cautiously positive position as the COVID-19 lockdown gradually eases. Schools are back for term two; those university libraries which closed are planning their reopening; and public libraries are expanding click and collect services and welcoming back small numbers of library users to their physical spaces.

How libraries have moved their services to digital platforms has been clever, innovative, creative and little short of miraculous, but that doesn't mean they weren't missed.

We created a national survey of library users in May, as libraries were reopening and we asked people to 'tell us how you missed us'. The results so far have shown us that, after book borrowing, social interaction has been the biggest loss felt by the community during the COVID-19 lockdown of public libraries.

While 87% of respondents missed being able to borrow print books (ebooks remained available 24/7), 44% missed having expert, friendly help from library staff; 40% missed being around other people; 36% missed participating in events and activities for adults; and 20% missed taking part in story times with other families (although many libraries offered pre-recorded and livestreamed virtual story times).

This gave us a strong news story, generated useful radio, newspaper and online coverage and enabled us to talk about the role of libraries in helping to combat loneliness. The role of libraries as places of books, study and learning has always been understood, but the role of public libraries as places where people feel connected continues to emerge. Even

before the pandemic, governments were concerned about the mental health problems linked to loneliness. These concerns have been heightened over the last three months during the lockdown. Libraries clearly have an important part to play in promoting a greater sense of belonging.

As Australia emerges from the lockdown, the black cloud on the horizon is the potential threat to library budgets and therefore to jobs. Money used for government stimulus packages will have to come from somewhere. Universities are facing a black hole in funding from the departure of international students. No part of the economy will be immune from the post-COVID-19 impacts.

We are aware that there will be an acute need for advocacy and ALIA's approach will need to be closely aligned with government priorities, not only in the arts, but also in education, health and social services. We will be picking up the theme of libraries combating loneliness. We will be progressing the need for access to digital resources for students and others. We will be putting the case for libraries to be acknowledged and supported as an essential part of the nation's internet infrastructure.

We can't predict the outcomes from COVID-19, but we can be prepared to tackle a range of scenarios. ✨

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ALIA CEO



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ALIA'S ANNUAL EVENTS CELEBRATED ONLINE



Princess Vogue and Fairy Ferocia at City of Darwin Libraries



One Point remote community school



Burwood Library

Library and Information Week (LIW) and National Simultaneous Storytime (NSS), which falls in the middle of the week, have been fixtures in the Australian library calendar for more than 20 years, but in 2020, with the impact of COVID-19, they were celebrated a little differently.

LIBRARY AND INFORMATION WEEK

The theme for LIW 2020 was Create, which showcased all the ways that libraries and library and information professionals create, through their work and through helping their patrons to create.

Each day of the week had a different focus, including the launch day, National Library and Information Technicians' Day, National Simultaneous Storytime, the Cancer Council's Biggest Morning Tea and finishing with ALIA Day. This year, LIW 2020 overlapped with National Reconciliation Week (NRW), 27 May to 3 June 2020. During the weekly virtual ALIA Chat, attendees discussed both LIW and NRW.

As the event was held wholly online, ALIA ran a social media campaign called LIW2020 Create Online. Thank you to ALIA Members Jessica Pietsch and Gemma Steele who drove the campaign and worked hard to bring it to library lovers across the nation. You can read more about their project on page nine.

NATIONAL SIMULTANEOUS STORYTIME

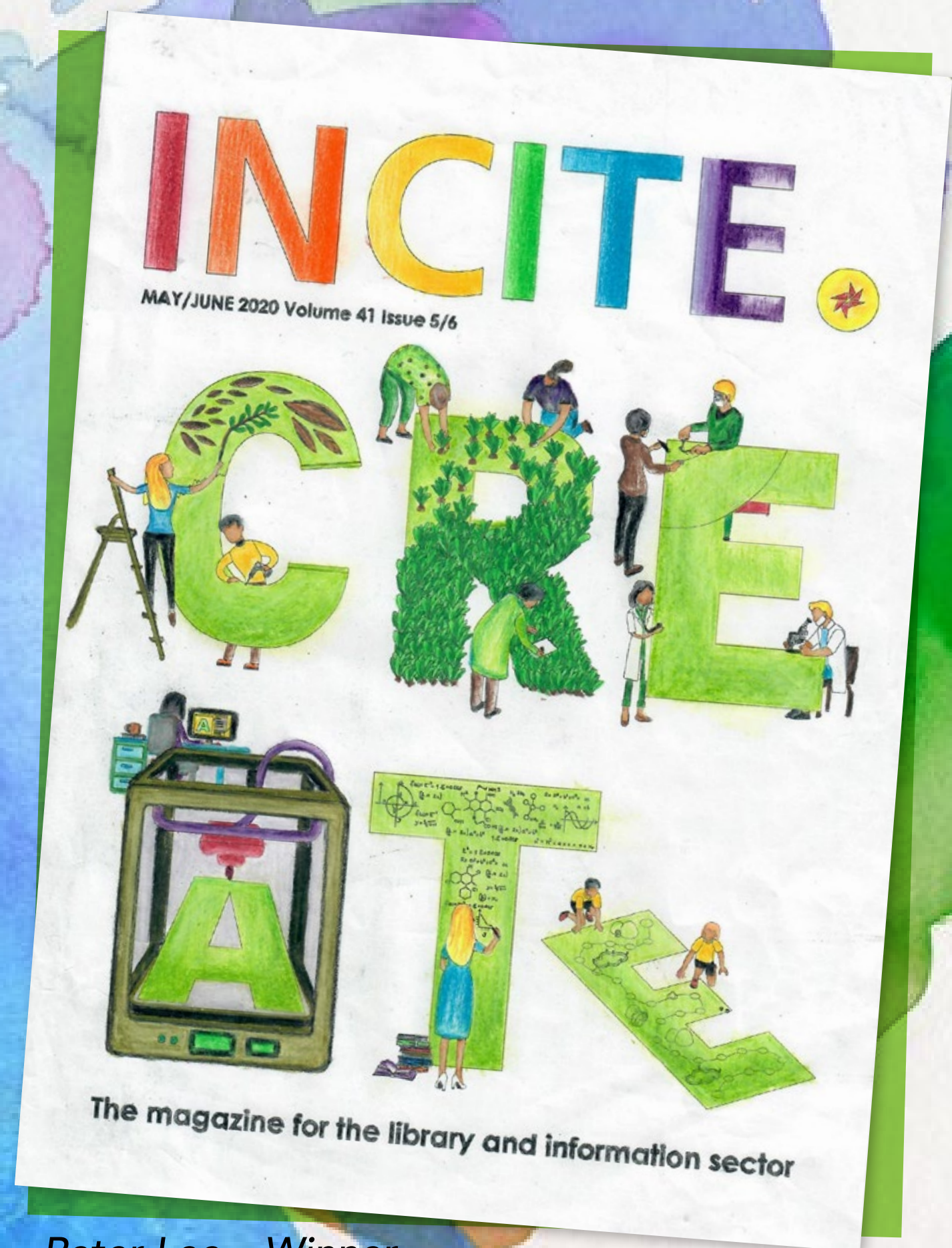
This year we celebrated 20 years of National Simultaneous Storytime, and it was a huge success with more than 1.3 million participants reading *Whitney and Britney Chicken Divas* written and illustrated by Lucinda Gifford and published by Scholastic Australia.

ALIA would like to thank all of our special guest readers: author Lucinda Gifford; Ursula Dubosarsky, Australian Children's Laureate 2020; Governor-General Sir David Hurley and Lady Hurley; the Hon Paul Fletcher, Minister for Communications, Cyber Safety and the Arts; the Hon Michelle Landry MP; Stephanie Alexander, author and founder of the Stephanie Alexander Kitchen Garden; and Justin O'Neill from the Northern Queensland Cowboys.

For the first time ever ABC's Playschool joined the fun, with Denise Scott reading Whitney and Britney on ABC Kids, and we had Emma Watkins from The Wiggles who recorded the story for NSS supporters Story Box Library.

As part of the celebrations, ALIA provided free digital resources including: a pdf version of the book; access to the Story Box Library resources and video featuring Emma Watkins from the Wiggles; and a video of the book being read in Auslan and Key Word Sign. We hope to see you all again next year! 🌸

COLOURFUL CREATIONS

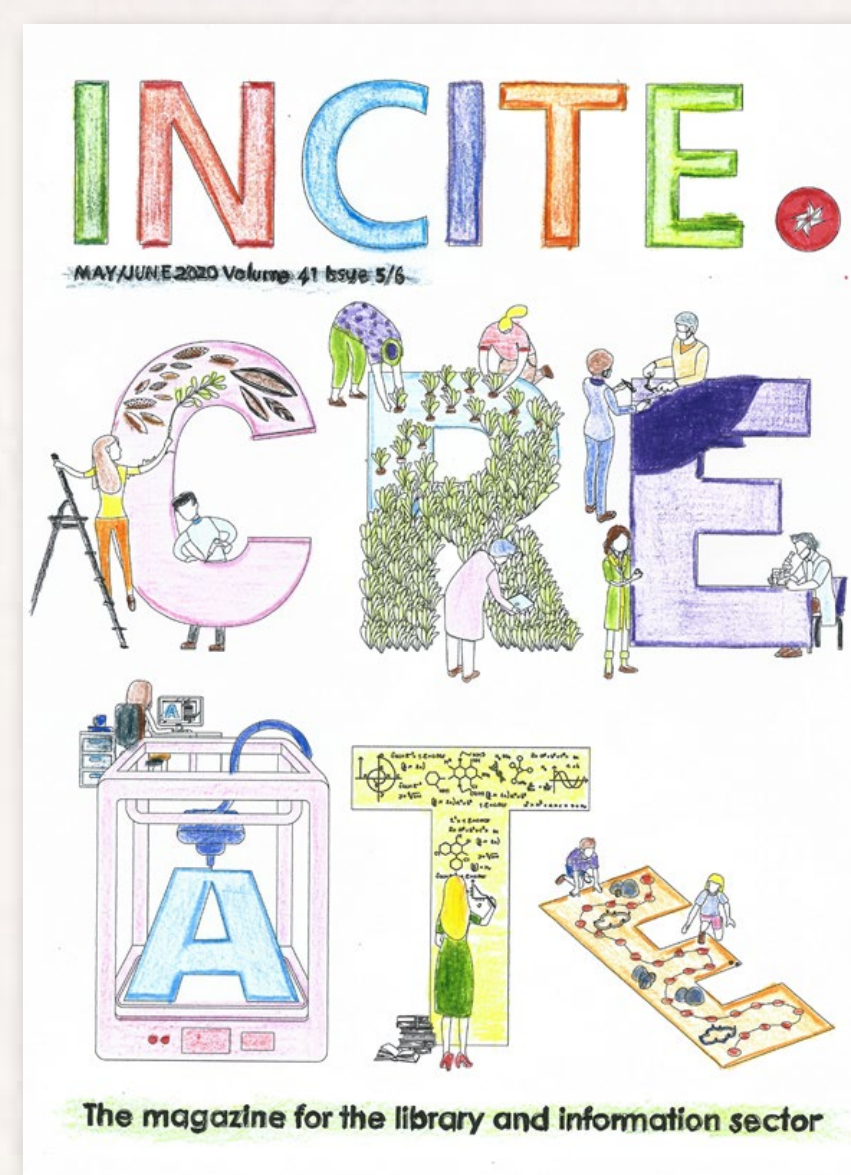


Peter Lee – Winner

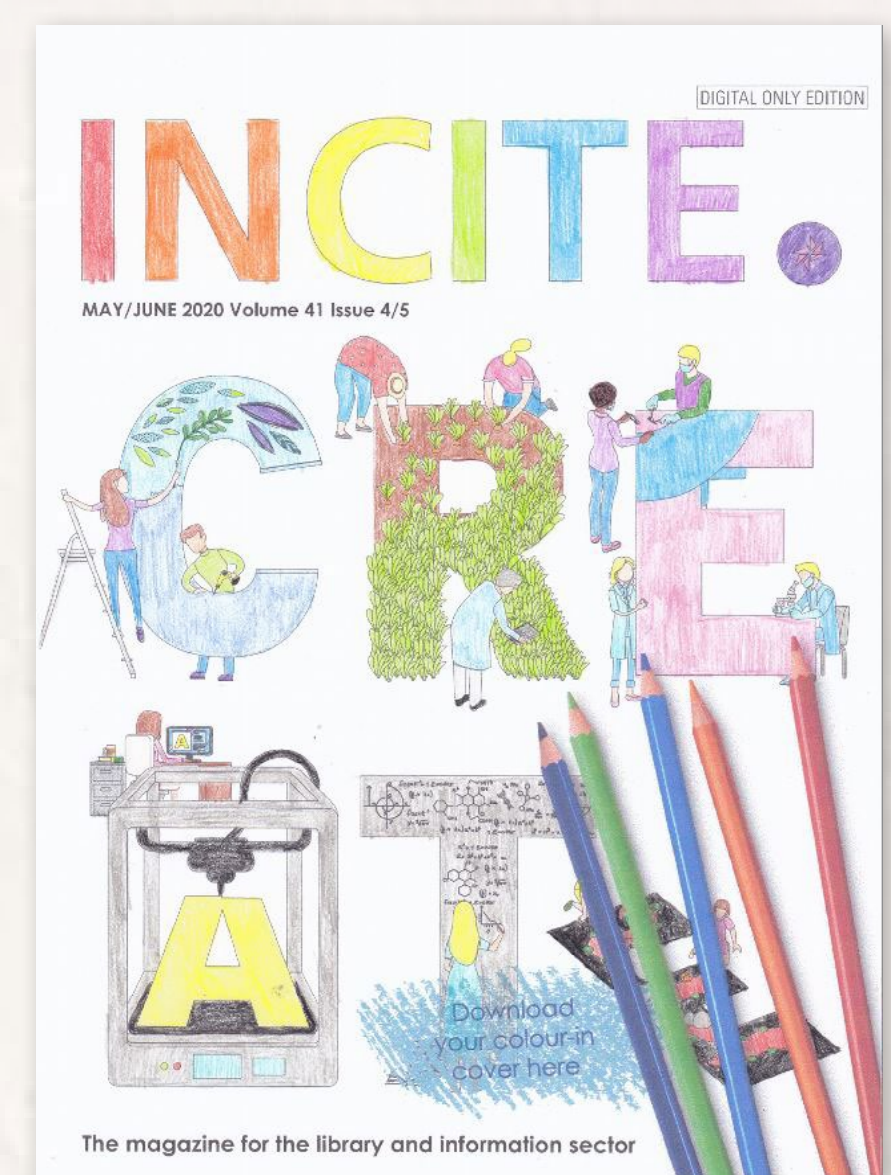
In the May/June issue of *INCITE*, we invited our readers to download the cover, and send us their coloured-in creations. Our favourite entry came from Peter Lee, but we were so impressed by everybody's colourful entries that we wanted to share them all!



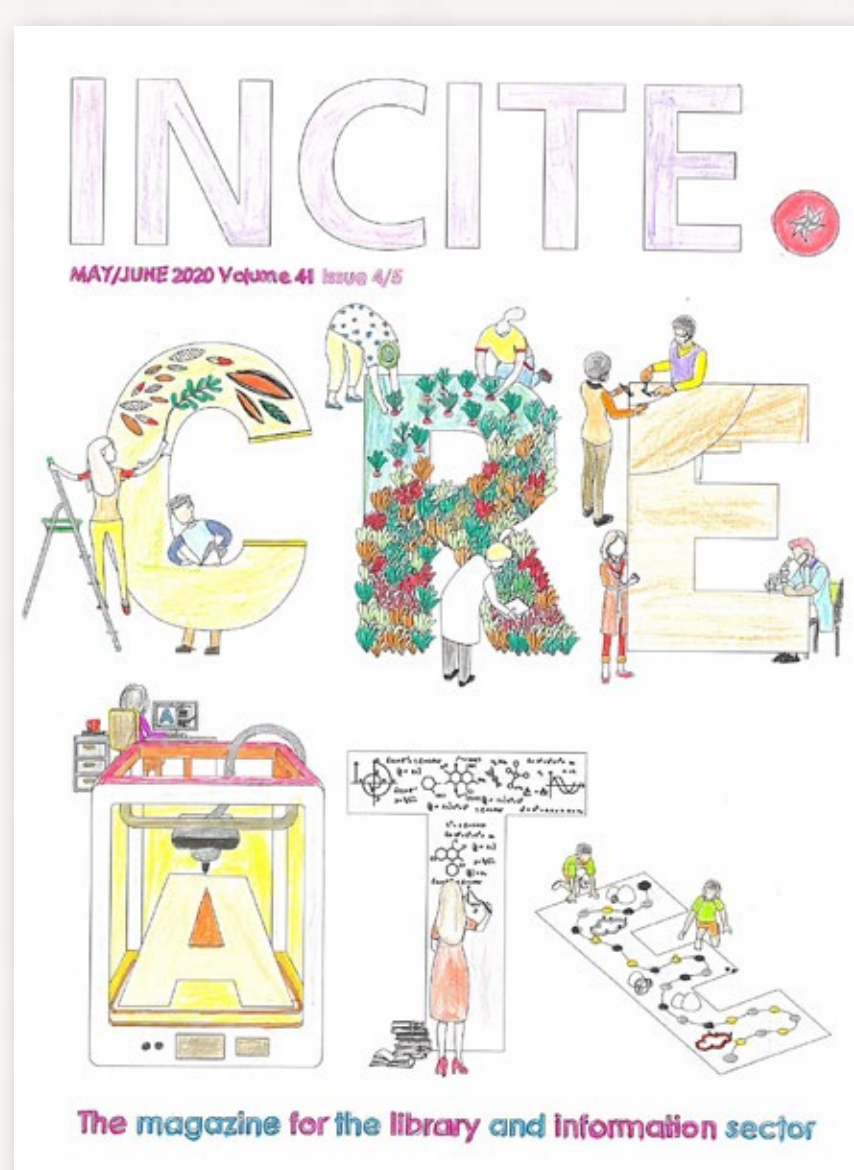
Bekti Mulatiningsih



Judi Lipp



Johanna Rolley



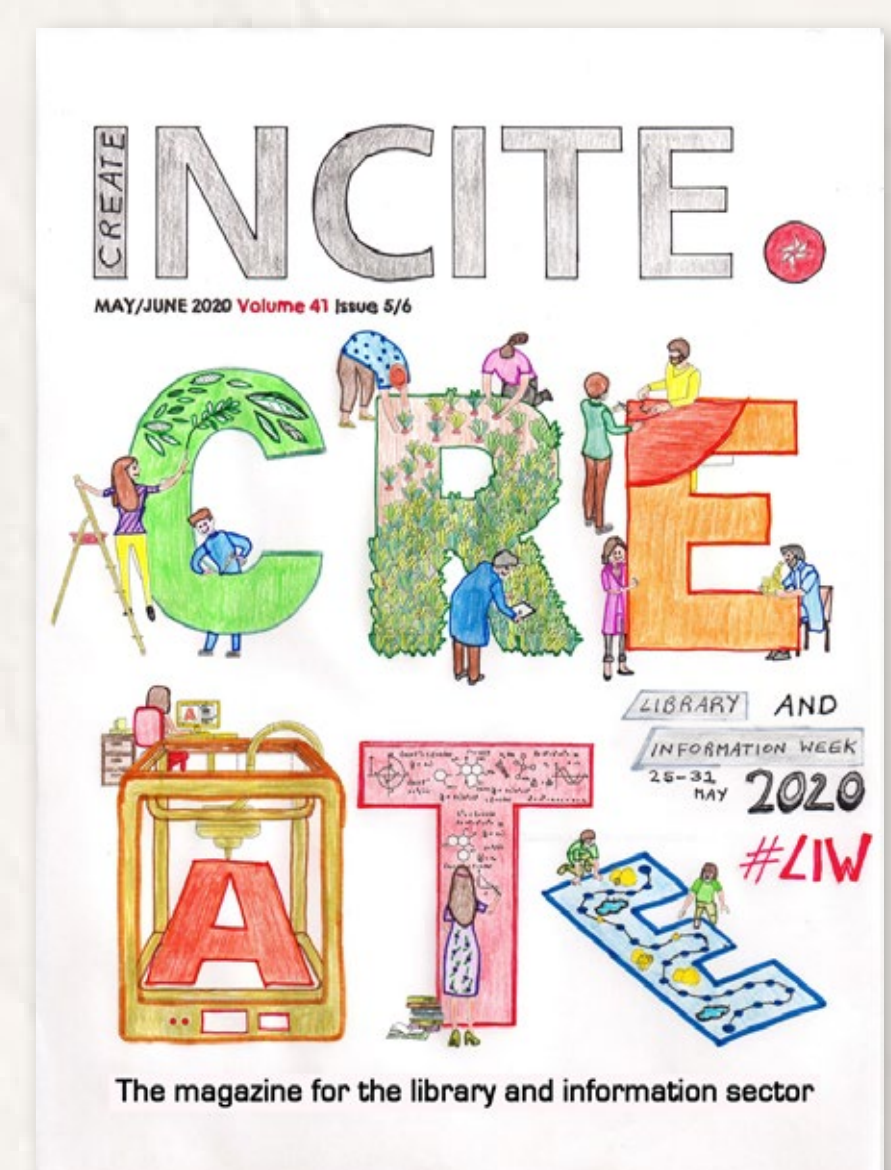
Sita Chatterjee



Quentin Gose

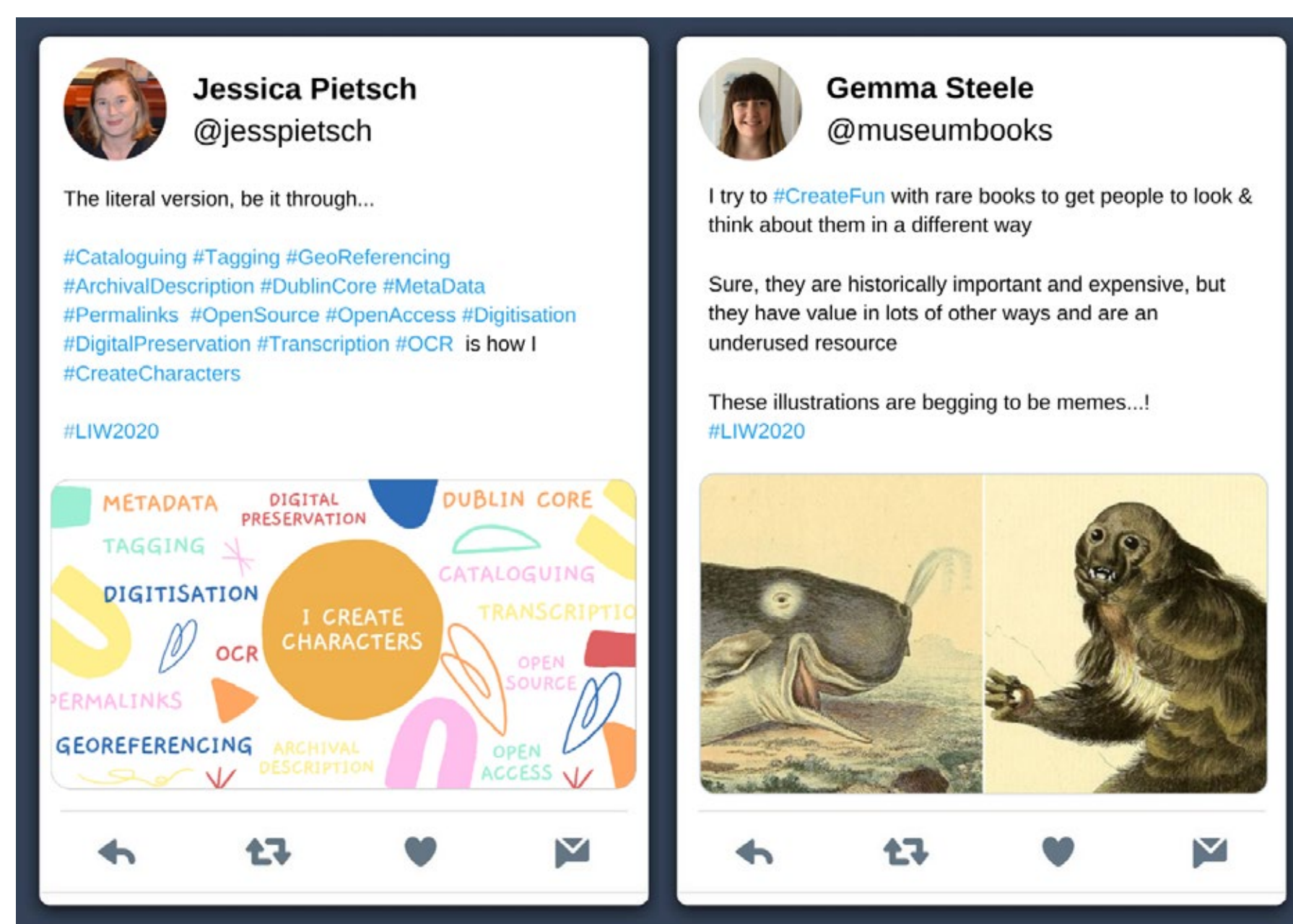


Bernadette Rafferty



Rebekah Rosenzweig

HELPING INFORMATION PROFESSIONALS



The survey is available now until the end of July:
bit.ly/2TWz6f4

Lastly, a huge thanks to everyone who took part for playing along with us, and a particular thanks to the ALIA Victorian State Manager, Margie Anderson, for helping us to realise our ideas! 🙌

GEMMA STEELE AALIA
Museums Victoria



JESSICA PIETSCH AALIA (CP)



As communication professionals who actively engage in social media using our personal profiles, we know that inspiration for posts can sometimes be difficult to come by. We were so inspired by the GLAM sector initiative MuseumWeek (museum-week.org), an annual online campaign described as 'the worldwide festival for cultural institutions on social media', that we put a proposal to ALIA to initiate a structured social media campaign designed to build engagement in Library and Information Week 2020.

Our aim was to give individual library and information professionals a platform to showcase their work and share their personal stories. It was also our hope that those of us without spaces generally accessible to the public, such as special, health and government libraries, and special collections, would be able to take part in LIW more easily.

To our delight, ALIA was pleased to support this member-led initiative, and with a little help from our friends (aka the ALIA Group Convenors), seven themes that tied into the week's theme of Create were selected. At the start of May, we ran a webinar sharing some of the social media tips and tricks we've learnt in the course of careers, a recording of which is available on the ALIA website (bit.ly/2ZwDZPE).

Across Library and Information Week, more than 1,200 posts were shared using one of the seven hashtags, and the campaign generated more than 4.5 million impressions; which is the number of times users have seen a post containing one of the seven hashtags.

No analytics software can tell us the 'why', so we have created a short survey and would love to hear from you all – whether you joined in or not - to find out your thoughts on the campaign.

Australian Library and Information Association

ALIA Research Grant Awards

Two \$5000 grants available to ALIA members to undertake research projects

- ALIA Research Grant Award
- Twila Ann Jansen Herr Research Award for Disability Services

Deadline extended to 31 July 2020
More information here

State	Count	Value
HPL	1,042	85,478,000
KEE	485	8,349,000
NAH	8,549	189,301,000
GOP	4,602	102,698,000
TIK	890	24,697,000
WIG	6,280	74,002,000
AHD	2,436	57,610,000

ALIA's ever-growing history online

Launched at the ALIA National Conference 2016, the ALIA Library (formerly known as READ ALIA) now has more than 1,000 catalogued collection items. This free to access repository contains conference papers, reports, surveys, standards, guidelines and other information produced by the Association to support the work of library and information professionals in Australia and around the world.

Records have been created using the Dublin Core Metadata Initiative, the internationally recognised standard of 15 elements which describes each item. Resource Description and Access, the descriptive cataloguing standard has been applied to ensure consistency. Subject headings have been selected from the Library of Congress Subject Headings.

This library continues to be a work in progress, as an ever-growing online collection of publications from the history of the Association. In addition to more recent born-digital publications, such as conference papers from recent ALIA events, there are documents dating back to the 1970s, such as digitised newsletters of the Medical Librarians' Group.

Resources can be found using a keyword or advanced search or by subject if you have a particular topic in mind. Some records have a link to Trove where you can find further information and library holdings. You can read the [ALIA Library Collection Statement](#).

So, whether you're trying to find a copy of an ALIA conference paper you saw presented five years ago, or looking for a past submission to a government inquiry, ALIA Library may have what you're looking for. 🌟

Search for ALIA publications at: read.alia.org.au

Technically speaking...

With nominations now open for the 2020 ALIA Library Technician of the Year Award, INCITE spoke to Jeannine Hooper and Rob Thomson about what it is that makes a great library technician in 2020.

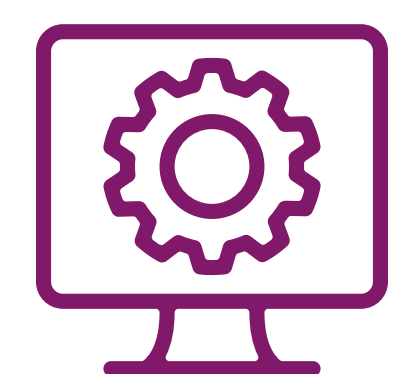
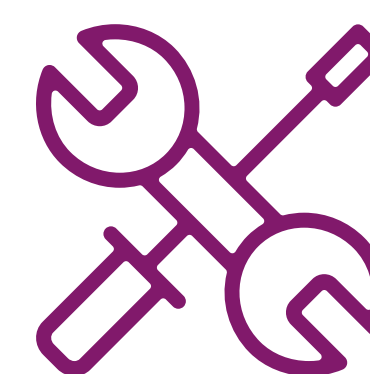
We often highlight the importance of having qualified librarians and teacher-librarians in libraries, but where do library technicians fit into this? Jeannine Hooper acknowledges that library technicians play a vital support role to librarians and teacher-librarians, managing much of the back-end technical and day-to-day operations of the library, but she also stresses that the library technician role goes well beyond this. Library technicians must continue to evolve in order to deliver new services, 'by proactively seeking opportunities to learn about the range of resources available, and by confidently tackling the technical maintenance of library management systems, and other products and services that could be offered.'

Rob Thomson, a qualified library technician himself, also emphasises the value of library technicians, not only as trained

cataloguers with important technical skills, but also as team players with flexible interpersonal skills, and an awareness of trends in the sector. 'Library technicians need to be agile, developing and maintaining customer and stakeholder relationships, particularly in academic and public libraries, where they are very much hands-on, front-of-house positions. They need to be up to date with the news, have some geographic knowledge, and to be curious about the world. And they need to network!' Similarly, Jeannine mentions the importance of customer service skills, 'to ensure that both colleagues and customers are able to thrive in a welcoming library environment.' 🌟

Nominate your colleagues and peers for the 2020 ALIA Library Technician of the year. More details on the nomination process is available on the ALIA website (alia.org.au/about-alia/awards-and-grants/359/library-technician-year-award).

Nominations close on Friday 14 August 2020.



CHANGING SPACES

Library Design Conference 2021

The Changing Spaces Library Design Conference 2021 will take place on 18 March 2021 as part of the Asia-Pacific Architecture Forum, an initiative of Architecture Media and the State Library of Queensland.

The one-day conference offers a rich program of creative, innovative ideas about the very latest trends for school, public, academic and special libraries in Australia, as exemplified through the Australian Library Design Awards 2021, which will be presented as part of the conference.

The awards showcase the best in contemporary library interiors and exteriors in Australia. They also celebrate the investment in libraries made by institutions, corporations, local, state and territory governments. Previous winners include Caulfield Library at Monash University, Bunjil Place Library, Casey Cardinia Libraries, and the City of Perth Library.

Libraries which were built or refurbished from 2019-2020 are eligible for entry under one of four award categories: School libraries, Academic libraries, Public libraries and Special libraries. The awards will be judged by a panel of experts from libraries and design industries. In addition to the publicity and kudos of the award itself, the winners will be presented with a handcrafted trophy at the conference.

Nominations open on 6 July 2020 and close on 23 October 2020. More information on the conference and the awards are available online (bit.ly/3cBXpWc).

The awards are presented in partnership with the Australian Public Library Alliance, the Council of Australian University Librarians, Architecture AU, Raeco and the State Library of Queensland. 🌟

2019 Winner – Public Library,
Shellharbour City Libraries,
City Library



CHANGING SPACES
Library Design Conference 2021

NOMINATIONS OPEN
July 2020



Australian Library and
Information Association



ONE OF LIFE'S GREAT PLEASURES

The Australian Government has said that it is this year providing record funding for the arts. As part of this, it recently announced a \$100,000 contribution towards the 2020 Australia Reads and Australia Reads at Home campaigns to support literacy, connection and wellbeing.

ALIA ASKED THE MINISTER FOR COMMUNICATIONS, CYBER SAFETY AND THE ARTS, THE HON PAUL FLETCHER MP, A FEW QUESTIONS ABOUT BOOKS, LIBRARIES AND THE IMPORTANCE OF READING.

As Arts Minister, what have you learned about the book industry?

Almost as much as I learned when I became a first time author a few years ago, writing a non-fiction book about broadband, *Wired Brown Land*, which was published by UNSW Press in 2009. I came out of that process with a deep respect for the work of publishers, editors, the sales and marketing folks at publishing houses – not to mention the particularly specialised work of preparing an index! (And when I am asked how the book sold, my answer is that it is one of Australia's best-selling works about telecommunications economics ever...)

It's been a great privilege as Arts Minister to engage with lots of passionate people in the book world – from the talented authors shortlisted for the Prime Minister's Literary Awards, to the leaders of Australia's major libraries (including of course the National Library, so capably led by Marie-Louise Ayres), and of course the publishing industry folks who have been keen to educate me about such issues as copyright.

I've particularly enjoyed the chance to hear writers talking about their craft.

What do you see as the role and value of local public libraries?

As a child I would go with my mother and sister each week to our local library – I remember that the maximum you could borrow was six books, so that was what I aimed for each week! I was always a kid with my nose stuck in a book – and for me the local library was a treasure house.

Later, I remember long hours spent in the Fisher Library stacks at Sydney University, during my honours year in economics – my life seemed defined by a very narrow subset of the Dewey Decimal System, it was about two rows of shelves on one floor.

But whether it is a university research library or a local public library, the core of what it offers is the same – access to a wonderful store of information and knowledge.

Local public libraries are an important part of our social fabric. They make the pleasure of reading – and the power of education and information – equally available to all, rich and poor. And, of course, libraries have steadily used and made

available more and more technology over the last 30 years. For many Australians, libraries are where they first used a computer or the internet.

Yet even though libraries have greatly diversified – with offerings such as story time sessions, craft spaces, study areas, learning programs/training, events and exhibitions – at their heart is still fostering and nourishing a love of books and reading.

How important do you think reading is for people's wellbeing, especially given the recent circumstances?

Reading is one of life's great pleasures – and also a great source of comfort at difficult times.

I well remember reading the William Manchester biography of Winston Churchill, *The Last Lion*, when I was going through a difficult time as a student – and having that book to retreat to for a time each day was a great help.

There's research that shows a connection between reading and wellbeing, including from the University of Sussex, which found that reading for as little as six minutes works faster to reduce stress than going for a walk or enjoying a cup of tea.

I have no doubt that many Australians are drawing comfort from books as we deal with the uncertainty of COVID-19 and social isolation.

How can we encourage more reading?

Today there are many different electronic diversions and entertainments, so in some ways we have to work harder to encourage children to find the pleasure that reading can bring. And to be frank, I think we have to work harder on this with boys than with girls.

Because this is so important, I was pleased that we could provide some support for the Australia Reads and #AustraliaReadsAtHome campaigns.

At the same time, I think we need to keep encouraging people to read throughout their lives, and to come back to books if they may have turned away. There is some ground for optimism in my view – if you look for example at literary and writers' festivals, which are thriving (or were before COVID-19 and I am sure will be again).

What book have you recently enjoyed reading, and why?

I was recently asked to provide a book recommendation for Australia Reads and shared some of my favourite books by Australian authors I've read over the last couple of years: *James Cook: The Story Behind the Man who Mapped the World* by Peter Fitzsimons, *Fallen* by Rochelle Siemienowicz and *Times & Tide: A Middle Harbour Memoir* by Gavin Souter.

A non-Australian book I enjoyed recently was *Working*, by Robert Caro, the famed author of the extraordinary multi-volume biography of American President Lyndon Johnson. This book is a short but fascinating description of how Caro goes about his work – including his extraordinarily thorough research – and it has some beautiful reflections about the writing process. 🌟

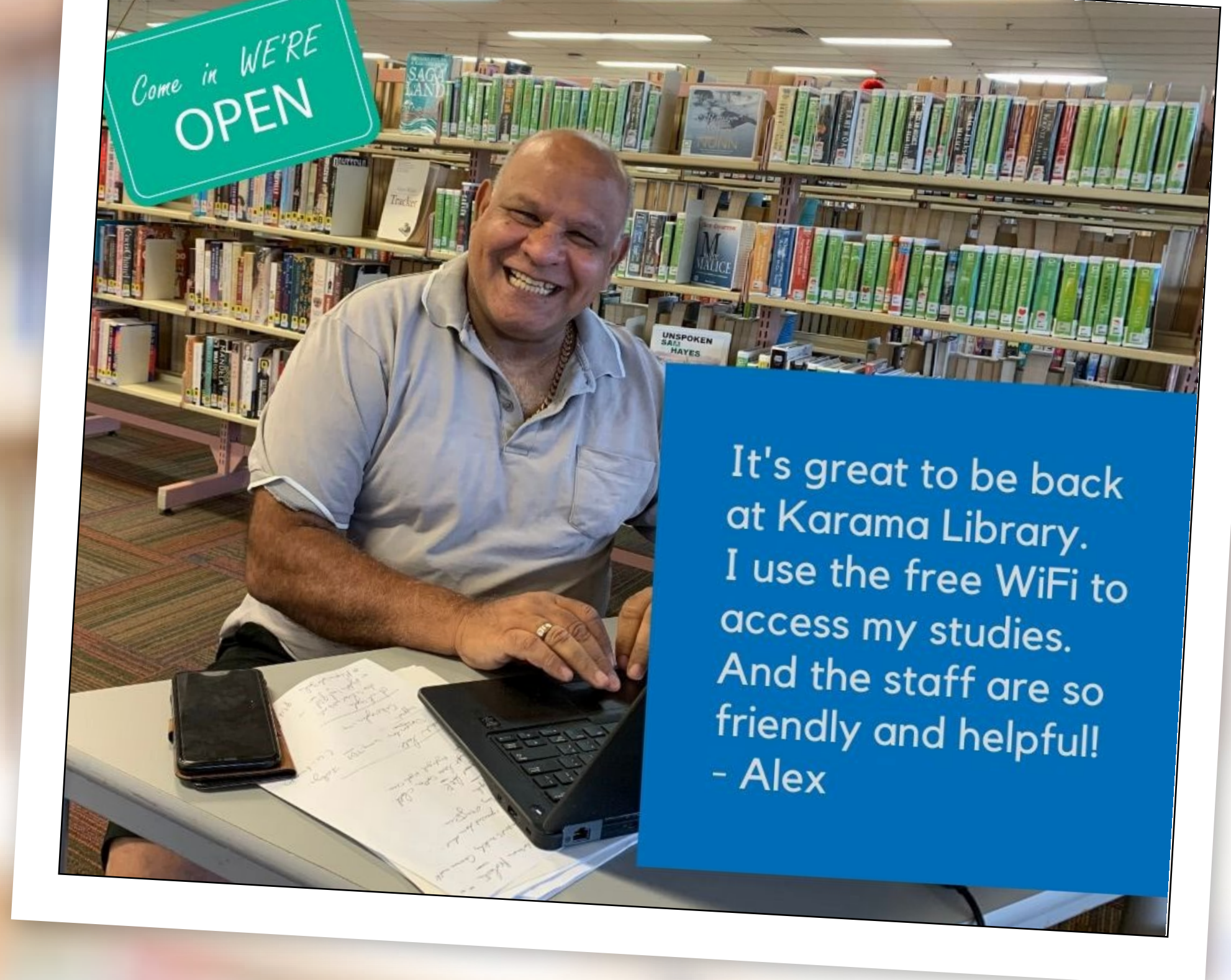


The Australia Reads announcement



The Minister's book recommendations





Not surprised but VERY EXCITED

After almost two months of closing their doors to the public, City of Darwin Libraries celebrated their reopening on 15 May. INCITE caught up with Executive Manager Library and Family Services, Karen Conway, to get her reflections on the journey from closing the library's doors to reopening them.

What has the general feeling amongst staff been about the pandemic and library closure?

The general feeling has changed over time; the initial concern changed to being more positive when it was clear that the Northern Territory was not going to be as badly impacted as first feared. Similarly, initial concerns about losing jobs were allayed after our CEO announced that all staff would continue to get paid, with no job cuts or forced leave.

Getting our hair done was the one thing I heard most concerns raised about and fortunately that ended up not being a problem, as our hairdressers remained open.

After an initial full closure of the library, staff were able to return to work in the library. What opportunities did this create?

Once we heard the announcement of library closures, we immediately engaged a local content producer to deliver a short training session to staff on delivering online content. We sent staff home with an iPad and a few props and asked them to record and deliver online story times from their homes while our libraries were closed. They did not disappoint. During this

period, online content was filmed, edited and uploaded from home. Online engagement reached not only our local patrons but we also received positive comments from our ex patrons interstate and overseas.

After a few weeks, staff could return to work in the library, and most were very happy to return and create the online content live from the library. We created a lovely space in the meeting room, and here we filmed guest story time presenters each week, from managers and politicians to our local drag queens.

Other initial duties that we focussed on whilst being closed to the public included catalogue maintenance and purchasing ebooks – and we increased our ebook spending to keep up with the demand. In the library, tasks included shelf reading, weeding, end processing, quarantining and then returning books, stock rotation between branches, cleaning out the compactus, local purchasing, building maintenance, staff training and a fire drill. We set up a Click & Collect service, and Home Delivery service in partnership with Tennis NT that were really successful.

We also did a lot of research around quarantining, cleaning products and what would be safe to do when we reopened.

On 30 April, the NT government announced that the libraries would reopen - the first announcement of libraries reopening in Australia. What was your initial reaction?

We were very excited, especially as we had had time to prepare for the reopening, unlike the closure which was

sudden. We had to submit a plan to government and develop a new range of signage to be compliant. We set up precautions: hand hygiene, additional cleaning, signage, floor markings, requesting that people stay home if sick, rearranged furniture to ensure physical distancing, and removing games, puzzles and most STEAM resources.

Council also made the decision to go cashless to minimise contact, and we are offering free printing until 30 June.

Our libraries were inspected after opening by the Department of Health, Public Health Unit to make sure we were complying with our approved plan.

What has surprised you the most about the last two months since this all began?

So many things: the ability of staff to adapt, the empathy staff have shown to our library users, the care and consideration for others, the understanding that our patrons really value the library service and that being closed really impacted their lives.

Messages such as these, from patrons who received our home delivery service, show how appreciative people are:



Thank you so much for this service. I recently received my first delivery which is great for me as a senior who loves reading, I look forward to more later although prefer that libraries open again.

- John

Thankyou so much for the wonderful magazines and books delivered to my home this morning, I was so excited when I found them. Thankyou again.

- Margaret



How has your community responded to the library's reopening?

There was sheer joy and delight from our patrons when we opened the doors, we even had people queuing – with social distancing of course. Everyone was so happy to be back; some came by just to say hello because they missed us.

Our homeless patrons were also very happy with us reopening and were extremely compliant by only staying the two-hour time limit.

Everyone is happy to have some normality back in their lives, and our long-term volunteers have also returned to the libraries. Community groups have eagerly resumed their bookings in our community meeting room, which is always well utilised.

As a result of this pandemic, what has changed about the way the library delivers its services, either in the immediate future, or beyond COVID-19?

Staff have gained some amazing new skills and are keen to continue using them. Some online programming will be suitable to continue; our sensory story time is a perfect program to deliver in the online format and we have grown our audience, which is great.

We are continuing the home delivery service until at least 30 June and will continue to have Webex meetings which have increased 100% and proven to be a very valuable way to keep in touch with social distancing.

We moved to stage three restrictions on 5 June, when the two-hour limit was removed, and have introduced some modified inhouse programming, such as story times, baby book times and book clubs, as that is what our customers are requesting.

Our biggest challenge now is to get the message out that we are back open for business, for patrons to come and visit us and to please bring our books back. 🙏

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TURNING A NEW PAGE AT HOME

Monte Sant' Angelo Mercy College recruited parents to help their teenage children engage with reading for pleasure, through a reading partnership called 'Turn the Page'. Although this program was piloted before the terms 'COVID-19' or 'Corona' became part of our lexicon, it has proven to be the perfect initiative to foster reading engagement amongst our students in their homes.

Whilst reading has traditionally been considered a solitary activity, the reading experience can be enhanced through social activities, such as book clubs and online discussion forums. However, reluctant readers are unlikely to be exposed to these social reading environments and so miss out on the positive reinforcement that comes from 'membership' of a reading community or group.

And so, the school library launched the 'Turn the Page' program as a pilot in 2019. Initially pitched to parents of reluctant readers, it aimed to foster reading engagement by facilitating a 'social reading' connection between students and their parents or carers, in the style of a mini book-club. Eight fantastic YA titles were chosen, vetted by library staff as genuine page-turners, and ten copies of each title were purchased.

The library emailed an online slide presentation to parents explaining the concept and providing a blurb for each book. Parents were invited to watch the presentation with their child and to choose a first and second preference book through which they would embark on a reading journey with their child.

Parent/child reading partners were loaned two copies of their chosen title to read during the term break. Reading did not need to occur in the same place at the same time but, rather, in parallel, anytime, anywhere during the holidays. The social aspects came through discussion around the plot, and a sealed envelope was provided containing discussion questions to prompt further discussion once the book was read: Was the ending realistic? Which character did you most relate to?

The pilot was a great success. 57% of student participants were identified by their parents as 'reluctant' or 'maybe reluctant' readers. Yet 70% of students finished reading the book by the end of the holidays, indicating that reading engagement had been increased through the program.

Whilst the program was initially targeted at 'reluctant' readers, many keen readers also wanted to get on board. This created opportunities for parents and carers to engage with their teenage children in different and innovative ways, particularly during the COVID lockdown period, and 'Turn the Page' has enabled this.

We have now run 'Turn the Page' three times, for both Year 7 and Year 8 students, expanding the number of titles available to choose from, and pitching the program to both parents and students, rather than parents only, so that students can agitate at home to get involved, particular during the COVID-19 lockdown period.

Donalyn Miller, American reading advocate and teacher, writes that 'Books are love letters (or apologies) passed between us, adding a layer of conversation beyond our spoken words.' I couldn't agree more. The final act of loving a book is to share its story with someone else (OK, the last step is actually getting the book back, but that is less poetic). 📖

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OUR 'TURN THE PAGE' NOVELS

- *That stubborn seed of hope* by Brian Falkner
- *Out of my mind* by Sharon Draper
- *Elsewhere* by Gabrielle Zevin
- *Life on the refrigerator door* by Alice Kuipers
- *Nowhere on Earth* by Nick Lake
- *13 hours* by Narinder Dhami
- *Missing* by Sue Whiting
- *The disconnect* by Keren David
- *Can you see me* by Libby Scott & Rebecca Westcott
- *Night Vision* by Ella West
- *Two Wolves* by Tristan Banks
- *The war that saved my life* by Kimberly Brubaker Bradley
- *The school for good and evil* by Soman Chainani



DIGITAL TREASURES

FOR

SCHOOLS

The COVID-19 pandemic has not been a barrier to 'digital freedom of information' at the Sheridan College Library - more the opposite. During these challenging times, our library has embraced the abundant Open Access (OA) and free resources made available by publishers, libraries, universities and organisations. Being a not-for-profit organisation has also encouraged us to search more actively and widely for OA and free resources. We have advanced our research and accessing skills, finding suitable and valuable resources that benefit our staff and students. And oh, what 'digital treasures' we have found! It is worthwhile mentioning a few OA and free resources made available by the following groups:

- [Project Muse](#) – providing some amazing scholarly journals, especially in the social science and humanities fields.
- [Bloomsbury Collections](#) – providing access to digital resources including reference resources assisting students with their studies and research. These resources are available until the end of June 2020.
- [EBSCO](#) – providing free access to resources such as eBooks and databases that support distance learning and education. There is also free access to the Harvard Business Review eBook subscription collection.
- [Australian National University Library](#) – providing free access to scholarly resources.
- [MIT Press Direct](#) – providing access to more than 2,500 eBooks until the end of May 2020.

These are just some of the OA and free resources made available by institutions assisting libraries getting through the COVID-19 pandemic. We would like to take this opportunity to thank the publishers and institutions for making access to digital content easier. As they say, 'We are all in this together, Australia'. 🌸

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A TEAM EFFORT



Cheney Brew (L) and Cameron Atkinson (R) from the Trove team spreading the good news

Four years in the making, June saw the launch of the much-awaited Trove upgrade, with a new website and many enhancements to its platform. INCITE spoke to Catriona Bryce, Cheney Brew and Paul Hagon from the Trove team about the upgrade.

When asked, 'What is Trove?' the answer will vary for many of our readers, such as a national library search engine, a collection of digitised newspapers, an aggregator of cultural collections, a tool for sharing resources, or a source of open data. How do you think these understandings of 'what Trove is' will change with the upgrade?

CATRIONA: Trove has evolved significantly over the last ten years and is now a digital hub for the rich collections held in Australian libraries and cultural institutions. I'd like to encourage people to think beyond 'Trove is an online catalogue' to see it as a place for discovery – everything from research created using the Trove API, to full-colour digitised magazines and archived snapshots of Australian websites that are no longer on the live web. Trove's power comes from the aggregation of hundreds of collections that encapsulate Australian identities.

CHENEY: We have much more space on the site to talk about what Trove means to different people – through blogs, feature articles, news and events. Trove's a team effort - we're created by, and belong to, GLAM organisations across Australia. I hope more people will be able to see that.

The Trove website now looks completely different to its previous incarnations. What were the deciding factors in determining the look and feel of the website, and the content displayed?

CATRIONA: One of our first program activities was to ask people how they were currently using Trove. Unsurprisingly, the ways people used the service and what they accessed most had changed a lot in the ten years since Trove launched. To keep pace, we adopted modern web practices – better use of images, understanding the different ways that people navigate, use menus and how they expect to see alerts and notifications.

PAUL: We learned from focus groups that those unfamiliar with Trove – including teachers, students, and family history enthusiasts – had a lot of difficulty navigating the site. They weren't sure where items had come from, where to start searching, or if Trove was even 'for' them. Along with feedback from the current Trove community, prioritising better access for new users drove a lot of our design decisions.

Library workers will undoubtedly notice the changes to Trove's search functions, particularly to search categories, and the way that search results and work records are presented. How do these changes improve the discoverability of Trove content?

PAUL: Many changes we've made prioritise access to our most popular items – born-digital and fully-online digitised resources. This includes having two categories – 'Newspapers & Gazettes' and 'Magazines & Newsletters' exclusively for online items. We've completed projects to 'unclutter' our search results – removing records with no Australian holdings, and cleaning up some non-Australian, subscription-only content. This means Australian, and digital content, is easier to find.

We've also put librarian-contributed metadata to use in new places like our Partners Dashboard and in our Collection Features. The ability to contribute new kinds of metadata on First Australians content will also enrich these records in future.

CATRIONA: The program has focused on clearly delineating access options, and you can see this in the work records – options for what you can do (read, borrow, buy, cite etc) are at the top of the page. Distinctions between different formats and how they can be obtained are now more obvious. It's not just that people access digital content more, it's also the nature of collecting that has shifted, and we're trying to reflect that.

In seeking feedback from the Trove community, what has surprised you most about the consultation process?

PAUL: When we tested the prototypes with people who had never used Trove – I was impressed with how engaged they became. We heard things like 'brighter' and 'modern' from our current community – but new users quickly grasped Trove, could better identify the source of items, and complete quite complex tasks.

Many of our readers will be aware of the recent changes to Libraries Australia membership, being rebranded as Trove Partners with Trove Collaborative Services. What opportunities have the Trove upgrade created for Trove Partners?

CHENEY: There's new opportunities to highlight Trove Partner collections through Collection Features, and articles on the site. Partners can access collection analysis data about items

they share with Trove through the Partner Dashboard and the membership system makes it easier to pair up local community organisations for digital collaboration opportunities.

We've improved Trove's search engine optimisation, so we're better at exposing collections from smaller organisations – many of whom may have few opportunities to do their own outreach.

And we now have a Trove Strategic Advisory Committee – a way for elected representatives from Trove contributing organisations to have input into the future direction of Trove. We think that's pretty exciting.

Finally, the past six months have been extraordinary for the National Library, from local bushfires to a global pandemic. What special measures have the Trove team needed to put in place to ensure the upgrade's completion at such a disruptive time?

PAUL: The upgrade has been a four-year program, so while the past six months have been interesting, it's only really been disruptive to the final quarter. Luckily, our team is adept at working online together, we've just had to do it a lot more often. I'm really pleased we haven't had to make any major sacrifices or cut down development work as a result.

CHENEY: Trove lives online, so we're lucky to have had experience promoting online collections before now. Our launch was intended to be at least partly online so our community could attend wherever they were, so going 100% online is hopefully won't be too much of an adjustment. We will, of course, miss the opportunity to eat some non-virtual cake with our friends and partners, and celebrate face to face. Fingers crossed, that's something we'll be able to in the not-too-distant future. 🍷

Check out the Trove upgrade at: trove.nla.gov.au



Above: The Trove search function has had a makeover. Right: The new website is designed for easy browsing



BUILDING MUTUAL RESPECT



Across Australia, we have heard reports of library workers being stood down, especially casual workers, who have found themselves unemployed. INCITE spoke to Dee O'Loughlin, Manager of Libraries & Customer Services at Adelaide Hills Council, about her work in keeping her staff engaged through the COVID-19 crisis.

'The key was to start early', explains Dee. 'It became clear that libraries would be included in the lockdown and we needed to get the wagons drawn up and the battle plan ready to go. We worked out exactly what needed to be done, how many people we needed to cover it all. Our staff were incredibly flexible and prepared to take on whatever needed to be done, not just what they wanted to do.'

Council has been incredibly supportive of this planning and of the Libraries and Customer Services staff, including casuals – but this hasn't been by accident, and it certainly hasn't always been this way. Twenty odd years ago there were still references to the library girls, and to the counter or phone girls, and their skills were often dismissed by other Council staff. Careful relationship-building over the years has seen these views change.

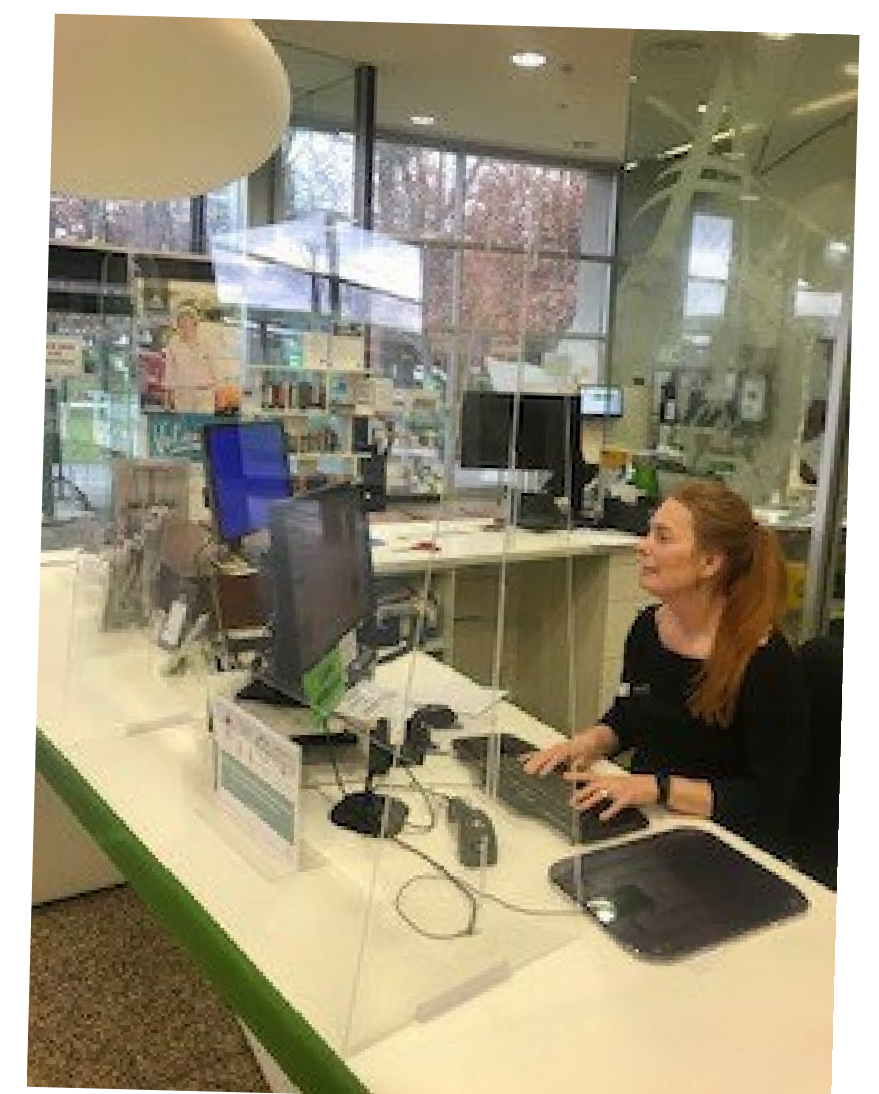
A major factor in this change was the integration of library and Council frontline services, including the Contact Centre, the necessary cross-skilling of staff, and rotation of those staff across all branches. They demonstrated their versatility as they provided temporary support to other departments, in turn encouraging their acceptance into other roles within Council. Actively working more closely with other areas of council, such as planning, records, and communications, raised their profile. Stationing staff at the Bushfire Recovery Centre following the bushfires of 2019 and 2020 further demonstrated their flexible skills and attitudes.

'The key factor is having a team of staff with the willingness to put their hand into anything and not feel like it devalues their skills.'

And so, when the libraries' doors closed to the public, tasks which ensured the continuance of backroom library requirements and phone services, supported the development

of online programs and delivery of 'non-face to face' library services and frontline were allocated to all staff, including casuals, and scheduled into an eight-week roster which Council honoured and continues to support, also ensuring all personal protective equipment needs were met.

The building of mutual respect with peers across the council has ensured that the staff providing library services are valued and trusted to contribute to Council's operations during the crisis. Dee stresses that maintaining regular communication has been essential. 'In a crisis, you need to stay connected and let people know that you're working on it'. 🌸



Left: Re-organising areas for quarantine – this was (and will be again) our training suite. Right: Council has attached perspex shields to all desks



DIGITAL FREEDOMS

With this issue's theme of *Digital Freedoms*, we explore many different definitions and interpretations of this idea. During the COVID-19 pandemic, many libraries needed to think about how to maintain freedom of access to information, and provide equitable access to online technology. But many library and information professionals have long been acquainted with these matters, whether it be ensuring online content is accessible, managing copyright in digital delivery, or upholding privacy principles in their practice. To introduce the theme, Dr Yazdan Mansourian reflects on what digital freedom might actually mean, and how libraries can support it.

Digital freedom is a form of freedom which enables us to practice our personal autonomy and independence in the digital world. It includes a number of legitimate rights that everyone should have, so that they can freely explore the digital public sphere. Moreover, digital freedom allows us to join and participate in digital communities and form an authentic digital identity in the virtual world that truly represents our identity in the physical world.

Just like all forms of freedom, digital freedom has two basic facets: freedom for and freedom from. The first enables us to do something and the second liberates us from something else. For example, freedom of speech allows us to express our genuine views about the world and at the same time protects us from censorship and suppression. Likewise, digital freedom empowers us to freely explore and navigate the digital world and also saves us from hardships such as digital divide and digital discrimination.

I believe digital freedom has two more facets: freedom in the digital world and freedom via the digital world. Freedom in the digital world includes legitimate rights for everyone to browse, seek and share information in different digital platforms such as search engines and social networks. Nonetheless, the impact of digital freedom extends far beyond the digital space and it affects almost all aspects of our personal and social life. In the modern world dominated by digital technologies, digital freedom is an indispensable element of social engagement and social connectedness. Without digital freedom we will be more vulnerable to social exclusion and rejection for participation in various social activities.

The recent Coronavirus pandemic is an obvious example that shows the necessity of digital freedom for everyone. During the lockdown time the online applications became the main communication tools for most people to connect and interact. Those who did not have access to these facilities, or could not freely act in this environment, risked suffering from loneliness and isolation, especially when everyday life activities such as library services shifted online during the pandemic.

Information institutions in the GLAM sector can actively promote digital freedom to serve bigger goals, including community engagement and social inclusion. In particular, public libraries play a vital role in this context by providing free access to digital information for the vulnerable or marginalized people, and by supporting culturally and linguistically diverse (CALD) groups to connect with their communities and the wider society.

Of course, public libraries have already been very active in running training services for the public, such as the Tech Savvy Seniors digital literacy training program. These programs empower library users with new knowledge and skills they need to practice their freedom in the virtual world, but there is much more that can be done. 🌐

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LET'S TALK

DIGITAL RIGHTS AND FREEDOMS



In this issue, INCITE asked the ALIA Board of Directors about a time when they or their workplace needed to address a digital right or freedom, and why it was important.



VIV BARTON - PRESIDENT

The virtual storytime copyright agreement between the Australian Society of Authors, Australian Publishers Association and ALIA, has been a game-changer for Australian public libraries forced closed as part of the COVID-19 pandemic.

Thanks to this agreement, libraries have been able to offer innovative services in the online environment by providing live or pre-recorded rhymetime and storytime sessions, as well as promoting the value of early childhood literacy and joy of reading to a significantly wider audience. Congratulations to all the library professionals who have developed online storytime programs and thank you to the ALIA team for implementing this initiative.

VICKI EDMUNDS – VICE-PRESIDENT

The decision to close Blue Mountains Libraries was a devastating one, but the NSW State Government ordered all libraries to close on 24 March. It became apparent that those in the community who had never joined the library would benefit from the online resources available. So, an online membership was quickly developed for those who wished to join the local library and use the online resources until the physical library reopened. We considered this a digital right for the local community, as resources, ebooks, and eaudio items had been purchased for use by all in the community. Once the library reopened, online memberships could be upgraded in person. This was an excellent example of being agile and reaching new audiences



CLARE THORPE – INSTITUTIONAL DIRECTOR

This is possibly more of a digital assumption. As we shifted to work from home as a way of keeping staff safe during COVID-19, the assumption that all library staff had access to the internet in their home was found to be false. Some of our staff live in rural areas, well outside the limits of the National Broadband Network (NBN) and some with NBN did not have consistent, stable internet access. Providing equipment and access and managing expectations about work from home conditions has been a challenge. R David Lankes has recently written about the need for universal broadband to be considered a utility, like electricity and sewerage (davidlankes.org/the-new-normal-agenda-for-librarianship/) and I couldn't agree more.



STEFANIE GASPARI – DIRECTOR

As an educator I often seek to provide students with thought-provoking opportunities to reflect on their learning in response to an issue or challenge. The recent move to remote learning in Australian schools prompted me to reflect on the digital freedoms I often take for granted — such as the ‘essential service’ of internet access. Whilst I am fortunate to experience digital confidence and inclusion in my professional life, I acknowledge this is not the case for all teachers and/or students in Australia, especially those in rural areas where geography plays a critical role in the digital divide.

JUSTINE HYDE – DIRECTOR

I started in a new role at the City of Melbourne the week after all of our libraries closed due to COVID-19. Without doubt, the biggest digital right challenge during this time has been access to technology and the internet for the most vulnerable in our society. Closing public libraries was absolutely the right decision for public and staff safety but in doing so, we removed an essential lifeline for many. My reflections on this are: how do we redesign our libraries so that we can continue to offer services through a crisis? How can we do this while keeping our staff safe? How do we influence state and federal governments to classify libraries as an essential service?



KIM SHERWIN – DIRECTOR

The Libraries and Learning team at the City of Sydney recently received a Good Things Foundation Grant to develop their digital literacy skills and programming. Moving into work-from-home arrangements, they needed to develop digital skills and building confidence in using new technology to stay connected. Through adapting how they work, how they learn and how they connect, they have developed a genuine appreciation and empathy for the challenges that many face in an online world, as well as the importance of staying connected, given their own experiences. These circumstances have inspired the team to support some of the most vulnerable in our community with bridging the digital divide, as our new world unfolds.

EMILY WILSON - DIRECTOR

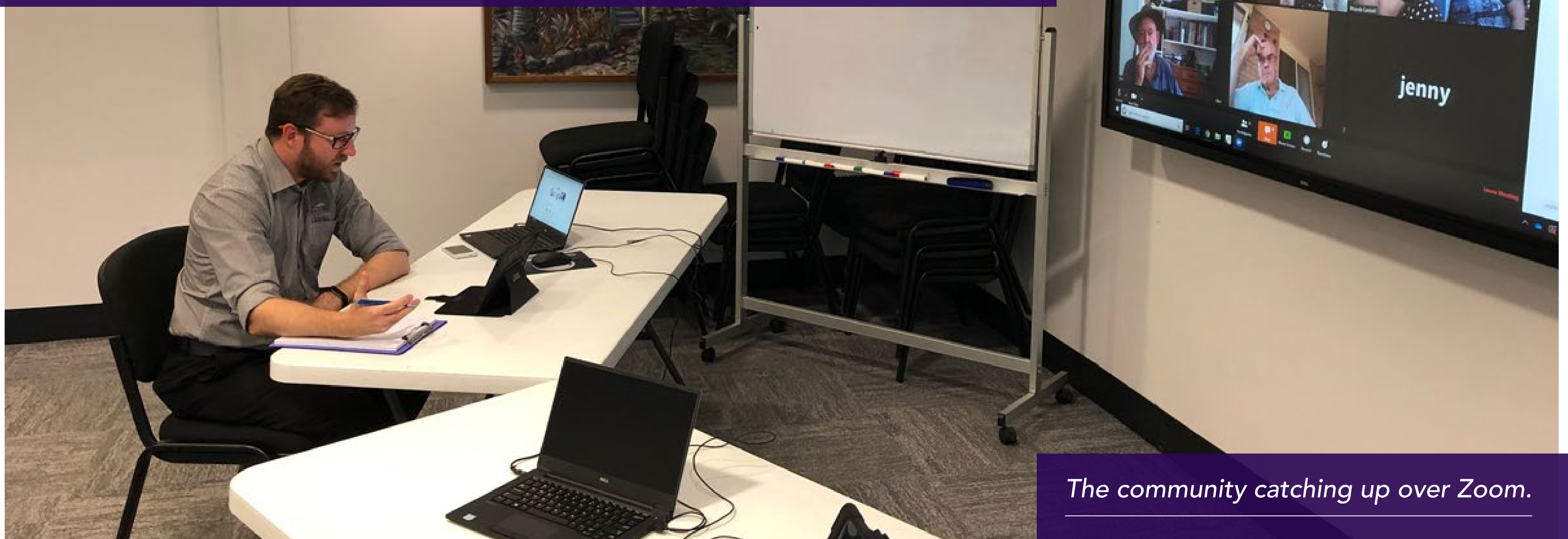
The digital divide is wide, and the damage it is causing in COVID-19 times has highlighted the ongoing damage a lack of internet access can cause. Public libraries play an important role in the digital inclusion of their communities by providing free PC internet access and Wi-Fi within the library.

SA public libraries had concerns about the requirement to join the library and login to access free internet and Wi-Fi. My workplace provided a technical solution which lowers this barrier by eliminating the need to login for access. The daily data download allowance for library Wi-Fi users was also increased to 5GB.



FINDING DIGNITY IN THE DIGITAL

As the Information Services Librarian of a regional public library in Queensland, Stephen Harris reflects anew on his role and profession. COVID-19 has upended life as we knew it, and so presents the public library sector for contemplation upon its relevancy in contemporary times. As a professional oriented to advocating for libraries, Stephen calls on the sector to emphatically show that are not only still relevant, but necessary to the communities they serve.



The community catching up over Zoom.

I have become keenly aware that my concept of the public library extends far beyond the walls of the building I work in. Our clientele has still been there – albeit in their homes – though nevertheless always eager to maintain their relationship with the library.

The ongoing challenge of upskilling and resourcing our senior citizens with digital technologies remains. Yet, thanks to COVID-19, I have been reminded of the need to critique ageist stereotypes. Many of the seniors I know are digitally capable, or willing and working to become so. In this regard, I have been further gifted with the recognition that our pre-COVID-19 inhouse programs, teaching digital literacy to seniors, have been effective. Tentative forays into gleaning who might be willing to attend online sessions indicate a potential higher turnout than our in-person gatherings.

Certainly, I appreciate the need to manage staff anxieties and their experience of new pressures to deal with unparalleled change and challenges; however, this should not be at the expense of a broader message that inspires freedom and encouragement to try new things. This is surely a time for innovation and exploration of how things might be done differently. It has been a time for developing our digital abilities and exercising and growing our project management skills to design, implement, assess, and redesign initiatives. I find this a time richly free of the fear of failure; as writer Jack

Canfield stated, 'We should never worry about failures, but the chances we miss when we don't even try.'

This is a moment for public libraries to shine. It is a time to show we are integral to the wellbeing of our citizens. By cultivating our online presence, we can offer to the lonely and dislocated a space for wider encounter, sharing, and solidarity. We offer a space for new energies and synergies to be experienced, for new learnings and formation to be enjoyed by staff and clients alike. We offer a space for our elderly to experience their inherent dignity and value in a time when their vulnerability (and, on occasion, shamefully their expendability) hovers in the air. Ultimately, we can offer a space for community to flourish in new, dynamic formats. As with all crises, amongst the struggle and strain the human spirit rises to greater heights of creativeness and kindness. I put forward here, that public libraries in 2020, through cultivating their online outreach, has the capacity to be such grounds of goodness. 🌸

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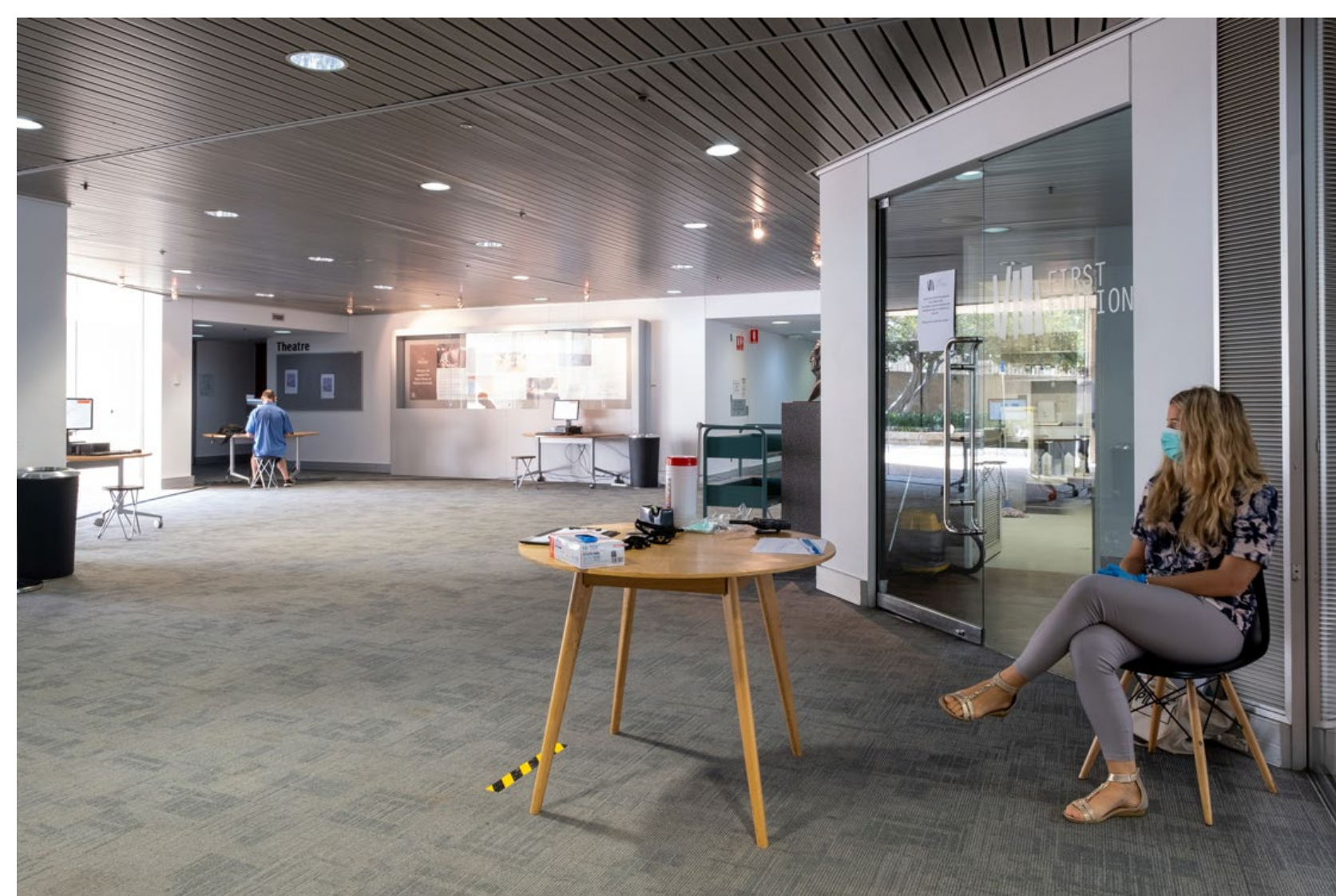
A lifeline for digital inclusion

When libraries across Australia closed their doors to the public in March, the lack of access to online technology was keenly felt by many who no longer had a means to stay connected online. INCITE spoke to Rebecca Ong, Manager of Client Services at the State Library of Western Australia (SLWA), about a special initiative that helped bridge the digital divide for its most vulnerable clients.

As the nation moved into lockdown, the SLWA was conscious that there were those coming to the library who didn't have access to the internet at home or didn't have a home. 'We started discussion on how we could still provide a service to those most vulnerable in our community,' explains Rebecca Ong, 'We didn't wait to be asked; we knew it would be an appreciated and well used service.'

SLWA's strategic plan is focused on digital access, which includes digital inclusion. When the doors closed, the focus was on how they could ensure those who needed it could still have access from the library building. The Library Board and Executive were in full support, with the CEO and Director of Library Services actively taking part in planning the initiative.

Part of this planning included a thorough risk assessment; managing the health and wellbeing of the clients and library staff were paramount in all decisions. A very clear routine for clients, based on Government recommendations, was set from day one. They washed



Internet access at SLWA for patrons without technology during COVID-19, March 2020. Image: SLWA

their hands and used hand sanitiser on arrival, and filled in a form with their name, time and a contact number, in case there was a need for contact tracing. They could then use a computer for 20 minutes, which could be extended if nobody was waiting, and printing was also available at no charge. Upon finishing a session, staff wiped down the computer and workstation ready for the next client.

Initially, there were concerns amongst the staff in relation to potential exposure. 'Only those who were comfortable were rostered on in the service, including myself as Manager Client Services, Team Leader Client Services, and our Director Library Services.' As it became clear that there was no community transmission in WA, others volunteered to go on the roster until, eventually, all staff were back on the roster and happy to help clients as best they could.

The service attracted around 10 to 15 people daily, with some regular clients visiting several times a day, as well as the odd one-off visit. 'Those using the service were truly appreciative, thanking the staff profusely each visit, and eager to stay updated on any developments. All of them are looking forward to the library reopening. We are a second home to many people, and they have been grateful to have the small window of access we can offer, giving them some sense of connection and access to reliable information.' 🙏

Rising to the challenge:

respectfully digitising and sharing cultural heritage

Society is moving forward at a breakneck speed with technology advancing at an unbelievable pace, even in the short period of time that I have been working in the library world. I come from a time when card catalogues were king, and computers were glorified typewriters useful only for writing up information requests. These technological advances bring us together in many unforeseen ways with the digital realm enabling us to complete research without even leaving the comforts of our homes. Digital collections are a very powerful source of knowledge for our communities, especially for those who do not live in the various metropolises where their cultural heritage is held.

However, with this great power comes great responsibility. Just because it is in existence, should we digitise it, throw it on the internet and make it available for time immemorial for everyone to see?

What has SLNSW done in the past?

Our first foray into online projects related to making the collections more discoverable was the online biographical index *InfoKoori*. It was an index only and given the limitations of technology of the time, *InfoKoori* was and still is cutting edge metadata.

In the creation of *InfoKoori* we observed Library of Congress Subject Headings and later the Aboriginal and Torres Strait Islander Thesaurus. We trusted that we were good people who would try our best to make community metadata fit within those rigid non-Indigenous, academic constructs. Of course, copyright belonged to us and cultural rights were not even considered as a factor – sarcasm intended.

Apart from digitised images of manuscripts and pictures on our original materials online catalogue, our next plunge into the digital realm was *Rediscovering Indigenous Languages* website, and it was a quantum leap forward with

regards to our attitudes towards who our audience was and how their material should be presented for the world to see. All language groups featured in the over 200 manuscripts included on the website were identified using AUSTLANG spellings, a cultural warning was prominently placed on the front page, there is a strict take down policy if community requests it and all the artwork on the website was done by Yuwaalaraay artist Lucy Simpson.

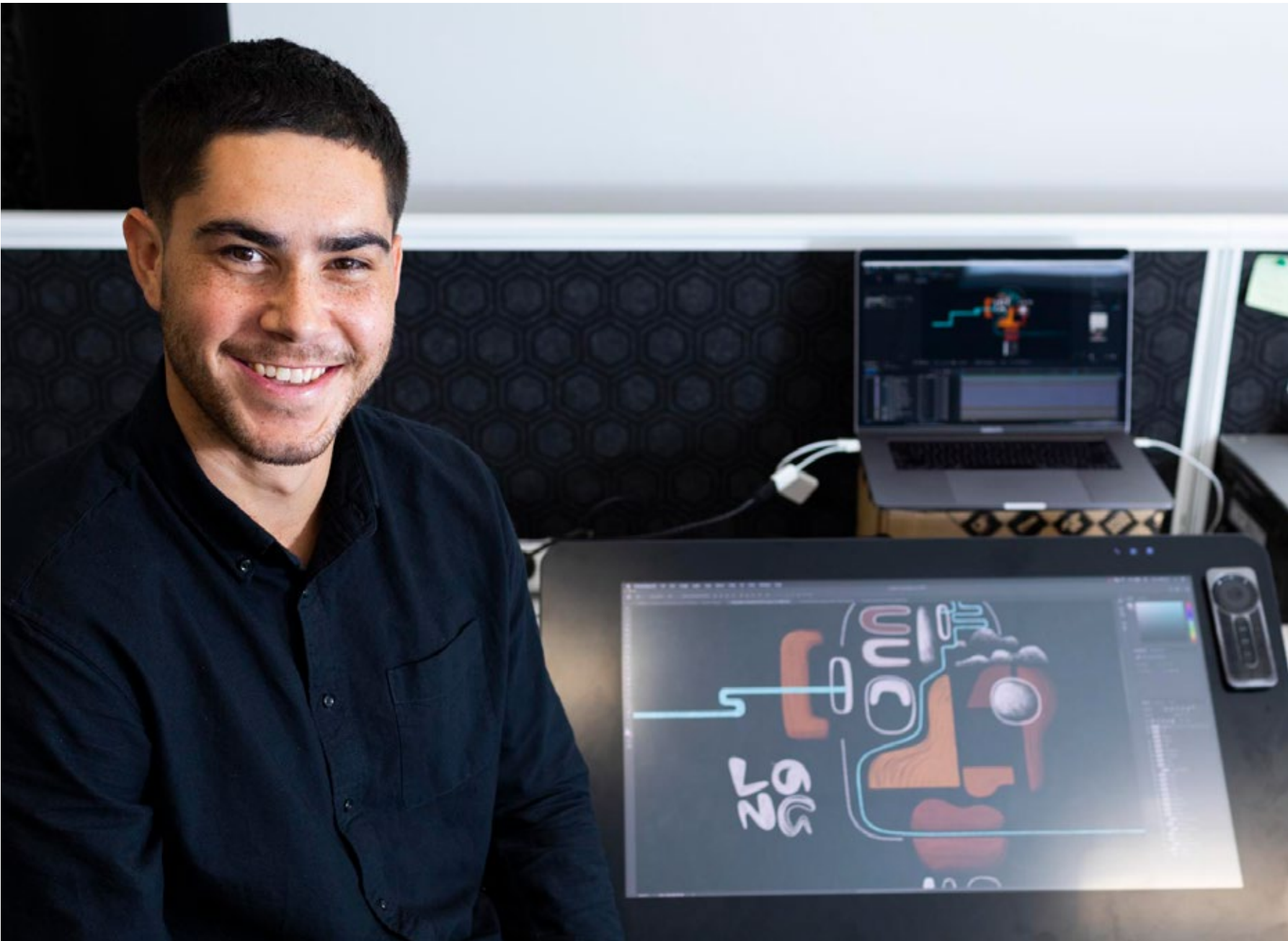
What is SLNSW doing now?

Current technology, its uses, and affordability is astonishing. Functions that seemed like sci-fi when we first started digitising all those years ago are now commonplace. Coinciding with this technological journey has been the developing respect for those whose cultural information is being held in collecting institutions, galleries, museums and historical societies.

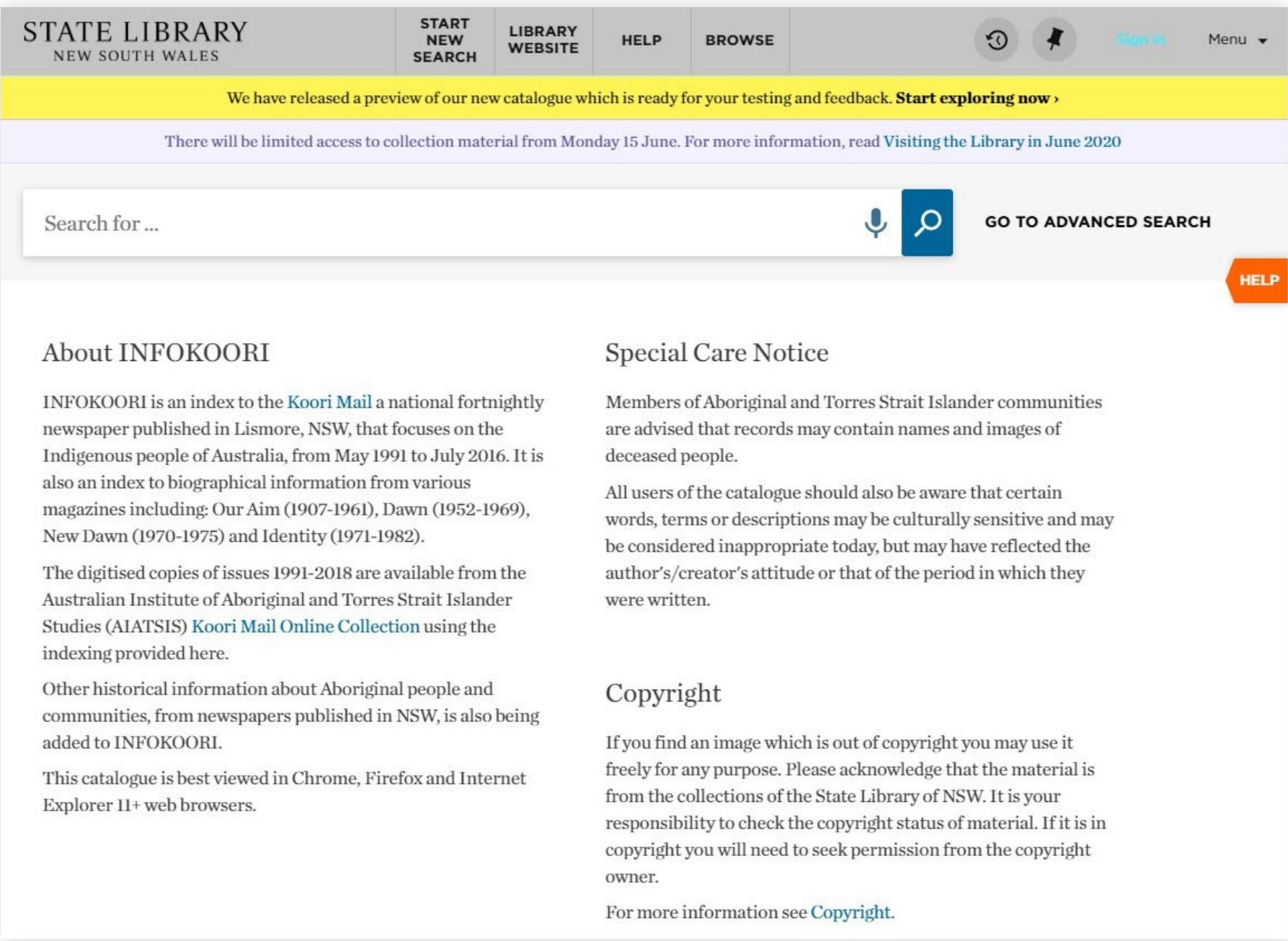
Many communities are also taking on board technology in sharing their information and artistic endeavours within community. I've had a couple of information requests where the Elder said 'if you can't email it to me, just put it on a USB, Bub, and post it to me' – they are tech savvy alright! My concern is that once this community and cultural information is online on various platforms, copyright and cultural rights are ceded to the owner of the platform and are therefore lost to community.

What is Gather?

Damien Webb, the State Library's Manager of Indigenous Engagement, said 'For the most part, the Library's collection represents Australia's First People as told by the third parties - colonists, missionaries, travellers, policemen and others - who documented the lives and cultures of Aboriginal and Torres Strait Islander peoples'. SLNSW has created a new digital space for Aboriginal communities to connect with



Gather's artist and animator, Jake Duczynski



InfoKoori was re-branded Australian Indigenous Index when SLNSW expanded the database with local newspaper and missionary magazine content.




Gather encourages two way conversations about collections in SLNSW

their histories and cultures which are held in the collections at the Library. The innovative website is called *Gather* and uses an open-source platform called *Mukurtu*, developed by Washington State University in consultation with First Nations communities in Australia, the United States, Canada and other countries.

The striking visual identity and artwork on *Gather* has been designed in collaboration with Gamilaraay and Mandandanji artist and animator, Jake Duczynski. *Gather* is about returning cultural rights to our material to Aboriginal communities, and also supporting them to build local keeping places which are fully controlled by the community. Where the library used to focus solely on bringing material into the archives, we are now recognising the importance of local collections remaining on Country - and governed by existing cultural protocols and authorities. ✳

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MAKING THE DIGITAL ACCESSIBLE

We live in exciting times. Digital technologies have removed the tyranny of distance and allowed us to change our collection and access models to include resources that staff and clients can access from wherever it suits them. We can freely enter the marvellous online collections of the world's premier libraries, museums and galleries, expanding our knowledge and making our own connections. We can remotely guide our clients to fulfil their personal and academic research needs.

Our libraries have worked hard to create our own digital resources, digitising our unique collections, and creating new resources, such as videos, podcasts, virtual story times, online courses, educational resources and exhibitions.

In the current COVID-19 crisis, more than ever have we been caught up in the urgency to creating online resources quickly. We say that it doesn't matter if they're not perfect

because we can fix them later. Unfortunately, through some of this lack of perfection, important elements are excluded which can render these resources inaccessible to many members of our communities.

When so many of our resources are available outside our physical buildings, and we don't have as much contact with our communities, it's hard to know when they are having difficulties accessing and using them. It is hard to envisage how our website and other digital resources may appear to someone with a disability, but there are things we can do to improve our creations.

We need to create digital resources which are accessible to the widest possible community. Honestly, once you are familiar with these concepts and processes, and they become part of your workflow, they will no-longer seem onerous and time consuming.

HERE ARE OUR RECOMMENDATIONS FOR ENHANCING YOUR DIGITAL CREATIONS:

1. **Add alt text to your images.** This is such a small thing to do but will make a big difference to way people who can't see your pictures will experience your website, LibGuides, Facebook, Twitter, or Instagram. The Chrome Images On/Off extension lets you experience your website without the images.
2. **Caption your videos.** Originally created for people with a hearing impairment, captions allow you to watch videos silently, clarify unclear content and watch videos in noisy locations. Captions also aid literacy and learning, both for children and adults. Always check and correct the auto-captioning on YouTube and other video and online communication platforms. While inaccurate captions can be amusing and entertaining, it can mean that the person relying on them may miss out on crucial information.
3. **Use Heading tags instead using different size fonts.** This will make it much easier for someone using a screen reader to navigate around a site or document. Check out the free [Document Accessibility Toolbar](#) available from Vision Australia.
4. **Check for white space or excessive blank spaces on your webpage.** These cannot be negotiated easily by screen-readers and will tend to make the user/viewer think that there is nothing left to read or view on the page.
5. **'Verify you're not a robot'.** If your website requires the viewer to verify that they are not a machine, ensure that you include an 'audio challenge' as an option for blind and low vision viewers to complete the verification process.
6. **'Electronic signatures'** If your webpage requires the user or viewer to insert an 'electronic signature' for a web form submission, try to include a text box option where a screen-reader user can insert their signature without having to drag and drop letters into a box.
7. **#Hashtags**, like alt text, can add meaning to your social media content. Don't forget to #CapitaliseYourTags so it can be read properly by screen readers and at the same time help to avoid confusion for everyone
8. **Colours and fonts.** Careful and considered choices will ensure that the content is visible and legible to the widest possible audience and not just aesthetically pleasing. A Colour Contrast Analyser can help you to make the right choices.



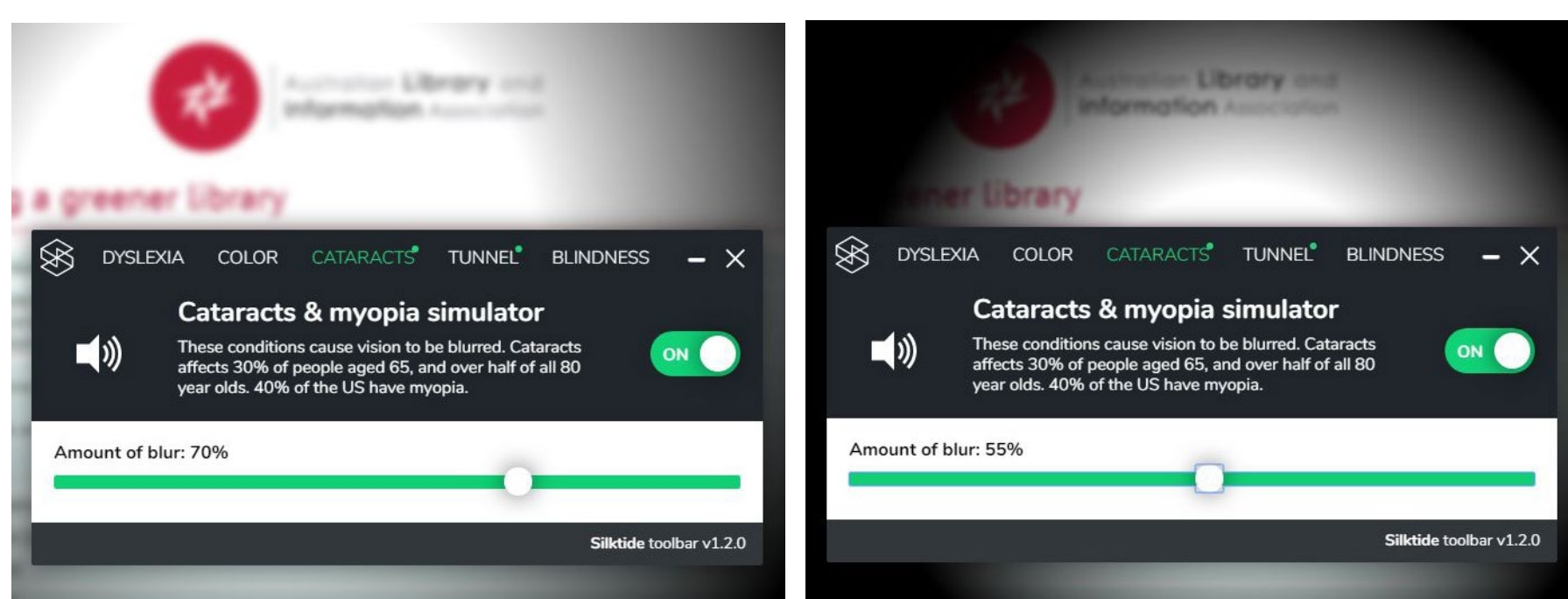
The OPAC at Vision Australia with scanner and a large font keyboard.

We don't all need to be experts in web accessibility, but even just following these few suggestions, you can ensure that more people in our communities will be able to use your digital resources. A Web Disability Simulator can easily be downloaded to your PC and will help you experience your website from a different perspective. You could even consider trying it from home so that you are outside the work network, and more likely to have an authentic user experience.

In a nutshell, the better designed and more inclusive a digital resource is, the better it is for everyone.

If your interest has been piqued, but you have missed the ALIA PD 'Library services for people with a disability' you may be interested in the [Disability and Digital Media: Accessibility, Representation and Inclusion](#), MOOC offered by Curtin University, via edX. There are also several excellent TED Talks in the Designing for Disability playlist, and this post on Resources to use and share this Global Accessibility Awareness Day

Finally, for a completely different experience why not close your eyes as watch [Frozen Trailer with Audio Description - YouTube](#). No cheating – keep your eyes closed. 🙈



Disability simulator Chrome extension showing cataract and tunnel vision views

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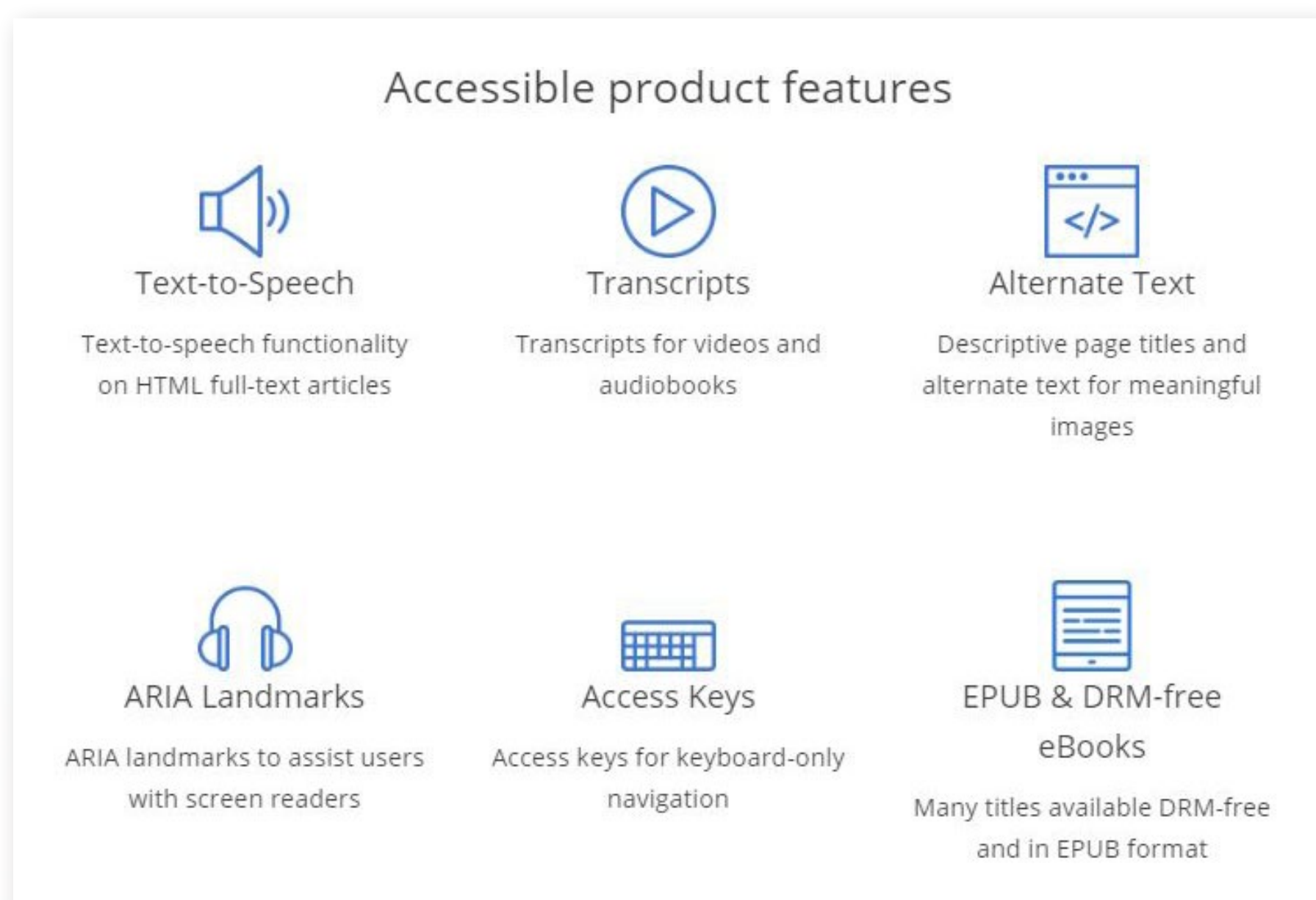
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Accessibility features on the EBSCO help page.

CHAMPIONS FOR Open Access



Open Access roadshow, outside the Natural History museum and in the Library, October 2019.

Research UNE (RUNE) is the institutional repository of the University of New England. Our collections include records of scholarly research completed by our academic staff, theses completed by higher degree research students in the course of their studies, datasets compiled by researchers and earlier pre and post peer review versions of research, which our team (in concert with our researchers) can use to make UNE research Open Access (OA), adhering to FAIR (Findable, Accessible, Interoperable and Reusable) principles.

For higher degree research students at the university, RUNE staff are involved throughout the research lifecycle, educating them on the benefits and importance of making their research openly accessible at the commencement of candidature. Our staff help explain the university requirements to store both their theses and the associated datasets and the rights that students have to share their work whilst retaining ownership. Theses can be viewed (and accessed if OA) from rune.une.edu.au/web/handle/1959.11/26187

OPEN ACCESS PUBLISHING

The RUNE team regularly process records which are increasingly available openly, either having been published in Gold OA journals, linking to Green OA materials available in other repositories, or where publisher policies or creative commons licenses allow by hosting materials on Research UNE as UNE Green. Where the materials are OA, but the access conditions or publisher policies are not clear, the items are marked as Bronze OA, and links to the material are provided via RUNE. In the just over seven months since Open Access week in October 2019, there has been a sharp uptick of open access records processed by the team, with nearly 27% of submissions openly accessible via RUNE. Compared with the same period the previous year, this is more than double the open access submissions received and made available.

Green Open Access refers to research that is made OA via a repository, either by hosting the final published works (where creative commons licensing allows) or other accepted versions in the repository. At UNE, we call this UNE Green (bit.ly/2zYLpAR). This refers to research outputs that we can provide access to, directly through the repository. The behind-the-scenes work completed by the team include conducting extensive publisher policy checks and using the Sherpa Romeo aggregator to check these policies and advice on the access conditions allowed for each journal title. The RUNE administrative staff then add extra information to the metadata such as specific publisher statements, and a link to the published version.

PRE AND POST PEER REVIEW VERSIONS

The team advocate for researchers to provide earlier versions of their research, the repository provides a vehicle for UNE researchers to disseminate their research for free (in the same way as arXiv). This helps promote research by making it accessible, where is otherwise may not be, and for communities and users for whom this academic information may otherwise be out of reach. Releasing early, OA versions can increase a researcher's citation count, which contributes to a researchers' profile and metrics.

There are valid arguments against providing pre peer review versions too, such as works may be reviewed after and significantly changed, or even withdrawn. (Kingsley, D. 2020 bit.ly/2AyWXuC).

COMMUNICATION, OUTREACH AND MARKETING TO THE WIDER ACADEMIC COMMUNITY

RUNE staff personally are champions for OA, participating in Library marketing and communication events, most recently in participating in 2019 OA week which included roadshows at the cafes on campus, allowing academic staff to make their own OA badges in support of OA principles, and having ad-hoc conversations about OA issues. We work closely with academic librarians, providing information and advice relating to strategic publishing, increasing their research scope and impact and in requesting further information and other versions from academics in order to make research accessible in the repository.

The next stage for RUNE team OA advocacy is to assess the publishing history of UNE Academics: specifically publishers that allow for Green OA, and to establish communication with researchers to obtain a version enabling a UNE Green hosted version to be stored and made available via RUNE. The desired future state is to then proactively promote UNE Green friendly publishers to our researchers and help UNE researchers publish openly, and promote ongoing access to the ground-breaking material produced by UNE researchers. 🌱

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• STOP • YAMMER TIME •

As closures due to COVID-19 forced many of us at Victoria University Library to work from home, Yammer has been used to maintain connection with our colleagues.

Yammer was chosen, as it was a medium that was already available to the organization and because it has a social and intuitive interface.

Although colleagues were added to the group, rather than choosing to join, we found that there was a high level of engagement. Out of the 68 library staff added to the group, 56 became active members of the group, having read, liked or posted in the group, 35 of whom posted at least once. While the desire to maintain connections was likely higher due to the unusual circumstances, having a handful of 'power users' who posted regular and varied content almost certainly helped.

People made many different contributions to the group ranging from from personal strategies for switching off at the end of the day to pictures of daily walks, pets, and kids. Memes about the difficulties of remote communication were also shared alongside resources about working from home and online professional development ideas.

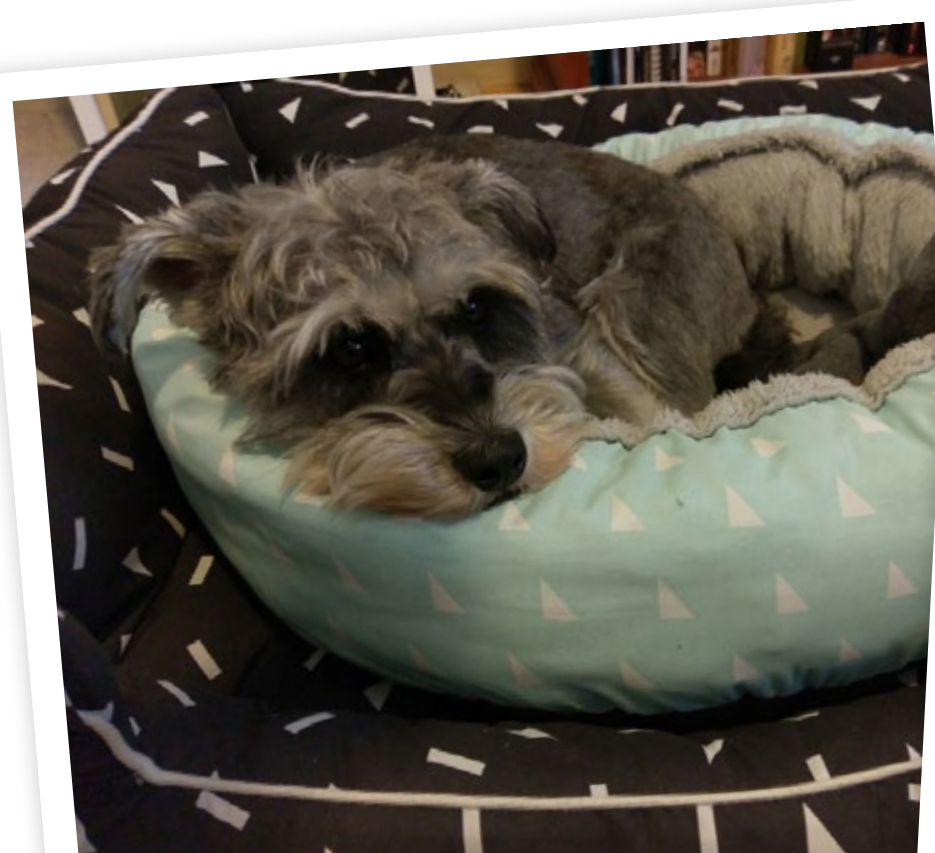
Responses to a Yammer post asking for feedback showed that people enjoyed having a way to connect, particularly in the early stages of working from home and it has helped to forge a sense of shared experience. Staff have also been able to interact with colleagues on different campuses that they may not normally interact with very much. One staff member observed that Yammer has been 'a place which has encouraged contribution with no regard for HEW level/ experience/ etc. - everyone has been welcome to contribute as they wish'. Though the usefulness of this medium varied across different teams as some had their own forms of communication that made Yammer less necessary. Given this feedback, it will be interesting to observe whether we are able to maintain this kind of inter-campus communication once on-campus work resumes. 🌱

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Pet photos shared by colleagues via Yammer.

LIBRARIANS AT THE FOREFRONT

DEFENDING PRIVACY IN THE AGE OF SURVEILLANCE CAPITALISM

Tattoos. They mean vastly different things to each of us. To some they are beautiful, poetic, meaningful or strange. And while those who choose to get tattoos do so for all manner of reasons, it is usually a conscious choice that a lot of thought goes into, with an understanding of their permanence. What if I told you that your posts, profile, photos, in fact everything you do online is a digital tattoo that will be around long after you will. We put a lot more thought into a tattoo choice than we do a Facebook post. With that in mind, think over the last five things you posted on social media. This can be Twitter, Insta, Facebook, Snapchat, YouTube, TikTok, whatever your poison. How comfortable would you be sharing these with your boss?

Think about what narrative these digital tattoos tell about you and your interests. Imagine the year 2030 and these five tweets suddenly appearing as highly visible tattoos. Most would not be comfortable with that, but every day, we are constantly leaving a digital breadcrumb trail in our interactions online, both visibly and invisibly. Our digital tattoos. Many say that this is unavoidable and that hopefully their data will get lost in the noise. Sadly, this is not the case because of everyone's favourite: big data. Powerful algorithms can now track and analyse your tweets, retweets, likes, blog posts, emails, purchases, internet searches (even in private mode) and more. I can grab any picture posted online and run it through free software, nowhere near as powerful as Facebook's DeepFace algorithm, and in seconds have the LinkedIn, Twitter, Facebook, Instagram and YouTube information of every person in that photo. I can then run their social media handles through free analytics software and have their psychometric profiles. Try one yourself now at www.tweetails.com.

The tech industry has a saying: if a product is free, you (and your data) are the product. While ridiculous conspiracy theories like the flat earthers and QAnon grab headlines, they mask a far more sinister truth: the surveillance capitalism behind our favourite software, applications and social media platforms. Massive corporations scraping our vast and readily available personal information for immense profit, with no regard for the short or long-term consequences. These tech companies know us better than we know ourselves. They know our weaknesses and when we are at our most vulnerable.

Surveillance capitalism is big business, but burying our heads in the sand is not the solution. We need to adopt conscientious safety practices, just like learning to handle a rip when we swim in the ocean. Social media has such enormous potential for learning, creativity, collaboration and genuine connection. If we learn to adopt safe practices, it is a beautiful place to swim.

At the ANU Library, we are looking at the whole student to address their digital literacy needs, both academically and

» WHAT GOOGLE » KNOWS

BASIC DATA

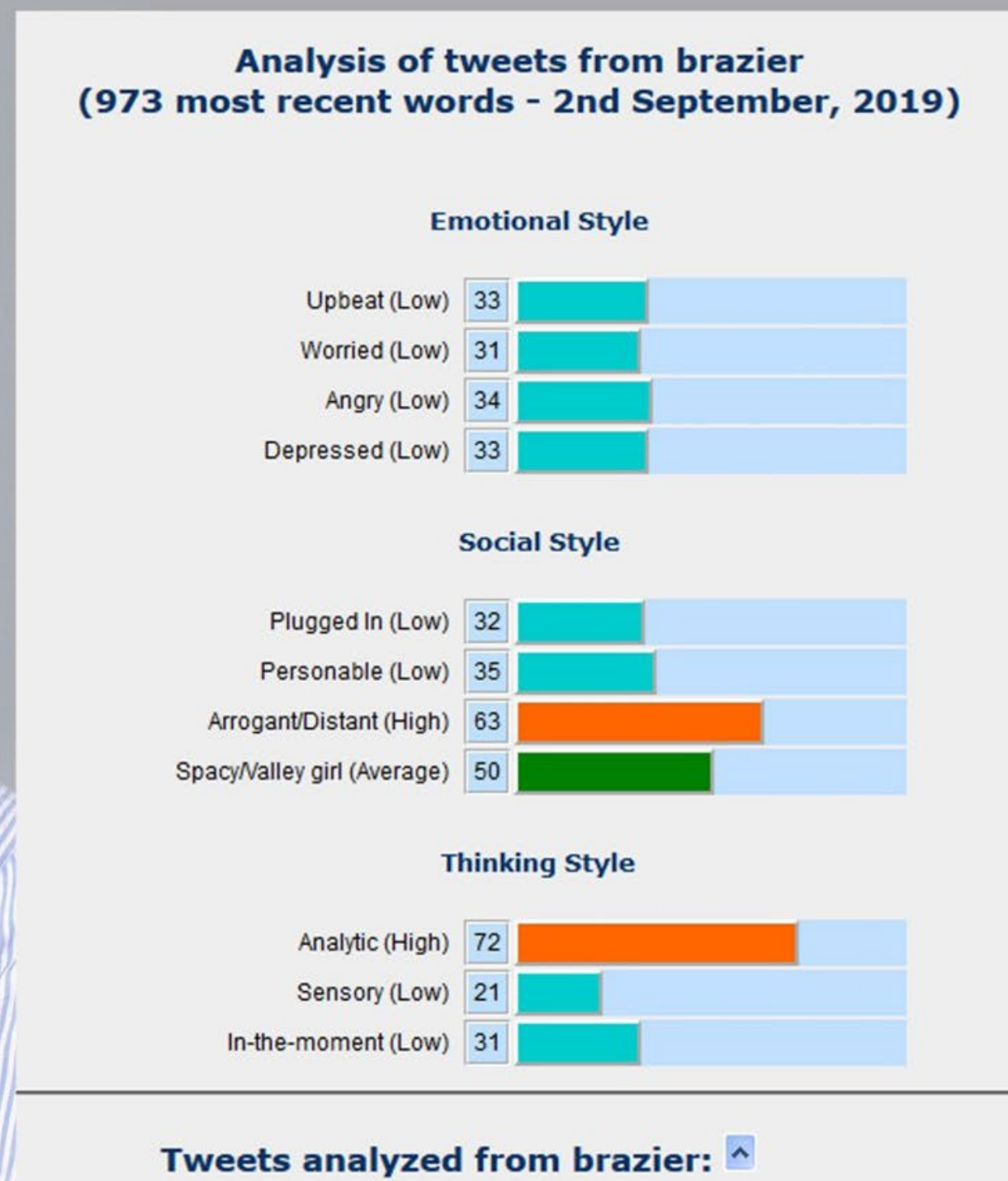
- Your name, gender & date of birth
- Your email addresses
- Your friends email addresses
- Your family members' email addresses
- Your phone numbers
- Your friends phone numbers
- Your family members phone numbers
- Where you live
- Where you visit more frequently
- Where you work
- Online purchases
- Your ad preferences

MORE INVASIVE

- Every movie search
- Every Google maps location search
- Every Google search
- Every website visited
- Every Youtube search & video watched
- Every place visited all around the world
- Every illness/symptom you've Googled
- Every doctor/medical practitioner searched
- Every Googling of a new love interest, friend or celebrity crush

NAME: TRACY BRAZIER
D.O.B: 14/04/1987

DIGITAL FREEDOMS



Example of a psychometric profile generated from Twitter data.

socially, as the two are now irreparably intertwined. The life of the modern university student has changed rapidly due to social media and the exponential growth of surveillance capitalism. On their first day of university, nursing students are told to consider their personal and professional identities as directly connected and that this can have real, life altering consequences. Learning how engage professionally in their chosen field will be key to career and life success for our current and future students. As such, last year the ANU Library developed the 'Managing Your Digital Footprint' workshop for students to address this need for critical digital presence management skills. Subsequently, there was significant interest in lecturers and academics having access to training tailored to their own digital footprint management. Many acknowledged feeling helpless or fatalistic about their online privacy, unaware there were many things that can be done to stem the flow of personal information to companies and protect their professional reputations online.

The good news is that as librarians we are uniquely positioned to provide this content and support our diverse users. We have long been at the forefront of information, breaking down barriers to support our users to access data, knowledge and skills.

We can evolve to educate our users in the realities of the digital landscape and empower them to take charge of their digital footprint. This does not mean we encourage them to not be themselves online. We celebrate the freedom to be real, creative, fun, quirky or irreverent online, but encourage everyone to consider who they are today as well as their future self. We can use our librarian skills to curate and demonstrate the latest tools and strategies available to limit these loud, digital tattoos. Most of what we cover is about harm minimisation, not harm removal. The best practice is to treat everything you post, repost, like, email, view and do as

permanently public, while using all the tools in your arsenal to protect your personal information and reputation online. The ANU Library will be releasing 'Managing Your Digital Footprint' as an Open Access library guide in June that covers the content of the workshop.

It has been said that our personal data is the new oil. If this is true, we need to think carefully about how we use this resource and the implications for our future and our children's future. However, given the ubiquitous presence of data harvesting technologies, and its likeliness to increase in this 'new normal', I argue that it is not the new oil, but the new plutonium. Plutonium can power a spaceship, but it can also destroy a continent. Treating it like this reframes our approach and underlines the importance of librarians in empowering our users with the skills and tools to use it in a way that recognises the dangers and protects our personal data and freedoms, acknowledging the permanence of these digital tattoos.

In Europe, they have a legally protected 'right to be forgotten'. Thanks to data privacy legislation introduced in Australia since 2001, we have the right to be surveilled without our consent. There are, however, steps we digitally connected humans can take to protect ourselves and our data online, while still promoting ourselves in our profession. The ANU Library is committed to being active in this space to support students, academics and professional staff for whatever 2020 and beyond brings. 🌸

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A textbook case in creating access

The University of Southern Queensland's physical library collections were closed on 25 March 2020 to limit the spread of COVID-19. Under the direction of Carmel O'Sullivan, Director of Library Services, the Library clearly communicated to the USQ community the move to operating exclusively online whilst campus libraries were temporarily closed. An immediate and pressing challenge was to ensure that accessibility to textbooks was maintained over this time. There was a need to advocate for access and make informed decisions based on analytics and knowledge of licensing and copyright allowances.

The physical collection closure resulted in the cessation of physical book loans to all staff and students. Prior to the closure, planning had commenced to identify all textbooks that were only available in print in the Library. At this time and for the weeks after the closure, a range of activities were undertaken. These actions were underpinned by effective communication and liaison across Library teams and with academic staff members. This included early engagement by the Director (Library Services) with Executive Deans and Heads of School and Liaison Librarians communicating with academic staff about alternative access options for print textbooks.

1. **Gathering and Analysing Data:** Creation of a central spreadsheet for teams to share and record the following information - bibliographic metadata, usage analytics, acquisition options, teaching and learning repository coverage, references in the Learning Management System and copyright allowances.
2. **Content Acquisition:** Acquisition of high use textbooks in electronic format within budget allowances.
3. **Learning and Teaching Repository Audit:** Review of remaining print textbook titles against learning and teaching repository holdings to identify which titles already had digital sections available.
4. **Learning Management System Audit:** A proactive audit of the Learning Management System to identify where academic staff members referred to sections of the textbook. This information was cross-checked with the findings of the Learning and Teaching Repository Audit.
5. **Copyright Review:** Review of available copyright allowances for partial digitisation of print textbooks for the Semester as requested.

6. **Digitisation:** Digitisation of chapters identified by Liaison Librarians and academic staff members, within copyright allowances, made accessible via the University learning and teaching repository.
7. **Course Readings System entry and update:** Metadata entry and file upload in the Course Readings System.
8. **Review and Improve Processes:** Key stakeholders met and discussed the process, achievements and areas flagged for improvement. One area identified to improve for Semester Two is the supply of open access alternatives for all print textbooks.

This work was undertaken by staff members drawn from across the Library – Education Support, Data Quality and Curation, Content Acquisition and Access, Client Support, Copyright and Administrative Support. Staff were also redeployed to areas in need of additional support. Over this challenging time when the majority of team members were transitioning to working from home, those involved undertook this project efficiently, thoroughly, positively and proactively.

The USQ Library team has commenced work on Semester Two textbook planning, building on learnings from Semester One, streamlining processes and adding extra checks for alternative open access content, continuing our commitment to advocate for and enable online access to library content. 🌟

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GOVERNMENT DATA IS FAIR GAME

The COVID-19 pandemic has profoundly changed the way in which we live, work, and play. Collecting organisations such as the [State Library of South Australia](#) and the [State Library of Western Australia](#) have started keeping records of how the world around has changed. Photographs, audio recordings and video will all help us to remember and understand the impact of the lockdown.

Timely access to FAIR (Findable, Accessible, Interoperable, Reusable) and open government data will also enable us to understand in greater depth how our normal way of living has changed and what we might need to do to create a new normal. One organisation, in particular, that is eager to see more Government data made openly available for reuse is [GovHack](#).

GovHack is a not-for-profit organisation that provides all levels of government with the ability to directly engage with a passionate hacker community. Hackers use government agency open data to find creative and innovative mashups to defined (or not so defined) civic problems. GovHack is a free community event, run mostly by volunteers, and we have established relationships with government agencies at federal, state and local levels across Australia and New Zealand, coupled with strong ties to developer communities and technology and communications industries.

When non-sensitive government data is unlocked and made publicly available as per the mandate in the [Australian Government Public Data Policy Statement](#), the benefits are evident in improved government services and a positive response and engagement from citizens. There is no better time than now, amidst a global pandemic, whereby



Lively discussion at the 2019 Hackathon

transparency in the form of open and FAIR government data would advance collective response strategies to COVID-19. After several months of physical distancing due to COVID-19, participating in civic engagement during a hackathon would help strengthen our society through a shared goal.

As information workers, we can support data custodians in our local council, state and federal government departments to ensure that the data that is made openly available is findable, accessible, interoperable and reusable. One of the ways that we can do this is by working through the [Top 10 FAIR data things for Australian Government Data/Collections](#) (doi:[10.5281/zenodo.2555498](#)) and to ensure that data is shared in time for this year's GovHack event.

The 2020 GovHack competition will be held virtually on 14-16 August as a fully digital event. While it will look different to previous events, the digital platform presents some new opportunities. Hackers will get the chance to help shape and influence the way that the first digital version of the competition is delivered and the opportunity to provide the government with ideas and recovery concepts in response to the COVID-19 pandemic — which will in turn help to drive future policy and decision-making. 🚫

KATIE HANNAN
National Secretary
GovHack



THE LATEST FROM YOUR STATE AND TERRITORY MANAGERS



ACT and NT

Jade Dawes and the team at ALIA House
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[@ALIANational](https://www.facebook.com/ALIANational)

There has probably never been a better time to thank all our

ACT Members for supporting ALIA whilst balancing work, parenting, home-schooling and all the other roles they have had to play during this difficult time. ALIA could not do all that it does without all of you! I have been so inspired to see the many ways you have all stayed connected when we could not be physically together, and I am sure some of this Zooming will continue on.

COVID-19 put paid to our annual ALIA NT Recognition Awards. However, this hasn't dampened our efforts or enthusiasm. We look forward to celebrating our achievements in 2020, so look for out details in the coming months about new and redesigned NT Recognition Awards. The Northern Territory was one of the first areas to announce the reopening of its libraries and we want to acknowledge and thank all our members in the Territory for adjusting and getting through this period of unprecedented change.

Your generosity in donating to the ALIA Relief Fund means that we are able to help support even more of your colleagues, and don't forget if you yourself are experience financial hardship please don't hesitate to get in contact with the Membership team to see how we can help. Please do also continue to share your stories – what worked, what didn't – they are all valuable lessons learnt, and you can send these stories through to advocacy@alia.org.au.



NSW

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After the COVID-19 shutdown, we are now in the throes of reopening

and restarting our library programs and entering the 'New Normal'. It really is an interesting time to be involved in libraries. Thank you to all ALIA NSW Members for your response and your stepping up to meet the challenge of the crisis. I have been a part of the ALIA 'After Work Drinks' Zoom meetings on Fridays and hosting the ALIA NSW State Manager Morning Tea catch up meetings on Tuesdays at 10 am which has helped me connect to members across NSW (and beyond). The past couple of months have proven how creative and resourceful libraries in NSW have been in responding to the demands of the shutdown and providing access in many ways to online resources that I suspect many of our library members were not aware of before this crisis. The uptake in usage of all our online resources and databases will likely change how people use libraries into the future.



SA

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While it hasn't been possible to hold any events here in South Australia with libraries closed

and services restricted since March, the announcement that libraries could open in late May was very welcome. The State Library and public libraries have measures in place to allow for a 20 person limit and staff have welcomed the opportunity to connect with community members again.

While meeting face-to-face has not been possible, the ALIA Friday After Work Zoom meetings have proved popular in connecting staff throughout Australia. Several South Australian staff have joined these meeting and been able to share how they have been working under the COVID-19 restrictions.

The ALIA Student and New Graduates Group has stepped up and is offering GLAMRmatch in a virtual capacity this year – the aim is to create a connection between two people, one that provides an opportunity for both to learn a little bit about the other person's current or recent studies. Matches will be held via video/phone calls (using tools such as Zoom, Teams or Skype).



TOGETHER WE ARE STRONGER

- Promote your professional status • Advance your career •
- Connect with thought leaders • Amplify your voice •



Australian Library and
Information Association

Renew your ALIA Membership now



QLD

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In previous months and years, the State and Territory Managers would write this column a couple of months in advance. It was a challenge as activities were often still in the making but was achievable. That was before the pandemic, and as we know, certainty is now in very short supply.

So, we must, or at least have no choice to, remain flexible. The ALIA network can help with this. If you are looking to put a program online, try a new platform, write a project business case etc, don't forget our ALIA Groups are still here. Whilst events are somewhat unpredictable at the moment, the Groups can still be contacted. There is a network of people that will be willing to help or put you in touch with someone who can. This can be especially useful as we navigate the return to some sense of normality (even though the new normal is yet to be seen). Details can be found here : alia.org.au/aliaqld
 You can also contact me by email, or connect through Twitter.



VIC

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I've been thinking about how rapidly we have needed to adapt to respond to the digital space as service providers. I don't admit it often, but I was one of the last librarianship students to learn to code using computer punch cards. Every day of my career has presented me with a chance to upskill, and my professional growth happens best when I can share with colleagues. Having supporters to emulate or call on for advice is the best learning environment, and providing this circle of support is what my local ALIA Members do best.

I am so proud to be part of the collaborative environment of GLAMR professionals in Victoria. This year has seen our ALIA Groups work even harder to find ways to connect and share knowledge. From free seminars presented by ALIA Schools, to online pub nights hosted by ALIA Vic, and the fabulous interview series by ALIA Graphic Novels and comics, our professional learning network has expanded. These efforts undertaken generously by volunteers deserve our applause.



TAS

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Change has been a constant throughout my career as a research librarian and information manager in Tasmania, Queensland

and New South Wales. My first library had a card catalogue, and a typewriter but the job still called for innovative library management and research skills. The role changed dramatically with the introduction of computers and the Internet and also increased with additional teaching, added research support and research data management roles in academic and special libraries.

Resilience, agility and innovation in the face of change have enabled the profession to survive and prosper. Let us hope we can not only survive as a profession but also continue to rise to new challenges and prosper post COVID-19.

I am leaving the Tasmanian State Manager position and thank everyone: ALIA office staff, Tasmanian library event hosts, ALIA Tas Committee members and, most important of all, the loyal attendees at our ALIA Tas events who made the job so rewarding. Thanks, and best wishes.

Thank you, Jill, for your dedicated commitment to the Tasmanian library sector as ALIA State Manager.



WA

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My first few months as WA State Manager have flown by – but very differently to how I had imagined them. I've created an online tutorial about how to make the most out of your working relationship with software vendors, including how to perform basic software testing, and write useful issue reports. You can find 'Working with software vendors' on the ALIA website alia.org.au/training - I hope you learn something new!

Congratulations to our WA Membership and Silver Pin recipients who received their pins by post this year instead of in person. By supporting ALIA, they have supported our entire profession in WA. Thank you to all the WA members and groups who have I've been in touch with, it's been lovely getting to know you. I have really enjoyed meeting members at WA virtual morning teas and evening catchups, and nationally at ALIA Chats. You can contact me by email, phone or Twitter to talk about any aspect of your ALIA membership.

A long, long time ago (well, it was from 2003-2015, which already feels like an eternity ago) INCITE magazine featured a regular column called 'Energise >> Enthuse >> Inspire!', formed by what was then the New Generation Policy and Advisory Group. It was an opportunity to publish voices of the new generation of library and information professionals. Five years on, we want to revive this tradition, especially after the success of our recent collaboration with 'new gen' guest editors in the May/June issue. So, welcome to our first 'Inspire, Innovate, Create', with Krystal Gagen-Spriggs, the Lifting Librarian.



I never thought I'd be creating content for my very own YouTube channel. It's something that I had been thinking about for the last two years but had never acted upon. There were a few things that scared me about having my own channel; What if no one likes my content? What if I fail? During my period of working from home while in COVID-19 lockdown in Queensland, I began to think more and more about these fears and decided that I was being silly and should just do it. I still worry that no one will like my videos, or even worse, that no one will watch them, but I have such fun recording, editing, and learning about this new social media platform that I will continue to create content anyway (even if it is just my family that watches them).

I decided that my channel would be one filled with book reviews and bookish chats. My goal is to inspire my audience to read outside their comfort zone and to try new things. Each week on a Saturday, I publish a short book review; these videos have been so much fun to make! During the week I publish a second video that has something to do with books, such as five tips to develop a reading habit, why I love audiobooks, and more. Every time I have an interesting conversation with a colleague, friend, or family member about books I start making note of that conversation and whether I could turn it into a video. I keep a list of ideas on my phone and then pick the idea I'm most enthused when the time comes to film.

Have you ever thought about creating your own YouTube Channel? Here are three tips from what I've learned during my first few weeks of being a YouTuber, just in case you were feeling energised and inspired to try it yourself!

- Firstly, I think it's best if you decide what your channel is going to be about. Your audience likes to know what type of content you'll be making.
- Secondly, decide when and how many times a week you will be sharing content. This helps you to plan your week and make the time for creating good content.
- Lastly, your content should make YOU happy! While it's important to acknowledge that your audience needs to enjoy your content, it's even more important that you have fun creating and sharing your content so make sure it's something that you're passionate about!

So, there is a small snapshot into my brief journey as a YouTube Channel sensation. I hope that I have inspired you to give a new social media platform a go. Feel free to swing by my channel, The Lifting Librarian, and let me know if you take up the challenge! 🌟

KRYSTAL GAGEN-SPRIGGS



The Lifting Librarian

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