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***Annexe 1 : Kete Horowhenua : The  
Scope.***

# Kete Horowhenua

## *The Scope.*

A document setting out the  
scope of the Kete Horowhenua project.

*prepared by Jo Ransom 31<sup>st</sup> August 2006.*

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## ***Project Information***

<b>Project:</b>	<a href="#">Kete</a> Horowhenua
<b>Project Time-frame:</b>	01/07/06 to 30/06/07 28/02/07 : launch date of the software. 30/06/07 : release date of the software under GNU license.
<b>Summary:</b>	Kete Horowhenua is an open source project that will enable users to contribute digital records to a database of digitized Horowhenua Resources.

### **1. Background and Motivation**

#### **What is the setting and history behind this project?**

Levin is the central largest town in the Horowhenua District; Shannon and Foxton are secondary towns and the district has a number of smaller communities including Tokomaru, Opiki, Waitarere, Ohau and Manakau.

Levin has neither a public museum nor a public art gallery, although Foxton does have a number of special interest collections and museums. Horowhenua Library Trust supports the historical societies of the district, particularly in the application of a collection management system (CMS) which manages the collections of the Foxton and Horowhenua Historical Societies, which include a significant collection from the Shannon community. The CMS has a feature whereby a website of digital images can be created via a wizard. This website is available online at <http://horowhenuahistory.library.org.nz/>. While the website does enable access to these collections, it is cumbersome to create and searching is unacceptably slow. It was designed to showcase 'exhibitions' rather than the entire collection of an organization's digital images. The search engine is overextended searching the existing 5000 images. Another 5000 photographs are waiting to be added, which we expect to cause the search engine to collapse completely.

The library has been aware of the pressure the Historical Societies are under. They manage the District's collections with limited budgets, a decreasing pool of volunteers, and uncoordinated support given by Council towards the arts, culture and heritage sectors. An [Arts, Culture and Heritage Audit](#) was carried out in 2005 by Horowhenua Library Trust for Horowhenua District Council, to assess the extent of the resources currently held in the District and the long-term 'safety' of these resources for future generations.

### **1.1. What is the problem to be addressed?**

Horowhenua has no public museum, archive or art gallery. There are significant collections in the community which are not in the public sector, and are thus unavailable to researchers and the community at large.

There are significant collections in the community which are not in the public sector, and are thus unavailable to researchers and the community at large.

The Arts Culture and Heritage Audit highlighted the absence of a public record of the artistic output of our district. There is no public collection and no permanent exhibition space. Collections of arts and crafts are held in private hands only.

A number of significant and bulky collections of community archives are still held in private hands, but are destined for one or other of the Historical societies, which will ensure their safety for future generations.

Of more concern are the private collections in the community that reflect activities that are special about who we are in Horowhenua; our lifestyles and recreation eg. market gardening, tramping in the Tararuas, sailing and fishing. The owners of these collections are happy caring for their treasures, and this is not likely to change in the future. They are not accessible by the public, and unless something changes never will be.

The audit also revealed a hugely significant collection of 'shoeboxes under the bed', comprised of many tiny 'collections' or boxes of Horowhenua material held in hundreds of private hands that will never be given over to public collections. The majority of the owners have indicated they are happy to make all or some of their collections accessible via loan for exhibition or copying.

The Kete Horowhenua project will enable access to this large body of Horowhenua resources which is currently inaccessible, thus supplementing the existing public collections.

### **1.2. What are some current approaches to this problem?**

Horowhenua is a typical 'small town' district in many ways; it is a generally supportive community where people know each other and talk to each other and where 'who-you-know' is more important in opening doors than 'what-you-know'. Exhibitions of local art can and have been curated in the past, drawing on the private collections of the towns artistic and cultural elite.

Access to the collections of clubs and organisations, and the 'Shoeboxes' too, are via word of mouth and a general willingness of the townsfolk to

share their treasures. This is uncoordinated, subjective, selective and onerous on the owners of the collections, going forward.

### **1.3. Why is this problem worth solving or worth solving better?**

There is a sparse public record of arts, cultural and heritage material in the Horowhenua District. There is a vast, private record hidden in the 'Shoeboxes' of our community. This is because our community does not have a history of collecting and showcasing its arts, cultural or heritage resources. The private collections have been the public's way of keeping resources safe for future generations.

It is appropriate and desirable that we promote and enhance access to the existing core of Horowhenua resources being created by the Historical Societies, and concurrently supplement these resources by making the private collections accessible.

Coupled with this is our desire to capture the peoples 'stories'; the reminiscences and tales that may never be written down, or recorded or remembered, but which are recalled through exposure to records on Kete Horowhenua.

### **1.4. How will this product be better than previous approaches?**

Kete Horowhenua is about access not ownership! This is the important point of difference from existing collections in our local community and also at national level.

Horowhenua Library Trust is considered the hub of the cultural and heritage sector in our small community. We are looked at to lead the way and to coordinate multi-sector solutions that maximize the resource base of the district, through sharing and concerted effort and cooperation.

Kete Horowhenua also embraces core concepts and technologies of Web 2.0 and Library 2.0: second generation internet-based services which are built on collaboration and sharing of information online, social networking, wikis, blogs, folksonomies etc.

### **1.5. Where is there more information on this problem?**

The following pages provide additional background and motivation:

[Arts, Culture and Heritage in Horowhenua : an audit of resources 2004](#)

[Library 2.0 theory: Web 2.0 and its implications for libraries.](#)

## 2. Goal

### 2.1. What is the goal of this project?

We want to develop an easy way for private collections to be added to a virtual or digital library, by the owners of the collections from their own homes. The local Council will contribute digital content of historical and contemporary interest, and use the site to consult with the community in a new way. These collections will join the digitized collections of the Foxton and Horowhenua Historical Societies, and be supplemented with records from national institutions, like National Library, Te Papa and the National Film archive, to create a comprehensive digital collection of Horowhenua resources: Kete Horowhenua.

### 2.2. What are the defining features and benefits of this product?

- A database of digital records, including images, documents, audio and video clips.
- A 'clean' intuitive public interface for the addition of records to the database by ordinary people in the community from their own homes.
- An import facility to 'seed' the database with records taken from the Historical Societies' databases, and then subsequent additions.
- A staff interface to manage Kete Horowhenua, including users, and records.
- A search interface to access the contents of the database and other related databases.
- Functionality to allow users to organize and 'tag' records in a way meaningful to them.
- Functionality to allow users to add their 'stories' or opinion to records, and to make links to websites and other web resources.
- Functionality to allow users to interact with each other, and with library staff.
- Kete Horowhenua will be released under GNU license, complete with documentation, ready for other communities to download and install.

### 3. Scope

We want to focus on the web interface that will enable users in the community to confidently contribute to, and search, Kete Horowhenua. The software must include the following features:

- Work with common servers and browsers that we are already familiar with.
- 'Match' the library's website in style, thus looking like a seamless extension of our website.
- Have enough security to greatly discourage abuse and to protect contributors
- Have a 'clean' uncluttered interface and process that will not scare potential contributors or searchers off (Trade Me works because it is simple and intuitive).
- Accommodate the paucity of good IT connections in our rural areas, and the low IT literacy levels of the general public.
- Enable a high level of user interaction available for the community to arrange and tag the records in a manner meaningful to them.
- Use this opportunity to 'grow' IT literacy in our community.

In Scope	Out of Scope
Building a web application for use with standard web servers and application server ie. Internet Explorer, Firefox, and Mozilla.	Building a new web server or application server, Working with uncommon or outdated browsers
Security in the form of user accounts, passwords, and permissions	Special security against hackers. Finding or patching security holes in existing software components.
A single server designed to accommodate 12 months of expected growth of the database	A cluster of servers.
An integrated piece of software allowing for the creation, management and searching of digital content.	
Online help built in to the software menus	A printed user manual, or helpdesk facility
Displaying a rotating selection of advertising slides with a new one displaying on each page reload..	Automatically selecting ads that fit the visitor's interests. On-line management of advertising or real-time reporting to advertisers. Participating in existing banner advertising affiliate networks.
A release edition under GNU license of the software, complete with documentation for installation and user guides, and facility for	Support for the Kete software, or retail of the software, implementation etc

donations to made to Horowhenua Library Trust.	
One simple sample look-and-feel and instructions for customization	A library of look-and-feel options.

The following 6 types of digital resources need to be accommodated in the Kete Horowhenua project.

<b>Record Type</b>	<b>Notes</b>	<b>Quantity at launch 28/02/06</b>	<b>Est. quantity 12 months after project launch ie 28/02/07</b>
Images	Photographs, and photographs of things.	5,000 images	50,000 images
Documents	Unpublished material including archives, manuscripts, maps, subdivision plans and auction posters, consultation docs, agendas, minutes etc.	20 documents of a varying number of pages.	10,000 x A4 pages
Audio	Digitized sound recordings ie oral histories, interviews, speeches, public meetings etc.	5 recordings of 10 minutes duration on average.	200 minutes
Video	Digitized film / video clips.	5 film clips of 10 minutes duration on average.	200 minutes
Library	Published items ie books, magazines.	Linked to library catalogues of HLT and Historical Societies.	
Web	Web links, data retrieved from other databases, data created in Kete ie stories, opinion, discussion etc.	30 biographies	

Kete Horowhenua will include the following components:

- A database of digital content.
- A public interface for the creation of content content.
- A staff interface to manage Kete including users, content and templates.

- A search interface to access the digital content and other related databases.
- Kete Horowhenua needs to be released under GNU license, complete with documentation.

## 4. Deliverables

A database server designed to accommodate 12 months growth, hosted in Wellington with a sound backup regime.

A public interface for the addition of records to the database, including file uploads, online creation of documents via forms ie stories, addition of links to other web resources, blogs etc.

Facilities to communicate with other users, whether by email, discussion threads or message boards or chatroom??

An import process to retrieve records from the Historical Societies existing PastPerfect database, and periodic subsequent uploads of new additions to PastPerfect.

A staff interface to manage Kete including users, and records, system variables, template creation etc.

A search interface to access the contents of the database and other related databases ie Koha biblios, Cemetery records, clubs and organisations.

A release edition under GNU license of the Kete Horowhenua software, complete with documentation, and a facility to make donations to Horowhenua Library Trust.

A way to load advertising 'slides' and manage frequency of display etc.

## 5. Risks and Rewards

### 5.1. What are the main risks of this project?

The software looks too clever. It can be as clever as we like but it must not look or feel too clever! It is being designed for the ordinary man in the street to interact with, not a person highly experienced in IT applications.

The submitted records require a high level of staff time editing badly constructed entries.

The schedule for this project is very short. We will manage this by planning a conservatively scoped functional core and series of functional enhancements that can be individually inserted in later releases if needed.

## 5.2. What are the main rewards if this project succeeds?

If we accomplish the elements of our plan, Kete Horowhenua will have a thriving community of contributors adding and tagging records, and creating 'wikipedia' type entries on subjects or topics of their choice. There will be a quiet sub-community communicating via email about matters or topics of mutual interest, and the sum of the content available on Horowhenua will experience steady increases.

## 6. Target Audience and Benefits

### 6.1. What market segment is this product in?

This is an open source CMS for a virtual library of digitized resources for

Arts, culture and heritage sectors in smaller communities development  
Local Government sector with regard to egovernment / edemocracy

### 6.2. What is the target market for this product?

Practising artists wanting to promote their skills  
Historical societies wanting to make their digital collections more accessible.  
Horowhenua District Council who want to consult more widely with community and in a manner more relevant to an increasingly IT literate ratepayer base.  
Genealogists and family historians who want to share their collections and work  
Librarians who have a duty to collect and preserve the history and culture of our time for future generations  
Researchers who want to access the sum of our District's resources in a open and free way, rather than trying to find the right person's door to knock on  
Ordinary folk in our community who have interesting stuff  
Students seeking resources about our community for school projects  
Clubs and organizations wishing to promote their organization and work, or record their history and developments.

### 6.3. What are some other customer options or leading products that address the same needs?

<http://horowhenuahistory.library.org.nz> is the online searchable database of the images owned by Foxton and Horowhenua Historical Societies. This website is linked from the

Horowhenua resources page of the Horowhenua Library Trust website.

<http://timeframes.natlib.govt.nz> is an online searchable catalogue of some of the digital images from Alexander Turnbull Library, including a selection of Horowhenua material.

<http://www.naa.gov.au/> is the digital National Archive of Australia; great site with enormous amounts of information, but very 'full' and 'clever' requiring considerable tenacity. This situation applies to <http://www.archives.govt.nz/> too.

<http://collect.myspace.com> is an online community website where people share photos, videos, journals and interests with friends who want to talk online, make new friends, connect their friends with other friends. Also aimed at families who want to keep in touch – including mapping their family tree - business people and co-workers interested in networking, classmates and study partners etc.

<http://www.youtube.co.nz> YouTube is a place for people to engage in new ways with video by sharing, commenting on, viewing and tagging videos.

<http://www.wikipedia.org/> A free encyclopedia built collaboratively using Wiki software. (GNU Free Documentation License). Users create new pages, edit existing pages and include tagging (folksonomies).

<http://www.trademe.co.nz/> This website was the spark for the Kete Horowhenua idea. We like the way there is a clear easy process for people to create records by filling in forms, upload photos and add comments, questions or feedback. Taking the auction element out of the equation, Trade me is essentially a community built digital library which includes data, photographs and feedback. Browsing is easy via a cascading tree of subjects or categories, but keyword searching is possible too.

#### **6.4. Are there any known customers for this product?**

Kapiti District Libraries are very interested in development of Kete Horowhenua.

#### **6.5. Benefits to Customers**

Increases the volume and range of Horowhenua Resources

Private collections are added 'virtually' to the public record thus increasing the sum of the resources readily available to researchers.

Resources can be added from anywhere in the world, so previously inaccessible and unknown material is 'discovered'.

The range of Horowhenua material may include audio, video, 'stories' ie memories, recollections and debate or opposing viewpoints. We recognize that history consists of many points of view.

#### Improves accessibility to the resources

Access to public collections is not dependent on staffing and opening hours; the internet is always 'open'.

Geographical limitations are removed; the collection can be accessed from anywhere in the world with an internet connection.

Disabled access barriers are removed; no stairs to negotiate, onscreen text can be converted to audio material for sight impaired.

Digitization protects the originals from overuse; the 'Shoebboxes' can go back under the bed or into the wardrobe.

#### Involvement of community

The community builds the collection that the community wants, deciding what will be included and how it will be arranged and how it will be searched.

Individuals develop a sense of belonging and contribution to the community. They can participate in a virtual community, doing real work which is of value. Online communities have become exceedingly popular ways for individuals to interact and make friends and exchange opinions. This is especially relevant in Horowhenua which is increasingly attractive to new retirees who often have a wealth of talents and energy and are not ready to retire to their armchairs watching Coronation Street.

#### Cultural tourism

Genealogy is the fastest growing hobby in the world.

Promoting or showcasing the artistic output of our district will promote opportunities for the arts, cultural and heritage sectors to contribute to the economic fabric of the community.

#### Captures 'Our' history now.

We have a responsibility to capture and record the culture of our time for future generations. Technology has changed how we record our lifestyles and culture: letters to the editor, diaries and snail mail are out, discussion lists, blogs and emails are in.

## 6.6. Potential Downside

Poor quality digital content.

Kete Horowhenua could be flooded by inappropriate, poorly crafted, verbose, inarticulate, wrong, inaccurate or subjective material.

Overwhelmed by success.

Kete Horowhenua could become a victim of its own success if it becomes too popular, too quickly. Staff may be unable to cope with registration of users or editing and monitoring content, servers may be unable to cope with very high volumes of web activity and numbers of software downloads, or searches on an exceedingly large database.

Libelous activity.

Clarification needs to be made about who is responsible for libelous statements added to Kete by members of the public, and who will arbitrate or make decisions if Kete becomes a forum for inappropriate or contentious arguments about inappropriate or irrelevant subjects.

## 7. Project Development

### 7.1. What development methodology is being used?

The software development methodology chosen for this project is Rapid Prototyping. Rapid Prototyping is a highly collaborative process. The most necessary features are developed into a working prototype, which is then handed over for testing, and then refinement. The Programmers then move on to more detailed features. This process allows for greater involvement and usability testing from the start of development. In turn this helps to eliminate redundant features early in the development process.

The increased communication and opportunity for feedback leads to

- decreased development time
- reduced likelihood of costly mistakes
- reduced number of changes
- higher likelihood of product acceptance.

Rapid Prototyping as a software development methodology is complemented by Rolling Wave Planning project management methodology. The project plan starts as a skeleton with only the necessary elements required to get started. As the project evolves the plan is progressively elaborated to match the work that is being performed.

Given the long working relationship between Katipo and the Library Trust these are appropriate methodologies for the development of this project.

## 7.2. Participants

Participants in the project to date are:

Participant	Title	organization	Role on project
Jo Ransom	Deputy Head of Libraries	Horowhenua Library Trust	Project Manager
Russel Garlick	Operations Manager	Katipo Communications	Business Analyst / Information Architect
Walter McGinnis	Programmer	Katipo Communications	Technical Lead

## 7.3. Progress

Due to the development methodology being used it is not appropriate to define a rigid scope and development schedule. The Rapid Prototyping development of Kete has resulted in the following progress to date, and this has determined the content of this Scoping Document.

A '[First Cut](#)' document was prepared by Jo to articulate to the Katipo team what we are trying to achieve with Kete Horowhenua.

Consultation. A number of meetings have been held with focus groups in Horowhenua. These have identified the problems that the Arts, Culture and Heritage sector in Horowhenua are facing, and served to sharpen our focus on exactly what issues we wish to address with Kete Horowhenua, recognizing that we have limited budget and must limit Kete to address the core issues first. [Consultation findings](#) have been tabulated and a visio [diagram](#) prepared detailing how Kete may work. The consultation has also identified a list of [proof of concept collections](#) which we may select from for developing Kete.

3 meetings have been held to date, developing flow diagrams of the processes that Kete could comprise of.

The Preliminary Scope Statement has been completed

The Paper Prototype and Primary Data Structures have been identified

A very basic, working prototype of Kete Horowheua has been created: <http://kete-ui.edit.katipo.co.nz/> (restricted access).

Currently working on further elaboration of the data structures (item types - done and subject templates - in progress)

Developing the first working prototype with chosen software framework (Ruby on Rails)

## ***Appendices.***

- 1. Appendix 1: Arts, Culture and Heritage in Horowhenua.**

# **Arts, Culture and Heritage in Horowhenua**

an audit of resources 2004  
prepared for Horowhenua District Council.

by Joann Ransom and Rosalie Blake

**Horowhenua Library Trust**

**January 2005**

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Plus the 81 organisations and individuals who filled out the survey form, and the subsequent questions seeking clarification about the survey, and showed us their collections.

## **Peer review**

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 Marjory Law, author and historian.  
 Graeme Thompson. Horowhenua Historical Society.  
 Lorraine Wright Levin Branch, NZ Society of Genealogists.

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## **References**

# ***Executive Summary***

## **Introduction**

This paper is the result of Horowhenua District Council's commissioning of Horowhenua Library Trust to audit the District's arts, culture and heritage resources. Council requested an assessment of the extent of the resources currently held in the District and the long-term 'safety' of these resources for future generations.

## **Arts & Culture**

### 1.2.1 The arts are alive and well in Horowhenua.

Several performing arts groups are established and active.

The visual arts and a very wide variety of crafts are practised individually and in groups.

The main concern of the visual arts sector was a lack of space of two kinds – creative space and exhibition space. Because there is no public collection of the artistic output of our district, and no permanent exhibition space, the artistic community has a low profile, and opportunities to contribute to the economic fabric of the community, eg cultural tourism, are lost.

### 1.2.2 Muaupoko Tribal Authority is taking a visionary approach to identifying and conserving its own culture. It needs Council's recognition and support of this, as it moves to make its presence more visible. Muaupoko have a story to tell, and it is their story, to tell their way. Supporting the Muaupoko Tribal Authority to take control of its own destiny is an important undertaking for Council.

## **Suggestions for Council to consider:**

A funded staff position for a person with experience and skills to advise, support, and work with local arts and cultural organisations. The LTCCP makes allowance for a Community Arts Facilitator, but not until 2009-10.

The LTCCP makes allowance for an Iwi Liaison position, but not until 2008/2009. Responsibility for establishing and maintaining a productive, working relationship with local Iwi should be assigned now to a Council employee who has the appropriate skills and attributes.

When Foxton and Levin libraries are extended<sup>1</sup>, it make economic sense to incorporate in the extensions community art and cultural space, especially space to display and promote local arts activity.

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<sup>1</sup> Horowhenua District Council LTCCP projected expenditure in Foxton 2007-8, and Levin 2010-11.

## Heritage

- 1.3.1 Both the Horowhenua and Foxton Historical Societies are long-established and have fine foundation collections of local history. Nevertheless, it was the Heritage section which was found to be in the most perilous position.
- 1.3.2 This audit identified a number of significant and bulky collections of community archives still held in private hands, and destined eventually to be given to one or other of the Historical societies. The treasures must be sorted from the inconsequential, and then looked after to ensure that they are available to posterity in an appropriate form. The societies' members co-operate well on a functional level, but are only treading water in the face of a threatening tidal wave of archives. Both societies rely on a diminishing and aging pool of volunteers, who struggle as amateurs in an area where expert help is increasingly a necessity. Preservation cataloguing has become a sophisticated area of expertise.
- 1.3.3 Council has helped the societies with subsidised accommodation, and both have been successful intermittently in fund-raising over the years, but this is a shaky basis for the concerted, persistent effort which will be needed to get Horowhenua's archives into the position of treasured community resource; acknowledged, valued and enjoyed by present and future generations.
- 1.3.4 Foxton has a number of small museums deserving of support, contributing as they do to Foxton's development as a tourist destination.

### **Suggestions for Council to consider:**

- Develop support structures to support and upskill the volunteer sector in managing our heritage resources.
- Continue to provide accommodation for the Horowhenua Historical Society's resources: ideally a central location which will provide climate-controlled storage and permit controlled access to the resources by interested citizens.
- Recognise Foxton as a centre for living history and working museums; assist museums with marketing, promotion and development of heritage as both a core of our cultural identity, and as a visitor attraction.

## Conclusions

This exercise showed that:

- There is a wealth of artistic, cultural and heritage material in this district, and that people care about keeping it alive, protecting and preserving it.
- Councils throughout the country are working to ensure our heritage is safeguarded for future communities.

Horowhenua needs a comprehensive multi-year plan to ensure the community well-being has a firm foundation in its history and culture.

## ***Introduction.***

### **Purpose of the Audit**

#### ***Horowhenua's Community Outcomes for the 21<sup>st</sup> Century***<sup>2</sup>

- *The people of Horowhenua share a strong district identity, have a sense of belonging, and value cultural diversity.*
- *Maori Culture is valued and protected.*
- *People are able to participate ... through ... arts and other recreational activities.*

*'Historically, arts and culture have tended to be viewed separately from the "core business" of both local and central government. This view is changing, as the importance of culture to definitions of identity and community comes to be realised'.<sup>3</sup>*

2.1.1 Horowhenua District Council has recognised that arts, culture and heritage are part of its core business by the inclusion of the sector in its LTCCP, and its adoption (June 2004) of an Art, Culture and Heritage Strategy<sup>4</sup> with commitment to:

- a community that chooses, achieves and enjoys creative expression through arts, culture and heritage
- a strong creative industry sector which provides sustainable employment and economic growth within an innovative environment
- a celebration of all Horowhenua has to offer to residents and visitors.

2.1.2 In December 2003, Horowhenua District Council commissioned Horowhenua Library Trust to audit the District's arts, culture and heritage resources. The terms of reference:

- assess the extent of the resources currently held in the District;
- and
- assess the long-term 'safety' of these resources for future generations.

<sup>2</sup> Horowhenua District Council Long term Council Community Plan 2004-2014. P19

<sup>3</sup> Marlborough District Council. Arts and Culture Strategy – Implementation (A180-01) 2004

<sup>4</sup> Horowhenua District Council Arts, Culture and Heritage Strategy, 2004 to 2006

This audit was funded from 2003-4 Arts and Culture Policy Implementation Budget.

## 2.2 Background of the Audit

In 2002-3 Horowhenua District Council commissioned Janet Bayly to review and prepare recommendations for the development of an arts, culture and heritage strategy for Horowhenua. The strategy was presented to Council in March 2003 by then Development Manager, Morice Crandall<sup>5</sup>. It was adopted in June 2004.

The Heritage sector was discussed by Bayly in less detail than the arts sector. At a Workshop on the Arts, Culture and Heritage held on 4th December 2003, Horowhenua Historical Society, Foxton Historical Society, Horowhenua Library Trust and the Levin Branch of NZ Society of Genealogists expressed concern about the long term future of the district's various heritage collections and organisations.

Following the workshop, a decision was made to ask Council to fund an audit of Horowhenua's arts, culture and heritage resources, to assess the extent of the resources currently held in the District and to assess the long-term 'safety' of these resources for future generations, in terms of appropriate storage and access. This was approved 17th December 2003 and work commenced on the survey in February 2004.

## 2.3 Definitions

The audit covers the geographical areas of Horowhenua, and the following definitions have been used:

**Arts** is defined as the fine arts sector : painting, sculpture, carving, weaving, pottery etc, and includes the performing arts of kapa haka, music, dance, and theatre. Arts resources would include any examples of these – paintings, pots, tapestries, or associated articles such as photographs, recordings, cassettes or videotapes, costumes, props or programmes etc.

**Culture** is the way we live, what we believe in, what we do and what we belong to: churches, marae, community groups, associations and societies are examples of cultural groups. Cultural groups might have any of the resources listed above. Any document

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<sup>5</sup> Crandall, Morice. Report 744.

or article deemed to be important by a cultural organisation was of interest to this audit.

**Heritage** includes photographs, minute books, old letters, scrapbooks, accounts, catalogues, bits of paper, almost anything that records the past of a Horowhenua club, business, family or individual.

## 2.4 Scope of the Audit

- 2.4.1 Janet Bayly's 2003 review<sup>6</sup> was the result of a brief to assess the arts, culture and heritage community and present a way forward for Council.
- 2.4.2 The Bayly report was comprehensive, thorough and authoritative, particularly strong in the coverage of the arts and culture sectors. It is rather less comprehensive in the heritage sector. The current audit has not redone Bayly's work. Asking the same people the same questions would be counterproductive. We have concentrated on quantifying resources and access to them.
- 2.4.3 The Muaupoko Tribal Authority has recently completed a regional partnership project with Te Papa, building a database of Muaupoko taonga. They have also been thinking, researching and planning strategically in terms of development, marketing and promotion of Muaupoko history and culture. We adhere to the principle that the Muaupoko story is best told by Muaupoko. While Muaupoko have participated in this survey, and contributed their opinions and views freely in the process of researching this report, future liaison should be directly between Council and the iwi regarding cultural development in Horowhenua and the role Council can play facilitating and supporting iwi development.
- 2.4.4 This audit has consciously concentrated on heritage issues, to minimise duplication of research previously carried out by both Janet Bayly and Muaupoko Tribal Authority, and to ensure completeness. We looked not only at the size of the matter – the sheer volume of material - but also at the problems in this sector, and sought a path for the future.

## 2.5 Methodology

**Three approaches were taken to gather material for this audit:**

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<sup>6</sup> Bayly, Janet. Arts, Culture and Heritage in Horowhenua : Access, Participation, Co-ordination, Celebration. 2002/03..

A survey was distributed widely in the community –  
discussed in section 3 of this document.

A workshop was held of key players in the heritage sector  
– section 4

A comparison was made of what other similar Councils  
are doing – section 5

## 2.5.1. Survey

2.5.1.1 The survey drew heavily on design guidelines promoted in *A Guide to Good Survey Design*<sup>7</sup>. It was widely distributed during April 2004, via these methods

Mailed to all clubs on Council Community Groups Directory

Mailed to all members of HHS

Mailed to 40 individuals, considered to be key players in the community

A 1964 UBD was compared with the current electoral roll, telephone directory and library members database, and the survey was posted to individuals who were working in Levin at that time and thought to still be around.

The survey was printed in the Weekly News (community newspaper) during April.

The survey was available for online completion on the library website.

Copies were available at the libraries.

Respondents were urged to photocopy the form at will and distribute it as widely as possible

The survey was promoted in newspaper news features.

Library staff participated in the Heritage Expo held in the Freyberg Lounge in May 2004, promoting the survey.

Public interest in the survey was built over the last 6 months via a regular feature in the Weekly News seeking help identifying individuals and events in a collection of unidentified photographs from the Horowhenua Historical Societies collection.

2.5.1.2 81 responses were received; 19 survey respondents were contacted again and asked to expand on the information supplied, or were visited by Library Staff because their collections were considered significant. The findings comprise section 4 of this report.

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<sup>7</sup> Garland, Ron. *A Guide to Good Survey Design : prepared for the Public Libraries Special Interest Group of the Libraries and Information Association of Aotearoa New Zealand.* 2002.

## 2.5.2 Comparisons

2.5.2.1 Six territorial authorities<sup>8</sup> were asked how they support the arts, culture and heritage sector in their districts. The following information was requested:

LTCCP and Annual plans

Arts, culture and heritage strategy documents and / or policies

Funding models

Financial contributions to the sector.

Four councils supplied useful information: Marlborough, Rangitikei, Masterton and Kapiti Coast District Councils. Section 6 of this report discusses the comparison. Appendix F contains the information supplied by each Council.

## 2.5.3 Workshop

2.5.3.1 A group of individuals, selected as being representative of their communities or organisations<sup>9</sup>, were invited to a workshop to discuss the heritage sector. Discussion was focused on three issues:

What are the biggest concerns, problems, issues facing organisations working in the heritage sector?

Where could/should the heritage sector be in 20 years?

What role could Council play in the heritage sector?

The results of this discussion comprise section 5 of this report.

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<sup>8</sup> Marlborough District Council, Rangitikei District Council, Kapiti Coast District Council, Masterton District Council, Timaru District Council and Whangarei District Council

<sup>9</sup> Graeme Thompson, Horowhenua Historical Society; Tony Hunt, Foxton Historical Society; Marjorie Law, Shannon historian; Lorraine Wright and Carol Smith, Levin Branch of the New Zealand Society of Genealogists; Ewan Paynter, Muaupoko Tribal Authority; Ramon Oza and Linda Archer, Horowhenua District Council; Heather Mataamua, Horowhenua Library Trust

# Survey<sup>10</sup>

## 3.1 General

- 3.1.1. The survey generated a huge response from the community. It was strongly supported by the local daily newspaper, as the editor recognised it as being of importance and interest in the district. In addition to the survey being reprinted weekly, news features were run to supplement the heritage theme, and a half-page of photographs from the Horowhenua Historical Society's collection continue to be published to this day, evidence of continuing interest in heritage issues.
- 3.1.2. Mere days after the survey was released, people started bringing heritage items to Levin library to be donated to the Horowhenua Historical Society; in suitcases, shoeboxes, pillowcases and by the armload.
- 3.1.3. Everybody we spoke to knew someone else that we should talk to. We discovered networks of people and a myriad of secret hoarders and collectors. We were offered many suggestions of professions and individuals who had accumulated collections pertinent to Horowhenua's development in the course of their daily work.

## 3.2 Survey Summary

The survey data reinforced a number of Bayly's<sup>11</sup> key challenges for the arts, culture and heritage sector. Two of Janet Bayly's<sup>12</sup> findings have particular reference to the conclusions identified by this audit:

the appointment of a community arts facilitator to work with community groups helping them seek funding, sponsorship, facilitate professional development of creative individuals.

the development of a central (ie Levin) town space. To quote "Horowhenua Library is part of a central town space begging to be developed as a cluster of vibrantly alive cultural amenities along with Levin mall, Horowhenua Historical Society, Regent Theatre, Memorial Hall and supermarkets".

Resource issues are a major challenge across the board for the arts, culture and heritage sector; including funding, knowledge, experience, information networks, tools, computer support, volunteers.

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<sup>10</sup> The text of the survey form can be found in Appendix H

<sup>11</sup> "Arts, Culture and Heritage in Horowhenua: Access, Participation, Co-ordination, Celebration: A review and recommended strategy for Horowhenua District Council and the Horowhenua community by Janet Bayly, 2002/3. Pp16-19

<sup>12</sup> *ibid*, P22

The next review of Council's Arts and Culture Policy should include active support for Maori culture and heritage, including providing for the retention, protection and development of Maturanga Maori (traditional Maori knowledge) in Maori culture and heritage.

There is a need for defined creative spaces. Current ones are inadequate; particularly for youth, elderly, professional artists. Levin has no identifiable single cultural centre; the Library and Mall fulfill this role. Levin library's previous role as exhibition space for arts and culture throughout its premises as an integral part of daily life, is no longer possible due to space constraints. Heritage institutions desperately need appropriate, purpose built housing to adequately store their increasing collections.

A commitment needs to be made by Council not only to collect art, but also to commit to the protection, maintenance and appropriate display of this work.

### 3.3 Arts Findings

3.3.1 There is no dedicated public exhibition space, or active development of a public collection. Horowhenua District Council has the core of a collection, as do the Horowhenua Arts Society and Te Kokiri Development Consultancy Inc.

3.3.2 Janet Bayly suggested a list of actions that Council could undertake to implement its vision and goals, as documented in its Strategic Plan, a vision for the future. These included<sup>13</sup>

***Purchase or commission local artists' work for all new buildings in the district, including those of Council.***

***Care for Artwork.** A revised Council Arts and Culture Policy should include reference to Council's Art Collection. This could state a commitment to collecting artwork by artists, iwi and hapu of the Horowhenua region; and a commitment to the protection, maintenance and appropriate display of this work.*

***Represent Iwi in the Horowhenua by presenting their art and culture in public places.***

### 3.4 Culture Findings

There are several collections in the community that reflect activities that are special about who we are in Horowhenua; our lifestyles and recreation: market gardening, tramping in the Tararuas, sailing and fishing. However the owners of these collections are happy caring for their treasures, and this is not likely to change in the future. This safeguards the material for future generations, but does not make it accessible to the general public.

Bayly identified the importance of Maori culture as a key theme, central to arts, culture and heritage in Horowhenua [Bayly Review p.8]. Public access

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<sup>13</sup> *ibid*, P23

is currently limited to the Te Kokiri Development Consultancy's gallery, which has an excellent display of arts and crafts and Perenara Maori Arts and Crafts at Ohau.

Muaupoko Tribal Authority is planning strategically for future facilities and iwi development. Council needs to be aware of this and plan to be supportive and facilitative of Iwi developments.

## 1. 3.5 Heritage Findings

- 3.5.1. The Horowhenua Historical Society collection is set to treble in size over the next twenty years, if not earlier. This will cause a storage crisis for an organisation already struggling to cope. Developing and extending the heritage collection is not the problem; the survey has shown that interest and collections are waiting to be tapped. The problems are housing and managing the collections.
- 3.5.2. The sale of the current Levin archives building highlights just how vulnerable the collection is. Council has supported the Horowhenua Historical Society since amalgamation, by providing premises, as the Levin Borough Council did before. The sale of the building which is occupied by Council's and the society's archives will force another move in the near future. Permanent, purpose built or adapted rooms would make planning for the future so much easier. Such premises would contain climate controlled sections, and permit access by the public much more freely than the present 'access by appointment only' situation.
- 3.5.3. The workforce is the second threat. The publicity which surrounded the survey encouraged a number of people to bring collections to the societies. They need sorting, recording, indexing. In the twenty first century, this must be done digitally. Both historical societies have problems attracting volunteers with the right credentials. The average age of the members is old; many members are in their eighties. The average 86 year old Horowhenua volunteer is ill equipped to manage a local digitisation project: even a word processor is too much for many.
- 3.5.4. A national strategy to digitise heritage material is being driven by the National Digital Forum, an organisation headed by Te Papa, the National Library and National Archives, and feeding into the Content section of the government's Digital Strategy. This is leading to greatly enhanced access to the nation's resources, while preserving originals safely for future generations. A digitisation project has started in Horowhenua with the photographic collections of the societies – but has largely stalled due to lack of volunteers, and lack of funding to hire trained staff. A funded, trained person could both progress the work, and train and supervise volunteers.
- 3.5.5. Council archives staff too, feel overwhelmed by developments in the sector and unsure about the best course of action to take managing their

collection and developing retention policies and strategies for managing both born-digital documents and paper records which need to be kept in perpetuity.

- 3.5.6. Foxton has a number of significant heritage collections in addition to the Foxton Historical Society archive and museum. MAVTECH, the museum of audio visual technology, has a huge collection which includes everything from old cameras, projection equipment, gramophones, a working manual radio station, films, photographs, books, ephemera and valves. The MAVTECH collection is the largest of its kind in the southern hemisphere and while not specifically local history is a significant heritage collection on a national and international level. These collections, along with the Doll Gallery and the Flax Stripping Museum, compliment the horse drawn carriages, double decker buses, historical murals and heritage building frontages which have positioned Foxton as the hub of history in Horowhenua.

## ***4. Heritage Sector Workshop***

### **Organisation**

- 1.1. A two hour workshop of key players in the Heritage sector was held in Council Chambers 7th December 2004. Representatives attended from the Muaupoko Tribal Authority, New Zealand Society of Genealogists, Horowhenua Historical Society, Horowhenua Library Trust, Horowhenua District Council, Foxton Historical Society, Foxton Flax Stripping Museum and the Shannon community. Invitations were also extended to representatives from Manakau and Ohau communities, Clydesdale Museum, Tokomaru Steam Museum and Shannon Railway Station.

### **Findings**

Participants were asked to work in broad, sector-wide terms, covering three areas of discussion: current problems, the future, and council's role.

The workshop revealed a strong sense of unity in the heritage sector and an endorsement of the findings of the Bayly review. It served to highlight the mismatch between public expectations of the Historical Societies in the District, and the societies' capacity to manage the material entrusted to them. It further highlighted that this is a problem that is only going to get worse, given the volume of resources that will be added to the public collections in years to come.

There was a perception that Council is not concerned about heritage issues at all, and that heritage issues are not considered a priority. There was also a reluctance to entrust Council with treasured resources, given the perception that such resources were not considered important.

## 5. Local Authority Comparison

### 5.1 Comparison Methodology

- 5.1.1 Information was sought into various funding and support models for the arts, culture and heritage sectors applied by similar councils. Rangitikei, Kapiti Coast, Marlborough and Masterton District Councils supplied comparative data. They were asked to exclude library services, and look specifically at archives, museums, genealogical societies, historical societies, art galleries and cultural centres etc.
- 5.1.2 Each council was asked to supply:
- a copy of the Arts, Culture and Heritage policy, or whatever policy documents or frameworks exist to cover Councils commitment to this sector.
  - a copy of relevant pages from the LTCCP, and Annual Plan setting out future commitments, including financial support; budgets, contractual arrangements etc.
  - the financial figures for what was spent supporting the sector in the last 2 years, including grants, bulk funding, contractual services etc.
- 5.1.3 Some significant Australian research<sup>14</sup> was discovered, which revealed a situation very similar to that in New Zealand. The Deakin University study found that one third to one half of Australia's movable cultural assets are being cared for by an army of 37,000 unpaid volunteers, with an average age of 62 years and little to no training, in small local museums and historical societies. This is not dissimilar to the Horowhenua experience, although our average ages are a good deal higher! The Deakin University report led to a total rethink on how national heritage institutions support the sector, and the establishment of the Collections Australia Network, which focuses on small, medium and regional collections, facilitating collaboration between archives, galleries, libraries, museums.

### 5.2 Findings

- 5.2.1 The responses ranged from no response (Whangarei) to well articulated and established policies and organisations (Masterton and Marlborough). Details are contained in Appendix F.
- 5.2.2 The divergent level of activity demonstrated by the various Councils consulted indicates the range of possible interpretations of the governing legislation. The Local Government Act 1974 makes it clear that local Councils have the responsibility to make provision for their own archives and the archives of abolished local authorities<sup>15</sup>.

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<sup>14</sup> Deakin University: A study into the Key Needs of Collecting Institutions in the Heritage Sector. Final Report May 2002.

<sup>15</sup> Appendix H

- 5.2.3 The 2002 Act requires that Councils take responsibility for promoting the social, economic, environmental and cultural well-being of communities
- 5.2.4 Most of the larger cities in New Zealand have never doubted that they have responsibilities for art galleries, local museums and archives, and a variety of other cultural undertakings. Of smaller, less resourced communities, Masterton and Marlborough District Councils have accepted this responsibility and found adequate resources to support it. The manner of support varies – sometimes it is full support, as in Masterton District Council's support for the Wairarapa Archive. In other instances Councils have partnered other organisations to share the responsibility. (See Appendix E for comparative costs)
- 5.2.5 In Horowhenua, Council is already getting to grips particularly with the arts section of the arts, cultural and heritage sector, commissioning Janet Bayly to report comprehensively on Arts, Culture and Heritage in Horowhenua in 2002-3 and adopting the Arts Culture and Heritage Strategy in 2004, but actual support for the sector is fragmented. Council is known to give support in a variety of ways but it was not possible to extract details from Council records or staff to form a meaningful picture of who and what is funded, and how and why, or what the strategy for developing the sector is.

**6. Appendices:**

- A. Legal Framework of Local Body involvement in Arts, Culture and Heritage
- B.. Survey data : Arts
- C. Survey data : Culture
- D. Survey data : Heritage
- E Practice of Councils
- F Workshop data
- G Terms of reference: Bayley Report and Audit
- H Survey questionnaire

## **1. Appendix A: Legal Framework of Local Body involvement in Arts, Culture and Heritage**

### **1.1. A.1 Legislation**

- 1.2. Local arts, cultural and historical resources are our heritage, and must be managed in a sustainable manner for future generations. Part 17 of the Local Government Act 1974 makes it clear that local Councils have the responsibility to make provision for local archives:

249. *Council to make arrangements in connection with documents —  
Every council shall make proper arrangements with respect to the custody of any documents which belong to the council or are in the custody of the council or of any of its officers.*

- 1.3. Local Councils are also responsible for the archives of abolished local authorities [s251], and there is an implied responsibility for the local archives of a district [s257, s258].

### **1.4. A.2 Local Government New Zealand**

Local Government New Zealand (LGNZ) has published pertinent interpretation of Councils' roles and responsibilities in their Local Government Know How series:

- A.2.1 The Know How Guide to Governance : under the local government act 2002. Local Government New Zealand identifies the key difference between the new and the old act as the concept of community well-being.

*“one of the key contrasts between the new act and the 1974 act is that local government is given a broad mandate to promote community wellbeing, rather than simply being empowered to undertake particular tasks or activities.” P 21*

- A.2.2 The guide goes on to define four aspects of community well-being which need to be considered: economic, social, environmental and cultural, and how all four aspects need to be considered equally:

*“The act signals a strong commitment to the principles of sustainable development. Sustainable development has been defined internationally*

*as ‘development which meets the needs of the present without compromising the ability or future generations to meet their own needs’.*”

*“Promotion of all four aspects of well-being is critical. Sustainable development will not be achieved if only one or two of the four are dealt with.”* P21

- A.2.3 One of the key implications of taking a sustainable development approach in local government is that local authorities must ensure the future needs of local communities are provided for and taken into account when making decisions: “listening to the voice that cannot speak for itself, ie future generations...” P22
- A.2.4 The Act also requires that “local authorities will need to measure their community’s progress towards the achievement of wellbeing”.

## **1.5. A.3 Community Outcomes**

- A.3.1 The Knowhow Guide to Decision Making : under the local government act 2002. Local Government New Zealand discusses how this is achieved ‘community outcomes’. These can be described as “the things that a community thinks are important for its well-being”.P37

- A.3.2 Local authorities must facilitate a process of identifying community outcomes, promoting or achieving the outcomes, and monitoring progress towards the achievement of community outcomes. They are the measuring stick of how well Councils are achieving sustainable development across the four strands of community wellbeing.

*7.3.1 “The LTCCP has to state what the ‘community outcomes’ are.” It must also give a description of how the local authority will contribute to furthering community outcomes and how it will work with other agencies to further them. P75*

- A.3.3 The act sends strong signals that local authorities should collaborate with the community and voluntary sector to achieve community outcomes:

*“Local authorities cannot enhance well-being and achieve community outcomes without recognizing the role of other sectors and agencies. The community and voluntary sector is one of the key sectors that local authorities will need to work with if outcomes are to be achieved.”* P47

- A.3.4 “Councils should, therefore, ensure that community and voluntary organisations are in a position to play a full and equal part in multi-agency partnerships on the same basis as statutory authorities and better-resourced partners” P119.

- A.3.5 One useful way to encourage the community sector to participate is to “investigate similar capacity-building measures as those that the local authority might be undertaking with respect to Maori” P119 .

## ***Appendix B Arts***

### ***B.1 Extent of Resources reported***

- 1.6. B.1.1 The survey reported approximately 41 metres of shelving of arts resources, but this included the significant Horowhenua College art department collection of 35 metres which could arguable be considered inaccessible to the general public. The rest is largely owned by art groups: Levin Arts Society and Alpha Art Group.
- 1.7. B.1.2 In addition, there are 2 significant collections totalling approximately a garage- full each: Levin Little Theatre and Te Kokiri Development Consultancy Inc.
- 1.8. B.1.3 Horowhenua District Council has a collection of original artworks by local artists collected over recent years, believed to be approximately 20 art works.

### ***B.2 Collections of note***

- 1.9. B.2.1 A private collection is held locally of 12 framed needlework 'paintings' by the late Norah C. Taylor of Levin. These include Levin landscapes, cloudscapes and seascapes. This is half of a total collection, the balance being held out of the district for security reasons. There is a permanent collection of Norah C. Taylor's needlework at the Dowse Gallery in Lower Hutt.
- 1.10. B.2.2 The Levin Art Society built a collection of original art works around the turn of the millennium by recent Levin artists including: Ella Thompson, Margaret Waters, Shirley Unwin, Sylvia Lovell, Bill Nockels and Angela Sagers. Sitting alongside the collection of paintings is a set of interviews with the artists.
- 1.11. B.2.3 Te Kokiri has a large collection of Maori arts and crafts. While consisting predominantly of weaving and wooden pieces, both contemporary and traditional, the

collection also includes some sculpture, carving, paintings and multi-media pieces.

- 1.12. B.2.4 Levin Little Theatre has a large collection of theatrical costumes, records, photos and stage props. The wardrobe alone is 108 square metres, and has recently been rehoused.

1.13.

### ***B.3 Storage***

- 1.14. B.3.1 70% of the survey respondents in the art category said that their collections are currently stored and cared for in an excellent or pretty good manner. The remaining 30% considered their storage conditions to be inadequate.

### ***B.4 Future Ownership***

- 1.15. B.4.1 We asked survey participants, whether individuals, society or public organization, to think ahead twenty years, and envisage ownership of the reported collections at that time. Only half of the respondents believed that ownership would remain much the same; the other half thought their collections would change hands. This half was divided into two equal groups: one thought they would give their collections to either an Historical Society or Horowhenua Library Trust, while the second group didn't know what might happen to their collections; they might be dumped, leave the district, or simply had no idea what other options might exist.

### ***B.5 Access***

- 1.16. B.5.1 Access to arts resources of the District is limited: only Te Kokiri Development Consultancy Inc. has a permanent exhibition gallery, and that is on the extreme south end of town, comparatively inaccessible on foot. There are no known publicly accessible, permanent art galleries in Foxton, Shannon or the rural hinterland.
- 1.17. B.5.2 Alpha Art Group, the Horowhenua Art Society and several other arts and craft groups hold annual exhibitions, usually in rented retail space, of 1 or

2 weeks in duration. The Town and Country Quilters exhibit in Levin library.

- 1.18. B.5.3 The Horowhenua District Council collection is largely housed in staff only areas, although one or two works are viewable in the Customer Services department at Levin.
- 1.19. B.5.4 Thompson House Memorial and Cultural Centre has a number of changing exhibitions throughout the year. The committee is adept at creating exhibitions out of thin air, by utilising a vast network of personal contacts and drawing on private collections in the community. Thompson House's disadvantages are that the main exhibition galleries are upstairs, bringing accessibility issues in a town with a large proportion of aging residents, and the recurring concern that exposure to foot traffic is limited due to being sited away from the town centre.
- 1.20. B.5.5 We asked whether people would contribute their collections to a district archive, museum or gallery type facility that would collect and care for the districts arts, cultural and heritage resources, should such an organisation exist. 46% of the survey respondents would give their collections outright to such an organisation, plus another 8% who would lend all or some of their collections on permanent loan. 30% would lend items for exhibitions as required and only 15% would need to know more about it before deciding. No one said they were not interested such a proposal.

## ***Appendix C Culture***

### ***C.1 Extent of Resources reported***

- 1.21. C.1.1 The survey reported culture resources at approximately 23 metres of shelving. Survey respondents found it hard to quantify these resources, but it appears they would fill about 2 or 3 pantries. Around half of the reported material is unpublished; minute books and alike. The remaining resources consist of photographs, souvenirs, memorabilia, books, trophies and videos.
- 1.22. C.1.2 The authors' perception is that this survey found only the tip of the iceberg as far as "culture" is concerned. "Culture" is not a term widely understood or related to. The variety of significant collections which we found is indicative of many more that we did not find.

## ***C.2 Collections of note***

- 1.23. C.2.1 Muaupoko Tribal Authority has compiled a database, complete with digital images, of taonga held in institutions and private collections nationwide. This database and collection are not publicly accessible, but can be accessed via whakapapa.
- 1.24. C.2.2 Local schools have photograph collections, ephemera, yearbooks, school rolls and attendance registers, which are all rich sources of historical, biographical and genealogical material.
- 1.25. C.2.3 One local Chinese family has market gardening records dating back many years, including an original poll tax certificate.
- 1.26. C.2.4 Manawatu Marine Boating Club has about a pantry full of material relating to fishing and boating in and around Foxton. It includes the records of Manawatu Boating and Sailing Club from 1939 and Manawatu Marine Boating Club from 1966. The collection includes photographs of events and members, trophies for sailing and fishing, photographs and paintings of local interest, eg details of the river and coastal environment.
- 1.27. C.2.5 The Levin Waiopahu Tramping Club has a collection which includes photographs, some tramping maps, club records, press cuttings, scrapbooks, hut opening memorabilia publications, some videos and films,

tramping hut logbooks, mountain books and some old tramping equipment.

### ***C.3 Storage***

- 1.28. C.3.1 60% of the survey respondents in the culture category said that their collections are currently stored and cared for in an excellent or pretty good manner. 13% considered their storage conditions to be only satisfactory and 27% did not answer the question.

### ***C.4 Future Ownership***

- 1.29. C.4.1 80% of the culture collections belonged to societies or membership based organisations, with the remaining 20% belonging to public organisations. Thinking ahead twenty years, 87% of the respondents believed that ownership would be unchanged. The remaining 13% of respondents thought it was likely their collections would change hands, but they didn't know who would inherit them.

### ***C.5 Access***

- 1.30. C.5.1 Most of the resources reported belonged to established organisations and societies. They were happy to care for their own resources, and access appears to be limited to members only, or upon inquiry.
- 1.31. C.5.2 When asked whether they would contribute their collections to a district archive or museum type facility only 20% of the respondents would be prepared to loan their collections for exhibition. 34% of the respondents would need to know more about it before deciding while 27% said they were not interested at all. 20% did not answer the question.

## ***Appendix D***                      ***Heritage***

### ***D.1***   ***Extent***

1.32.        D.1.1     The survey reported approximately 208 metres of shelving housing heritage material owned (mainly) by Foxton and Horowhenua Historical Societies. The Levin chapter of the New Zealand Society of Genealogists has resources and study space occupying 130 square metres.

1.33.        D.1.2     Significant relevant collections that did not return surveys, but whose collections are known to the writers, are the Museum of Audio Visual Technology in Foxton (MAVTECH), Murrayfield Clydesdale Tourist Complex, and the Horowhenua District Council. MAVTECH has a cinema full of audio visual material, much of it not yet catalogued, although they are planning to start doing so. Horowhenua District Council also has a large collection, probably equal in size to that of the genealogists.

### ***D.2***   ***Collections of note***

- 1.34. D.2.1 The Horowhenua Historical Society (HHS) collection includes the large Shannon photographic archive. The Foxton Historical Society (FHS) collection is also quite large and is housed in Foxton. FHS and HHS work closely with Horowhenua Library Trust building a single catalogue of their collective resources, and an online database of their photograph collection. Their non-photographic collections are much less developed.
- 1.35. D.2.2 The Levin Branch of the NZ Society of Genealogists has a collection of resources for their members. This includes old copies of local newspapers, electoral rolls, indexed copies of early school registers, microfiche resources, cemetery transcriptions and index of Horowhenua pioneers and families.
- 1.36. D.2.3 Private collections reported included photographs, recordings, memorabilia and archives relating to Kimberley Centre, Weraroa Boys' home & RNZAF Station; sixty years of family and business history of K Shaw Ltd; and the diaries of W.G. Adkin, an early notable settler, starting from 1881.
- 1.37. D.2.4 A Manakau family has a large collection of material related to farming in Manakau from 1927, and notes on early Manakau written by Bill Gordon on information from Johnnie Bryant.
- 1.38. D.2.5 Two very large collections are destined for public hands in due course; about 2-3 garages of material relating to Makerua Swamp area and settlers from 1920, and 48 years of Horowhenua events on film and in photographs, including information on the Hyderabad and a box of Leslie Adkins original glass plates.

### ***D.3 Storage***

- 1.39. D.3.1 75% of the survey respondents in the culture category said that their collections are currently stored and cared for in an excellent or pretty good way; the remaining 25% is stored in conditions deemed to be less satisfactory.

### ***D.4 Future Ownership***

- 1.40. D.4.1 55% of the heritage resources of the District are owned by FHS and HHS, with the bulk of the remaining material owned by two individuals. 77% of the respondents believed that ownership of the collections would still be the same in twenty years, while 20% of respondents thought their collections would change hands, including the large Makerua and audio visual collections mentioned above. These collections will be given to a responsible, local organization, like the FHS or HHS. 10% of respondents did not know who to give their collections to.

### ***D.5 Access***

- 1.41. D.5.1 The bulk of the resources are held by 2 individuals and 2 Historical societies. While access to the private collections is limited and via personal approach only, the historical societies are digitising their photograph collections to facilitate online access via the Internet, but progress is slow due to a range of problems highlighted elsewhere (section 3.5 and Appendix F). Only 10% of the Shannon collection is available online, 60% of Foxtan and 40% of Levin.
- 1.42. D.5.2 While both organisations have archive collections, access is difficult and not promoted due to lack of staffing and, for Horowhenua, lack of publicly accessible rooms.
- 1.43. D.5.3 When survey respondents were asked whether they would contribute their collections to a district archive or museum type facility 36% would give their collections outright or deposit them on permanent loan; this includes the bulk of the resources reported above and represents about 2 – 3 garages full. A further 32% of respondents would lend material for exhibitions

from time to time. 23% of the respondents would like some more information, 6% are not interested.

## Appendix F: Workshop Notes

The words in the Comments columns of the tables in this appendix are those of the participants at the workshop, not those of the authors.

### F.1 Problems

General Heading	Specific Issues	Comments
Housing	Storage of resources	<p>Foxton Historical Society has a purpose built archives storage facility with appropriate shelving, etc. Public can access the collection from the Foxton Museum, an old, but functional building.</p> <p>Horowhenua Historical Society currently shares the HDC archives building. This building is inappropriate for housing the District's resources, being uninsulated and therefore prone to extremes of temperature, and is very short of space. The HDC side of the facility will be full in 6 – 12 months. The HHS side has no capacity for visitors, limited working space and can just accommodate monthly committee meetings, although not club meetings. The building has now been sold.</p> <p>Levin Genealogists have finally found a storage facility and work room facility (previously collections were stored in three different locations) but this is an ongoing financial burden to the members.</p>
	Cost of hiring meeting rooms	None of the heritage groups have facilities for holding club meetings, and thus need to hire rooms. This is an ongoing, monthly expense.
	Multi venues for each organisation ie storage facilities and meeting space and working space	The heritage organisations need appropriate, purpose built storage facilities, workroom / research space and meeting spaces. Each has different requirements ie temperature, light, access. Meeting spaces could be shared.
People	Volunteer workers	The volunteer ethic is stronger in elderly people, and not so prevalent in the middle aged and younger. Younger people are more likely to be in fulltime employment, and retiring later. Even when they do retire volunteer work in the community is often not top of their list. The result is a shortage of volunteers willing to do the work in caring for the District's resources.
	Professional advice	There is a shortage of professional advice in the district. Library staff help where they can, but are not funded to this work. Hence, it is not done consistently or comprehensively, but

		on an ad hoc basis when it can be squeezed in.
	Practical hands on advice	In addition to professional expertise brought in from time to time, the Historical Societies have a need for a hands on advisor / tutor: someone to interpret professional advice and apply it to the local situation.
	Paid staffing	Volunteers have no real obligation to be professional in their approach. It is a whole different ballgame managing a volunteer workforce to managing paid staff.
Skills	Shortage of expertise in the District	See notes above
	Members in heritage sector often do not have IT skills	Many older people, who make up the volunteer workforce in the heritage sector, have never worked with computers and have no desire to learn how, hence cataloguing and accessing the collections are near impossible.
	Library viewed as experts by default	Library staff are not experts, but do know how to find information and pass it on.
Access	Levels of access to resources	Not all resources are available to everyone; it is necessary to apply access restrictions and respect privacy law limitations etc. Muaupoko iwi has determined that access to their taonga should be limited to members of their iwi, provable by establishing their whakapapa.
	National institutions restricting access	National organisations hold information which may be protected by access restrictions or privacy law.
Resources	Finding what the resources are, and who has them where	Horowhenua resources are scattered in repositories throughout the lower North Island due to not having a District collection agency. Many resources are in private hands for the same reason. Finding them all again will be a long job.
	What resources do other organisations in the District have?	How to find out what everyone else has. Sometimes the resources may be in the District already.
	Fear about what to do with resources.	This is an education issue, especially regarding taonga. There is an unreasonable fear that if you find something on your land Maori will make a land claim! Moving taonga inappropriately damages the items.  People are also nervous about what to do with fragile paperwork and photographs once they realise they are stored inappropriately and may be being damaged. Also resources may be inappropriately acquired; how to hand them over without acknowledging guilt at how you got them.
Council	Council's role and commitment to the	Council appears to treat the sector flippantly with little consultation, support or funding

	sector	given to the sector.
	Access to Council resources	Council archives are inaccessible to researchers, and not catalogued in a way to facilitate access.
	Council's 'lost' records	Many years of records are missing, and records of superceded authorities are no longer around.

## ***F.2 Future***

Thinking about the heritage sector in Horowhenua; where would you like the heritage sector to be in 20 years? The concerns and issues identified above are the opportunities for development:

<b>General Heading</b>	<b>Specific Issues</b>
A combined heritage centre	<p>A combined heritage centre in Levin providing for the arts, cultural and heritage sectors under one roof, with shared meeting rooms. The Library, Horowhenua Historical Society, Foxton Historical Society, Levin Genealogists, Horowhenua District Council and Muaupoko Tribal Authority would need to be invited to be a part of the centre.</p> <p>Part of the Horowhenua Library Trust, not part of Council and Council culture.</p>
	Distinct from and in addition to the Foxton heritage focus.
	Needs to be central, in the main heart of Levin, adjoining the library, or part of the library to maintain access, supervision. Need adaptable spaces not a rabbit warren of solid walls.
Staffing	Historical societies have more trouble getting volunteer workers than genealogists: they are older, not IT savvy, too few. Need to recruit and manage volunteer workers better.
	Library staff needed to train volunteers in semi-technical issues: processing, cataloguing, digitising. Giving volunteers real skills can be seen as 'reward' for doing unpaid community work.
	A high profile project will attract volunteers, and instill a sense of 'glamour' & gratification to being a volunteer. In a high profile location, building on the kudos and social element of being a volunteer
	Bloodlines – draw on local 'old' families, who have a personal reason for caring for the towns history.
	Need to build a relationship with the history teachers at local schools to foster a life long interest in history.
Heritage Co-ordinator	There are many advantages to having a professional, skilled, paid employee to co-ordinate heritage work. A front person for the sector could coordinate the sector: providing help with publicity, supporting the sector with fund raising expertise, educating the public, bringing professionals to the district for shared seminars, keeping an

	eye on the big picture and developments in the field and disseminating information about initiatives and developments in the sector.
	A definite preference was expressed by workshop participants for the co-ordinator to be part of the library organization and culture rather than of Council.
A federation of local heritage organisations	Local organisations meet periodically to work together on developing shared heritage sector issues , working collectively on shared interests.
Iwi cultural centre	Local Iwi are investigating options for a Muaupoko initiative; more than a traditional library or museum: past and future, live interactive element.
Educating the public	Gran's papers may look like rubbish, but please don't dump them until you've consulted with an expert.
	Hints on what to do if you find something.
Access to unrestricted materials	Needs to be open, easy access to organisations' collections and resources.

### ***F.3 Council's role***

What role could/should Council be playing?

Acknowledge a responsibility for the preservation of the districts' cultural heritage, because legislation makes it clear Council should, and because the health and wellbeing of the community is important, and a sense of history is vital.

Take responsibility for housing the heritage organisations of the District, and funding a heritage co-ordinator.

Actively support Iwi initiatives.

## ***Appendix G: Terms of Reference***

### ***G.1 Janet Bayly's commission***

The terms of Reference for Janet Bayly's review were:

Audit the Horowhenua arts, culture and heritage community  
 Review the existing policy for relevance in the community  
 Review work done in this area by other councils working with limited budgets  
 Consult with the community to define arts, culture and heritage in this area, initiate exchange and resource sharing, develop a vision for arts and culture in the Horowhenua, establish community goals and identify Council's ongoing role  
 Establish a way for Council to communicate with the arts, culture and heritage community in the future  
 Develop, with Council input, a strategy for the future of arts, culture and heritage in the district.

### ***G.2 Arts Culture and Heritage Audit***

The following expanded terms were agreed by Linda Archer, Rosalie Blake and Jo Ransom.

Council needs information about the situation:  
 what resources are found in the community,  
 where they are,  
 their extent,  
 how they are stored  
 how safe they are


The information should be prepared in a form that will assist Council in making a decision on the arts, culture and heritage policy, looking towards establishing an archive-type facility/service.

Safeguarding resources for the future is a prevalent theme: Horowhenua's artistic and cultural history - including local Iwi / Maori art, culture and heritage, archives.

The final product will be a presentation to council: written report, photographs, perhaps a presentation. The final report should include the methodology, results, and recommendations.

## Appendix H Survey Form

### Horowhenua Library Trust

<p>A Survey of Arts, Culture and Heritage In Horowhenua</p>	
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**1. What is the name of the group / organisation / family or business filling in this survey?**

**2. Please give us your name and contact details.**

Your name: \_\_\_\_\_

Phone number: (day) \_\_\_\_\_ (evening) \_\_\_\_\_

email \_\_\_\_\_

**3. May we contact you again if we need further information related to this survey?**

Yes	No
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**4. Which sector best describes your field of interest (please circle one).**

Arts	Culture	Heritage
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**5. What kinds of things do you have? And how much of it is there?**

<i>Type of Resource</i>	<i>Imagine stacking it all up in 1 pile. – how tall would it be? (Specify whether metres or feet)</i>
Photographs, maps	m / ft
Unpublished material, including minute books, ledgers, correspondence	m / ft
Souvenirs, programmes, catalogues, memorabilia	m / ft
Books and other published material, including magazines.	m / ft
Films, videos, tape recordings	m / ft

<i>Type of Resource</i>	<i>Would they fit in:</i>
Objects: sculpture, carvings, paintings, 'things'	a breadbox, a refrigerator, a pantry a garage?

**6. Please give us a brief description of your subject area / field of interest and the resources you know about**

**7. Do you have any special, unique or important items amongst your collection? Please tell us about these.**

**8. How well is your collection currently stored and cared for, from 1 Excellent, to 5 Woeful? (circle a number)**

(where Excellent means clean, dry environment, stable temperature, no metal fastenings, acid free containers, sorted and labelled, and Woeful would be dirty, damp environment, unsorted, rusty staples or paperclips holding stuff together)

1 <i>Excellent</i>	2 <i>Pretty good</i>	3 <i>Only so-so</i>	4 <i>Worrisome</i>	5 <i>Woeful</i>
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**9. Who owns your collection? (circle the best/closest description)**

<i>Individual, family or private business</i>	<i>Society, club or other membership based organisation</i>	<i>Public organisation: school, church, Plunket, government department</i>
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**10. Future ownership; thinking ahead 20 years, do you think ownership will be the same?**

Yes	No
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If you answered No, what might happen to the collection?

**11. If the District had a central archive / museum type facility open to the public that would collect and care for the District's arts, cultural and heritage resources, might you or your organisation be interested in (circle below)**

<i>depositing your collection there permanently?</i>	<i>lending some or all your resources permanently?</i>	<i>lending some or all your resources for an exhibition from time to time?</i>	<i>need to know more or to think about it</i>	<i>not interested</i>
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**12. Do you know of any other people or groups who have collections, no matter how small or large, relevant to your subject area or to Horowhenua District?**

<i>Who owns the collection?</i>	
<i>What is the collection?</i>	
<i>Please give us contact details</i>	

**13. We want to find out what is not being collected that should be. Do you know of gaps in your collection or other collections you're aware of? This could be paintings by significant local artists, past or present, papers of a significant employer, a defunct club, etc.**

Please tell us about this.

**Please return completed forms to any  
Horowhenua Library as soon as possible  
and no later than 7 May 2004**

Rosalie Blake      Horowhenua Library Trust 3681953

This project is funded by Horowhenua District Council.

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## 2. Appendix 2: Library 2.0 theory : Web 2.0 and its implications for libraries.

2.1.1. [Webology](#), Volume 3, Number 2, June, 2006

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### ***Library 2.0 Theory: Web 2.0 and Its Implications for Libraries***

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#### 1. Abstract

*This article posits a definition and theory for "Library 2.0". It suggests that recent thinking describing the changing Web as "Web 2.0" will have substantial implications for libraries, and recognizes that while these implications keep very close to the history and mission of libraries, they still necessitate a new paradigm for librarianship. The paper applies the theory and definition to the practice of librarianship, specifically addressing how Web 2.0 technologies such as synchronous messaging and streaming media, blogs, wikis, social networks, tagging, RSS feeds, and mashups might intimate changes in how libraries provide access to their collections and user support for that access.*

#### 2. Keywords

*Web 2.0, Library 2.0, Blog, Wiki, Streaming media, Social network, Tagging, RSS, Mashup*

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#### 3. Introduction

While the term is widely defined and interpreted, "Web 2.0" was reportedly first conceptualized and made popular by Tim O'Reilly and Dale Dougherty of O'Reilly

Media in 2004 to describe the trends and business models that survived the technology sector market crash of the 1990s ([O'Reilly, 2005](#)). The companies, services and technologies that survived, they argued, all had certain characteristics in common; they were collaborative in nature, interactive, dynamic, and the line between the creation and consumption of content in these environments was blurred (users created the content in these sites as much as they consumed it). The term is now widely used and interpreted, but Web 2.0, essentially, is not a web of textual publication, but a web of multi-sensory communication. It is a matrix of dialogues, not a collection of monologues. It is a user-centered Web in ways it has not been thus far.

This characterization of the current state of the Web is at times contended, and though the clear delineation between the first and second Webs is here admitted to be rather arbitrary, it still must be recognized that the Web is indeed evolving into a more interactive, multi-media driven technological space, and this understanding of the term is used in this paper. As [O'Reilly](#) (2005) observes in what is often cited as the seminal work on Web 2.0, personal web-pages are evolving into blogs, encyclopedias into [Wikipedia](#), text-based tutorials into streaming media applications, taxonomies into “folksonomies,” and question-answer/email customer support infrastructures into instant messaging (IM) services.

The implications of this revolution in the Web are enormous. Librarians are only beginning to acknowledge and write about it, primarily in the “biblioblogosphere” (weblogs written by librarians). Journals and other more traditional literatures have yet to fully address the concept, but the application of Web 2.0 thinking and technologies to library services and collections has been widely framed as “Library 2.0” ([Miller 2005a; 2005b; 2006a; 2006b; Notess, 2006](#)).

Most writers on Library 2.0 would agree that much of what libraries adopted in the first Web revolution are static. For example, online public access catalogs (OPACs) require users to search for information, and though many are beginning to incorporate Web 2.0 techniques by gathering data regarding a user (checked-out items, preferred searches, search alerts), they do not respond with recommendations, as does Amazon.com, a more dynamic, Web 2.0 service. Similarly, the first generation of online library instruction was provided via text-based tutorials that are static and do not respond to users’ needs nor allow users to interact with one another. These, however, have begun evolving into more interactive, media-rich tutorials, using animation programming and more sophisticated database quizzes. Libraries are already moving into Web 2.0, but the move has only just begun.

#### 4. Library 2.0

According to [Miller](#) (2005a), “Library 2.0” is a term coined by Michael Casey on his [LibrayCrunch](#) blog. Though his writings on Library 2.0 are groundbreaking and in many ways authoritative, [Casey](#) (2006a) defines the term very broadly, arguing it applies beyond technological innovation and service. In addition to Casey, other blogging librarians have begun conceptually exploring what Library 2.0 might mean, and because of this disparate discussion with very wide parameters, there is some controversy over the definition and relative importance of the term. The nature of this controversy [Lawson](#) (2006), [Peek](#) (2005), and [Tebbutt](#) (2006) explore and begin to adequately rectify, and [Crawford](#) (2006) provides a very thorough account of the

ambiguity and confusion surrounding the term, partially suggesting that there is nothing inherently novel about the idea.

This paper attempts to resolve some of this controversy by suggesting a definition and theory for Library 2.0, as well as providing examples of its substantial implications for librarianship. A more exact definition and theory for Library 2.0 is necessary to focus discussion and experimentation within the community, and will be valuable in the implementation of new web-based services in the next several years (it is at this point important to note, as [Breeding](#) (2006) does, that many libraries are still struggling to adopt simple, static web-based services; interestingly, there are Web 2.0 services, such as the [Public Library Interface Kit](#), or “Plinkit”, that could assist in this struggle).

This paper defines “Library 2.0” as “the application of interactive, collaborative, and multi-media web-based technologies to web-based library services and collections,” and suggests this definition be adopted by the library science community. Limiting the definition to web-based services, and not library services more generally, avoids potential confusion and sufficiently allows the term to be researched, further theorized, and renders it more useful in professional discourse. The application of Library 2.0 theory to aspects of librarianship reaching beyond Web 2.0 technology is welcome, of course, but should very likely be framed by a different vocabulary. Indeed, [Casey](#) (2006a) recognizes the recurrence of similar ideas throughout library history, and [Hale](#) (1991) provides a landmark discussion of this user-centered philosophy external to web-services. There is simply no need to use the term “Library 2.0” in these environments. It is a much more useful theory if it is focused on web-services, much as [Abrams](#) (2005) has defined it.

A theory for Library 2.0 could be understood to have these four essential elements:

- **It is user-centered.** Users participate in the creation of the content and services they view within the library's web-presence, OPAC, etc. The consumption and creation of content is dynamic, and thus the roles of librarian and user are not always clear.
- **It provides a multi-media experience .** Both the collections and services of Library 2.0 contain video and audio components. While this is not often cited as a function of Library 2.0, it is here suggested that it should be.
- **It is socially rich .** The library's web-presence includes users' presences. There are both synchronous (e.g. IM) and asynchronous (e.g. wikis) ways for users to communicate with one another and with librarians.
- **It is communally innovative.** This is perhaps the single most important aspect of Library 2.0. It rests on the foundation of libraries as a community service, but understands that as communities change, libraries must not only change with them, they must allow users to change the library. It seeks to continually change its services, to find new ways to allow communities, not just individuals to seek, find, and utilize information.

Library 2.0 is a user-centered virtual community. It is a socially rich, often egalitarian electronic space. While Librarian 2.0 might act as a facilitator and provide support, he or she is not necessarily primarily responsible for the creation of the content. Users interact with and create resources with one another and with librarians. In some ways, it is a virtual reality for libraries, a Web manifestation of the library as place. A library's presence on the Web in Library 2.0 includes the presence of that library's constituency and utilizes the same applications and technologies as its community, a concept [Habib \(2006\)](#) recognizes in a very useful model for Library 2.0 in regards to academic libraries.

While these conceptual tenets of Library 2.0 might be rather dependable, envisioning the technological specifics of the next generation of electronic library services is at once both fraught with inevitable error and absolutely necessary. The details of how the applications so common to Web 2.0 will continue to evolve, and how libraries might utilize and leverage them for their patrons, are inherently hidden--they are wholly about innovation. But the conceptual underpinning of a library's web-presence and how it must evolve into a multi-media presence that allows users to be present as well, both with the library or librarian and with one another, are clearly in need of development. The following prognostications are, then, more speculative than predictive. They are meant to conceptually explore and provide context to the relationship between the evolving Web and the evolving library, as outlined above, as a means to facilitate innovation and experimentation in library electronic services, and this list is by no means comprehensive.

#### **4.1. Synchronous Messaging**

This technology has already been embraced quite rapidly by the library community. More widely known as instant messaging (IM), it allows real-time text communication between individuals. Libraries have begun employing it to provide "chat reference" services, where patrons can synchronously communicate with librarians much as they would in a face-to-face reference context.

Many might consider IM a Web 1.0 technology, as its inception predates the technology market crash and it often requires the downloading of software, whereas most 2.0 applications are wholly web-based. It is here considered 2.0 as it is consistent with the tenets of Library 2.0: it allows a user presence within the library web-presence; it allows collaboration between patrons and librarians; and it allows a more dynamic experience than the fundamentally static, created-then-consume nature of 1.0 services. It is also considered 2.0 as it is becoming a more web-based application, and the software used by chat reference services is usually much more robust than the simplistic IM applications that are so popular (they often allow co-browsing, file-sharing, screen-capturing, and data sharing and mining of previous transcripts).

The future of these technologies in the library arena is interesting. By providing this interactive Web service, libraries have positioned themselves to adopt its successors quickly and expertly. Already the text-based nature of IM applications is changing into a more multi-media experience, where audio and video messaging is becoming more common. Even as they provide more multi-sensory experiences, they will become ubiquitous, available throughout the library's web-presence. Already libraries are placing links to their chat reference services within resources themselves, such as at the article level in subscription databases. Much as a patron in a physical library is almost by definition never far from a librarian, chat reference becoming more pervasive could

provide a similar circumstance in the world of the Web. The time is perhaps not far away when chat reference can take place within the framework of the library network, providing a more seamless experience.

Further, it is conceivable that should a user allow such a service, these chat reference services can be prompted when certain user seeking behaviors are detected. For instance, as a user browses through certain resources, repeating steps and moving cyclically through a classification scheme or series of resources, a synchronous messaging service could be prompted to offer assistance. The physical counterpart to this is of course a patron wandering in book stacks, and a librarian, sensing their aimlessness, offering help. Library 2.0 will know when users are lost, and will offer immediate, real-time assistance.

Libraries may do well to continue adopting this technology as it evolves, as it allows reference services in an online media to closely approximate the more traditional services of the physical library. The time will almost certainly soon come when Web reference is nearly indistinguishable from face-to-face reference; librarians and patrons will see and hear each other, and will share screens and files. In addition, the transcripts these sessions already provide will serve library science in ways that face-to-face reference never did. For the first time in the history of libraries, there will be a continuously collected transcription of the reference transaction, always awaiting evaluation, analysis, cataloging, and retrieval for future reference.

## 4.2. Streaming Media

The streaming of video and audio media is another application that many might consider Web 1.0, as it also predates Web 2.0 thinking and was widely employed before many of the following technologies had even been invented. But for reasons similar to synchronous messaging, it is here considered 2.0. Certainly, for libraries to begin maximizing streaming media's usefulness for their patrons, 2.0 thinking will be necessary.

As mentioned, library instruction delivered online has begun incorporating more interactive, media-rich facets. The static, text-based explanation coupled with a handout to be downloaded is being supplanted by more experiential tutorials. The Association of College and Research Libraries' Instruction Section provides a database of tutorials, many of which are Web 2.0 in their nature, called [Peer Reviewed Instructional Materials Online](#) (PRIMO).

Many of these tutorials use Flash programming, screen-cast software, or streaming audio or video, and couple the media presentation with interactive quizzing; users respond to questions and the system responds in kind. These tutorials are perhaps the first of library services to migrate into more the more socially rich Web 2.0. Most, if not all, however, do not generally provide a means by which users can interact with one another, nor directly with librarians. This fact marks a possible potential for the continued development of these tutorials. These could take the form of multi-media chat rooms or wikis, and users will interact with one another and the learning object at hand, much as they would in a classroom or instruction lab.

Another implication of streaming media for libraries is more along the lines of collections instead of services. As media is created, libraries will inevitably be the institutions responsible for archiving and providing access to them. It will not be enough to simply create "hard-copies" of these objects and allow users to access them

within the confines of the library's physical space, however. Media created by the Web on the Web belongs on the Web, and libraries are already beginning to explore providing such through digital repository applications and digital asset management technologies. Yet these applications are generally separate from the library's catalog, and this fracture will need to be mended. Library 2.0 will show no distinction between or among formats and the points at which they may be accessed.

### 4.3. Blogs and Wikis

Blogs and wikis are fundamentally 2.0, and their global proliferation has enormous implications for libraries. Blogs may indeed be an even greater milestone in the history of publishing than web-pages. They enable the rapid production and consumption of Web-based publications. In some ways, the copying of printed material is to web-pages as the printing press is to blogs. Blogs are HTML for the masses.

The most obvious implication of blogs for libraries is that they are another form of publication and need to be treated as such. They lack editorial governance and the security this provides, but many are nonetheless integral productions in a body of knowledge, and the absence of them in a library collection could soon become unthinkable. This will, of course, greatly complicate collection development processes, and the librarian will need to exercise a great deal of expertise and fastidiousness when adding a blog to a collection (or, perhaps, an automated blog-collection development system). Or, perhaps the very notions of "reliable" and "authoritative", so important to collection development, will need to be rethought in the wake of this innovation.

Wikis are essentially open web-pages, where anyone registered with the wiki can publish to it, amend it, and change it. Much as blogs, they are not of the same reliability as traditional resources, as the frequent discussions of [Wikipedia](#) (an online encyclopedia where any registered user can write, amend or otherwise edit articles) in the library world well note; but this of course does not eliminate their value, it merely changes librarianship, complicates collection development and information literacy instruction. The lack of peer review and editorship is a challenge to librarians, not in that users should avoid wikis, but only in that they should understand and be critical in depending on them. Wikis as items in a collection, and the associated instruction of users in the evaluation of them, are almost certainly part of the future of libraries.

In addition, a library wiki as a service can enable social interaction among librarians and patrons, essentially moving the study group room online. As users share information and ask questions, answer questions, and librarians do the same within a wiki, a record of these transactions is archived perhaps for perpetuity. And these transcripts are in turn resources for the library to provide as reference. Furthermore, wikis and blogs will almost certainly evolve into a more multi-media environment as well, where both synchronous and asynchronous audio and video collaborations will take place. Blogs are new forms of publication, and wikis are new forms of group study rooms.

Ultimately, blogs and wikis are relatively quick solutions for moving library collections and services into Web 2.0. This beginning of Library 2.0 makes collections and services more interactive and user-centered, enable information consumers to contact information producers and become co-producers themselves. It could be that Library 2.0 blurs the line between librarian and patron, creator and consumer, authority and novice. The potential for this dramatic change is very real and immediate, a fact that places an incredible amount of importance on information literacy. In a world where no

information is inherently authoritative and valid, the critical thinking skills of information literacy are paramount to all other forms of learning.

#### 4.4. Social Networks

Social networks are perhaps the most promising and embracing technology discussed here. They enable messaging, blogging, streaming media, and tagging, discussed later. [MySpace](#), [FaceBook](#), [Del.icio.us](#), [Frappr](#), and [Flickr](#) are networks that have enjoyed massive popularity in Web 2.0. While MySpace and FaceBook enable users to share themselves with one another (detailed profiles of users' lives and personalities), Del.icio.us enables users to share Web resources and Flickr enables the sharing of pictures. Frappr is a bit of a blended network, using maps, chat rooms, and pictures to connect individuals.

Other social networks are noteworthy as well. [LibraryThing](#) enables users to catalog their books and view what other users share those books. The implications of this site on how librarians recommend reading to users are apparent. LibraryThing enables users, thousands of them potentially, to recommend books to one another simply by viewing one another's collections. It also enables them to communicate asynchronously, blog, and “tag” their books.

It does not require much imagination to begin seeing a library as a social network itself. In fact, much of libraries' role throughout history has been as a communal gathering place, one of shared identity, communication, and action. Social networking could enable librarians and patrons not only to interact, but to share and change resources dynamically in an electronic medium. Users can create accounts with the library network, see what other users have in common to their information needs, recommend resources to one another, and the network recommends resources to users, based on similar profiles, demographics, previously-accessed sources, and a host of data that users provide. And, of course, these networks would enable users to choose what is public and what is not, a notion that could help circumvent the privacy issues Library 2.0 raises and which [Litwin](#) (2006) well enumerates.

Of all the social aspects of Web 2.0, it could be that the social network and its successors most greatly mirror that of the traditional library. Social networks, in some sense, are Library 2.0. The face of the library's web-presence in the future may look very much like a social network interface.

#### 4.5. Tagging

Tagging essentially enables users to create subject headings for the object at hand. As [Shanhi](#) (2006) describes, tagging is essentially Web 2.0 because it allows users to add and change not only content (data), but content describing content (metadata). In Flickr, users tag pictures. In LibraryThing, they tag books. In Library 2.0, users could tag the library's collection and thereby participate in the cataloging process.

Tagging simply makes lateral searching easier. The often-cited example of the U.S. Library of Congress's Subject Heading “cookery,” which no English speaker would use when referring to “cookbooks,” illustrates the problem of standardized classification. Tagging would turn the useless “cookery” to the useful “cookbooks” instantaneously, and lateral searching would be greatly facilitated.

Of course, tags and standardized subjects are not mutually exclusive. The catalog of Library 2.0 would enable users to follow both standardized and user-tagged subjects; whichever makes most sense to them. In turn, they can add tags to resources. The user responds to the system, the system to the user. This tagged catalog is an open catalog, a customized, user-centered catalog. It is library science at its best.

#### 4.6. RSS Feeds

[RSS feeds](#) and other related technologies provide users a way to syndicate and republish content on the Web. Users republish content from other sites or blogs on their sites or blogs, aggregate content on other sites in a single place, and ostensibly distill the Web for their personal use. Such syndication of content is another Web 2.0 application that is already having an impact on libraries, and could continue to do so in remarkable ways.

Already libraries are creating RSS feeds for users to subscribe to, including updates on new items in a collection, new services, and new content in subscription databases. They are also republishing content on their sites. [Varnum](#) (2006) provides a blog that details how libraries use RSS feeds for patron use.

But libraries have yet to explore ways of using RSS more pervasively. A new product from a company called BlogBridge, [BlogBridge: Library](#) (BBL), "is a piece of software that you can install on your own server, inside your firewall. It's not the content of the library (the books), it's the software to organize the library (the building)." While BBL's potential for libraries has yet to be determine due to its being brand new, it is conceivable that this syndication will replace browsing and searching through library websites for content. BBL and similar RSS aggregator applications, installed in a library's system and coupled with the social network of the library, will enable users to have a single, customized, personal library page that syndicates all the library content of interest to them and their research, eliminating irrelevant information. And users will, of course, control that page and that content.

#### 4.7. Mashups

[Mashups](#) are perhaps the single conceptual underpinning to all the technologies discussed in this article. They are ostensibly hybrid applications, where two or more technologies or services are conflated into a completely new, novel service. [Retrivr](#), for example, conflates Flickr's image database and an experimental information architecture algorithm to enable users to search images not by metadata, but by the data itself. Users search for images by sketching images. In some ways, many of the technologies discussed above are mashups in their very nature. Another example is [WikiBios](#), a site where users create online biographies of one another, essentially blending blogs with social networks.

Library 2.0 is a mashup. It is a hybrid of blogs, wikis, streaming media, content aggregators, instant messaging, and social networks. Library 2.0 remembers a user when they log in. It allows the user to edit OPAC data and metadata, saves the user's tags, IM conversations with librarians, wiki entries with other users (and catalogs all of these for others to use), and the user is able to make all or part of their profile public; users can see what other users have similar items checked-out, borrow and lend tags, and a giant user-driven catalog is created and mashed with the traditional catalog.

Library 2.0 is completely user-centered and user-driven. It is a mashup of traditional library services and innovative Web 2.0 services. It is a library for the 21st century, rich in content, interactivity, and social activity.

## 5. Conclusion

All together, the use of these Web 2.0 technologies and applications, along with others not here mentioned and others not yet invented, will constitute a meaningful and substantive change in the history of libraries. The library's collection will change, becoming more interactive and fully accessible. The library's services will change, focusing more on the facilitation of information transfer and information literacy rather than providing controlled access to it. This paper posits four conceptual underpinnings to Library 2.0: it is user-centered; a multi-media experience; socially rich; and communally innovative. It also espouses a focused definition for the term: "The application of interactive, collaborative, and multi-media web-based technologies to web-based library services and collections."

The best conception of Library 2.0 at this point in time would be a social network interface that the user designs. It is a personalized OPAC that includes access to IM, RSS feeds, blogs, wikis, tags, and public and private profiles within the library's network. It is virtual reality of the library, a place where one can not only search for books and journals, but interact with a community, a librarian, and share knowledge and understanding with them. Library 1.0 moved collections and sparse services into the online environment, and Library 2.0 will move the full suite of library services into this electronic medium. The library has had a web-presence for many years, and with Library 2.0, its patrons will be joining it.

While Library 2.0 is a change, it is of a nature close to the tradition and mission of libraries. It enables the access to information across society, the sharing of that information, and the utilization of it for the progress of the society. Library 2.0, really, is merely a description of the latest instance of a long-standing and time-tested institution in a democratic society. Web 2.0 and libraries are well suited for marriage, and many librarians have recognized so.

Despite this change fitting so well with the history of libraries and their mission, it is still a major paradigmatic shift for librarianship to open not just access to their catalogs and collections, but access to their control. Library 2.0 demands libraries focus less on secured inventory systems and more on collaborative discovery systems. There is perhaps a great synchronicity between librarianship and Web 2.0, but viewed holistically, Library 2.0 will revolutionize the profession. Rather than creating systems and services for patrons, librarians will enable users to create them for themselves. A profession steeped in decades of a culture of control and predictability will need to continue moving toward embracing facilitation and ambiguity. This shift corresponds to similar changes in library history, including the opening of book stacks and the inclusion of fiction and paperbacks in the early 20<sup>th</sup> century.

Library 2.0 is not about searching, but finding; not about access, but sharing. Library 2.0 recognizes that human beings do not seek and utilize information as individuals, but as communities. Some examples of the move from Library 1.0 to Library 2.0 include:

- Email reference/Q&A pages ---> Chat reference

- Text-based tutorials ---> Streaming media tutorials with interactive databases
- Email mailing lists, webmasters ---> Blogs, wikis, RSS feeds
- Controlled classification schemes ---> Tagging coupled with controlled schemes
- OPAC ---> Personalized social network interface
- Catalog of largely reliable print and electronic holdings ---> Catalog of reliable and suspect holdings, web-pages, blogs, wikis, etc.

It is, finally, also necessary to consider that the Web will continue to change rapidly for some time. Web 2.0 is an early one of many. Libraries must adapt to it, much as they did the Web originally, and must continually adapt for the foreseeable future. In this "perpetual beta" (O'Reilly, 2005), any stability other than the acceptance of instability is insufficient.

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**8. Appendix 3: Kete Horowhenua : the First Cut.**

# **Kete Horowhenua**

## *The First Cut.*

**A first draft of a set of documents explaining  
what we are trying to achieve with Kete  
Horowhenua.**

*Prepared by Jo Okeoma 24/07/06.*

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## **General Overview.**

### 1. Goal of the Project

The goal of this project is to build an

- Online
- Community –built
- Digital library of
- Horowhenua resources

It also needs to be a collective way forward for Horowhenua organisations to record their collections, and in particular a way to get the collections of FHS and HHS collections digitised.

### 2. Compatibilities

It is important that compatibilities are achieved between:

- Past Perfect catalogue of Horowhenua and Foxton Historical Societies
- Dublin Core standards
- Matapihi

### 3. Collections

Records could be included from the following sources:

Private collections

Items from organisational collections, in private hands

Sections of organisational collections lent temporarily to private hands for submission to Kete Horowhenua

Organisational collections in public hands: digital and non-digital

Institutional digital records

### 4.

#### Media

The following media could be included:

- Photographs: foundation of Kete will be FHS and HHS photos, will include rolls of film on 1 subject plus individual photos
- Documents: scanned documents included keyword searchable text
- Born digital material: incl. digital photographs, documents, word processed manuscripts
- Museum objects : including photographs of Foxton museum and Muaupoko Tribal Authority taonga. Must accommodate multiple images from different views, or a short film showing 3-dimensional view (ie object filmed while rotating on a record turntable)
- Arts and crafts objects: photos of original works of art in all mediums.
- Audio recordings: digitised cassette or reel recordings
- Video recordings: silent film
- Audiovisual: digitised video or talking movies
- Oral histories incl. recordings and transcripts
- Poetry, short stories, plays

- Biographies: online 'forms' completed and accessed by the persons name as a subject heading, and also documents scanned as pdf files (ie cross-platform) or manuscripts which are documents in their own right.
- Entries for contemporary organisations : tourist activities, businesses, accommodation.
- Current events, news, local issues (how do we accommodate this?)

In addition to the primary records above, we want to also include secondary resources which do not exist anywhere else as entities in their own right, ie they are created directly into and specifically for Kete Horowhenua and are about specific records or subjects. They are kind of like 'stories' attached to a record or subject heading. They could include reminiscences, opinion, supplementary information, diary, blog etc.

#### 5. Public's role

- Register as a user
- Submit new records incl. digital files
- Add 'value' or stories to existing records
- Search the digital library and any/all of the other collections in Koha

We want Kete to be intuitive and thus easy to use for the average man to use with a little onscreen reading of simple clear instructions and online help files.

We need to cater for people with

- their own computer, scanner and internet connection
- their own computer, scanner and no internet connection
- their own computer and internet connection but no scanner
- a loan computer from us and no scanner or internet connection

#### 6. Library's role

- Manage user register
- Edit submissions
- Authorize category selection, and create new ones where no appropriate ones are available.
- Upload to WWW
- Host site

#### 7. Relationship with Koha.

Kete will comprise of 4 'bits':

A digital file database or library ie Greenstone

A public interface creation and submission of records to the digital file database.

A staff interface to manage a) user registration and rights management, and b) editing of records submitted by the public and upload to www.

A search interface to search the contents of Kete and/or any of the other databases ie. Community Groups, Cemetery Records, & Koha bibliographic database (possibly biblio-groups too.) This could be considered a 5<sup>th</sup> 'bit'.

We may also need to consider a relationship between the existing members database and the Kete Users database....).

## 8. Relationship with PastPerfect

We need to be able to import selected records from PastPerfect into Kete ie the records already created and digitised in PastPerfect.

We also need to be able to be able to select records to export from Kete, ie records created in Kete for material owned by FHS and HHS.

This is because the Historical Societies database is a comprehensive catalogue of their collections, and is a standalone subset of Kete Horowhenua. PastPerfect records will usually have extra cataloguing details added once they have been added back into PastPerfect.

## **Homepage.**

### **1. Access**

Accessible a number of ways:

- [www.ketehorowhenua.org.nz](http://www.ketehorowhenua.org.nz) or something.
- Link from Horowhenua resources on library website
- Referral from search result pages on Koha, maybe “nil results – do you want to search Kete Horowhenua?”)
- Search page ie default Koha search excludes Kete, but could select to keyword search Kete concurrently with Koha (which would include cemetery records and community organizations as well)
- Referral from a google search eg dumped straight onto a record.

### **2. Kete Horowhenua**

The homepage must fit stylistically with HLT website. It will contain the following elements:

- Introduction / welcome
- Link to about us
- Link to contact us
- Keyword search box
- Subject of the month
- Unidentified photos
- Link to advanced search builder page
- Link to register as a contributor
- Link to a support us section.
- Link to Nga Kete
- Advertising slide show
- A link to obtain a new password if registered users have forgotten theirs.

#### **2.1. Introduction / welcome**

A one sentence quick hello

#### **2.2. Link to about us**

Explain who HLT are, key individuals and groups and partners, how Kete Horowhenua came about: ie National Digital Strategy grant, we are available to speak to Horowhenua organizations, Seniornet tutorials available (click here to send email).

### **2.3. Link to contact us**

Email links, telephone and street address, if you live in Horowhenua and want to help.

### **2.4. Keyword search box**

Refer: [Searching](#) section.

### **2.5. Subject of the month**

Each month library staff select a subject to build resources on ie. car racing at Levin, horse racing Levin, Sawmilling, Chinese market gardening, tramping in Tararuas, )

### **2.6. Unidentified photos**

Each week or month we nominate a photo that we need help identifying. Email link.

### **2.7. Link to advanced search builder page**

Refer: [Searching](#) document.

### **2.8. Link to register as a contributor**

Refer: [Contributors](#) document.

### **2.9. Link to a 'Support Us' section**

We need to provide a few sentences about how we rely on donations to fund the project, how open source works etc., please give, that we are a registered charitable trust and all donations are tax deductible in New Zealand (need to check this) and a credit-card donation facility or our bank details for a bank transfer. Refer: [Financial Sustainability](#) document.

### **2.10. Link to Nga Kete**

We need a link from which organisation's can download the software, complete with instructions for download and install, documentation, manuals, a link to online community list.

We need to consider where to host the download programme and manuals, whether on Sourceforge or on our own site. It will be a balance between traffic levels likely to be generated by downloads vs kudos we may get from having such a strong link between Nga Kete and HLT. We also need to

recognize that greater exposure will be received from a greater number of downloads likely to result from a listing on Sourcefourge.

### 2.11. Advertising slide show

Depending on the outcome of the [Financial Sustainability](#) document, we may need a space for a slideshow of advertisements.

## **Contributors – adding primary material.**

### 1. Definition of a contributor.

Contributors may be:

- Individuals adding their own personal collection
- Individuals adding an organisation's collection
- Individuals collaborating to add a joint (may be 3<sup>rd</sup> person) collection
- Institutions adding bulk records via an import facility

Contributors will be required to register, and also searchers if they wish to view contributor's details. This is so that emails can be sent between registered users.

### 2. Registration process

- Fill out registration form
- Online username is checked for uniqueness and accepted or rejected and an alternative username requested
- Accept conditions
- Submit
- System generated first-time or single-use password is auto-emailed back to submitter; who uses it then changes password to their own choice. (this verifies we have a valid email address)
- User is fully operational virtually immediately.

Click on a link from homepage and also from search to <Register as a User>

### 3. Registration form

Online name	Kete checks against user database to see if its available
Actual name	
Email	Compulsory field
Phone number	
Area / town / region	
Registered users can send me emails?	Radio button (their email address will not display – only their username – but an email will be sent to their supplied email address.

	OR an alternate system is that emails or messages will be left 'online' for the next time they login ie like findsomeone or nzdating etc.
<i>Organisation Collection</i>	<i>/ Not sure how this will work but I need to be able to identify a KEY contributor for an organisations collection. This KEY contributor is then able to send an email to us requesting that other contributors be assigned user rights to be able to add records they contribute online from their contributor-name 'collection' (which is the default) to another collection ie 'FHS' or 'HHS'. This will allow collaborative inputting of records to a common collection.</i>

#### 4. Conditions of registering as a contributor:

1. Horowhenua Library Trust has no control whatsoever over the use of records and images submitted to Kete Horowhenua. Copyright breaches cannot and will not be policed.

2. Horowhenua Library Trust reserves the absolute right to

- Edit contributions
- Reject contributions
- Remove contributions
- Use contributions for promotional purposes

All decisions are final and correspondence will not be entered into.

3. Contributor acknowledges that they have the authority and ownership rights or permission to add the material being submitted, and Horowhenua Library Trust accepts no responsibility whatsoever for breaches of this condition,

4. Once records have been submitted they cannot be withdrawn.

#### 5. Completing Registration

Once a registration form has been submitted it is added to the user database. A system generated first time login password is generated and emailed back. This validates the email address as valid. The contributor is now able to contribute records to the database, or to contact a Contributor.

## **Submitting a record.**

### **1. Photograph**

#### **1.1. The Process**

- Login as contributor
- Link to change password if wished.
- If user rights have been assigned already, select which collection you will be working with from dropdown box which displays your username at the top of the list.
- Select a media template
  - Photograph
  - Object
  - Document
  - Audio
  - Video
  - Club or organisation
  - Commercial
  - Biography

The Contributor selects photograph. A form is loaded to the page for completion, by tabbing through the fields. Compulsory fields 'look' different from optional ones. If the contributor selected to work on a specific collection ie HHS or HDC then a separate shaded section of fields will appear at the bottom, tailored for each of these specific organisations. Fields may include object IDs, internal organisational reference numbers, location descriptors etc etc. Each organisation will elect what they want to appear in these customizable fields, and determine the mapping between their source data fields to Kete Horowhenua fields.

#### **1.2. The Data Entry Form**

Photograph		
Field	comment	compulsory
What makes it eligible for inclusion in Kete Horowhenua?	Bullet point: local content OR local creator	yes
Title	Free text – contributor makes one up	yes
Description	Free text field to describe the place, object, event, person or thing.	yes
Exact date	Free text	no
Era	Select from a drop down box of decades	no
People	Online instruction to identify people from top to bottom and left to right, typing unknown (rather than nothing)	no

	<p>for any which are unknown.</p> <p>Would be cool if the names could be entered in such a way that on saving this form a subject heading is generated for each name.</p>	
Size of original	H x W (fill in gaps)	no
Format of original	Bullet points for: photo, slide, negative.	no
Provenance	<p>Free text : the story behind the article ie who owned it, what it's been through, how it came into your hands etc.</p> <p>(NB subsequent stories can be added to the record, how to incorporate discussion threads ???)</p>	no
Assign category	<p>Select up to four categories to assign this record too, by browsing through the subject tree (refer to searching document).</p> <p>We need an option for where no suitable heading exists but the Contributor knows where it should roughly be, because this category tree will necessarily not be 'finished' on launch. Maybe a mechanism to 'insert a new entry here' . This must look very different and generate a warning to the HLT staff when editing the record.</p>	yes
Contemporary or historical	Bullet point for which one, preselected by default from era selection above, but overwritable. How do we define contemporary vs historical, and do we need an automated process that will automatically flick this switch from contemporary to historical 10 years after record creation time stamp???	yes

Submit record.

Record is redisplayed. Now has headings for the people (is this a good idea or not???)\_

### 1.3. Adding an image.

- Browse to image file: select and hit load
- Upload process must generate, resizing or converting the image where required, a
  - thumbnail image for search results

- a bigger image suitable for a large onscreen display
- an archival file – as large a file as was submitted.

The archival copy is not for online use, but to store in case of future IT developments, or if somebody orders a photographic print on photo paper etc (read financial sustainability document). Many of the HHS photos are 600 dpi because they make good photographic prints, but are way too big for onscreen use.

Submit record.

Record goes to administration stage. Submitter warned that record may take 24 hours to appear online while library staff edit the records

OR

records go live straightaway but are tagged as pending until library staff authorise them after editing etc?

## **User profiles.**

### **1. Potter: Wi Taepa**

**His View :** A great way to promote his artistic career, and hopefully generate some sales. Also, biographical stuff about his life, travelogue about his international study trips; something he can chip away at over years to come, whenever he thinks about it.

**Our View :** Nationally significant artist with strong ties to tangata whenua. He worked here at Kohitere, learned pottery here, visits here regularly.

#### **What is likely to be added to the database:**

- Photographs of individual works of sculpture and carving, including pieces from past and present exhibitions, and in public and private collections.
- Exhibition catalogues – individual works are linked via subject headings. Wi's 'story' about some of the more meaningful works: what they mean to Wi and how they evolved. So not all objects of art get 'stories' but many do – and others may later.
- Media reviews : newspaper exhibition review (clipping), and a TV arts programme (video).
- Newspaper clippings about various aspects of Wi's career, works and life.
- Wi talking about his philosophy or way of approaching art. Video clip and a transcript.
- Biographical stuff: this is sporadic and patchy; travelogues, memoirs and diary type notes – entered as they occur to him. Includes his time in Vietnam war, tutoring troubled pre-teens at Kohitere, his

experiences working with first nation artists around the world. Kind of a blog and a memoir and a diary all rolled into one.

- Photograph (of a photographic portrait) of Wi taken by Mike Walker (another local artist: photographer)
- Genealogy or whakapapa – not extensive – but some stuff.
- Professional resume.

## 2. Poet: Jean Smith

A discrete, 'fine upstanding member of the community'.

**Her View** : At last – I can be published – and under a pseudonym too!

**Our View** : Local working poet, contemporary, stimulates the artistic community.

### What is likely to be added to the database:

- Poems – including some quite erotic work, which she does not wish to be connected publicly to her.
- A member of the literary club discovers Jean's work and creates a 'story' to add to the poem, giving his opinion and explaining what the poem meant to him.
- Another member disagrees entirely with the interpretation, so appends another story with an opposing viewpoint.
- Jean is delighted that her work is being critically examined by her peers; loads up her own contribution to the discussion, explaining why the poem was written and what was going on in her life at the time.
- Jean's daughter reckons her mum's work is excellent. She decides to add a brief biography of her talented – but modest mother, complete with a photo and a few other poems that she has been given over the years.

1. Contributors are identified by username only – never their real name.
2. Contributors can choose to set themselves up as a 'subject', in which case they and anybody else can submit contributions about that person.
3. The daughter would not be able to 'connect' the biography and poems to her mother's contributions unless her mother had assigned user rights to the daughter. The user controls who can be assigned user rights.
4. The daughter can however, create her mother as a new 'subject' and add contributions about Ma eg. biography, poems etc. Is this okay?

### 3. Elderly Gent: Mr Jones

RSA: elderly, frail.

**His View** : Doesn't know

**Family View** : What a wonderful surprise for Grandad! We are going to work collaboratively – 6 of us – working through his stuff to create a collection about our beloved Grandad for his 90<sup>th</sup> birthday. We want to create an online resource celebrating his life and achievements, and make it available the world over to our large scattered extended family.

#### **Our View**

Great way to build an archive about local identity – from family history which will never be given into the public domain. The 6 contributors need to have permissions set so they can assign their entries to the main contributor's username.

NB. An important archival concept is that the physical 'collection' can be recreated, even if it is broken up for storage etc. We need to be able to identify which records came from Mr Jones' collection, as opposed to other records contributed by other submitters about Mr Jones and joined to the main collection (via category or subject or keyword searching) ie RSA etc). This is same principle that allows the HHS or HLT collections to be built with multiple contributors.

#### **What is likely to be added to the database:**

- Mr Jones personal photograph collection; includes NZ between the wars, trying to farm the Upper Wanganui River before walking off the land and ending up in Moutua, dairying with family.
- Photographs of him through the ages from 1914 – present.
- Photos of his golden wedding anniversary
- Sketches he drew in the trenches
- Letters he sent home to his Mum
- Letters he received from home
- Postcards he sent home from France while on leave.
- Farm diaries – 17 volumes! Includes really interesting primary source material about farming between the wars including farm accounts, stock and feed levels etc., household labour distribution, role of women etc
- An oral history / interview he gave when he was 80 – no transcript yet.
- Some recollections he jotted down at the time of his 80<sup>th</sup> birthday.
- Family tree – shallow – but extensive showing his grandparents, parents and children, grand and great grand children and even a great great grand baby - and everyone wants their name shown!
- War medals
- Official war record and discharge letter
- Church service for golden wedding anniversary – order of service.

#### 4. Volunteer: Helen Random

PC user, with a 56k modem connection, and no scanner.

**Her View :** wants to do something useful with her leisure time in the evenings.

**Our View:** great way to HHS collection added.

##### **Process:**

- Registers as a user.
- HHS KEY user authorises Helen to be granted user rights to assign contributions to the HHS collection.
- Collects a box of photos from library
- Logs in, and selects to assign her work to collection = HHS
- Adds records to the database, including the object.id number, but NOT the scanned image. (modem is way too slow for jpegs but ok for data)
- Takes box of photos back to library
- Another volunteer scans the photos to a CDROM using the new library copier/scanner with its flatbed A3 scanner and ability to save to a folder.
- He / she then crops and edits the scanned image files on a PC with photo editing software.
- He/she log in to Kete, selects to assign their work to collection = HHS (because they have been previously assigned user rights) and then opens each record in turn searching on object.id, then browsing to the correct image on the CDROM and uploading the image file to the record.
- CDROM is placed in the box of photos and then the box is returned to the historical society archive.

## **Searching.**

### 1. General Concepts

There are 3 levels of searching

- Simple search across Kete – keyword or Google concept, across selected fields
- Browse or digging down via a subject tree
- Advanced search

### 1.1. Simple Search

This will be a keyword type search across the Kete database of digital records.

It will search selected fields only eg. title, description and subject.

### 1.2. Browse Search

We will create a navigable, subject tree, broadly based on the dewey arrangement of subjects, and similar to the TradeMe category in structure. It must be keyword searchable. eg.

*Home*

*Health & beauty*

*Contact lenses and accessories*

*Accessories*

*Contact lenses*

*Cosmetics*

*Eyes*

*Eyeliners*

*Eyeshadow*

*Mascara*

*Face*

*Blusher*

*Bronzer*

*Foundation*

*Lips*

*Lip gloss*

*Lip pencils*

*Haircare and grooming*

*Conditioner*

*Hair accessories*

*Hair dryers*

*Styling products*

We need the search progress to be tracked at the top of the screen so a browser can see where they are and can go back by clicking 2 or 3 levels back.

ie *home – health and beauty – cosmetics – eyes - eyeliner*

We will need to build a list of standard sub divisions which we can apply eg:

*Poetry – local creator* (poem above Mount Everest but written by a local poet)  
*Poetry* (poem about Lake Horowhenua ie Horowhenua content)  
*Painting – local creator* (painting of fruit by Brenda Berry, a local artist)  
*Painting* (painting of sunset at Waitarere also by Brenda Berry)

We would like parallel subject headings for selected subject headings eg.

*schools*                      *kura*  
*Kemp, Major*              *Te Keepa, Te Rangī Hiwinui*

So that a searcher can select to search only Te Reo subject headings, but a general search would search both.

### 1.3. Advanced Search

We need to provide a sophisticated search facility, with fields on a form including Boolean operators, drop down boxes and radio buttons.

Eg. Search in

	Title field	Any OR ALL OR NOT	Free text
AND	Description field	Any OR ALL OR NOT	Free text
AND	Era	EQ or NEQ	Dropdown box of the different eras available
AND	Exact date	EQ or NEQ or containing	Free text
AND	Subjects	keyword	Free text
OR	Subjects	EQ	Drop down browse facility of subjects, option to select a number of subjects to search on.
AND	Contributor	EQ or containing	Free text
OR	Collection	EQ	Drop down box of a limited number of predetermined collections (eg FHS, HHS, HDC, MAVTECH)
Radio button options: Search <b>All Records</b> ( <i>default position</i> ) OR <b>Historical</b> only OR <b>Contemporary only</b> Search <b>All subjects</b> ( <i>default position</i> ) OR <b>Te Reo</b> OR <b>English</b> only Search <b>All Records</b> ( <i>default position</i> ) OR <b>Photos</b> OR <b>Audio</b> OR <b>Video</b> OR			

<b>Archives</b>
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## **Search Results**

### 1. Results screen

Results for <this search> are:

format icon	Title	Thumbnail
	Followed by 3 lines of text retrieved from fields within the record showing the search term highlighted and as a link surrounded by 6 words either side showing context	

### 2. Detail screen

Image (click on it to view full screen view)	
Title	
Description	
Exact date(if shown) or era if not	
Size or dimensions	
Categories (can click on each category to see other records with that same category heading)	
Contributor (displayed as username which is a link to send an email to, and need a way to view that contributors other listings)	
A button to add a story or record or whatever we want to call the creation of secondary material.	

## **Proof of Concept.**

This is a list of collections we could include in the Kete Horowhenua on launch day, to illustrate proof of concept.

June Gillies	Art and crafts	Photos of her stained glass works, interview / oral history, newspaper clippings, review, biography, professional CV. June is still alive, warm relationship with library.
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API Monica	Athletes	Write ups are currently being prepared to accompany a walk of fame which is being built at API show grounds. Candidates have to have been schooled in Horowhenua and have represented New Zealand. There will be a path of concrete pavers imprinted with their footprint.
Quilters	Art and crafts	An organisation whose members create exemplary quilts. They have a yearly exhibition – being held in August 2006. Would include photographs of the prize winning quilts (approx. 12), video clip of the opening and award ceremony, exhibition catalogue.
Corrie Swanwick	History	Corrie was a local identity, and the town's unofficial historian. He wrote many stories which were published in the local newspaper. His daughter has authorised their use on the website. We can also include a biography of him, photos of Corrie, his indexes to Levin Chronicles (handwritten in exercise books but we could type them up), 16mm film deposited at Film Archive.
Adopt an Anzac	Gloy Deadman	Gloy, Tom Hayes, Denis Cole et al are coordinating a research project in the community. The researchers are taking the names from the war memorials in the towns of Horowhenua and finding out the stories behind the names. They aim to produce a book for the library. We could easily load all the data into Kete.
MAVTECH	Audio visual equipment, reels and archives etc.	MAVTECH need a way to build a catalogue of their enormous collection of audio visual equipment, artefacts, archives and photographs.
Muaupoko Tribal Authority	Taonga	MTA have a database detailing taonga held throughout New Zealand, in private and public collections, complete with photographs. On an iwi by iwi basis, and case by case, we may have some records contributed to the database esp. those in public sector. May turnout that some taonga have access limited to Muaupoko only, which will require validation of users against a database of authorised users (do all Muaupoko have a personal number from a register of Muaupoko – Ngai Tahu do?).  MTA are also working through restoration project of Lake Horowhenua. This may be

		a good project to include as well.
Foxton River Restoration Project	Environment	Concept plans and research reports about the state of Manawatu river, and plans to restore it, tourist developments etc.
Foxton Murals	Art and crafts	Foxton has a significant number of murals around the town, depicting the towns history. We have photographs of the murals, the murals in context ie on location, artist details and the story behind the mural etc.
Te Kokiri	Art and crafts	School and gallery teaching weaving, including flax, taniko, tukutuku and korowai.
HHS/FHS	History	Photographs, museum objects, audio cassettes and film reels, clippings, posters and maps, archives, diaries, ephemera.
HDC	History / contemporary	HDC have committed 300 hours to this project – which could be a significant amount of material. We could included historical material like archives, photos, bios and photos of past of mayors, maps, plans, but also contemporary material like operative plans, LTCCP, consultation documents etc.
Business Development / Tourism	Contemporary	We can promote the Horowhenua as a great place to do business in: advertise the goods and services available here.
Carriages to computers	Mida Robinson	A recently published book about the lives of local women. Could create a record for each woman.
Growers Association	George Sue	Development of the Growers Association in Horowhenua over decades. We have been pledged \$2,500 to digitise their material which is mostly lose leaf papers such as minutes, reports.

## **PastPerfect and Kete Horowhenua.**

### **1. Current Situation**

The current situation is that the local historical societies use a product called Past Perfect [www.museumsoftware.com](http://www.museumsoftware.com) to manage their historical collections. Records are grouped by photos, archives, objects and library. Each record has a unique object.id.

We use Past Perfect's add-on programme called Virtual Exhibit to build a website of the photographs [www.horowhenuahistory.library.org.nz](http://www.horowhenuahistory.library.org.nz) . This is available as a resource from Library Trust website under Horowhenua Resources – browse the historical database.

This online database is a subset of the full Past Perfect database, which includes archives, library and objects.

## 2. Option 1: Abandon Past Perfect.

- We export all of the records which have an existing image attached, into the **Submitted Folder** alongside other submitted entries, waiting for library staff editing, authorisation and loading up to website. This is important as they will not have been assigned to any category yet.
- The remaining entries, which are quick and dirty entries including photographs which have yet to be scanned, archives etc, are imported into a **Holding Folder**. A submitter working through a box of photos, archives etc can then locate the quick and dirty entry by object.id number, to use as a starting point when creating the record for Kete Horowhenua. The record is then completed, the photo attached and the record submitted to Kete Horowhenua for editing and upload via the **Submitted Folder**.

## 3. Option 2: Retain PastPerfect.

If we retain Past Perfect, the following will also need to be undertaken:

- Periodically, we will need to gather together all the HHS/FHS records in Kete Horowhenua and import back them back into PastPerfect, overwriting the data of the quick and dirty existing record. Images will need to be imported separately I believe. This will be tricky I imagine, although there is a facility to import / export from PastPerfect. This will need to be investigated.

I personally think that the time may be right to abandon PastPerfect. Benefits are:

- Designing Kete Horowhenua will be far less complex and thus cheaper as we can ignore the need to build in an import / export facility between a linux and a windows programme.
- We will save ongoing cost of \$750 NZ per annum in support costs for the programme.
- To be brutally honest, library staff have not been in a position to support development of PastPerfect for several years, so the historical societies have been reliant on their own resources; consequently little has been achieved in that period.
- Even if we can make the import / export to PastPerfect work smoothly, there will still be additional cataloguing required to make the new records match existing PastPerfect records in terms of the level and sort of data recorded.

To abandon PastPerfect we need to meet with the historical societies and MAVTECH and identify exactly what their requirements are of a replacement for PastPerfect, in terms of the data which needs to be collected. Then we can assess how well Kete Horowhenua can meet those needs.

## **Financial Sustainability.**

This project has the potential to explode in growth. We need to consider how this project can be designed to be financially sustainable, right from conception.

We need to raise approximately \$50,000 per annum from year 2 onwards.

\$3,000 Web hosting  
 \$40,000 Administrative staffing  
 \$7,000 software maintenance

How can we do this when it is a free website? I have some initial thoughts:

- donations
- online advertising
- commercial section of contemporary records
- added value activities
- ongoing funding from HDC and HLT
- find a big sponsor

1.

### **2. Donations**

We could make a link or a page on the site explaining how the project is funded and seeking donations via credit card payments to ensure the sustainability of the project.

### **3. Online Advertising**

We could have a slideshow of paid advertising which changes ads with each page refresh.

### **4. Commercial Records**

We could have a commercial category of records in the contemporary section ie. businesses, accommodation, tourist attractions etc. These would incur a charge on a sliding scale? It must be small enough to not be a deterrent ie \$50 - \$200 per annum. This may be tricky to administer ie homestay vs hotels, artist vs shop. I think the amount of contribution needs to be entirely self selected, and essentially discretionary ie we will not police it. This may need to be a Stage Two development.

**Added value activities**  
 We could offer services that generate income: eg photographic reprints, copyright fees for use in publications, data entry services @ \$x per hour (ie the Growers Assoc. example) Data entry services could be carried out by volunteers willing to donate their labour in exchange for Kete keeping the income.

**Ongoing funding from HDC and HLT**  
 Is this database of sufficient 'value' that HDC and HLT have a moral obligation, let alone a legislative obligation under the LGA, to continue funding Kete Horowhenua on an ongoing basis?

**Find a big sponsor**  
 I don't think there is a Linux equivalent of Bill Gates in the Horowhenua willing to sponsor us – but there may be someone?

ElectraLines may be a good match for commercial sponsorship. Electralines is a community owned enterprise so there is a philosophical match in many ways. There are also lots of word plays around connecting communities, networking, live wires etc. can we make a good pitch that would show Electra have something to gain?

## **Censorship and embargo.**

We want the people's stories, but how do we ensure that they are 'worth' keeping? We cannot be the arbiters of good taste; way too subjective, impossible to achieve. www, Trade me and by necessity Kete will be lawless and largely uncensorable.

### **1. Vanity publishing.**

We can't draw a line between what's acceptable and what's not. We could have good and terrible artists both using this as a way to promote themselves: photos of their work, diary or worksheets about the creation, meaning or interpretation of the work, a professional biography, links to contact them for purchasing.

### **2. Sensitive material.**

We don't want to lose people's stories due to sensitivities of those still living. For example a local long term local councillor who died recently. Everybody knew he had a mistress and a beloved son by her, he was a womaniser and a drinker and a general hard case. There are so many stories around about him which paint the man that he was, but which out of respect for his wife can't surface until she too passes on.

Anything can be submitted and stored. Can we set an embargo button so that automatically, based on timestamps, they become viewable after 10 years or 20 years or 50 years for instance? With a manual over-ride once someone's dead?

## Definitions

Administration stage	Once a Contributor has submitted a record it goes into a Submitted Folder. This is the administration stage, where library staff edit and authorize the record.
Archival file	A high resolution image file created for future use rather than regular use, designed primarily for when technology changes and higher resolution images can be easily accommodated, but also for producing high quality photographic prints to order.
Browse	One of 3 ways to search the database, browse involves digging down through category headings, to the next sub-category, rather than searching by keyword.
Category	Category headings have the same role that subject headings have for librarians, but they are much more like a dewey decimal classification scheme in that it is hierarchical. The Trade Me sections an exact corollary.
Collection	Individuals have collections. Organisations have collections, and also sub-collections which are the private collections of individuals gifted to the organisation.
Collection name	Collection names will be the login username for the vast majority of submitted records. Exceptions will be institutional collections like HHS or HLT or MAVTECH which will have a number of login users submitting records for reassignment to the HHS or HLT or MAVTECH. These users will have user rights assigned so that they can load records against another collection name, rather than the Contributorss login username which is the default.
Commercial	A collection of records creating by and about businesses and organisations or individuals who are commercial in nature, and wish to promote their goods and services on Kete Horowhenua.
Contemporary	This is for records about current events. <i>More work needed on this.</i>
Contributors	Contributors are registered as users, have a username and password, and are able to create records to contribute to Kete Horowhenua. They may contribute on their own behalf, or contribute records on behalf of an organisation.
Extended search	This is the advanced way to build a sophisticated search query over the database. It to have extensive Boolean operator logic.
FHS	Foxton Historical Society, one of the 2 local historical Societies whose catalogues are housed in Past Perfect.
HDC	Horowhenua District Council – a partner in Kete Horowhenua and likely to be a large contributor of records.
HHS	Horowhenua Historical Society, one of the 2 local historical Societies whose catalogues are housed in Past Perfect.
Historical	This is for records which are of historical interest rather than about current events. Work needs to be done to

	create a workable definition, or whether the era field would suffice.
HLT	Horowhenua Library Trust.
Holding folder	Records which have been created by an organisation in another programme, and have been imported into this folder, mapping existing fields to Kete fields. The records are then retrived by searching on an internal reference number and form the basis of the new record for Kete Horowhenua. Many times they may require little editing, just filing under a category.
Kete Horowhenua	Online, community built digital library of Horowhenua resources.
Local content	By definition, Kete Horowhenua contains only Horowhenua resources.
Local creator	Records may not have obvious Horowhenua Content, but are eligible for inclusion by dint of being made or written by a local, who may have lived in Horowhenua for all or part of their lives.
Login username	Searchers and Contributors need to be registered users in order to submit records for inclusion to the database, or to view the contact details of contributors.
MAVTECH	Museum of Audio Visual Technology
MTA	Muaupoko Tribal Authority. (tangata whenua)
Nga Kete	A generic name for the software which will be released under the GNU licence for open download.
Object.id	Past Perfect records each have a unique object.id which tells us where to locate the physical item. We need to retain this numbering system, as with HDC's internal reference or numbering system.
Past Perfect	Past Perfect <a href="http://www.museumsoftware.com">www.museumsoftware.com</a> . is the windows based local history collection management software that is currently used by FHS and HHS. HLT use a Past Perfect add on, Virtual Exhibit, to create the historical photographs webpage <a href="http://www.horowhenuahistory.library.org.nz">www.horowhenuahistory.library.org.nz</a> .
Primary records	Primary records are photographs, audio or film clips etc which are contributed to Kete Horowhenua as stand alone records.
Registered User	Contributors and Respondents must be registered users in order to submit records or 'stories' to Kete Horowhenua. Registration will include supplying contact details in an online form, and a single use password will be sent back to validate the email address. Searchers will have to be registered users in order to view or send an email to the Contributor via the contributors login username.
Respondents	Respondents are people who wish to contribute a story or comment or feedback in response to a primary record. They usually do not exist outside the forum of Kete Horowhenua, and may spark further response or debate.
Searchers	Online searchers seeking to find records in Kete Horowhenua. Anyone can search the database without being registered, but in view or send an email to the Contributor via their login username, searchers must be registered users.
Secondary material	Secondary material is material or records submitted by

	Respondents, response to a primary record. The secondary material usually would not exist outside the forum of Kete Horowhenua, and is directly relevant to a primary record. May be a story, or a discussion thread, or an opinion. Could also be a biography I guess, which would actually be a primary record...
Simple search	A keyword or google approach to searching the database.
Submitted folder	<p>Once records have been created and submitted by a Contributor, they go into a Submitted folder. Library staff access the newly submitted records from an administration module, and edit the records before triggereing them live.</p> <p>We may need a pending system, whereby newly submitted records are instantly viewable online (in a shortened form?) while waiting for library staff to authorize the entry, otherwise contributors may feel disheartened.</p>
Templates	A range of records will be contributed. Contributors need to be able select a template based on whether they have a photograph, object, document, audio clip, ideo clip, commercial organisation, biography or club or organisation.
User rights	We need to be able to assign user rights to selected contributors which will enable them to be able to login with their own username, but add records to an institutional collection ie FHS or HHS. In rare instances, we will need to be able to assign user rights enabling a user to add records against another username [refer definition of collection name above].
Virtual Exhibit	The add on to Past Perfect which is essentially a wizard to create a website.

## 1. Appendix 4: Consultation Findings.

<b><i>Consultation findings.</i></b>			
	<b>What are the problems we need to solve with Kete Horowhenua?</b>	<b>Kete Stage 1</b>	<b>Notes</b>
<b>1. Horowhenua Library Trust</b>	<p><b>Duty:</b> It is our duty to collect OUR 'culture' over time, because WE can, and we should, because it's ours and no one else will. In the same way that librarians of old collected books but didn't write and publish them, our role in Kete is to facilitate the recording of our cultural material – not the writing of it.</p>	<p><b>Digitise significant paper resources:</b> ie Corrie's stories, Land Court Minute Books, and high priority 'shoebox' collections.</p> <p><b>Commission a search interface</b> so it can be accessed.</p>	<p><b>Coordinate Volunteers:</b> Barbara: recruit volunteers to help with creating digital content, and processing HHS/FHS backlog. Heather: digital content creation, Kiri: FHS volunteers and Danny: HHS volunteers.</p> <p><b>Interactive or participative</b> aspect of Kete ie secondary material generated in response ie. secondary resources: blogs, stories, comments, discussions etc. will be second stage of Kete:</p> <p><b>Ecommerce</b> – depending on discussions about financial</p>

<p><b>2. HDC</b></p>	<p><b>Information delivery:</b> Kete will be THE way that public access print information: minutes, agendas, bylaws, consultation docs, plans, information, etc.</p>	<p><b>Born digital</b> stuff can be added directly to Kete: minutes, agendas, reports, strategic and operative plans.</p> <p><b>Bulk record import interface</b> to bring selected digital records from HDC record management programmes into Kete.</p>	<p>sustainability.</p> <p>What do HDC envisage the relationship between the HDC website and Kete to be? What information will go on each site?</p> <p><b>Ecommerce</b> – do HDC want this to be an online payment of rates, etc by creditcard?</p>
	<p><b>Consultation tool:</b> Kete will be a significant consultation tool, stimulating dialogue with and among the community.</p>	<p><b>Email link</b> Discussion list or thread?</p>	
	<p><b>Storage:</b> Have a problem with volume, storage and access of historical material – review underway now. Will be looking to digitise whatever they can, against agreed priorities.</p>	<p><b>Retrospective digitisation</b> of significant historical material will be added to Kete,</p>	<p>Stuff not required to be kept can be given to HHS.</p>

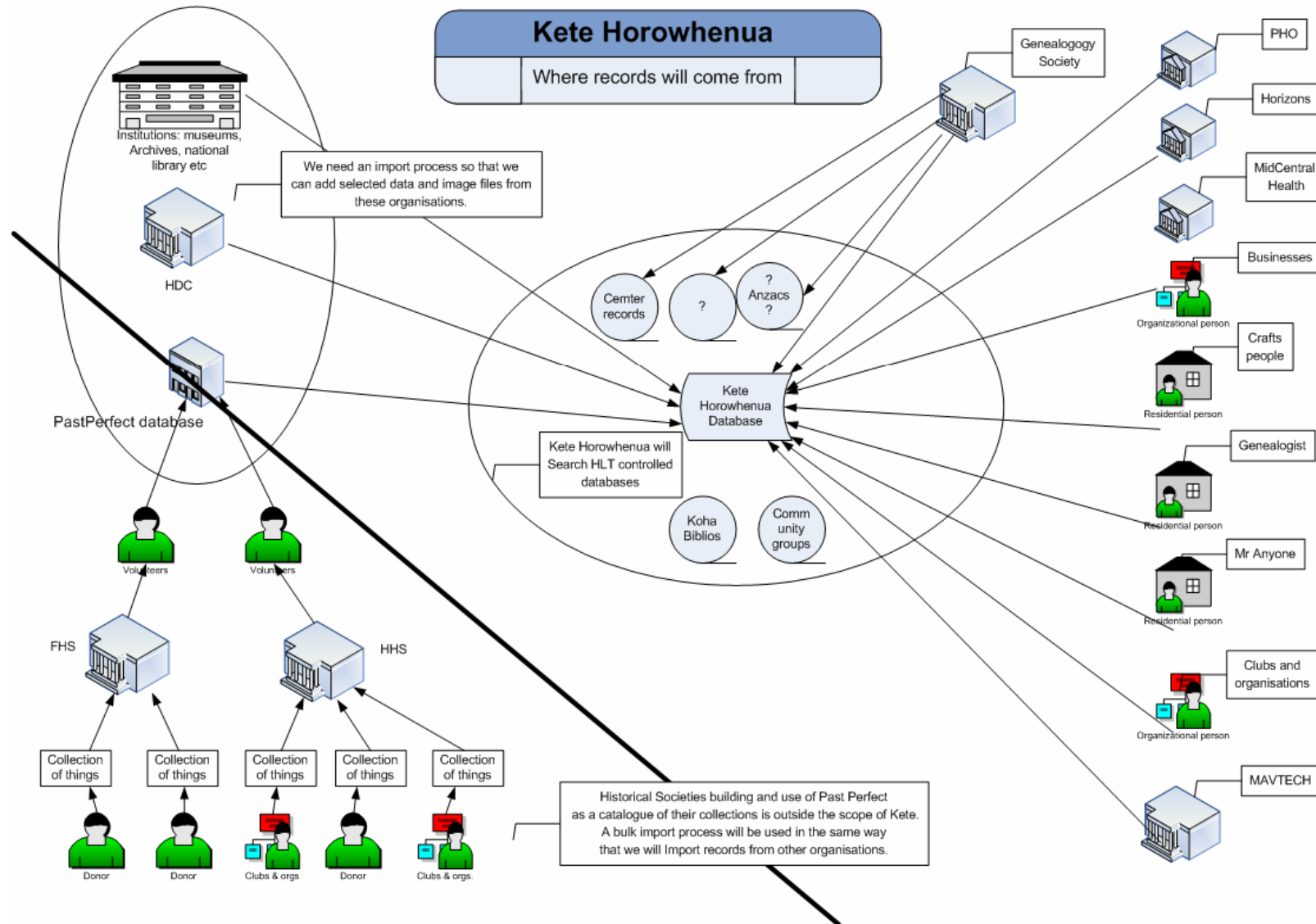
	<p><b>Portal</b> to Horowhenua Resources: Looking forward, the dream is that Kete be THE site to search in order to retrieve information drawn from any number of databases from a whole range of related organisations</p>	<p><b>Promote existence of Kete to relevant organisations</b> to contribute to Kete ie Horizons, PHO, DOC etc.</p> <p>Not everything owned or generated by Council will ever be suitable or appropriate for Kete, but all of it must still be catalogued in an internal collection management system.</p> <p><b>External Databases</b> (ie not under HLT 'management'), can be accessed by a Kete search.</p>
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<p><b>3. Arts, Culture and Heritage Audit.</b></p>	<p><b>Resources:</b> large volume of resources not in the public arena – but available for digitising, in the absence of a way to physically access resources ie shoe boxes under beds etc.</p>	<p><b>An input interface</b> so people can add their shoe boxes identified in ACH audit to a digital library.</p>	
<p><b>4. FHS / HHS</b></p>	<p><b>Labour:</b> Both organisations desperately need a workforce of volunteers to process large backlogs of material and add it to Past Perfect. We will use Kete as an excuse to recruit volunteers to prepare material for Kete by getting PastPerfect up to date, then suck data out of PP to populate Kete ready for launch.</p>		<p><b>Kete as a publicity tool,</b> at a conceptual level to recruit volunteers to help prepare material for inclusion... best help is to help HHS and FHS to process their backlogs.</p>
	<p><b>Access:</b> Currently cannot provide access to the HHS collection any way other than digitally. Need Kete to provide 'access' to bits of the collection which is 'collected' in Past Perfect. (collect everything – but promote some)</p>	<p>See: Bulk record import interface See: Search Interface</p>	

<b>5. Genealogists</b>	<b>No Problem:</b> to be solved		
	<p><b>Databases:</b> would prefer to house 'projects' in separate databases eg cemetery records example for Adopt an Anzac.</p> <p><b>Indexes:</b> have a number of significant card indexes, including one to Chronicle newspapers.</p>		<p><b>Databases.</b> How do we manage projects like Adopt an Anzac? Gen. Soc. Would prefer it as a separate database along the lines of the cemetery records model. Will this involve separate development costs for each new project.</p>
	<p><b>HDC resources:</b> it would be nice to be able to access HDC records digitally.</p>	See: Digitise significant paper resources	
	<p><b>Access:</b> would be nice to get some of their projects available digitally.</p>	Create 'forms' or templates for specific projects ie Adopt an Anzac.	See also <b>Databases</b> above.

<p><b>6. Te Papa</b></p>	<p><b>NZMuseums Online.</b> A web-based online catalogue is coming. It is aimed at smaller local history organisations who have no cataloguing software ie MAVTECH. This will accommodate any number of entries from each organisation. Te Papa will store all the data submitted – including the digital images and media, and upgrade the software, and web hosting etc. This removes the need for Kete to be a complete catalogue of an organisations collection; any local collection belonging to a museum.</p>		<p>Kete Horowhenua will not be a total catalogue of the collections of various organisations in the District ie MAVTECH, HHS, FHS etc.</p> <p>MAVTECH can start adding priority material to Kete, then export that to Museums Online once it is up and running.</p>
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## 7. Appendix 5 : Where records for Kete will come from.



## ***Annexe 2 : Project Brief***

4<sup>th</sup> September 2006

Memo to: Pascal Krajewski

From: Joann Ransom

**Subject: Kete Horowhenua : Library 2.0 – opportunities and risks.**

## 1. Introduction

Horowhenua Library Trust have received a grant from the Department of Internal Affairs : Community Partnerships Fund to create a community built digital database of Horowhenua resources. This database will provide a user friendly interface that will enable private collections to be added to the database by individuals in the comfort of their homes, over the internet. This database is built around the premise of access not ownership, in increasing the sum of the resources available to Horowhenua researchers. In addition to the 'shoebox-under-the-bed' collections owned by individuals in the community, we wish to also collect the 'people's stories' that are held in the collective memory of the town.

We wish to incorporate internet 2.0 technologies, specifically how they are interpreted in the library 2.0 literature and thinking. A research report needs to be prepared to identify what opportunities are available to us with internet 2.0 technologies, what risks the Library Trust may be exposed to in incorporating these new technologies, and what mitigation measures can be employed to minimize those risks.

## 2. Outcomes

The agreed outcomes of the project are:

- To identify what Internet 2.0 technologies are being applied in a practical sense in Australian and New Zealand library and educational sectors in particular, but globally as well.
- What potential Internet 2.0 technologies could be incorporated into Kete Horowhenua.
- What risks are associated with the various internet 2.0 technologies
- What measures could be employed to mitigate those risks.
- A survey and recommendation of policies required, and disclaimer wording.

### 3. Timing

The Kete Horowhenua project has a very tight timeframe and deliverables are expected as follows:

#### **Stage 1 Forum with Librarians. During week of 18–22 September**

Pascal will lead a discussion with 4-6 librarians from Paraparaumu and Levin libraries, introducing internet 2.0 technologies and gauging our philosophical reaction to them, and their incorporation into Kete Horowhenua.

#### **Stage 2\* Report to Kete Horowhenua Sub-Committee 3<sup>rd</sup> October**

A preliminary report needs to be prepared to brief the sub-committee on the research, introducing the general concepts and issues to be considered.

#### **Stage 3\* Completed report 7<sup>th</sup> November**

This will be a detailed report summarizing the research, identifying the opportunities and the risks, suggesting mitigation measures and proposing resolutions. It will comprise: recommendations, executive summary, body, conclusion and references.

***\*Depending on how the research goes, 2 may be deleted and stage 3 brought forward to 3<sup>rd</sup> October.***

***Annexe 3 : The legal stakes of Web 2.0  
regarding to the Kete Project***

Kete is the future Digital Community Archive of the Horowhenua district (New Zealand). It is based on some new technologies that appeared with Web 2.0. The present report aims at giving some clues to understand the new Web 2.0 tools, the subsequent legal risks, and the mitigation measures that Kete will adopt.

## ***Overview of Web 2.0***

Web 2.0 is a philosophy. Web 1.0 is the term which describes the process of surfing the Web passively and getting some information. With Web 2.0, the Net surfer is *active* on the web, creating the content and the shape of the Internet, in a very simple way.

The new technologies used for that - are becoming well-established: *Wiki* (allow different people to edit the same webpage) ; *Blog* (allow people to create their online diary) ; *RSS* (allow Net surfer to be alerted when a webpage is changed) ; *Tags* (free keywords given by the user to describe an item).

Thus, new concepts appeared: *social networking* (creation of an interest-community by sharing tastes, information, knowledge) ; *crowd sourcing* (the resources stem from the public), *folksonomy* (open taxonomy provided by users). In a nutshell: how users choose their own resources, share them with the public, and talk in a community.

## ***Overview of the Library 2.0 emerging***

The Library 2.0 addresses those concepts, with four essential elements:

- It is user-centered
- It provides a multi-media experience
- It is socially rich
- It is communally innovative

The library 2.0 is a ‘mash up’ of all the different tools of the Web 2.0.

The library 2.0 is emerging. A few projects appeared, and the theory is more advanced than the concrete experiments.

As far as we have seen it, there are NO genuine Library 2.0 projects in New Zealand nor in Australia, at the moment. A Digital Archive (such as TePapa, or Puke Ariki) is not a Web2.0 project, as long as it doesn’t furnish the tools that give power to the user, as a creator. Using some web 2.0 tools doesn’t make a Website ‘web2.0’.

## ***Kete in Web 2.0 Wonderland***

### **1. What about Kete-like Websites ?**

Kete seeks 3 different goals :

1. To be THE Digital Archive of Horowhenua
2. To be the result of its own community
3. To provide Open Access materials

Those two last points make the difference between other digital archives now present in New Zealand and Kete.

However, some Kete-like Websites do exist in the world (see appendix for examples and analysis). Notably : *PictureAustralia*.

### **2. How Kete will reach its goal?**

The technical Web 2.0 tools enable Kete to succeed in its goal:

	<b>What Kete must do ?</b>	<b>How will Kete succeed ?</b>
DATA	Resources come from users	Wiki Technology
	Metadata come from users	Tagging
	Metadata are valid	Forms
	Metadata are useful for the Web	Dublin Core
	Resources are safe	All items are housed on the Kete server
	Resources are valid	A new entry of a new contributor is first checked/accepted by a professional - before it comes out
	Resources are not draft	Templates and guidelines
	Resources are relevant	Judgement of the community : Wiki
	The quality of resources is clearly identified	Identification of different types of contributors : user account
COMMUNITY	Identification of every contributor	User account with a checked e-mail address
	Talks between 2 contributors	Via anonymous e-mail
	Talks between a contributor and the community	Different types of forums
	Talks between a contributor and the professionals	e-mail
	Talks between a user and the professionals	e-mail
PORTAL	Quick to use	Guidelines + Privacy + Copyright information given easily
	Easy to use	FAQ ; targeted Online Help
	Robust to attempts of vandalism	<ul style="list-style-type: none"> <li>• Scripts and robots checking the new editing</li> <li>• Wiki : keep all information concerning a user (IP) and the complete history of all items</li> </ul>
	Self Sufficient	Guidelines ; templates ; Online Help ; upgrading contributors to the status of 'expert' to look at the new entries
	Notification of each update	RSS
OPEN ACCESS	Communicate about the project	Kete.net
	Promote an Open Access Spirit amongst contributors	Choice of different Creative Commons (CC) Licences
	Communicate about Copyright Issues amongst users	CC Icons linked to the items + 'Copyright HomePage'

### 3. How Kete will cope with the legal risks ?

The first web 2.0 websites (such as wikipedia) have suffered from several legal troubles. The prime mistakes have thus been corrected and the policies have evolved. Nowadays, the main pitfalls are identified and can be avoided.

	<b>Legal Issues</b>	<b>Kete's answers</b>
COPY RIGHT	Copyright of the texts : Open Access	GFDL (GNU Free Documentation Licence) OR Creative Common
	Copyright of the files : none	Public Domain
	Copyright of the files : Open Access	Large Creative Commons Licence : <b>by-sa</b>
	Copyright of the files : Limited Access	Narrow Creative Commons Licence : <b>by-nc-sa</b>
	Copyright of the Art files	<b>Free Art</b> Licence available (no CC Licence)
	Sue for copyrighted issues	Kete.org will refuse the ownership of any materials, and will just be the room where the contributor, clearly identified, will freely share the items they're legally responsible for. (that's why one can't sue Wikipedia)
	Legally protect Kete	Use a "accept/Don't accept" Form when 'join us'
AVOIDING MISTAKES	Refers to the laws in NZ	<ul style="list-style-type: none"> <li>• Copyright Protection in New Zealand</li> <li>• the Copyright Act 1994</li> <li>• the Films Videos and Publications Classification Act 1993.</li> </ul>
	Avoiding mistakes of the contributors	<ul style="list-style-type: none"> <li>• Comprehensive Guidelines + Copyrighted Information provided to the contributors</li> <li>• Online Help</li> <li>• Check of new items by professionals or 'experts'</li> </ul>
	Avoiding mistakes of the users	Every file will clearly be linked to its licence and its explanation
	Anonymous contributors forbidden	Every contributors is known via a 'User Name', a valid email address, and an IP.
PRIVACY	Public User Account	A contributor is known by the community thanks to : a 'User Name' + its contributions + and a voluntary 'Public Home Page'
	Private User Account	The communication between contributors are made via anonymous e-mail addressing
	Contributions	The contribution of any contributor can be identified at any moment.
	What about : libel ; fake ; hoax ; accuracy ; personal attack ; etc	<ul style="list-style-type: none"> <li>• Allow any contribution only from 'logged contributors'</li> <li>• Keep safe information on the contributors</li> <li>• Keep all information of every contribution</li> <li>• Use automatic scripts to control what is edited by contributors (eg : ban some words or tags)</li> <li>• Control every new entry of 'new contributors'</li> <li>• Authorise every one to 'report abuse' for suspicious materials</li> </ul>
INFORMATION QUALITY	Relevant Information	Wiki Magic
	Controversial issues	Discussed in the dedicated forums
	General	Kete.org decline all responsibilities for any mistake made by the contributors or users.
	General	At every moment, Kete is able to ban a user or an item

## ***Conclusion***

We think that

- the Web 2.0 technologies are now mature and user-friendly enough
- the main legal mitigation measures are now known and proof

so that the Kete project is able to give the right answers to the specific legal problems, as we have tried to recommend it.

# Appendices

## Appendice ONE :

### Examples of Web 2.0 Websites

We will find here a quick description of some of the most well-known Web 2.0 websites, using these new technologies.

#### Wikipedia

<http://en.wikipedia.org/>

A free encyclopaedia built collaboratively using Wiki software (2.3 millions user accounts and 1.4 millions articles for only the English version of Wikipedia<sup>16</sup>)

#### Flickr

<http://www.flickr.com/>

The most famous online photo management and sharing application in the world (3.5 millions photos shared in 2005/02<sup>17</sup>)

#### Del.icio.us

<http://del.icio.us/>

A social bookmarks manager : while surfing the web, one can bookmark a site and share its bookmarks with its community<sup>18</sup>

#### YouTube

<http://www.youtube.com/>

A popular free web site which lets users upload, view, and share video clips (daily : 100 million videos are watched, and 65,000 videos are uploaded daily)

#### Diigo

<http://www.diigo.com/>

Deals with "Social Annotation" : an easy way to collect, share and interact on online information from anywhere.



<sup>16</sup> All the features given in this report have been found on the official websites, visited the 21/09/06.

<sup>17</sup> Cf : <http://paul.kedrosky.com/archives/000996.html>. Visited : 21/09/06.

<sup>18</sup> [StumbleUpon](http://www.stumbleupon.com/), the direct concurrent of del.icio.us counts 6.6 millions of websites tagged by 1.3 millions of users.

## Appendice TWO :

### Main examples of Library 2.0 Websites

Here are few experiments :

#### LibraryThing

<http://www.librarything.com/>

Allows everybody to catalogue their own books online, share their collections with other users, and make recommendations to the community (80,000 users ; 5.7 millions of books catalogued)

#### Lamson Library

<http://www.plymouth.edu/library/opac/>

The Library of Plymouth State University : uses the blog technology to allow borrowers to catalogue, with their own words, the items of the library, and thus allow other ways of looking for information.

#### The Westmont Public Library

<http://www.westmontlibrary.org/>

Uses Flickr to exhibit photos concerning their new acquisitions.<sup>19</sup>

#### The Wellington City Libraries:

<http://www.wcl.govt.nz/>

<http://wellington-city-libraries.blogspot.com/>

Use the blog technology, with RSS, to edit their news. Nonetheless, the whole website is a web1.0 standard site, and the news-blog is all but easy to find...

---

<sup>19</sup> Some other Libraries (eg: Atlanta Public Library) use *LibraryThing* to display new books (cf: <http://www.librarything.com/blog/2006/09/how-libraries-are-using-librarything.php>)

## Appendice THREE :

### Examples of Kete-like Websites

Different initiatives can be compared to Kete and looked at :

*Above all, what seems to be the most relevant for the Kete-Project :*

#### **PictureAustralia**

<http://www.pictureaustralia.org/>

A digital archive hosted by National Library of Australia. Besides several institutions, it gives access to materials shared by the public thanks to a partnership with Flickr.

*But also :*

#### **Internet Archive**

<http://www.archive.org>

A digital library of internet sites and other cultural artefacts in digital form (55 millions of webpages ; 41,000 movies ; 135,000 audio files ; 31,000 texts – archived by 285,000 users).

#### **The Wiki-Sphere**

[http://wikimediafoundation.org/wiki/Our\\_projects](http://wikimediafoundation.org/wiki/Our_projects)

Separate from Wikipedia, other projects contribute to address the mother-concepts : *Wiki-Commons* is a shared media repository (audio, video, images) ; *Wiki-Source* is a Free-content library (gathering the contents of books in the Public Domain) ; etc.

#### **Electronic Research Archive**

[http://dtl.lis.curtin.edu.au/F?pds\\_handle=GUEST](http://dtl.lis.curtin.edu.au/F?pds_handle=GUEST)

Australian site providing access to the JCPML (John Curtin Prime Ministerial Library) collection of different formats of material relating to the life of J. Curtin.

## Appendice FOUR :

### Examples of NZ Digital Archives

There are different projects in New Zealand and Australia about Digital Archiving. However, their scope is much narrower than Kete's goals, and none of them are Web 2.0, as we will see it now :

Name of the Website	Data/material from users	User Account	Material copyrighted	Web 2.0 tools (**)
National Library of New Zealand : Digital Collections <sup>20</sup>	NO	NO	YES	NO
Te Papa Pictures Library <sup>21</sup>	NO	NO	YES	NO
Auckland Art Gallery <sup>22</sup>	NO	NO	YES	NO
Wellington City Libraries <sup>23</sup>	NO	NO	YES	YES
Auckland City Libraries : Heritage Images online <sup>24</sup>	NO	NO	YES	NO
Pure Arika <sup>25</sup> : New Plymouth District Library	PARTLY	NO	YES	NO
Christchurch City Libraries : photograph collection <sup>26</sup>	NO	NO	YES (unclear)	NO
<b>Kete Horowhenua</b>	<b>YES</b>	<b>YES</b>	<b>NO</b>	<b>YES</b>

(\*\*) : RSS, Tags, etc

<sup>20</sup> Cf : <http://www.natlib.govt.nz/en/digital/index.html>

<sup>21</sup> Cf : <http://www.tepapa.govt.nz/images/images.asp?Language=English>

<sup>22</sup> Cf : <http://collection.aucklandartgallery.govt.nz/index.jsp>

<sup>23</sup> Cf : <http://wellington-city-libraries.blogspot.com/>

<sup>24</sup> Cf : <http://0-www.aucklandcity.govt.nz/www.elgar.govt.nz/dbtw-wpd/heritageimages/apphoto.htm>

<sup>25</sup> Cf : <http://www.pukeariki.com/en/default.asp>

<sup>26</sup> Cf : <http://library.christchurch.org.nz/heritage/Photos/>

## Appendice FIVE :

### Analysis of the access to the ‘copyright Policy’ of different websites

We will peruse three different Kete-like websites :

- PictureAustralia
- Flickr
- InternetArchive.

We will try to stress on the solutions chosen by those sites to provide with the basic information concerning the copyright and policy issues.

Let’s visit those websites (via screenshots), looking for the architecture and the links about policy.

\*\*\*\*\*

#### App5.1 : PICTURE AUSTRALIA : Guided Tour

##### *HOME PAGE*

Looking for images of Australiana? PictureAustralia® is the place to start!

Search for people, places and events in the collections of libraries, museums, galleries, archives, universities and other cultural agencies, in Australia and abroad - all at the same time. View the originals on the member agency web sites and order quality prints at your leisure.

Search for images:

[Advanced Search](#)

[Browse](#) | [Search Help](#)

[Email your favourite images...](#)

Indigenous Australians are advised that PictureAustralia may include images or names of people now deceased.

Visit the [For Contributors](#) pages to see how you can make your image collection available through PictureAustralia.

Directly, from the home page, a clear link is dedicated to the ‘Contributors’.

On this second page, the reader can find some explanations about metadata (what it is, how to use it, how it works). Then, a much more comprehensive page deals with the subtleties of metadata. Otherwise, the surfer can hit a complete *Guide to the PictureAustralia Service*.

*FOR CONTRIBUTORS : (the text has been erased to keep only the headings)*

## Contributing to PictureAustralia

If you have joined PictureAustralia to increase access to and use of your image collections, or if you are thinking about doing so; the following information provides an overview of how the service works and the standards that underpin it.

The benefits of participating in PictureAustralia

...

How PictureAustralia works

... [metadata](#), ... [Dublin Core](#)

The role of metadata in the service

... [metadata guidelines](#)

Assigning subject terms and the Australian Pictorial Thesaurus

... [Australian Pictorial Thesaurus](#) ...

A guide to the PictureAustralia service

... [A Guide to the PictureAustralia Service](#) ..... [Metadata guidelines](#)

[Home](#) | [Whose Images?](#) | [About Us](#) | [Contact Us](#) | [FAQs](#) | [Site Map](#)  
[News](#) | [Request a copy](#) | [Links](#) | [Copyright](#) | [For Contributors](#) | [Trails](#)

Last update: 27 May 2005 | [pictaust@nla.gov.au](mailto:pictaust@nla.gov.au)

*METADATA GUIDELINES : (the text has been erased to keep only the headings)*

## Metadata Guidelines

What is metadata?

...

Mapping an in-house cataloguing system to Dublin Core metadata

...

Examples of metadata from the participating agencies

...

Guidelines for creating metadata content

... [Guidelines for the Creation of Content for Resource Discovery Metadata](#)

... [Guide to the PictureAustralia service](#)

[Home](#) | [Whose Images?](#) | [About Us](#) | [Contact Us](#) | [FAQs](#) | [Site Map](#)  
[News](#) | [Request a copy](#) | [Links](#) | [Copyright](#) | [For Contributors](#) | [Trails](#)

Last update: 9 February 2005 | [pictaust@nla.gov.au](mailto:pictaust@nla.gov.au)

*A Guide to the PictureAustralia Service : (text erased to keep only the headings)*

Overview
...
Scope and quantity of PictureAustralia content
...
The benefits of participating in PictureAustralia
...
Liaison between participants in PictureAustralia
...
The PictureAustralia mailbox
...
PictureAustralia statistics
...
PictureAustralia technical functionality
...
How does it work?
...
Dublin Core metadata
...
PictureAustralia search functionality
...
Requirements for participating in PictureAustralia

**CONCLUSION :**

The information given by Picture Australia is rather dedicated to professionals than to the public. It doesn't look like a good model to follow for Kete.  
Lots of elements are simply not mentioned, since they send to Flickr and rely on it to give all the required information (about policy, privacy, guidelines, etc)

\*\*\*\*\*

**App5.2 : FLICKR**

Signed in as **pascalk47** Help Sign Out

Home You Organize Contacts Groups Explore Search everyone's photos Search

**Howdy pascalk47!**

- Choose your Flickr web address!
- Create yourself a buddy icon!

» [Upload Photos](#) (Or, look at our uploading [tools...](#))

» [Your Photos](#) (Recent activity / Comments you've made)

**Flickr News**  
15 Sep 06 - Group Administrators! We've made it a little easier to keep your group pools nice and clean... Now when you look at a pool, just click on the little... [read more news](#)

» [Flickr Blog](#) Great photos & latest news, daily!

**Holy smokes! That's cheap!**  
Just **\$24.95** for a 1 year pro account.  
[Find out how to upgrade your account.](#)  
(There will always be a free version. [Learn More.](#))

» [Everyone's Photos](#) (Hide)

» [Your Groups](#) (See what's new)

[Organize your Photos](#)  
Tags make everything easier to find.

Upload direct to Flickr from [your Nokia Nseries device!](#)

---

Activity On Your Photos | Comments You've Made | In Your Groups | Photos from your friends [Save to del.icio.us](#)

You Your Photos | Organize | Upload | Your Account

Explore Last 7 Days | This Month | Popular Tags | Creative Commons | Search

Help Community Guidelines | Forums | FAQ | Tools | Sitemap | Help by Email

[Flickr Blog](#) | [About Flickr](#) | [Terms of Use](#) | [Your Privacy](#) | [Copyright/MP Policy](#) | [Report Abuse](#)

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There are three different levels of “Official Information” :

1. ‘General’ : As Flickr belongs to Yahoo! (one of the oldest and most powerful Website on the Internet), all those links send to Yahoo! Policies : pages and pages of official boring information
2. ‘Help’ : Is available without signing in.
  - The community Guidelines is the one-page easy to read Flickr Philosophy
  - There are three forums : FlickrHelp ; FlickrIdeas ; FlickrBugs
  - The FAQ page is surely the most useful and comprehensive. Used to learn how to use efficiently Flickr
3. ‘You’ : The whole information is gathered on the ‘Your account page’. See below

When uploading images, the steps are very easy, friendly.

There is no ‘push’ to use any licence. Flickr seems to be just a deposit where you can put your data, and play with your photographs.

To put it in a nutshell, Flickr uses :

- The power of Yahoo! to avoid any problems
- A simple way to upload so that you can right there see the result
- A friendly communication
- A FAQ to give all further information
- A unique page (‘Your Account’) as a guideline for every purpose

Flickr is not only a deposit without watch. There is also an administrator back up that forbid every attempt or trend to anarchism or drifted use of the tool/site. Flickr stays

the master of what happens on its URL. Flickr can, whenever it wants, and autocratically ban a material considered ‘inappropriate’ or a ‘naughty’ user.

**Your account**

You have a free Flickr account, which you can [upgrade](#) to a Pro account if you wish.

**Photo Settings**

- ◆ [Uploading by email](#)  
Did you know you can email your pictures directly into your photostream in Flickr? Or post directly to your moblog by email?
- ◆ [Default Photo Privacy](#)  
Specify who can see your photos at a default level. This will apply to all the photos you upload to Flickr.
- ◆ [Default Geo Privacy](#)  
Specify who can see where your photos taken. This will apply to all the photos you add to the map.
- ◆ [Geo Import](#)  
One button import of any photos you've geotagged outside of Flickr. (Subject to a couple of rules.)
- ◆ [Allowing Downloads](#)  
Configure who can see the option to download larger versions of your photos.
- ◆ [Photo Licensing](#)  
Flickr allows you to associate a Creative Commons license to each of your photos.
- ◆ [Auto-Magically Rotate](#)  
Tell Flickr that you'd like to auto-rotate your photos where possible, as you upload.

**Privacy Settings**

- ◆ [Notifications from Flickr](#)  
You can control how and when you receive email notifications from Flickr.
- ◆ [Your privacy](#)  
You can control how much of your profile information shows to people who use Flickr.

**Personal Information**

- ◆ [Your profile](#)  
Tell people a little (or a lot) about yourself. (Or, [view your profile page as it looks to everyone else.](#))
- ◆ [Your Yahoo! preferences](#)  
This is just a handy link for Yahoo! peeps to get to your Y! preferences
- ◆ [Your buddy icon](#)  
Change that little grey box into an image that represents you.
- ◆ [Your screen name](#)  
This is the name that represents you on-screen in Flickr.
- ◆ [Your email address](#)  
Your primary email address is currently **pascalk47@yahoo.fr**
- ◆ [Your Y! password](#)

**Printing**

- ◆ [Allowing Printing](#)  
Configure who you allow to print your photos.
- ◆ [Set/Change your location for printing](#)  
To get started printing photos from Flickr, tell us where you are in the world.

**Blogging**

- ◆ [Your blogs](#)  
You can post a blog entry on any public Flickr photo to TypePad, Blogger, LiveJournal, Movable Type and many other weblog systems, directly from Flickr!
- ◆ [Uploading photos to your blog by email](#)  
Set yourself up with a personalized upload-2-blog email address here.
- ◆ [Allowing Blogging](#)  
Configure who you allow to blog your photos.

**Your own Flickr web page**

- ◆ [Set up your URL](#)  
Create your own Flickr address! It's an easy way to share your Flickr profile and your photos with your friends.

**Third-party applications**

- ◆ [Authentication list](#)  
When you use third-party applications built on the Flickr API, you have to authenticate against your Flickr account. Here's a list of what you've done so far. ([What's this?](#))
- ◆ [API Search Opt Out](#)  
Hide your photos from API-based searches so they don't show up in searches done outside of the Flickr website (including most third party API-based applications).

Do you want to [delete your account?](#)

Activity [On Your Photos](#) | [Comments You've Made](#) | [In Your Groups](#) | [Photos from your friends](#) Save to del.icio.us

You [Your Photos](#) | [Organize](#) | [Upload](#) | [Your Account](#)

Explore [Last 7 Days](#) | [This Month](#) | [Popular Tags](#) | [Creative Commons](#) | [Search](#)

Help [Community Guidelines](#) | [Forum](#) | [FAQ](#) | [Tools](#) | [Sign up](#) | [Help by Email](#)

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### App5.3 : INTERNET ARCHIVE

It is very close to the Kete Project, but a bit old now. It doesn't really use any Web 2.0 tools, even though the ‘Web 2.0 Philosophy’ is obvious.

Thus, all the legal staff is gathered in one URL : *Internet Archive's Terms of Use, Privacy Policy, and Copyright Policy* : <http://www.archive.org/about/terms.php>

5 pages of indigestible legal information, you have to 'accept' when you want to register.

This is a very 'proof' but non-educational process. Kete could use a 'accept/don't accept' form but a much more simple one (in order to be read). Besides, the main legal information and recommendations will be available to contributors when they really need it.

## Appendice SIX :

### Analysis of the 'Licence' concept

Kete will provide different type of materials :video, sound, texts,...

Different cases can occur, depending on the format and the content of each material.

We will try to give here the first clues of understanding, useful for the Kete project.

1. All the texts written must be 'free'. The scope of this freedom is still to be decided, but it will be possible thanks to : either **GFDL licence** (used by Wikipedia, for instance) or one of the **Creative Commons Licence** (widespread).<sup>27</sup>

2. As to the files uploaded<sup>28</sup>, they are :

- In the Public Domain
- Or not

If they are in the Public Domain, there is no copyright, so: no licence is required.

If they are not, we have to choose a licence to protect them. Creative Commons (CC) provide all the licences useful. We must have at least two kinds of licences :

- a wide one for 90% of the files ;
- a more limited one for people who wish to keep a strong control on their files (eg : artists)

Thus, we recommend (see below for an analysis of the different licences) :

- **CC Attribution Share Alike** (by-sa) : for 90 % of Kete
- **CC Attribution Non-commercial Share Alike** (by-nc-sa) : for restricted materials

As far as Art is concerned, we can provide with a more subtle approach :

- If the artist wants to keep a strong control on his work : he can use the restricted CC-by-nc-sa licence
- If he is in an Open Access fan, he can use the **Free Art licence**<sup>29</sup>. This Licence is a very wide one, dedicated to art that can be promoted, if necessary.

In a nutshell, we can have those different cases :

Fomat of material	Licence	OR	OR
Text	Free (**)		
File	Public Domain	CC-by-sa	
Artistic file		Free Art	CC-by-nc-sa







(\*\*) As far as texts are concerned, we have to choose between : GFDL or CC-xxx.

<sup>27</sup> The drawbacks of the GFDL can be found on Wikipedia : <http://en.wikipedia.org/wiki/Gfdl>





<sup>28</sup> Cf : <http://commons.wikimedia.org/wiki/Commons:Licensing>

<sup>29</sup> Cf : <http://artlibre.org/licence/lal/en/>

CC Licences : Comparative Table (Cf : <http://creativecommons.org/about/licenses/meet-the-licenses>)

<p><b>Attribution Non-commercial Derivatives (by-nc-nd)</b></p>	<p>This licence is the most restrictive of our six main licences, allowing redistribution. This licence is often called the "free advertising" licence because it allows others to download your works and share them with others as long as they mention you and link back to you, but they can't change them in any way or use them commercially.</p>	
<p>😊 <b>Attribution Non-commercial Alike (by-nc-sa)</b></p>	<p><i>This licence lets others remix, tweak, and build upon your work non-commercially, as long as they credit you and licence their new creations under the identical terms. Others can download and redistribute your work just like the by-nc-nd licence, but they can also translate, make remixes, and produce new stories based on your work. All new work based on yours will carry the same licence, so any derivatives will also be non-commercial in nature.</i></p>	
<p><b>Attribution Non-commercial (by-nc)</b></p>	<p>This licence lets others remix, tweak, and build upon your work non-commercially, and although their new works must also acknowledge you and be non-commercial, they don't have to license their derivative works on the same terms.</p>	
<p><b>Attribution No Derivatives (by-nd)</b></p>	<p>This licence allows for redistribution, commercial and non-commercial, as long as it is passed along unchanged and in whole, with credit to you.</p>	
<p>😊 <b>Attribution Share Alike (by-sa)</b></p>	<p><i>This licence lets others remix, tweak, and build upon your work even for commercial reasons, as long as they credit you and license their new creations under the identical terms. This licence is often compared to open source software licences. All new works based on yours will carry the same licence, so any derivatives will also allow commercial use.</i></p>	
<p><b>Attribution (by)</b></p>	<p>This licence lets others distribute, remix, tweak, and build upon your work, even commercially, as long as they credit you for the original creation. This is the most accommodating of licences offered, in terms of what others can do with your works licensed under Attribution.</p>	

CC Licences : Flickr explanations (Cf : <http://www.flickr.com/creativecommons/>)

 <b>Attribution</b> means:	 <b>Noncommercial</b> means:	 <b>No Derivative Works</b> means	 <b>Share Alike</b> means:
<p>You let others copy, distribute, display, and perform your copyrighted work - and derivative works based upon it - but only if they <b>give you credit</b>.</p>	<p>You let others copy, distribute, display, and perform your work - and derivative works based upon it - but for <b>noncommercial purposes only</b>.</p>	<p>You let others copy, distribute, display, and perform only verbatim copies of your work, <b>not derivative works</b> based upon it.</p>	<p>You allow others to distribute derivative works only <b>under a licence identical</b> to the licence that governs your work.</p>

## **Appendix SEVEN :**

### **First steps in the NZ law intricacies...**

#### **App7.1 : COPYRIGHT IN NZ**

##### **7.1.1. What Qualifies for Copyright Protection?<sup>30</sup>**

For a "work" or type of material to qualify for copyright protection, four conditions must generally be satisfied:

- It must fall within one of the categories or subject matter in which copyright can exist;
- It must be sufficiently "original";
- The "author" must be a "qualified person"; and
- Certain works must be fixed either in writing or some other material form.

Copyright is capable of existing in original works of the following descriptions or categories:

- Literary works
- Dramatic works
- Artistic works
- Musical works
- Sound recordings
- Films
- Broadcasts
- Cable programmes
- Typographical arrangements of published editions

##### **7.1.2. What Does Not Qualify for Copyright Protection? <sup>1</sup>**

Copyright protection does not apply to certain government works such as: Parliamentary Bills; Acts of Parliament; Regulations; Bylaws; Parliamentary debates; Select Committee reports; Court and tribunal judgements; or Reports of Royal Commissions, Commissions of Inquiry, Ministerial Inquiries or Statutory Inquiries.

It is possible that reprints or publications of this material by non-governmental parties could give rise to copyright in terms of any new typographical arrangements employed in reprinted works.

##### **7.1.3. Exceptions to Copyright <sup>1</sup>**

There are a number of exceptions to the rights outlined in the Act. These are called "permitted acts". These reflect instances where Parliament has determined

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<sup>30</sup> Summary from : [http://www.med.govt.nz/templates/Page\\_7290.aspx](http://www.med.govt.nz/templates/Page_7290.aspx)

that the wider public interest, or the interests of particular groups, makes it necessary to restrict or limit the rights granted to copyright owners.

Permitted acts include:

- "fair dealing" - for the purposes of criticism, review, news reporting, research or private study;
- limited copying or dealing in the work for particular educational purposes;
- limited copying or dealing in the work by librarians or archivists in specific circumstances;
- exceptions in respect of certain activities by the Crown;
- copying for the purposes of making copies that are in Braille;
- subject to certain conditions, the making of a back-up copy of a computer program; and
- recording a television programme for the purpose of making a complaint or for "time shifting" purposes so that a programme can be watched at a more convenient time.

#### 7.1.4. Duration of copyright<sup>31</sup>

Author's copyright in the **creative or literary aspect** of the work: lasts for the **lifetime of the author + 50 years** from the end of the year of death of the author.

*Public domain:*

Once copyright expires, the work reverts to the public domain where it can be freely used without permission, to serve the public interest.

### App7.2 : PRIVACY IN NZ

#### 7.2.1. What do the others ?

\* *Picture Australia has one sentence on his home page :*

“Indigenous Australians are advised that PictureAustralia may include images or names of people now deceased.”

\* *Flickr :*

do not mention the problem of privacy raped but someone else photos...

\* *Pure Ariki : about the stories collected and shared by the public :<sup>32</sup>*

“Copyright and privacy must not be overlooked, as they are very important.

Copyright applies to any piece of work that is created by someone. The New Zealand Copyright Act 1994 Act protects original work written, artistic, recorded, filmed, printed, or in the form of an electronic (computer) file. It applies to everyone's work private individuals, organisations and school students.

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<sup>31</sup> Summary from : <http://www.copyright.co.nz/>

<sup>32</sup> Cf : <http://www.pukeariki.com/en/stories/addastory/faq.asp>

By submitting your Taranaki Story to us you are confirming that:

- The contribution is original i.e. not a copy of someone else's work.
- If you have used other people's work, you have asked permission to use any quotes, images, etc, and have acknowledged the source.
- Add a copyright symbol and year of publication to your work, e.g. Copyright 2003, Jess Thompson.

Note that although some material is copyright-free (if it is more than 50 years old), you will still need to acknowledge the owner or copyright holder.

The Privacy Act 1993 defines personal information as any information about an identifiable individual, and sets out rules for collecting, using, and disclosing personal information.

**You are responsible for obtaining identifiable individuals' written consent to appear or be identified, for example in photographs or video images. Obtain permission before taking quotes from or making reference to individuals, or taking photographs or oral recordings.**

### 7.2.2. The Privacy Acts Principles<sup>33</sup>

The Privacy Act has twelve information privacy principles:

- *Principles 1-4* govern the collection of personal information. This includes the reasons why personal information may be collected, where it may be collected from, and how it is collected.
- *Principle 5* governs the way personal information is stored. It is designed to protect personal information from unauthorised use or disclosure.
- *Principle 6* gives individuals the right to access information about themselves.
- *Principle 7* gives individuals the right to correct information about themselves.
- *Principles 8-11* place restrictions on how people and organisations can use or disclose personal information. These include ensuring information is accurate and up-to-date, and that it isn't improperly disclosed.
- *Principle 12* governs how "unique identifiers" – such as IRD numbers, bank client numbers, driver's licence and passport numbers – can be used.

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<sup>33</sup> Cf : <http://www.privacy.org.nz/privacy-act/a-thumbnail-sketch-of-the-principles>

## Appendice EIGHT :

### Webography

We will find in this appendix the main resources and links used to write this report.

#### *Library 2.0*

##### What is Library 2.0 ?

Library 2.0 Theory: Web 2.0 and Its Implications for Libraries :  
<http://www.webology.ir/2006/v3n2/a25.html>  
 Wikipedia : Library 2.0 : [http://en.wikipedia.org/wiki/Library\\_2.0](http://en.wikipedia.org/wiki/Library_2.0)  
 Library 2.0 in Three Easy Steps : <http://www.squidoo.com/EasyL2/>  
 23 Learning 2.0 Things : <http://plcmcl2-things.blogspot.com/>

##### Keeping in touch with Library 2.0

The Library 2.0 Wiki : [http://wiki.library2.net/index.php/Main\\_Page](http://wiki.library2.net/index.php/Main_Page)  
 The Library and Information Science Wiki : [http://liswiki.org/wiki/Main\\_Page](http://liswiki.org/wiki/Main_Page)  
 The LITA Library 2.0 Wiki : [http://wikis.ala.org/LITALibrary2.0/index.php/Main\\_Page](http://wikis.ala.org/LITALibrary2.0/index.php/Main_Page)  
 The Blogging Libraries Wiki :  
[http://www.blogwithoutalibrary.net/links/index.php?title=Welcome\\_to\\_the\\_Blogging\\_Libraries\\_Wiki](http://www.blogwithoutalibrary.net/links/index.php?title=Welcome_to_the_Blogging_Libraries_Wiki)  
 Wiki LIANZA : resources : <http://wiki.lianza.org.nz/index.php/Resources/Resources>

##### Library 2.0 : more examples

OPAC2.0 BLOG : <http://www.plymouth.edu/library/opac/>  
 OPAC2.0 : <http://www.powerhousemuseum.com/collection/database/>  
 OPAC- new : <http://www.lib.ncsu.edu/catalog/>  
 GOOGLE : <http://www.blyberg.net/2006/08/18/go-go-google-gadget/>  
 FLICKR : <http://www.westmontlibrary.org/>  
 SOCIAL + BLOG : <http://www.librarything.com>  
 MISCELLANOUS : <http://www.delicious-monster.com/>  
 MISCELLANOUS : <http://reader2.com/?skip=0>  
 MISCELLANOUS : <http://www.chainreading.com/>  
 MISCELLANOUS : <http://www.connectviabooks.com/>

#### *Main legal information in NZ*

##### Information about the Law in NZ

Ministry of Economic Development : Copyright Protection in New Zealand :  
[http://www.med.govt.nz/templates/Page\\_7290.aspx](http://www.med.govt.nz/templates/Page_7290.aspx)  
 Wikipedia:Image copyright tags: NZ government copyrights :  
[http://en.wikipedia.org/wiki/Wikipedia:Image\\_copyright\\_tags#NZ\\_government\\_copyrights](http://en.wikipedia.org/wiki/Wikipedia:Image_copyright_tags#NZ_government_copyrights)  
 Intellectual Property Office of New Zealand (IPONZ) :  
<http://www.iponz.govt.nz/pls/web/dbssiten.main>  
 Copyright Licensing Ltd : <http://www.copyright.co.nz/>

##### Fundamental texts to refer to

Berne Convention for the Protection of Literary and Artistic Works :  
<http://www.wipo.int/treaties/en/ip/berne/index.html>

Copyright Laws 1994 – Last Amendment : 2005 :  
[http://www.legislation.govt.nz/browse\\_vw.asp?content-set=pal\\_statutes](http://www.legislation.govt.nz/browse_vw.asp?content-set=pal_statutes)  
Privacy Act 1993 : <http://www.knowledge-basket.co.nz/privacy/legislation/1993028/toc.html>  
Films Videos and Publications Classification Act 1993 :  
<http://www.censorship.govt.nz/censorship.html> AND : <http://rangi.knowledge-basket.co.nz/gpacts/reprint/text/2005/an/042.html>

***Annexe 4 : Etat d'avancement du  
Logiciel Kete 1.0 au 01/12/06***

# 1. Home Page

Friday, November 17, 2006

