

CONNECTIONS

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The future of Australian educational publishing

The year 2020 was a year like no other, and Australian educators and students have faced extraordinary challenges as schools closed, reopened, and then closed again in response to COVID-19. Overnight, teachers had to radically change how they delivered their teaching, and I have great admiration for the intelligence, creativity and resilience they showed as online learning became the reality for millions of Australian students – and their parents and carers.

Australian educational publishers have provided a remarkable level of support during the COVID-19 pandemic. I am a director of a large publishing business,

and in collaboration with my colleagues and teams, we immediately stepped up to support educators and parents with the rapid transition to remote and virtual learning. As president of the Australian Publishers Association, I witnessed the wider industry rally by simplifying access to their digital resources to expedite the change. The response from educators and parents was positively overwhelming.

There was also quick action to move author events from in-person to online, and industry-wide storytime agreements allowed schools, libraries and bookstores to continue much-loved shared reading experiences at home.

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Connections

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ESA wishes to acknowledge the Kulin Nation, Traditional Custodians of the land on which our offices are located, and pay our respects to Elders past, present and emerging. We also acknowledge the Traditional Owners of the lands across Australia, their Elders, Ancestors, cultures and heritage.



CONNECT WITH SCIS



www.scisdata.com

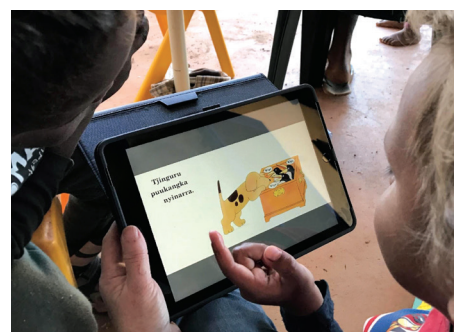
Australian publishers also do all they can to encourage young people to read, both within and beyond the classroom. The annual Australian Reading Hour was this year transformed into Australia Reads, and within days of the first COVID-19 lockdown the #AustraliaReadsAtHome campaign was launched to promote books and reading to readers of all ages. The Australia Reads online events in November were attended by more than 10,000 children and 50 schools from across Australia, and it was great to see such engagement. You can keep up to date with all the latest Australia Reads news at australiareads.org.au.

“... educators will continue to prioritise the quality of the content over the form it is delivered in ...”

Australian educational publishers were well placed to respond to the overnight shift to remote teaching and learning. For at least the past decade, educational publishers have been innovating ways to develop and deliver curriculum resources in a multitude of formats. In fact, we're really good at it. And during the pandemic, we opened up access to our digital content to ensure students and teachers had everything they needed, wherever the classroom might be.

We expect to see the demand for the types of digital resources that have become essential this year continue to grow, both for student learning and for teacher professional development, which we've received unprecedented requests for. We also expect that educators will continue to prioritise the quality of the content over the form it is delivered in, so Australian educational publishers will, no doubt, prioritise designing best quality experiences for best educational outcomes, no matter how teachers and students want to access them.

Publishers are watching closely how their learning products – both print and



Ebook produced by Pearson Australia in partnership with the Indigenous Literacy Foundation, Book Buzz and Penguin Random House UK to provide *Where's Spot?* in-language for remote First Nations communities in WA.

digital – are being used by teachers and students, and will continue to invest in resources that best suit their needs. We know that the digital learning experience needs to encompass more than just delivering content, and that personalised learning – for every student – is critical, as is the support required for teachers to be the best they can be, especially now that we're looking at the future through a very different lens. We also know that parents now have more insight into their children's education than ever before. This makes them important stakeholders and we need to be supporting them too.

Each year the incredible innovation of Australian educational publishers is celebrated. The 2020 Educational Publishing Awards Australia virtual event showcased the dynamic and progressive nature of educational publishing, and also celebrated our extraordinary Australian teachers. You can watch the ceremony or browse the awards catalogue at edpubawards.com.

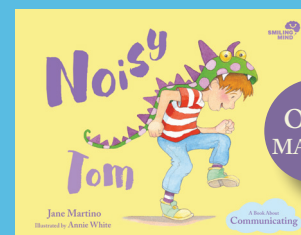
In many ways, COVID-19 has not changed the future of education, which is always evolving; but it has expedited the need to know that we can successfully deliver hybrid in-class and remote learning. Australian publishers look forward to continuing to work with Australia's educators to ensure our education system is recognised as one of the best in the world.

Image credit

Images supplied by the Australian Publishers Association.

Lee Walker is Director of Publishing, Editorial and Design at Oxford University Press Australia & New Zealand, and president of the Australian Publishers Association.

Imagine a world in which all children grow up
with the skills they need to thrive.



OUT
MARCH

That's the goal of Smiling Mind and Puffin, with an adorable new picture book series that teaches kids core values in a fun and thoughtful way. Join Australia's leading mindfulness organisation, Smiling Mind, as they dive into worlds that explore gratitude, identity, communication, learning and wellbeing.

Find the Smiling Mind series at your local bookstore.
Download teaching resources by visiting
penguin.com.au/teachers and search 'Smiling Mind'.



SCIS is more

Welcome to the first issue of *Connections* for 2021. We are excited to be back for a new school year, and we look forward to engaging with you at upcoming events, via our social media channels and term newsletters, and through our new SCIS Data user surveys.

Our strategic priorities for 2021 include ensuring that we provide a consistent and reliable service to our users, maintain the high level of quality of SCIS Data cataloguing records, and retain our high customer hit rate, which has hovered consistently around the 92–95% mark. A high hit rate means that we likely have the catalogue records that library users are searching for.

We appreciate how critical it is for teachers and students to be able to find the right resource with ease, and we recommend using SCIS Authority Files to enhance the user experience and to make the most of your resources. Authority Files link terms between records – to display the 'see' and 'see also' references – and allow

you to download Subject, Name and Series Authority Files from the SCIS website, and upload them to your library management system. This is where you'll truly see the magic of metadata with a rich search and discovery experience for your students and teachers. Read more about Authority Files at scisdata.com.

SCIS aims to support library staff and teachers in their efforts to engage their students as readers and users of digital content. This year we will be sharing new SCIS Data user surveys. These aim to capture SCIS Data user feedback on all manner of topics, such as the quality of SCIS records, our customer service, professional learning offerings, our communications to you and more. Your feedback will help us ensure that we have a clear picture of the most important aspects of SCIS to you, the users.

We were very pleased to welcome two new members to the SCIS team in November 2020. Heath Walsh joined our

cataloguing team. Heath is an experienced cataloguer and metadata specialist who has worked across several organisations and universities, most recently working for the very busy RMIT University library. We also welcomed Ceinwen Jones to the team as our School Liaison Officer. Ceinwen is a qualified teacher librarian who has worked across a number of school settings and brings valuable insight that will assist her in supporting our growing number of SCIS users.

The SCIS team look forward to engaging with you across 2021 and invite you to stay in touch with us by following us on Facebook, Twitter, Instagram, and LinkedIn. If we can be of help, please get in touch via help@scisdata.com. Thank you.



Caroline Hartley
SCIS Manager
Education Services Australia

EASY ACCESS TO LIBRARY SERVICES: PUBLIC AND SCHOOL LIBRARIES WORKING TOGETHER

Adie Johansen, Library Services Manager, Manawātū District Libraries,
explores the value of public and school library collaboration.

Since 2015 we've been modernising our library service for the Manawātū community and embracing change. Our vision is simple: to be 'the best little library in New Zealand'.

A library is more than just an avenue for books. Libraries are community hubs where you can learn, create, feel safe and engage with others. To achieve our vision we set four goals:

- Leading the way. Relevant to everyone.
- Act as a catalyst for learning, discovery and creation.
- Revolutionise our digital environment.
- Work with others to add value to our community.

One area we wanted to focus on to achieve these goals was our connection with young people in our region. And what better way to do that than with our school connections and a strong focus on digital literacy.

This resulted in three focus areas: makerspace programs in schools, our Digital Lending Program, and a school link to our e-resources.

Makerspace programs in schools

With schools finding it increasingly hard to make it to the library in Feilding, we started taking our programs out to the schools instead. We realised it was far easier to send a library team member out to schools with a program kit than to try and bus 30 children into town.

Don't get me wrong, we love it when schools visit us, especially with the author tours. But by going out to them, we now see children engaging in programs far more often.



School children using a makerspace kit

Our library team members head out to schools and run programs that are mostly based around STEAM (Science, Technology, Engineering, Art and Mathematics), especially focusing on the new digital curriculum. These sessions range from structured class-time programs to school library activities at lunchtime. Sasha Eastwood-Bennett from Manchester Street School says that her school has been involved in the STEAM program for two years:

These STEAM sessions have become popular additions to our school library lunchtime calendar, often with the same eager students regularly returning to take part. Feilding Library generously supplies the equipment and resources that allow the activities to be self-sustaining and therefore are not restricted by our school library budget. Students not only have fun – they go away with a sense of achievement (and sometimes a creation of their own making) and they have also developed an understanding and skills related to science and technology. These sessions establish quality interactions between our students and the Feilding Library staff which help to build positive relationships and connections with Feilding Library and within our community. We see great value in continuing with, and to look forward to future, collaborations with the team at Feilding Library.

“... by going out to them, we now see children engaging in programs far more often.”

Digital Lending Program

Teachers started noticing the program kits we were using, and some asked if we loaned them so they could continue with programs after we leave. This sparked the Digital Lending Program.

Our content collection houses items that aid in digital literacy, and rather than keeping these items for library use only, we now lend them to our region's schools.

We started with three target schools (two town and one rural). The teachers who were already savvy with the equipment

Listen, Layla



NEW FROM
**YASSMIN
ABDEL-MAGIED**

A funny and powerful novel about diversity and identity for years 6-9.

What's a queen to do when her summer plans go horribly wrong?

Layla can't wait to spend the summer holidays designing a prize-winning invention with her friends. But her plans are interrupted when Layla's grandmother falls ill and the family rush overseas to be with her. The last time Layla went to Sudan she was only a young child. Now she feels torn between her Sudanese and Australian identities. As political tensions in Sudan erupt, so too do tensions between Layla and her family. Layla is determined not to lose her place in the invention team, but will she go against her parents' wishes? What would a Kandaka do?



could borrow as much as they liked. We then ran some intro training sessions for other teachers who hadn't used some of the kits, before they were loaned – a 'teach the teachers' kind of relationship. Our kits include robots for all ages, such as Sammy's for new entrants, Edison robots for middle years, and Mbot robots for intermediate/high school. Physical engineering kits include KEVA blocks, water rockets and Strawbees.

We added to our portfolio when Active Minds Manawātū disbanded and we purchased a few of their kits, covering more of the science area – light, forensics, acids and bases, and more robots.

Our philosophy is: rather than let the collection sit and wait for us to use it with programs in the library, it's better to help schools access equipment that many of them are unable to purchase for themselves. This provides access to digital resources the children in our community wouldn't necessarily experience otherwise.

School link to our e-resources

Our further connection to schools came through partnering with Feilding High School. Due to school library funding, they chose to discontinue their own ebook service. As public library e-resource charges are population based, we were already including all the high school students in our membership. So to make it easy for them, we converted their student IDs into active library memberships and gave them instant access to our digital content. There was no risk of potential items going missing as the

digital membership has no ability to issue physical items. But there's nothing stopping the kids from signing up for a full membership card.

Achieving our goals

We're pretty proud of the way we are ticking the boxes to achieve our goals:

- ✓ Leading the way. Relevant to everyone.
We're ahead of the curve with lending to schools.
- ✓ Act as a catalyst for learning, discovery and creation.
Schools now have access to more resources to deliver the digital curriculum.
- ✓ Revolutionise our digital environment.
Our digital collection stays relevant and is updated to help bridge the digital divide.
- ✓ Work with others to add value to our community.
We partner with our schools to add value to our community by breaking down the barriers to library services.

Image credit

Image supplied by Adie Johansen

Adie Johansen

Library Services Manager
Manawātū District Libraries

Visit feildinglibrary.co.nz to discover Manawātū District Libraries.

Everyday ELLA ideas for reading



When you read with your child often, good things happen. You are close together, looking at the same thing. Your child will hear many new words and phrases. You can ask each other questions about the book and talk about what is happening in the story. That is not all ...

Books can surprise us.

Books can help us learn about other cultures and experiences.

Books can help us to understand others.

Books can change the way we see ourselves.

Books can help us learn to include others.

Some questions for you

1 Who wrote the book?

What is the author's (and the illustrator's) culture and background?
Does the author have experience of what and who they are writing about?

2 Is the story interesting?

Do you want to keep reading the book?
Is your child interested?
Are the pictures engaging?

3 Does the book show respect for all people?

When was the book written? Are the words and pictures used suitable?
Do the messages about society seem to be biased, or are they factual?
Will this book help your child to show respect for people from a range of cultures and backgrounds?

4 Are the characters believable?

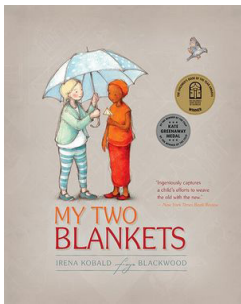
Does the story show real emotions?
Can your child relate to the characters?

5 Is the story appropriate for the age of your child?

Does your child understand the story?
Do you feel comfortable talking about the story?
What is the book's message?

Find a cosy spot and enjoy a book together.

Books that open children's minds to new cultures and experiences



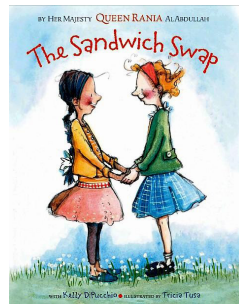
Published by Houghton Mifflin Harcourt

My two blankets

(Irena Kobald; Freya Blackwood, illustrator)

A girl tells the story of her move to Australia with her aunt. At first, everything feels strange. Her only comfort is her blanket. When she meets another child who teaches her new words, she creates a new blanket. Austrian-born author Irena Kobald teaches Aboriginal children in the desert regions of the Northern Territory.

Talk about: welcoming others, feeling at home.



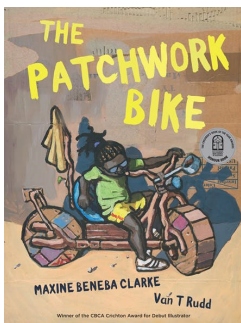
Published by Disney Publishing Worldwide

The sandwich swap

(Rania Al-Abdullah with Kelly DiPucchio; Tricia Tusa, illustrator)

A story from Queen Rania's childhood. Two best friends let differences come between them. Then they find a way to come together again. Rania Al-Abdullah, born in Kuwait to Palestinian parents, is the queen consort of Jordan.

Talk about: Friendship and feelings, points of view.



Published by Candlewick Press

The patchwork bike

(Maxine Beneba Clarke; Van T Rudd, illustrator)

A wonderful, energetic story of brothers who build their own bike. The boys don't have much to work with. Maxine Beneba Clarke is an award-winning Australian author of Afro-Caribbean heritage.

Talk about: culture, family, recycling, sense of place.



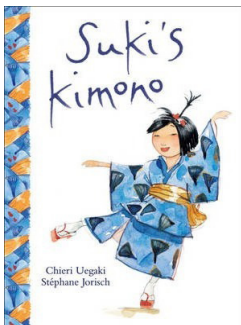
Published by Hachette Australia

Wide big world

(Maxine Beneba Clarke; Isobel Knowles, illustrator)

At kinder the children begin to notice differences. Their teacher talks to them about the wonder of the world. Maxine Beneba Clarke is an award-winning Australian author of Afro-Caribbean heritage.

Talk about: difference in appearance.



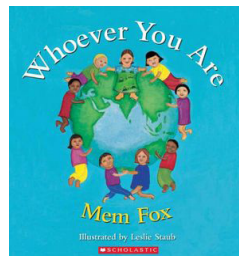
Published by Kids Can Press

Suki's kimono

(Chieri Uegaki; Stéphane Jorisch, illustrator)

A joyful story. Suki wants to wear her kimono on her first day of school. Her enthusiasm shows how wonderful it is to be yourself. Chieri Uegaki is a Canadian author of Japanese heritage.

Talk about: Japanese culture, self-respect, family values.



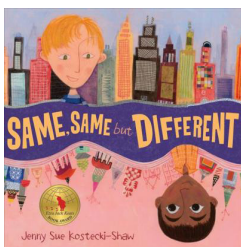
Published by Houghton Mifflin Trade & Reference Publishers

Whoever you are

(Mem Fox; Leslie Staub, illustrator)

This book speaks gently, and straight to the 'little one' who is holding the book. It will help your child understand that whoever, wherever and how children live in the world, 'inside, their hearts' are just the same. Mem Fox was born in Melbourne but grew up in Africa. She now lives in Adelaide.

Talk about: feeling, differences.



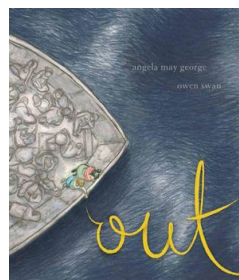
Published by Henry Holt & Company

Same, same but different

(Jenny Sue Kostecki-Shaw)

The story of two boys who become pen pals. They look at the similarities and differences of their lives. Jenny Sue Kostecki-Shaw lives in the mountains of northern New Mexico. She learned to employ the phrase 'Same, same but different' while travelling through Nepal and India.

Talk about: different countries.



Published by Scholastic Australia

Out

(Angela May George; Owen Swan, illustrator)

The sensitive story of a child and mother beginning their new life in Australia. Australian author Angela May George was inspired to write this book by a story that was told to her by her mother, a teacher of refugees.

Talk about: why people flee, challenges, change.

READING AUSTRALIA: BRINGING AUSTRALIAN STORIES INTO THE CLASSROOM

Now with over 200 freely available resources, Reading Australia will inspire you to bring Australian stories into your classroom.

Reading Australia was created by the Copyright Agency in 2013 to assist Australian teachers to teach books by Australian writers in the classroom.

The Copyright Agency is a not-for-profit organisation with more than 37,000 members, who are mainly Australian writers, artists and publishers. We negotiate, collect and distribute more than \$100m in copyright fees and royalties each year. This money is paid for the use of copyright works by businesses, government, school bodies and Australia's university sector.

Through our Cultural Fund we support a large range of cultural and creative projects by providing vital grants to enhance the profile of Australian writers and visual artists and to support our dynamic writing, publishing, education and visual arts sectors.

What is Reading Australia?

The Cultural Fund's only in-house initiative is Reading Australia (readingaustralia.com.au), a website through which we publish freely available teacher resources with a focus on Australian books.

We believe that every society needs to tell its own stories. Part of Reading Australia's aim is to champion Australia's rich literary history and to connect teachers with thoughtful, stimulating and challenging literary works for Australian students.

To achieve this, we provide quality and insightful resources to support all teachers of English and Literacy in bringing Australia's unique literature into classrooms.

Reading Australia now has over 200 full units of work from Foundation to Senior Secondary. These teacher resources are full units of work that are designed to help teachers navigate Australian texts within the framework of the Australian Curriculum.

The units include curriculum codes, sample classroom and assessment activities, and links to other relevant online resources, and are written by teachers with active teaching experience. We provide everything you need to comprehensively teach and engage your students across a suggested time frame.

With this wonderful resource, teachers will be able to bring the pure joy of reading to their students – from Junior Primary through to university. It's also an excellent place for anyone to begin a journey of discovery of unforgettable Australian literature.

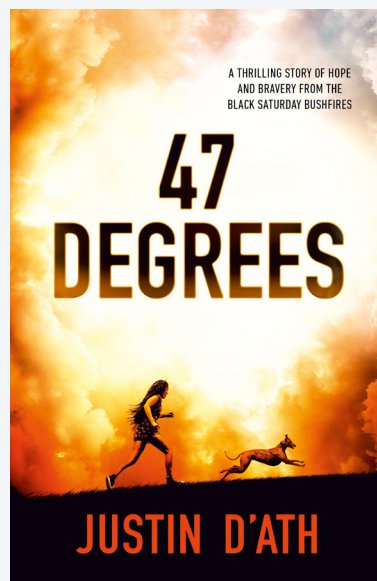
– David Malouf

What's new?

Late last year we commissioned 26 new full units of work – 15 for Primary and 11 for Secondary – to be published in 2021/22. The new resources will cover the following titles:

Secondary:

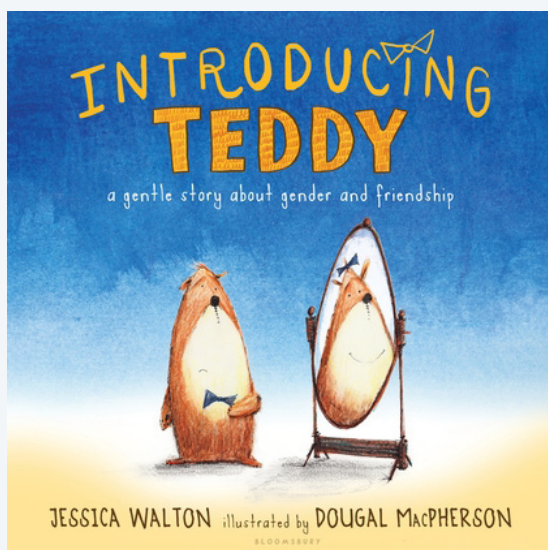
1. *Guwayu – For All Times* edited by Jeanine Leane
2. *Growing up Disabled in Australia* edited by Carly Findlay
3. *Meet Me at the Intersection* edited by Ambelin Kwaymullina and Rebecca Lim
4. *Father's Day* by Tony Birch
5. *Finding Eliza* by Larissa Behrendt
6. *A Scent of Eucalyptus* by Barbara Hanrahan
7. *This is How We Change the Ending* by Vikki Wakefield
8. *Maralinga, the Anangu Story* by Yalata and Oak Valley communities, with Christobel Mattingley
9. *47 Degrees* by Justin D'Ath
10. *Gotham: The Wisdom Tree* by Nick Earls
11. *Single Asian Female* by Michelle Law



Primary:

1. *Bamboozled* by David Legge
2. *Goodbye House, Hello House* by Margaret Wild and Ann James
3. *One Little Goat* by Ursula Dubosarsky and Andrew Joyner
4. *Introducing Teddy* by Jessica Walton and Dougal MacPherson

5. *Where Happiness Hides* by Anthony Bertini and Jennifer Goldsmith
6. *Finding François* by Gus Gordon
7. *Our Little Inventor* by Sher Rill Ng
8. *Suri's Wall* by Lucy Estela
9. *The All New Must Have Orange 430* by Michael Speechley
10. *Paperboy* by Danny Parker and Bethany MacDonald
11. *Waves* by Donna Rawlins, Heather Potter and Mark Jackson
12. *One Minute's Silence* by David Metzenthien and Michael Camilleri
13. *The Duck and the Darkling* by Glenda Millard and Stephen Michael King
14. *Took the Children Away* by Archie Roach and Ruby Hunter
15. *His Name Was Walter* by Emily Rodda



Supporting First Nations writers and illustrators

On receiving feedback from teachers who felt they didn't have the cultural knowledge or resources to teach First Nations books effectively and respectfully, we established a partnership with Magabala Books.

Based in Broome, this publishing house focuses on producing books by First Nations creators. We have published 28 resources through our partnership with Magabala Books, with at least one resource for every year level. Magabala Books is Bruce Pascoe's publisher, and we are delighted to have published a resource for both *Dark Emu* and the junior counterpart, *Young Dark Emu*.

We have published a total of 50 resources to accompany books by First Nations writers and/or illustrators. Before publication, each resource goes through an educational review as well as an additional cultural review to ensure each unit is culturally appropriate for classroom use.

The Reading Australia Fellowship

The Reading Australia Fellowship provides \$15,000 to a leading English and Literacy teacher or teacher librarian to develop a career-enhancing research project in a specific area that

will enhance their skills and abilities in teaching English to Australian students.

In July 2020, we announced Karen Yager, a teacher with more than 25 years' experience, as the Reading Australia Fellow for 2020. Her project will focus on the connection between the Australian landscape and literature, with the aim of developing an extensive resource to support English teachers in improving their students' writing.

Applications are now open for the 2021 Fellowship. The successful Fellow will have at least five years' experience working as a teacher, will be expected to write a 5,000- to 10,000-word report and will present their research findings at teachers' conferences. Applications close on 12 April 2021 and will be assessed by a panel of independent peers. For details on how to apply, visit the Fellowships page on our website copyright.com.au.

Australia Reads

The Copyright Agency's Cultural Fund supports Australia Reads, a book industry initiative that encourages Australians of all ages to celebrate the joys of reading. We know reading is good for our health, wellbeing and employment prospects, and is also fun. The key event is the Australian Reading Hour which asks you to pick up a book for an hour, whether it's to read independently or with others.

Visit australiareads.org.au for more information on how you can join in the celebration.

Research into the importance of teacher librarians

As a response to the decline in funding for teacher librarians in Australian schools, Margaret Merga, a senior lecturer in literacy at Edith Cowan University, received a grant from the Cultural Fund to undertake research into the correlation between teacher librarians and improved literacy outcomes for students.

In particular, Merga's research was on how teacher librarians in Primary and Secondary schools advocate for reading literature, with a focus on Australian literature. Her research identifies a number of strategies in which teacher librarians play a particularly important role in supporting students' literacy development.

Merga's research has been published along with an excellent piece in *The Conversation* (theconversation.com/ten-ways-teacher-librarians-improve-literacy-in-schools-110026).

Become a member for free

I invite you to join the Copyright Agency – becoming a member is free. Please contact us or visit our website for more information on the benefits of membership, eligibility and how to join.

You can also register for a free Reading Australia account – this allows you to bookmark your favourite resources and even add your own notes to return to later. You will also receive the monthly Reading Australia newsletter that features brand-new resources as well as book- and education-related news.



Adam Suckling
CEO
Copyright Agency

Learn more about the Copyright Agency at copyright.com.au.

SCHOOL LIBRARY SPOTLIGHT:

TRINITY GRAMMAR SCHOOL, SYDNEY

SCIS speaks to Courtney Nolan, Library Services Manager, and Stefanie Gaspari, Director of Library Services, Trinity Grammar School, about what is happening in their school library.

What is your job title, and what does your role entail?

Courtney: Library Services Manager for Trinity Grammar School, Sydney. In my role I take on many of the responsibilities that come with managing the administrative side of our library services. I managed our team of library support staff, and do my best to ensure the smooth day-to-day running of the library. This means that my role is very broad – I can be managing our calendar, staff schedule, social media engagement, and taking a reader's advisory role with our students, staff and community.

Stef: Director of Library Services. I am responsible for leading a team of academic and support staff to deliver innovative library services and promote a positive reading culture at Trinity Grammar School, Sydney. The role has strategic oversight for three libraries – the Arthur Holt Library at our Senior School, the Junior School Library and the Preparatory School Library. Having Courtney to manage the administrative side of our libraries provides me the opportunity to focus on the design of collaborative and transdisciplinary real-world teaching and learning experiences, and supporting students and staff in the research process.

What is the most rewarding aspect of working in a school library, and why?

Courtney: Firstly, connecting with our school community through books, literature and reading. I love the joy that comes from engaging with students, staff and parents who are already passionate about literature and read for pleasure, and also the success of locating the perfect launch-pad book for a student who may not consider himself a 'reader'. Secondly, I love being surrounded by colleagues who are passionate about life-long learning. Some of the most fascinating conversations I have are with colleagues from different areas of the school about their work, passions and studies.

Stef: The students! They are a constant reminder of the wonder that exists in the

world – the moments where you get to have a passionate debate about a book or are responsible for a 'light-bulb' learning experience are so rewarding. Also the books! Our learning spaces are aesthetically very modern in terms of furniture and technology, but our collection is the standout feature.

What do you see as the most important part of the library's role in the school community?

Courtney: It is incredibly important that the library (staff, space as well as resources) is the first port of call when it comes to elevating the learning experience. It is also a wonderful central space to accommodate a range of student needs, from the social lunchtime groups and the quiet solo readers to the focused studiers. The library should be able to provide space and inspiration for all of these students and more.

“It is incredibly important that the library (staff, space as well as resources) is the first port of call when it comes to elevating the learning experience.”

Stef: There's a quote that reads 'A truly great library contains something in it to offend everyone', by Jo Godwin – I read offend to mean 'provoke' – and I see this as a key part of the library's role. To provoke curiosity, a love of reading, life-long learning. A school library should also be central to the life of

the school – the physical and philosophical 'heart of the school'.

Are there any current issues or challenges facing your library? How are you working to overcome these?

Courtney: It is a nice problem to have, but demand is a challenge. We have a huge demand on our space and staff as teachers are very eager to book in their classes to work with our teaching and learning staff, use our variety of learning spaces and our physical resources. Our teaching and learning team can visit classrooms and we can prepare mobile collections for specific topics, but our bookings remain very tight. This has only been exacerbated by the current pandemic and the capacity restrictions we have in our space.

Stef: The only real challenge we currently face is the impact of the pandemic – restrictions on our capacity and not being able to run our regular events. We miss having more boys, their parents, staff and members of the extended school community in our space!

How do you promote reading and literacy in your school? Are there any challenges in doing so?

Courtney: We aim to ensure our students are library users as early as possible. We start their high school years with our involvement in Year 7 orientation. Not only do we introduce them to our space and services but we share a read-aloud, get them thinking about genre, gift them a new-release novel and provide them with a Library Bingo card that promises a departmental award on completion.

Once they have started at the high school, we have a new initiative where we are putting together a student-led middle school book club. It's very non-traditional in form, and our aim for this club is to promote reading, and discussion of books and literature. We do not tell the students what to read, we only ask that they read widely and are prepared to discuss their

reading activity. We find that if we have our students hooked into books and reading in the earlier years of high school, we don't see as rapid a drop-off in their borrowing and reading in the senior years. This year, given that we are all online a whole lot more, we are relaunching a project that we undertook in 2018, where – inspired by the Australian Copyright Council – we asked our school community to tell us about the books that changed their lives. This year, we have asked our participants to film themselves (something we are all a little more adept at now!) speaking about their book, and submit this video to our 'This book changed my life' website: trinity.nsw.edu.au/booklife.

Stef: We are committed to driving a positive culture of reading in our school and fortunately this vision is supported by school leadership. Many of our school's executive, including our headmaster, are active role models in reading for pleasure – have a look at our 'This book changed my life' website! Our reading promotion strategies are evidence based, we map what we do to Margaret Merga's reading support strategies, and we are deliberate about the kinds of activities and initiatives we put our energy into to ensure the best possible outcomes for our students.

How do you promote an interest in STEAM areas in your school? Are there any challenges in doing so?

Courtney: We work in collaboration with various departments to promote STEAM areas. For example, we recently supported the Science staff with National Science Week 2020 at the Senior School – we coordinated an upcycled Deep Blue display and showcased the Year 7 students' science week investigations in the Arthur Holt Library.

Stef: There are also dedicated STEAM spaces in our junior and preparatory schools. We support their endeavours and work in collaboration with STEAM staff in the design and delivery of PYP Units of Inquiry.

How do you encourage students to make use of the library?

Courtney: In so many ways: we have an incredibly up-to-date collection; we maintain an active social media presence on Twitter and Instagram; we maintain a popular digital collection of ebooks, audiobooks and online videos; we run incredible programs like our 'This book changed my life' initiative; we create a yearly



“We find that if we have our students hooked into books and reading in the earlier years of high school, we don't see as rapid a drop off in their borrowing and reading in the senior years.”

Year 7 booklist and hold a Year 7 library orientation to excite the incoming students about our services; we encourage diverse reading through our Library Bingo cards; we give out library awards for top library patrons in front of the whole school; we have a roster of Duke of Edinburgh student volunteers which gives us student input and assistance in our projects; we run student led co-curricular groups such as Movie Club; we go all out on events such as National Simultaneous Storytime; we invite regular guest speakers have presented for packed 'Books@Breakfast' events; our displays are engaging and change regularly; we have inviting soft furnishings and innovative

furniture; we open from 7:30am to 6:00pm daily, including lunchtime and recess, and even open at reduced hours in the term break; we maintain up-to-date technology to encourage collaboration and innovation; and so much more!

Stef: Everything Courtney said! This is their space – we value student voice and find student ideas are often the most successful.

What is your favourite thing about SCIS?

Courtney: Cataloguing service, engaging articles and prompt responses to enquiries.

Stef: It makes cataloguing so simple! The cover images are fantastic – I know you shouldn't judge a book by its cover but many people do. Many of our students are visual learners and the cover images are helpful prompts to encourage borrowing.

What would you like to see SCIS do more of?

Courtney: So impressed at everything you are already doing!

Stef: Keep up the great work!



Courtney Nolan
Library Services Manager
Trinity Grammar School



Stefanie Gaspari
Director of Library Services
Trinity Grammar School

Supporting Australian book creators

The inside life, by Anna Fienberg

In her novel *Celestial Navigation*, Anne Tyler observes: 'One sad thing about this world is that the acts that take the most out of you are usually the ones that other people will never know about.'

Like billions of other fans of good fiction, I am saved every day by insights such as Anne's. Novels like hers let us *know* about the hidden 'acts', how idiosyncratic and peculiar we all are, how different and reassuringly similar. And doesn't this help us feel less alone?

Other people and their inside lives would have remained a complete mystery to me as a child if I hadn't discovered fiction. So fascinating did I find the twisting tunnels of underground selves that I grew into an avid sleuth of truth, and a slave to stories.

Because books tell you what people are thinking.

To write books, a good deal of living down in the tunnels has to be done. I can only speak of my own process, but I suspect many authors feel much the same. Writing involves days and weeks and months of dithering. Indecisiveness. Battles with confidence. Rewriting – masses of it.

'Good enough' is just not good enough. Unlike parenting ... but that's another story.

Kim Gamble, illustrator extraordinaire of *Tashi*, would often say as he tore up another of his beautiful watercolours for no discernible reason (to me): 'Anna, this book will be here long after I am gone. It has to be *right*.' And we'd block our ears as the publishing deadline boomed overhead.

Writing, too, has to feel right. Once an idea for a book is sparked and you fall in love, bits from the outside world fly at it, like iron filings to a magnet. You watch helplessly as your character darkens into solidity, taking its time. Even when you're not at the desk, gestures and shadows, small facts and rags of conversation continue to drift into the story you're writing in your mind. You become like a recording device, only to sift and sort and scrap.

Of course this makes concentrating on real life difficult, and that can be annoying for other people. Even before lockdown I tended to hermit (I deliberately use the verb rather than the noun, much like the poet Gerard Manly Hopkins used to *selve*,



magnificently capturing the vital duty of each creature here on earth) and thus I like writing in my pyjamas. A friend rang me the other day and said after a few minutes, 'Oh, you've got your pyjama voice on, I'll leave you to it.'

I felt grateful. These days we're often advised that gratitude exercises will help alleviate low moods but when you're in the middle of one, it's the last thing you want to do. Yet I only have to think of Educational Lending Rights and Public Lending Rights, and boundless happiness erupts.

Maybe boundless *relief* is the more correct term. Sadly, relief is often underrated. Bill Nighy claimed that as he grows older he doesn't do happiness, but he does relief rather well. I'm with him.

Regularly in May or June, the long-awaited cheque from ELR and PLR arrives to rescue me. And every year I want to ring the lovely people in Canberra and thank them effusively. I don't want to distract them from their hard work though, so I resist, after much dithering.

The reason I'm writing so frankly to you is that I've just finished reading Elena Ferrante's new novel, *The Lying Lives of Adults*, and she persuaded me to be absolutely truthful. It was her writing style as much as her theme that reminded me yet again that the greatest emotional truths lie in fiction.

That's why we read it. And write it. Have you read her new book? I found

myself both addicted to and repelled by the central character, shocked at those around her, ravenous – it created a storm of identification with the self-obsessed teenager and a whoop for her final independence. The novel viscerally reminded me that it was in fiction that I first got to see how people bust out of their conditioning like 18th-century women from their whalebones.

And it was in fiction that I learnt exactly *how* they did it – not in a sudden explosion, but in slow painful steps that build a solid escape route to last them (and the reader) all their lives.

Maybe one of my most gratifying moments as a writer was when a girl from Year 3 told me she carried *The Great Big Enormous Tashi* around with her because if a problem came up, Tashi would tell her what to do.

I first discovered fiction and truth at the age of nine when I borrowed *Anne of Green Gables*. Nothing was ever the same again. I learnt what made Anne angry, about her loneliness and what she did to quench it, her desperate need to be loved. And she showed me how to notice and love nature for itself, and to be loved by it in return.

Even now, when I'm supposed to be writing and feel blocked off from myself, I turn to a favourite novel – just lately Elena Ferrante, and before that Sophie Cunningham, Joan London ... and I'm set back on track, like the needle on vinyl as it finds your favourite song.

My need to escape into stories – reading and writing them – has sprung from libraries. My mother Barbara, co-writer of *Tashi* and retired teacher librarian, enthused her class about a new book by learning the first chapter in the bath at night, and then *telling* it the next day. You could have heard a pin drop – I know because I was in her class. It was she of course who introduced me in 2nd class to Ruth Park's *The Muddle-Headed Wombat*, and later to the world of *Narnia*, to Ivan Southall and Eleanor Spence, to Lilith Norman and Ursula Le Guin. Armed with my latest book, I was never bored by real life because I would pick up from my last page and get lost somewhere else.

When I had my son, I was both ecstatic

and alarmed. Never having done this before, I had no idea how to fill in the hours of day or night. So I went to the library. The maximum we could borrow was 12 books and each week that's what we got. Snuggled in together, my son nestled in my lap pointing to ducks and rain puddles and patient dogs, we discussed all the important things in the universe. And when I was exhausted and an empty vessel, the words were all there for us – I didn't have to struggle to find them because I could use those of the author, who'd spent months or years trying to choose just the right ones.

As an editor at *The School Magazine*, where I served my writing apprenticeship for 10 years, I would read 1,000 children's books a year. From these we would select the best to review for *Bookshelf*. At schools now, I often suggest that the way to learn how to write is to read. You can find your own voice by absorbing others', exploring a wide variety of fiction genres. It takes time to decipher which kind of books you like to read and, therefore, to write, and it's the most marvellous way to travel.

I write from the inside out. Even fantasy adventures like *Horrendo's Curse* or *Wicked's Way* came from my own big feelings and

the need to understand them. 'Everything is copy,' said Nora Ephron's mother, and my own. And they were right. The only thing to do about heartbreak, betrayal, fury or injustice is to write about them. In the Tashi series, real-life issues often complement the peaks and valleys of a fairytale plot. *Tashi Lost in the City* sprouted directly from the most horrific eight minutes of my life when my little boy got lost among 200,000 people in the Walk for Reconciliation across the Harbour Bridge.

In my opinion, fiction's finest feature is that it examines life from the inside. No other art can show us so profoundly the silent, intricate workings of the secret self. I want *all* children to have the opportunity to learn that books are where they can go to both understand and escape their lives, returning bigger than they were before.

Like enticing a wild animal from the forest, the final draft of a book can't be rushed. Publishers suffer, your bank balance shrivels, but you have to stay firm.

PLR and ELR allow the author not only to hold firm, but to feel supported by the important readers they are writing for.

Particularly in the last few years, with the arrival of Amazon, digital books, the

disappearance of many independent bookshops and, subsequently, reduced royalties, not to mention desert stretches of writers' block (which are really subterranean fertile patches in the mode of regenerative farming) royalties can be reduced to a trickle. For authors, each sale of a book delivers just 5 or 10% of the retail price. Most are acutely aware of their bank balance as they dig and dither and explore their characters' lives. But sometimes, there's nothing to be done except continue to dig.

I can't find a more apt description of the writing process than Margaret Atwood's opening paragraph of *Life before Man*: 'I don't know how I should live. I don't know how anyone should live. All I know is how I do live. I live like a peeled snail. And that's no way to make money.'

Writing is a process of discovery. You lose layers of self-protection constantly, and find buried treasure occasionally. Thank heavens – thank ELR and PLR! – for allowing Australian writers to live during the process.

Anna Fienberg has written over 40 well-loved and award-winning books for children of all ages. Visit tashibooks.com.

Expand your school library with quality decodable InitialLit Readers

MultiLit 

Evidence has shown that systematic synthetic phonics is the fastest way to develop early literacy. Offering phonic decodable readers for loan at your school library will help Foundation and Year 1 students practise at home the new skills they have learned in class.

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New and revised subject headings

An overview of the new and revised subject headings approved by the SCIS Information Services Standards Committee in 2020.

New headings

Animal rescue

Use for the rescue of wildlife and pet animals from harmful situations. These animals are then provided with medical aid or care until they can be returned to the wild or a suitable permanent home can be found for them.

Black lives matter movement

Use for works on the movement formed to campaign against systemic racism and violence against Black people in the US as well as other countries.

Celebrations

Use for works about events that are focused on one person, or a small group of people, for example Wedding anniversaries.

Cooking, Gluten-free

Cyberbullying

Use for works about intentional acts that are carried out by a group or an individual, involving the use of information and communication technologies such as e-mail, mobile phone, instant messaging, social network sites, online forums, defamatory personal web sites, that are intended to harm others.

Emotional intelligence

Use for works about the awareness and management of individuals' emotions as well as the emotions of other people, and the use of this awareness to guide thinking and behaviour.

Phonics

Use for works on or using the methods of teaching beginning learners to read and learning the *phonetic* values of letters, groups of letters, syllables.

New restricted subdivision

Competitions

Use the subdivision Competitions for works about activities or events in which people compete for supremacy; use the heading for the subject with the subdivision Competitions, e.g. Chess – Competitions, Tennis – Competitions, Dancing – Competitions.

Revised subject headings

- Aboriginal peoples
- African Americans – Civil rights
- Animals
- Animals – Care and health
- Birthdays
- Bullying
- Demonstrations
- Emotions
- Empathy
- Family

Use for works about the family as a social unit within society, e.g. in relation to another family unit within the same or a different society.

- Family relations
Use for works about the interpersonal relationships of members within a family and for works about the day-to-day activities of a family or families.
- Father's Day
- Festivals
- Holidays
- Intellect
- Internet – Safety measures

- Mother's Day
- Multiple intelligences
- Parties
- Peer pressure
- Phonetics
Use for works on or using the science and teaching of speech sounds and their production.
- Racism
- Resilience (Psychology)
- Reconciliation
- Reconciliation of Aboriginal and non-Aboriginal Australia
- Soccer
- Social action
- Social life and customs
- Supernatural
- Torres Strait Islanders
- Unexplained phenomena

Deleted subject headings

- Family life
- Shakespeare, William – Contemporary England

Other updates

- The qualifier for South Australia changed from S. Aust to S.A., e.g. Pinnaroo (S.A.) Murray River (N.S.W.-S.A.)
- Added the qualifier Malaysia to the states of Malaysia, e.g. Sabah (Malaysia).

The full reference structure for SCIS subject headings can be found in <https://my.scisdata.com/standards>.

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Tuesday 2 March, 2 pm (AEDT)

Subject Headings and Authorities in SCIS
Thursday 4 March, 3.30 pm (AEDT)

MARC records in SCIS
Tuesday 16 March, 3.30 pm (AEDT)

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WEBSITE + APP REVIEWS

AUSTRALIA'S DEFINING MOMENTS DIGITAL CLASSROOM

digital-classroom.nma.gov.au

The National Museum of Australia has developed an interactive timeline of over 120 significant events in Australian history from 65,000 years ago to the present day. Student-centred resources include critical thinking activities, quizzes, maps, videos, and learning resources related to the Australian Curriculum.

SCIS no: 1990447

BEACH POLLUTION ENDS HERE

endbeachpollution.sydney

For coastal communities, stormwater runoff – causing beach pollution – is an ongoing concern. Randwick Council in Sydney has outlined the problem, the causes and methods to combat stormwater pollution. Effective use is made of animations, videos and appropriate language to convey the message to the intended audience.

SCIS no: 1993436

BIOPLATFORMS AUSTRALIA

bioplatforms.com

Bioplatforms Australia seeks to enhance Australian life science research capabilities to support innovation and transform scientific outcomes for the benefit of Australians. Research platforms cover genomics, proteomics, metabolomics and bioinformatics. Investment funding is provided by the Commonwealth Government.

SCIS no: 1993440

BRUCE PASCOE: ABORIGINAL AGRICULTURE, TECHNOLOGY AND INGENUITY

education.abc.net.au/home#!/digibook/3122184/bruce-pascoe-aboriginal-agriculture-technology-and-ingenuity

Author and Indigenous historian Bruce Pascoe is well known in schools for his books *Dark Emu* and *Young Dark Emu*. Content of this digibook features Pascoe walking around his farm as he 'reflects on Aboriginal people's relationship with plants, animals and technologies'. A range of scientific research, archival footage and historical journal entries complement this.

SCIS no: 1924242

CLIMATE SCIENCE, RISK & SOLUTIONS

climateprimer.mit.edu

This Massachusetts Institute of Technology website explores a history of climate science, the greenhouse effect and climate change. The risks of sea level change, increased heat and humidity, more prevalent storms, and ocean acidification are investigated. Possible solutions are also detailed.

SCIS no: 1993572

DUMB WAYS TO DIE 2

apps.apple.com/au/app/dumb-ways-to-die-2-the-games/id929346489

A companion to the award-winning video of a few years ago and the initial *Dumb Ways to Die* app, this free sequel continues the fun activities, with additional characters. Centred around defying death, the core message of safety around trains is interspersed within the game. Also available from Google Play.

SCIS no: 1993591

MATHS AT OUR HOUSE

nzmaths.co.nz/maths-our-house

A program from the New Zealand Ministry of Education, this site provides background information, resources and ideas to assist parents to enhance children's awareness of mathematics in everyday life around the house. Areas of mathematics that are supported include geometry, algebra, number, measurement and statistics.

SCIS no: 1993578

NATIONAL LOCATION INFORMATION

ga.gov.au/scientific-topics/national-location-information

The National Location Information Branch is the Australian Government's national mapping agency. Content on their website includes digital mapping, surface water information, the built environment, spatial data, historical aerial photos, topographical information and lists of significant landforms.

SCIS no: 1993583

NZASE

nzase.org.nz

The New Zealand Association of Science Educators (NZASE) is the New Zealand national body for science educators at all levels. It provides professional development; access to an online journal that includes peer-reviewed articles, videos and news; teaching resources; conference details and links; and specifics of work safety and animal ethics.

SCIS no: 1865964

REDISCOVERING INDIGENOUS LANGUAGES

indigenous.sl.nsw.gov.au

An initiative of the State Library of NSW, this project 'aims to preserve and revitalise some of the oldest languages in the world'. The Library has been digitising Indigenous word lists and language records from their collections and making this cultural heritage available to all Australians. Languages are searchable by state or community.

SCIS no: 1883849

WHAT WAS LEONARDO DA VINCI DOING AT YOUR AGE?

edition.cnn.com/interactive/style/leonardo500

Students are invited to insert their age into this searchable timeline to discover what Leonardo da Vinci had accomplished at that age. Students are prompted to enter other ages to discover additional da Vinci paintings, drawings, inventions and further background information.

SCIS no: 1993598

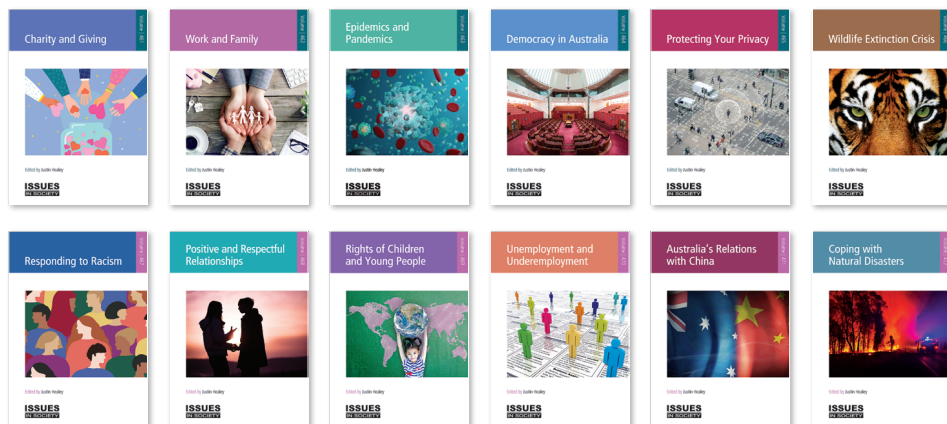


Nigel Paull
Teacher Librarian
North Coast, NSW

The websites and apps selected for review are often of a professional nature and should be initially viewed by teachers and library staff to determine suitability for students. The links, content and address of these sites are subject to change.

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