Theme: Branding the library
When you mention the word ‘library’, those who hear you begin to hum with satisfaction. Libraries in Scandinavia have a good reputation. This does not mean, however, that the library as a brand is doing well.

For most people, the library signifies free book loans. This old core concept will not change, but otherwise, the library image is changing drastically. In addition to the physical library spaces and collections, virtual services are being developed which are in principle accessible globally 24 hours a day, 7 days a week.

The library is becoming a meeting place. Library patrons are eager to meet others with an interest in the same subjects. They want to find exciting contents in the book collections. For this, a specialist, that is to say, a librarian is needed who is able to guide visitors through the media.

Libraries are just learning to organize and productize new services. Re-defining the brand only succeeds when library professionals themselves know how to define the new library in one pithy phrase. Brands are expensive and much more need to be invested in informing and marketing than we have been used to until now.

So... what should this pithy phrase to define the new library be?

Seppo Verho
Translation: Turun Täyskäännös
Branding the new library

More than twenty years have passed since I published my first book in English. The title was *New Trends in Scandinavian Public Libraries.*

I saw a new library concept emerging and wanted to tell the whole world about it. It was my hope that the book would have a positive impact on the further development of public libraries. The general attitude in the few reactions to the book in British and American library journals was that there was not really very much new in the book – at least not to those journals. So the book mainly had an impact on my understanding of international publishing. Ten years later it actually got discovered in Eastern and Central Europe, but still: What I did learn was that it takes more than a book to change an image! But we have been working with the challenge all along, and I believe that today we must face the fact – at least in Denmark – that the public image of libraries does not reflect realities. In a nationwide Danish competition on innovativeness among public institutions the championship went to libraries, primarily because of the services they have developed – so our libraries are innovative, but when it comes to the majority the book is still the brand.

As we face significant changes in the use of libraries, we have to do something. I believe that it is not only in Denmark you see the trend of traditional services losing users faster than gaining them for new services. Several surveys point to the fact that many users have never even heard of the new services. In spite of numerous campaigns, posters, flyers etc. only a minority are aware that they can download music files for nothing – and legally – from their homes via the library website, that there is a fast and reliable e-mail and chat e-reference service open 88 hours a week, that you can get help in using self-service programmes, help to create your own homepage, homework cafés for schoolchildren, computer circle clubs and many other fancy activities. The lesson learnt is that changing the library’s book brand can not be done overnight. It has been built up over centuries, and it probably takes a huge effort over decades to change it.

One of the reasons for the persistency of the old image is that most libraries have not yet accomplished a complete transformation. They are still based on the book-deposit concept in their interior design, and thus present the same profile to the users as they did twenty years ago. And many librarians are still quite collection-focused rather than user-oriented when it comes to the crunch. One of the reasons for keeping the book-deposit interior design is that on the one hand most libraries still stick to the same frames as in the ‘industrial age’ and on the other hand – which is probably more alarming – do not have a clear-cut vision for ‘the new library’ but just some elements and trends, bits and pieces. And as long as we do not have this vision as a professionally shared common knowledge of where to go, it is difficult to create a consistent marketing strategy.

A ‘catch 22’ for public libraries is that for ages we have measured our impact on society in number of loans, because a large number of loans was a true success criterion for the book library. In times where people buy more books than ever this is hardly a core criterion any longer. The success of ‘the new library’ should be measured in terms of impact on society by creating good frames for many different activities within the library space and on the web. Our democratic societies need libraries to strengthen the civic society. Traditional information and leisure services are still very important – but the library should think in terms of supporting, helping and inspiring in broader terms through learning activities, workshops, clubs etc. And it must be a good place simply to stay in and meet – at any time offering inspiration. But we need convincing methods to measure the impact of these services.

In Denmark we are discussing how to organise a national marketing effort to brand ‘the new library’. Our ideas are not sufficiently clarified, but we are about to start a process towards gaining and sharing the vision of ‘the new library’. We do believe that library staff should be the ambassadors that we will need in their thousands to spread the vision. So the first step is to develop the vision with them. Likewise we must implement national programmes to improve the competencies of staff in the marketing field. And we are going to produce a toolbox with different essential tools – from ready-made graphic design to survey methods. Part of the concept is telling the stories about library successes until we discover a new impact-measurement tool.

There is a long process ahead of us. Let’s get started.

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Translated by Vibeke Cranfield
The new library includes three buildings, which are joined to one another: the new building, the old main library and the former office of the prefect in between them. The new section and the prefect were opened to the public in March. The library is open every day of the week and receives about 20,000 visitors a week.

The old main library is currently undergoing renovations and its public opening is planned for the beginning of autumn, 2008.

New meets old
The new library was erected in a delicate cultural area, which has buildings dating back 400 years. The tower of the Turku Cathedral, from the 13th century, gleams behind the library roofs.

Turku suffered a catastrophic fire in 1827 and the city centre was almost entirely destroyed. The office of the prefect, constructed in 1818, and part of the official residence of the prefect, constructed in 1733, survived the fire. The buildings have been protected as especially valuable cultural historic buildings. After the fire, the architect Carl Ludwig Engel was appointed to plan out Turku’s city layout and he named the present city block where the library stands Sirius.

In 1903, the main library, which the city received as a donation from tobacco factory owner Fredric von Rettig, was completed in the Sirius block. The Sirius block has three other protected buildings from the 19th century, which the city is currently selling for cultural

Information, experience and learning centre

Turku’s new main library is a centre of information, experience and learning and a public place open to all. It is also a functional information centre and a real-life work of art. It is a place where new and old, the future and history, knowledge and imagination, busy activity and quietude come together. Information is shared via the collections, exhibits, leaflets and events in cooperation with other information suppliers, intermediaries and library users.

The entrance of Turku’s new main library is like a sculpture. In the background the old library building.
use. In the 1950s, a telephone company office building was built in the middle of this city section, but it has now been dismantled to make room for the new library building.

“It is a particularly nice lot, challenging and difficult,” says head architect Asmo Jaaksi of JKMM Arkkitehdit Oy. Designers wanted to add harmony to the block by enclosing the open corner that was jutting out of the block. “Another issue was the world inside the block. A small, tight space, much smaller than the market square, was created in the centre of the block. The library courtyard is in this way an open public yard for city residents. Events that change with the seasons dominate the library yard, from summer concerts and dance performances to winter art and fitness events.”

The new main library and the entire library block will be essential elements in 2011, when Turku will be the European capital of culture.

A communal living room
You can stay and enjoy the atmosphere in the library on weekdays and Sundays. There is lots of space for library events and exhibits as well as for patron events, meetings and exhibits. There are reading areas everywhere: armchairs next to the windows and tables and chairs tucked away in peaceful corners along the walls. There is a wireless network throughout the library and laptop computers can be borrowed from the library for use wherever you want to sit.

From the library it is easy to pop in at the café, located in the former prefect’s office, which expanded out into the library yard in the middle of the block.

The realm of knowledge
The basis for the division of the space and for the new organization is the interest the library user has in different things and the desire to use the library independently. For this reason, the library has been organized into departments, sections and subject matter groups, according to information content. All material, regardless of how it is used and stored, is located in departments according to its content. Each department has an employee knowledgeable in the information branch in question. Organizationally, the library is divided correspondingly into departments and teams.

The four library departments are intro, non-fiction, art, and children and youth.

Intro is the prologue
Intro introduces the patron to the library’s actual themes. The teams in this department are: reception, news area and custodian. When arriving at the library, visitors first come to the reception, where they are guided in how to use the library and where the book-return is. The news area has newspapers and general periodicals in different languages, as well as patron Internet workstations. The custodians manage the exhibit areas and equipment function properly and keep the building in order.

The main hall of the new section is the non-fiction department on the second floor, which is divided into sections. The Society section includes in-depth information about societal, economic and judicial topics. Subject matter groups for Society include general information and communications, society and administrations, law, economy and business, and pedagogy and education. The Peoples and Cultures section provides information about Finnish culture and the cultures of other countries.

The subject matter groups in this section are philosophy and psychology, religions, geography and ethnology, languages, history and biographies. The Nature and Recreation section is the centre for natural sciences, technology, medicine and many different kinds of recreation. The subject matter groups in this section are health, technology, natural sciences and recreation.

The Europe Information in Southwestern Finland, under the Ministry of Foreign Affairs, functions in conjunction with the non-fiction department. Temporary displays depicting various themes are featured in the non-fiction department’s exhibit area, which is visited by specialists and hobbyists from different branches. The attractive library hall can be used to host large group events.

Saga for children, Story for young people
The children and youth department opens out towards the library yard on the first floor and is divided into two sections: Saga for children and Story
Youth create the appearance of the Story section. The small collection is always up-to-date; books, comics, newspapers, DVD movies and cyber space offer inspiring worlds in many different languages. The comfort of the sofa is enticing and there is space on the display wall and in different cabinets for young people to set up their own displays. Short films or music videos made by young people can be shown on the movie screen. The Nuorten Turku information centre for youth can also be found at Story. The library and Nuorten Turku's service can answer all kinds of questions, which are interesting to young people.

A house of art
In 2008, the art department will be moved into the old main library. Literature and art will be located on the first floor and the second floor will house music. The building’s magnificent entrance will be opened up again and library visitors will be able to get to the entrance from the new library building through the news area. From the news area, the visitor will enter into the reading room where he or she can become engrossed in new novels or treasures brought up from the cellar. From there, the visitor can continue to the fiction shelves, poetry room, and art hall or to the foreign language collection. The second floor is divided into a music hall and sheet music hall, and there is a small room for playing music.

Support from technology
The Turku main library was the first large library in Finland to take the RFID (radio frequency identification) system into use to manage its collection. The collection was labelled for the move, and borrowing and returning books worked perfectly with the new system. The goal is to extend RFID technology in the coming years to all of the city’s libraries.

Great changes were also made to the library’s information system; the entire collection of the main library had to be moved to a new department. At the same time, the information retrieval system was renewed, so that it supports joint information searches by the library user and the library clerk better. A virtual map, which aids in finding material locations, was built into the library system.

Once the old main library is finished, borrowed books can be returned to the book-return machines at both of the entrances. The book-return machines
All of Southwest Finland’s phone lines run beneath the building. This posed special requirements for the designers and builders. Because of the cables, the new section of the library does not have a cellar and an auditorium could not be added to the building.

Interior decorations and furnishings were planned according to the building and as a part of it. Different activities are divided in the open space by furnishings. Beside the windows, there is a sitting and reading area. In the middle of the area there are service counters framed by the collections. The fixtures endure time and will age beautifully; the massive bookshelves and tables are designed to ‘take root’ as part of the building. The furnishings are, on the whole, long-lasting, of high quality and minimalist.

The prefect’s office, the renovations of which were supervised by the National Board of Antiquities and Historical Monuments and which survived the Turku fire, posed an additional challenge for the project. The library’s café, Café Sirius, is on the first floor of the prefect’s office, and the second floor features meeting and group work rooms.

**Art adds the final touches to the building**

A certain percentage of art was purchased for the building. The head architect and representatives of the Wäinö Aalto Museum and the library formed the work group, who chose five main works of art, and additionally, a smaller work of art for each work room. The artists and architects worked in close cooperation.

The themes of the artworks were ‘time’ and ‘memory’; after all, the Turku library and the literary world have roots dating far back in history, and at the same time, library activities reach far into the future. Located at the main entrance is a work called ‘Visual Vortex – Passage of Memories’ made out of fluoridated acrylic boxes by Hans Christian Berg. On the back wall of the library’s news area, a place where old and new literally come together, Hilkka Kõnnõnen’s work ‘Vestigia’ depicts the transformation of a thought. The bronze mittens, socks and boots in Merja Pitkänen’s ‘Esiintymä’ (the occurrence) in the café, look deceptively real. In the main hall on the second floor, Saara Ekström’s ‘Allukirjain’ (first letter) was inspired by the pages of medieval books. The artworks also include a video work called ‘Aakkoiset’ (the alphabet). The staff café gleams with Ann Sundholm’s ‘Hetkinen’ (a short moment) – the ceiling covered with gold foil and objects that bring to mind golden memories.

**Implementation and expenses**

The head architect for the new library section was Asmo Jaaksi of JKMM Arkkitehdit Oy and the interior architect was Päivi Meuronen from the same
office. The main contractor was NCC Rakennus Oy. Arkkitehtitoimisto C&H is responsible for the planning of the renovations to the old library and the head architect is Ari Paukio. The main contractor is Metsämäen Rakennus Oy. Construction for the entire library project was purchased from Turun Juva Oy.

The project in the library was divided into two phases according to the building project. A core group worked on both phases with the support of a varying group of other staff members. Planning of the departments and operations was carried out in many joint seminars and in small work groups. Cooperation between the architects and other planners has been very close.

The total surface area of the library is approximately 8,500 m², 5,400 m² of which make up the new section, 2,900 m² the old library and approximately 300 m² the prefect office. The project costs 30 million euros with furnishings and fixtures, 27.1 million of which was construction. This also includes protection for the underground phone cables, archaeological excavations of the lot and re-piling work for the old library. The Ministry of Education provided a state grant of 4 million euros for the project.

A complicated project
The main library project has been long and consisted of many phases. As early as in 1985, the city administration appointed a work group to decide about extending the main library to the current lot. At that time, Turku’s phone company was operating in the lot and there were expensive cables running underground that were fixed in place. Other buildings on the lot were under protection and there was no space for additional buildings. Many lot alternatives were explored, until in 1997 a decision was made to arrange an architectural competition for an additional building for the main library on the lot on the other side of the street. A group of four young architects won the competition - Asmo Jaaksi, Teemu Kurkela, Samuli Miettinen and Juha Mäki-Jylliä – with their glassy proposal ‘Chiaroscuuro’. The project ran aground due to the different views held by the city and the lot owner concerning the parking lot. Telephone communications became wireless and the incorporated phone company moved to the post office building, where the space requirement of the post office had decreased. Thus, planners were able to return to the original idea of extending the main library to the current lot. Project planning began at the end of 2002 with the architects who had won the competition.

Library visitors, decision-makers and library staff are all satisfied with the end results. The hundred-year-old library building has become a place to visit daily for people of all generations and a symbol of information and education. The new main library enables a reorganization of activities and continuation of cultural heritage in a central location near the river Aurajoki.

Information about Turku City Library
Turku is a coastal city on Finland’s southwest coast with a population of 175,000. It is Finland’s former capital and the capital of its province. The Turku City Library functions as Southwest Finland’s provincial library. The main languages spoken in the city are Finnish and Swedish, but there are many immigrants living in the city and there are dozens of different languages spoken there.

Statistics
Visits 2 million
Website visits 2.5 million
Loans 3 million
Net expenses 9 million euros
Bound books in the library collection 1 million
New acquisitions annually 55,000
Local community libraries 14
Library buses 2

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Photo:
Arno de la Chapelle, Harri Falck and Päivi Vänttinen
Info TV on wheels

Hollola is a municipality in southern Finland with approximately 20,000 residents. The patrons of the municipality’s library bus can enjoy a rare service; as far as we know this library bus is the only library bus in Finland which has an info TV. The 19-inch, glass-protected TFT monitor, located at the front of the bus, is a very versatile information channel. The info TV displays information about the library and about other administrative areas in the Hollola municipality.

“The information displayed includes answers to questions most frequently asked by school children, such as how much does a new library card cost, what are the borrowing times and where can the borrowed books be returned. For adults, there is information about official opening hours or which public employees can be reached during summer vacation, for example, in the building inspections offices. All possible information can be conveyed via the display to residents,” says Pasi Sivenius, display designer and implementer, library bus librarian and driver.

The bus’ display works with PowerPoint Viewer and Power DVD software. The system supports all CD and DVD formats. Thanks to the DVD viewing feature, the librarian can check the DVDs returned by patrons. If the disc is scratched or it is dirty, it can also be smoothed or cleaned on the spot in the bus. The sound card enables audio from the display, so that information in audio form can reach those who can’t read, for example. Almost all of the information shown on the display can be typed in on site in the library bus. An industrial computer which withstands bumpy roads was acquired for the bus specifically for this purpose.

The computer also enables bulletins to be posted quickly. Processing animated images, however, requires special programs (Pinnacle and Ulead) which the library bus does not have. Pasi Sivenius says, “The bus’ display is constantly changing and with the PowerPoint presentation, it can be updated with material within a few minutes of receiving it, because the work can be done in the bus and the information for the bulletin can be passed by phone to the bus.” According to Sivenius, updating the information display is not at all difficult or slow, because the computer has slide templates.

“The display has been well-received among patrons; they no longer have to skim through dozens of wrinkled-up pieces of paper and pages on a small bulletin board, which only has room for a few pages.”

Pasi Sivenius feels that the service range offered by the bus to residents has expanded significantly. The information on the bus display is distributed to a wide area, because the bus’ area of operation is approximately 600 square kilometres. The bus’ range of patrons is also large, because, in addition to the usual evening stops, the bus visits schools, daycares, retirement residences and homes for the elderly.

A second info TV can be mounted in the back of Hollola’s library bus for different events and campaigns. This feature was last used on Finland’s national library bus day in Kuusamo, when the information display in the back of the bus showed a presentation of the history of Hollola municipality and the municipal library, while the other display was playing a DVD which provided information about the activities of the library bus.

Even though the current info TV and its operation in the library bus can be considered advanced, Hollola has not ‘kicked back its feet’.

“The next-generation information centre that I now have on my drawing board will go even further in its functionality and technology than this first generation,” says library bus librarian and driver Pasi Sivenius.

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Translated by Turun Täyskäännös
Photo: Pasi Sivenius
Odense Central Library functioned as coordinator and 30 public libraries as pivotal point for a large 'online citizen campaign'. The campaign was carried out over a period of three months in the autumn of 2006. The aim of the campaign was to inform the citizens, within the borders of the central library area and the municipalities of the former Fyns Amt, about the many public digital self-service options available on the Internet.

The campaign strived to reach citizens who were not used to seek information, who did not have an Internet access at home and who did not know of, nor were accustomed to, the public services on the Internet. The public libraries were an obvious shortcut to the public web services, and a place where each citizen could receive guidance and advice on how to use these services.

Netborgerkampagnen, or in English – the Online Citizen Campaign – was conducted in cooperation with two large regional players in the field of information: The regional news portal www.fyn.dk, run by the national TV station TV2, and Informationssamfund Fyn. Informationssamfund Fyn is a network of municipal, regional and business and research interest parties, which all promote information technology and the development of information structures on the island of Funen.

Why a library campaign?
The point of departure was to focus on the libraries as one of the central places where municipalities and other public institutions could get in touch with as many citizens as possible. At the same time, the libraries are still perceived as 'neutral ground' – a place where one can use the public services safely and at no cost with a relative amount of anonymity, and without being a 'client'.

The overall perspective was achieved by two actions: Placing the libraries as a part of the collected municipal service with a natural focus on the libraries role as a communicator, and as a part of the national library strategy. A strategy which strives to make the library a central cooperator in the digitisation of the Danish information and knowledge society.

On Funen the Online Citizen Campaign presented a complete selection of the most important public self-service possibilities: E-box, Digital Signature, The Collective PIN Code and the libraries' web guide and bibliotek.dk. All of these are digital services and forms which for the most part are gathered at the national portal: borger.dk.

Furthermore, a presentation of the most popular self-service possibilities within the field of 'Job and Education', 'Pension and Health' and 'Home and Relocation' was included in the library campaign. It was possible to download demos with instructions for all services directly from the campaign site.

The Online Citizen Campaign in the Funen libraries consisted of a presentation module, placed as an icon on the screens of the public PCs during the campaign period. Simultaneously, a flash animation was available on the front page of all the library homepages. Via the flash animation it was possible for the PC users to activate the animation and receive a presentation of the most popular public self-service options – directly from the Internet. As an extra service, the PC user had access to a guide on how to use the different self-service options.
The library staff was, and still is, ready to guide and assist the citizens in how to use the different options, and if needed, to refer to the different institutions for further information. To enable the staff to fully undertake the task, thorough information and courses were provided prior to the campaign.

**Marketing**

Marketing was of great importance. The campaign had to be visible in the public sphere in order to reach the citizens who did not use the library on a regular basis. The marketing strategy consisted of posters, postcards, book marks and eye-catching advertisements in buses. Furthermore, the campaign was marketed through flash animations on big screens and on the electronic info points, located at central places in Odense.

Besides the central message about the different digital possibilities, the campaign functioned as an indirect marketing campaign for the libraries. Through the campaign it was possible to place the library in an untraditional and visible context, and to create a different access point to the library and the many competencies the library can offer. It functioned as a counterpart to the notion of the library as merely a ‘lending department’ – a notion which many citizens subscribe to.

The campaign was organized at a local level as a follow-up, within the library area, on the big national campaign: 'Public services – use them on the web'. The national campaign was presented in Denmark in the autumn of 2005, organized by the national digital task force.

It is important to follow up on a campaign like the Online Citizen Campaign to maintain a strong and continued effect. Presently, the planning of a larger national seminar is taking place – a seminar for all leaders, employees and politicians in the region who are involved in online citizen services in the new large municipalities. These actions take place in order to secure the systematic process of promoting the online services in relation to the citizens, everywhere. A process which is supported by political statements. In the autumn of 2007 Danish libraries are promoting a campaign on the many free e-resources which are available to the public in the libraries.
Creating a trademark for the modern library

We admit it ourselves. The word ‘library’ has a dusty image. Say it out loud and pictures inevitably appear of endless shelves of dull books, while behind the reception desk sits an elderly, grey-haired lady wearing a pair of 1970s spectacles and a Palestinian headscarf.

Some of the blame for this problem of image rests with ourselves. Libraries have simply fallen asleep in class. Keeping up with an information society developing at such a furious pace is no easy task and for a librarian of the old school may appear insurmountable. How pleasant to recall the good old days, when we could barricade ourselves behind a pile of books, isolated from the wishes and needs of our users.

In 2007, however, the demands on a library are of a very new and different character. Libraries today are part of a vibrant society which overwhelms us with all kinds of offers, not least in the commercial field. People no longer have any problem in filling their day. In fact 24 hours is not enough to take in everything available from TV, the Internet, newspapers, concerts, magazines, etc. On top of all this, bookshops are selling books as never before. So how can a library find its place and purpose in such a world?

The four P’s of marketing

If we take a look at the theories of marketing guru, Philip Kotler, in particular the four P’s – price, product, place and promotion – we see that from a competitive point of view libraries hold some strong cards.

Price
Making use of a library is completely free of charge. No other competitor enjoys a similar advantage. The principle of free access ensures that library services are available to rich and poor alike. The only condition is that you conform to the rules of borrowing.

Product
Books on sailing? Henning Mankell’s latest thriller? Something for a teenager or for the very young? A library is packed to the ceiling with interesting books of all kinds, but if you prefer to watch a film, listen to music, surf the Internet or look through a magazine on interior design, this is also possible.

Place
In common with many other libraries, the Asker Public Library enjoys the advantage of a very central situation, making it an easy place to find and a natural meeting-place for the local population.

Promotion
Here lies the challenge. Given all the competitive advantages mentioned above, one would imagine that librarians could simply lean back and relax. People will surely crowd into the library to make use of our services without our having to lift a finger. Unfortunately, national statistics present a different and unmistakably clear picture. 40% of Norwegian women and 65% of Norwegian men never even visit a library. Also with regard to the total number of users, Norway trails far behind its Nordic neighbours. There is clearly plenty of work to be done in the promotion of libraries.

That which cannot be seen does not exist

The vision formulated by the Asker public library is enterprising and challenging: “We aim to be a library such as the world has never seen!” Ambition of this nature places great demands on marketing and promotion, so all possible means must be used in order to bring our vision to the notice of the public.

Acquiring greater visibility and creating a trademark require a conscious approach to all aspects of a library. First and foremost the library needs to be given an identity by means of a modern logo offering a complete visual experience through the use of colour and clear, distinct graphic design. Light, airy and inviting premises serve to underline the overall impression of a modern library. In 2004 the Asker public library moved into new premises in the recently-completed Asker cultural centre situated in the centre of town. During the planning stage the question of ‘space’ was central, not in order to fill the premises with media but to create suitable meeting zones. Here there is room for conversation, to meet acquaintances without getting in the way of others, to sit down and listen to music, to leaf through a book or to do simply nothing.

Plenty of space on the shelves makes it possible to display books by the front cover. Topical and varied exhibitions
The municipality of Asker is situated in Akerhus county, 20 km. from Oslo. 50,000 people live in Asker and an average of 1,600 visit the Asker public library every day.

Irene Nordlis’ sculpture in front of the library. Photo: Torbjørn Synnestved
serve to liven up the interior and create constant change.

It is important that visitors should easily find the books they need. To a certain extent the Asker library has freed itself from the requirements of Dewey by organising the non-fiction collection into categories, such as Hobbies, Food and Drink, House and Home, Parents and Children, Mind and Body, etc. Works of fiction are categorised under headings such as Window to the world with books by Haruki Murakami and Amy Tan. Categories are revised at regular intervals in accordance with what we know is of interest to the public.

More than a collection of books
Arrangements within and outside opening hours constitute a golden opportunity to promote the library as more than a collection of books. People crowd into an Indian evening with food and a lecture. Youngsters come to paint and to play with popular miniature figures in our Warhammer Workshop. Satisfied visitors wonder if the library can really afford to run such activities. The answer is that of course we can, when the aim is to attract more users into the library.

Children and young people are enrolled at an early age. Those who read 50 books are rewarded with the Bookworm Card which offers discounts for a year on tickets to the local swimming pool, the cinema and arrangements in the Asker cultural centre. This is a good example of beneficial cooperation. Youngsters taking part in the reading programme come into contact with the library’s other services, while the swimming pool, the cinema and the cultural centre fill up with ‘bookworms’.

Creative marketing at the lowest cost
A library has no marketing budget to compare with companies in the private sector. We are therefore obliged to think creatively in order to reach the greatest possible number of people at the lowest possible cost. Cooperation with other cultural institutions is one way to go. Our annual literature festival is a good example, bringing together the library and the Asker cultural centre, with its youth club, cinema and
kind of publicity is invaluable when it comes to enhancing our image among the general public. The library also supplies the press with weekly book reviews. All this serves to underline our position as an important source of information, literature and cultural experiences.

The active librarian

The most important aspect in the promotion of a library concerns its staff. The myth of the quiet, introvert librarian is no longer valid. Today’s librarians must dare to face the challenges of the future and demonstrate where their expertise lies, namely in the dissemination of information, knowledge and cultural experiences.

Library users must at all times be met with quality service and a willingness to assist. This area represents a challenge to those responsible for the training of librarians. The profession of librarian is no longer a peaceful haven for bookworms seeking a quiet, protected place to work.

The dust has long been brushed from library shelves. The modern library has an exciting atmosphere. Librarians are constantly looking for interesting lecturers, following trends and creating imaginative homepages. We are visible, we are involved, and we must not be afraid to show this to the world.

senior citizens, in a mutual effort to present Asker’s population with a broad display of our various services. It is also important throughout the year to coordinate local arrangements in order to avoid competing for the same public.

We advertise arrangements through newsletters sent out by e-mail. Posters and flyers, strategically placed at the library entrance and other places where people gather, are a cost-effective way to promote our activities. In an Internet-based world homepages constitute an important channel of information and many people use the library in this way from the comfort of their own home. They can search in our databases, make book reservations and keep themselves up-to-date with all aspects of library activities. Naturally we provide a user-friendly format and daily updating of our homepages.

Mention in the local media costs nothing and is an effective marketing tool. Close contact with journalists leads to frequent references to our arrangements and other activities. This
**Stockholm Public Library**

**Corporate identity and corporate image**

Even if the term 'corporate' is used it is applicable to all kinds of organizational structure as government, political and charitable organizations. In the following I will show you some examples of how we have worked with our corporate identity and the corporate image focusing on our external communication.

**Profile, identity and image**

When a business or organization has been around for a long time and a gradual change of task has taken place and without any particular attention to external communication we need to stop for a moment and take a deep breath, gather the organization together and make a fresh, consolidated start. We need to discuss our 'identity' (our own image of ourselves) and our 'profile' (our desired image of ourselves). Do we all see our assignment in the same way, how do we experience our reality and the world around us, what kind of internal organisational culture do we have, who are the 'customers' what do they want from us and how is our quality measured? We have to prioritize and allocate time for internal and external discussion and customer surveys.

At Stockholm Public Library it resulted in unifying our values, briefly expressed as:
- Important
- Welcoming
- Accessible
- Modern
- Visible.

These sound like nice words randomly chosen, but the words/values must be honest and deeply rooted in the organisation. They govern how we act, how we receive our visitors, how our environments communicate. Internally we must "practise what we preach", i.e. the staff, managers and senior management should be welcoming and visible.

When we develop new services, products or planning a new library we must think 'welcoming', 'accessible', 'modern', 'visible' and 'important'. How can the Stockholm Library card be more accessible, more modern, more welcoming? During interesting discussions new ideas emerge. Why not produce a tactile card, executed in a more cheerful and welcoming colour and why not transparent in a modern way.

**Brand awareness – brand image**

Are you aware of your customers' perception of your organization or 'brand'? Is there a gap between the 'brand awareness' (the knowledge the
For over a year we worked with interviews, various focus groups and surveys and printed the Stockholm Public Library’s visual identity. A toolbox was produced with a number of components, illustrations of which are shown above, along with interior fitting modules to use on the actual library premises.

To be able to strengthen the local library’s speciality, we have chosen to develop a number of modules, from which the staff themselves choose what they feel fits their library’s environment. The toolbox has been gradually extended to include several more modules and new ideas. Within the next two years I think the time will be right to measure the results.

The sender of the communication is most important. We always use the same sender irrespective of which library is communicating. Local material is supplemented by the address of the sender in a fixed place.

4. Colour

Our basic colours are black and white. All signage adheres to the principle, but in printed matter, posters, bags, library cards, we need to ‘lighten things up’ using modern colours. We use two scales: classic colours and fashionable colours. As regards fashionable colours, we choose a colour scheme each season which we use on consumables. We use classic colours on material of a more long-term nature.

5. Design elements

Libraries are well-known for their strange letter combinations. We have therefore chosen to make these into visible and hopefully humorous design elements as text on decorative window film, book covers, bags, pens, erasers, etc.

6. Campaign identity

When we are campaigning we want it to be quite evident that this is a special campaign, as well as easy to connect with our logotype.
This summer 20 music librarians from all over Denmark asked the question: “How did we suddenly find ourselves in the middle of one of the biggest rock festivals of Europe, trying to recruit new patrons of the digital music library on a rainy, muddy July summers morning at 4 o’clock?”

The explanation is that the two biggest national music library services in Denmark, musikbibliotek.dk (musiclibrary.dk) and netmusik.dk (net music of the libraries) last year decided that we would set a new agenda for the marketing and branding of the digital music library.

On-the-Spot Music Library
The idea was to meet the music audience wherever possible and relevant. The service that we specifically wanted to expose was the netmusik.dk service; from this site all Danish patrons can borrow music tracks from all genres. The music tracks are delivered online and they are available for seven days. The repertoire represents the most well known international labels, the major part of the Danish record companies and to some degree the independent companies. Today the number of tracks available is about 950,000.

Besides we create a national website, musikbibliotek.dk, with articles, recommendations, biographies, music curiosities, discographies and a Music Magazine (named MusicMag).

In order to let all the ‘good stuff’ find their users and patrons, we suggested that we should:

• Create access from the single record of the OPAC to the online tracks of netmusic.dk
• Make links from all possible virtual festival programmes (e.g. Roskilde Festival, Tønder Festival, Copenhagen Jazz Festival), concert hall programmes and lists of recommendations to the net music, so that whenever a user wants to check out a music programme he or she would immediately – thanks to the library service – get the possibility to listen to what’s on right now
• Literally ‘get out in the field’ and bring the music library environment to the music audience at major festivals and events.

The two first dots demand development and testing new ways of using the OPAC, creating web services and RSS-feeds. Examples of the results are available at the OPAC e.g. of the State and University Library, musikbibliotek.dk and examples of linking to the work from a concert programme are available at odensesymfonien.dk.

The third dot demands that the music librarians leave the offices and the libraries, and the challenge was to some extent to build a listening lounge / library environment in a few days.

Getting into YourSpace
The idea was that we wanted to reach the typical music patron and / or music consumer where he or she would typically go to hear concerts or investigate new or well-known music.

One of the very good spots for meeting thousands of dedicated music lovers is the Roskilde Festival. The challenge was to meet the music audience in ‘the right way’. Anyone can hand out some flyers and posters about the library, but in our experience it’s no use.

At the Roskilde Festival there’s an area called YourSpace dedicated to relaxing, chilling out, eating, talking etc. between the concerts. From 2007 the board and the project manager of the music library site (musikbibliotek.dk) are cooperating with the Roskilde Festival about the setup of this area.

To become an integrated and natural inhabitant of YourSpace we made a chill-out area beside the coffee lounge and beside the areas of the Musicians Union and the music magazine SoundVenue. The interior of the chill-out area of the music library contained computers, headphones, chill-out furniture, music literature and music magazines.

Realizing that there might be either lots of mud or dust we designed a special table with a built-in monitor – so that the user could chill out, study the music sites and drink coffee or beer at the same time.

Beside the possibility to investigate the music sites, the online music tracks of the performers and bands playing at Roskilde, the guest at Roskilde could learn how to load tracks from the legal sites to their mobile music player (e.g. Zen Creative). The Musiclibrary site

Branding the Music Library in the mud of the Roskilde Festival

DENMARK
(musikbibliotek.dk) made a site for uploading pictures from the festival. The music library chill-out area was open 24 hours a day from the first Sunday where the audience arrived and until the following Sunday when the Festival closed.

There were professional music librarians helping, demonstrating and guiding the users all through the week – 24 hours a day.

of all the activities going on ‘around’ the concerts, some of them experiencing new facets of music information. Others taking active part in the production of websites about the Festival – loading their pictures etc.

The music librarians learned a lot about the audience/the users – about guiding and helping in heavy weather conditions, and they got lots of interesting new partners and valuable networks with the representatives of the music industry. The fact that the music library area was full of people, some of them staying for hours, made it worth the hard work.

Evaluation
The overall impression of the music library chill-out / listening lounge was that the audience really liked it, people found out that a modern library is useful in so many ways - and we have only just started to bring the new music library services on the stage.

The virtual and digital music services provided by the libraries is a unique possibility to bring the music to the right audience – and a unique possibility to facilitate the active co-production of music recommendations – not only from reporters and librarians to the users. But to a very great extent also from user to user.

At the Roskilde Festival the music librarians learned that with the right services at the right time they have the opportunity to play a serious role in the event- and experience economy, where the activities ‘around’ the actual concerts are considered at least as important as the concert.

FACTS
The first public music library in Denmark opened in 1965 in Lyngby

From 2000 the Danish library act, the Act Regarding Library Services, demanded that the objective of the public libraries is to promote information, education and cultural activity by making available, among other materials, recorded music and electronic information resources, including Internet and multimedia.

musikbibliotek.dk (www.musikbibliotek.dk)
The Music Library site was launched in 2000

netmusic (www.netmusik.dk)
In Denmark the netmusic.dk site (Bibliotekernes Netmusik) was launched in 2004.

Links
www.netmusik.dk, www.musikbibliotek.dk
new.statsbiblioteket.dk, www.odensesymfonii.dk
www.bs.dk/publikationer/english/act/index.htm
www/roskilde-festival.dk

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Photo: Jens Bang-Petersen
We all recognize the librarian stereotype. The caricature that shows a woman, not especially young, probably a spinster, well-read, humourless, sensibly but boringly dressed – probably in a tweed skirt, cardigan, comfortable shoes, old-fashioned spectacles (with a neck cord), stern expression and always saying ‘shush’.

Another limitation of this stereotype is that it one-sidedly reflects Anglo-American cultural values. The existence of female librarians in African or Asian libraries doesn’t appear to have registered with caricaturists. Of course the climate in these countries is hardly conducive to the wearing of woollen skirts and cardigans. That’s one explanation. Another more probable explanation is that an overly nuanced caricature becomes conventional and thus less humorous.

Generally speaking, the profession is not overly receptive to an image that communicates a misleading representation of libraries and librarians. Efforts have been made to correct, modify and modernize this image, albeit without noteworthy success. The stereotype has proven to be tenacious and endures despite fashion trends. Clothing styles and fashion trends change but the image of the female librarian remains the same.

... to overalls
When a new generation of librarians stormed into Swedish libraries during the early 1970s they were quick to discard pumps, woollen skirts and cardigans. The important thing was relating to patrons. This meant, among other things, dressing in flannel work shirts, beak boots, overalls and other clothing styles associated with the work ethos. Swedish libraries teemed with proletarians. To what degree Swedish workers appreciated this has never been investigated. There is however documentation showing that workers constituted a minority among library visitors. The overalls have since disappeared. If one were looking for a reliable indication of current fashion trends among librarians, the Swedish Library Association’s Annual Meeting or other library conferences would be a logical place to start. These are hardly the type of events a caricaturist would attend – and if he did, the chances of meeting a librarian in a tweed skirt would be minimal.

In these days of globalization an international perspective is perhaps judicious; for instance the fashion styles displayed by IFLA’s female delegates. Not a tweed skirt in sight. Rather, the tendency is towards exclusive brand name garments. The fact that elegance is more in evidence than ever reflects, perhaps, a rise in the status of the profession. Subtle fashion details allow conclusions to be drawn regarding nationality. I refer here to delegates from same cultural spheres; for instance Western European countries, the United States or other Western Countries.

Delegates from non-Western Countries differ dramatically. The female delegates from various African countries are often clothed in stylish, colourful robes; the Indian delegates in elegant...
silk saris, while delegates from Muslim countries tend more towards a more discreet, dark voluminous garb. In short, the stereotype librarian is rare in real life – nationally or internationally.

**Cybrarian**
The technological developments that have had such a dramatic impact on library activity should, reasonably enough, have even contributed positively to the general image of libraries and librarians.

Libraries have been quick to adopt the new technology. Technological competence has developed in step with ICT advances. In many places it is the library that is in the forefront in using information technology and techniques. The new technology embodies the new future – the new recipe for success. Tradition-bound institutions like libraries have a fairly low hip-factor. It is not unreasonable to suppose that the technological advances in libraries have contributed to modifying the image of the library as book collecting institutions and only that.

The profession has, in any case, been quick to realize the potential of new information technologies and to adopt them as a way of updating the image of the library. The efforts made in this respect have often been of a semantic character. It’s a well-known method: changing the name of something in the hope of replacing a negative connotation with a positive association. During the 1980’s expressions such as ‘information specialist’ began to appear. In articles in the trade press it wasn’t uncommon to come across assertions such as: “Librarians have to move up and become information specialists or they can move out”.

New appellations flourished. Titles such as Knowledge Manager, Knowledge Resources Specialist, Electronic Resources Coordinator, Content Manager, Interface Specialist, etc., endeavour to displace the word Librarian. The designation Cybrarian is, so far, probably the most innovative of these and about as far as you can get from the stereotype of a librarian in a tweed skirt.

**Infotek**
Even the very word Library has been displaced by more dynamic and modern terms. Many libraries display new signs calling themselves ‘Mediatek’ or ‘Infotek’. New designations are rapidly introduced: dot.com Library, e-brary, Digital Library or Library Without Walls. In Great Britain the establishment of ‘Idea Stores’ has become popular. Library associations have succumbed to the temptation of renewing themselves by changing names. The illustrious Library Association based in London is now called the Chartered Institute of Library and Information Professionals (CILIP). Other library associations have removed the word library from their logotype.

So far, these efforts haven’t made a noticeable difference. But it does take time to change fundamental perceptions. The question arises as to whether the efforts to combat a stereotype stand in reasonable proportion to the results. Is it possible to eliminate such a deep-rooted image? Why not do the opposite by turning the caricaturists’ own weapon against them and transforming the caricature into a trademark.

Certainly, the stereotype exudes a sort of propriety that borders on the boring. But the image of ‘the real librarian’ does actually communicate a positive message: a sense of knowledge, reliability, quality and tradition.

It is certainly true that to a certain extent libraries have lost their monopoly as information brokers thanks to the rise of the Internet and search motors like Google. These days, most people – even students and researchers – search for their own information. In many places the pressure on library reference desks has lessened. But in an age of information overload, the librarian will in all likelihood still be a key person.

So, let us recognize the positive aspect of the stereotype and use it. Professional competence certainly doesn’t reside in a cardigan or spectacles with a neck cord. But, if these superficial attributes communicate a sense of professional competence then we’d be foolish not to take advantage of the situation. Besides, the image is quite funny.

Barbro Thomas
Translated by Greg Church

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Barbro Thomas
Translated by Greg Church
Spotlight on children’s poetry

‘Runoraitti’, a joint project between two libraries and one educational institution, aims to encourage children to read and write poetry.

Runoraitti was created in Nurmo’s municipal library, where children could listen in the poetry tent to a talking book made from Tuula Korolainen’s book of poems, Kuono kohti tähteä. The school children’s own crafts and poems adorned the wall.

Photo: Mervi Heikkilä
Children’s poetry has not traditionally been particularly prominent in the children’s section of libraries. On the contrary, it has been difficult to find poetry. The reader can nonetheless get a lot out of children’s poetry. The melodic and diverse language of children’s poetry develops their language skills, and children can get words from poems, for example, to express their own feelings. These reasons, combined with Library Director Mervi Heikkilä’s personal interest in children’s poetry as an art form, inspired the Nurmo municipal library, Lapua’s city library and Seinäjoki University of Applied Sciences to start the joint project, Runoraitti.

Runoraitti began in 2006 with a day seminar on children’s poetry, in which both teachers and library staff participated. Additionally, the project included many different presentations; authors of children’s poetry told school children about their writing, professional actors performed poetry presentations, and pre-schoolers listened to songs composed from their favourite children’s poems.

Library staff in both municipalities participating in the project put together poetry bags for children of different ages. The bags contained poetry notebooks for students, a comprehensive anthology of Finnish poems, nursery rhymes and a folder with poetry-related assignments. Classes or day-care groups can borrow these bags from the library. In Lapua, the bags were passed around from one school to another via the library bus. The poetry-related assignments got the children excited about reading poems and writing their own. The children’s poems have been on display at both Nurmo and Lapua libraries and on the project’s website. Two students, Pia Rask and Elisa Viikström, from Seinäjoki University of Applied Sciences, participated in the project preparing poetry reviews for elementary school classes. The children responded enthusiastically to the poetry reviews and after class were given a nursery rhyme card as a souvenir made by the students.

At both libraries, Lapua and Nurmo, loans of children’s poetry increased with the project. “I noticed that during the Runoraitti project, when the poetry shelves were moved to a more central place in the library, poetry books were frequently borrowed. Now that they have been moved back to their previous place, it is more difficult to notice if they are being borrowed. I think they are being borrowed a little less frequently,” librarian Liisa Pohjanen from Lapua city library says thoughtfully.

Pohjanen feels the project’s most important contribution was that knowledge of children’s poetry in Lapua increased on a broad scale among day-care staff, teachers and children. She says, “I think that Runoraitti left a spark for children’s poetry in many. Finland has many diverse and gifted poets and children’s poetry is nice to read and it enriches teaching.”

The Runoraitti project peaked in May, 2007 with the publication of its own website. The website has a collection of interviews with Finnish poets of children’s poetry, background information about children’s poetry, reading tips for poems and the poetry assignments from the poetry bags. The Runoraitti website was designed in a clear and easy way for children to use. However, the website also includes material for adults to use, especially professional teachers. This sort of website, which focuses only on children’s poetry and presents authors of children’s poetry, has never existed before in the Finnish language. Judging by the number of visitors, the website has been enthusiastically received. In the future there will be the challenge of developing the website and constantly updating author information.

Director Mervi Heikkilä of Nurmo’s municipal library, together with Marko Patteri, office secretary for the Lapua city library, director Marita Hakala and librarian Liisa Pohjanen, has designed the content of the website. Marko Patteri is responsible for transferring it to the Internet. Illustrations were done by artist Ritva Lindberg. The project obtained funding from Finland’s Ministry of Education. Link: www.runoraitti.fi

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Translated by Turun Täyskäännösi
Rock festival librarians

Here in the Arendal Public Library we have often discussed how best to become more visible to the general public and to young people in particular. Youngsters make considerable use of the library, but mainly in connection with school and their studies. We have repeatedly asked ourselves what more we could offer in the fields of leisure and general reading.

So when in the spring the newspapers started writing about the coming rock festival at Hove on the island of Tromsøya and referred to it as “Norway’s best rock festival for young people”, we decided to participate. An e-mail to the festival organisers and we were off. They wanted to have us!

Preparing to meet the challenge
In June we took part in a profiling seminar and workshop with a view to hearing about experiences from other rock festivals. Several meetings with the organisers established good communications and a mutual exchange of aims and ideas. As they wrote in an e-mail, “The fact that you can be flexible enough to adapt your product to our particular public is super-cool”.

An agreement was signed where the library committed itself not to ‘advertise’ the products or services of any third party. We were to “run an information stand at our own cost and to cooperate with the Hove Festival in creating a library which would be a festival attraction and an interesting place to visit.”

Contact with the press has shown that they are mainly interested in the special and unusual. When we announced that our library was to participate with a stand at the Hove festival we were promptly invited to the TV-studio!

We were librarians between 40 and 60 years old. None of us had ever been to a rock festival before, the nearest similar experiences being Christian youth camps and an all-women’s gathering in the 70s. By taking part in the Hove Festival we hoped to dispel the image of librarians as dull, boring people and there was much discussion about how we should present ourselves in the festival publicity.

Were we sexy? Were we ‘cool’? We finally decided to be simply ‘festival librarians’, aiming to challenge the public by doing untraditional things and giving priority to our many, varied services for young people. As we gradually worked towards our goal and enjoyed favourable reactions from the festival organisers, we did in fact start to feel quite ‘cool’.

The festival library
Loaded down with books, café tables, exhibition panels, old wooden book containers, steel boxes from Ikea, a counter top, trestles, posters, the library’s jubilee banner, various spin-off bits and pieces and, not least of all, the library bed, we set off – with the invaluable assistance of two splendid caretakers, two cars and two trailers – to spend the next five days at the festival.

We were given a place in the festival village together with a number of organisations such as Amnesty International, Médecins sans Frontières, the environmental Bellona Foundation, Oikos (The National movement of organic producers and consumers) and others.

Choice of media
50 kilograms of new strip cartoons from the specialist bookshop did the trick and bolstered our confidence. We could also offer novels and short stories suitable for our youthful target group together with non-fiction and periodicals dealing with subjects such as music, the environment, feminism, homosexuality, human rights, philosophy, science, photography and even quizzes and jokes. Altogether we had 425 titles on our list.

“Take a book and pass it on”
We purchased 20 novels bearing the following message, “These books are released into the public domain and beg to be read. If you find one, please make yourself comfortable wherever you are and read it. We hope you enjoy it and will take the trouble to write your comments, either in the book itself or using the blog on our website. Pass the book on to a friend or leave it in a public place where somebody else can find it and enjoy reading it.”

We had hoped for a good response and there was indeed considerable interest among the young festival-goers, even though the constant rain forced us to distribute only from our stand. Unfortunately we cannot boast of many contributions to our website.

“Exchange a book”
A box full of paperbacks was set up, the idea being that people could exchange their old paperback for a new one. However, very few festival-goers had books with them, so little exchange took place. Some we simply loaned out and one we actually sold for NOK 50,- (6 Euro).
Daily newspapers
Local and national newspapers were made available every day and proved very popular. The Hove Festival’s own daily paper containing reviews of the concerts and reports on the festival in general was widely read. Here the library had taken out a whole-page advertisement.

“Are you a poet?”
Festival participants were invited to use the library stand to present their own poems or texts every day. Response, however, was negligible, so we ourselves performed as ‘stunt poets’, reading poetry aloud.

WLAN
The festival village had its own wireless local area network and the library system ‘Bibliofil’ was installed on our PC. However, the network functioned poorly, particularly in relation to our Bibliofil programmes. Searching on the Internet was easier, but at times this also failed. As a result we were unable to issue as many National Library Cards as we had hoped. However, since many festival-goers wished to borrow a book or a cartoon strip, we wrote down their names and mobile numbers and agreed on a return date. This worked very well and we lost only one book.

Staff
Our stand was open from 10 am to 10 pm every day but was only manned by library staff for eight hours. In the evening two festival participants/librarians took over, working on a voluntary basis.

What about the literature?
The most popular book was without doubt 1001 Albums to listen to before you die with The Norwegian pop and rock lexicon a close second. Interest was greatest for fiction, cartoon strips and newspapers, whereas works of non-fiction were in much less demand. Who says that young people, boys in particular, do not read? Many of them spent hours with us. Our bed became the most popular fixture with people sitting, lying down, reading and talking for long periods.

The weather
Every day we displayed the weather forecast. Since it rained a great deal throughout the festival, the weather became an important topic of conversation, second only to the music itself. Books swelled up in the damp atmosphere but have since regained their proper shape. Many people sought shelter with us during the worst downpours, the record being some 40 people crowded together on our 36 m² of floor space, furniture and fittings included.

There were still plenty of visitors even when the sun was shining. They took books and other material and settled down in front of the stand. Evenings were devoted to the music, but even then there were many who called in. Altogether we registered a total of 2,200 visitors – well above our highest expectations.

Local presence
The presence of the library introduced a local element into the festival. We were well acquainted with the area and could answer most practical questions, such as how far it was into town, bus connections, where to go shopping, etc. Our range of services gradually widened, the recharger for mobile phone batteries proving particularly popular. We offered a slightly different place to be, a place where one could relax, read, chat over a cup of coffee and feel at home.

Summary
The young people at the Hove Festival seemed to find the library a cool place to visit and we received many positive reactions to our being there. Nobody before had come across a library at a rock festival. Our central position in the festival village was a great advantage, making us easy to spot from a distance and a popular meeting-place.

Since our nearest neighbour was the café, people often brought their cup of coffee into the library. As for the festival organisers, our impression is that they did all they could to help us. In spite of an enormous pressure of work, they always responded quickly to our requirements. Not an unfriendly face to be seen

We would definitely like to do this again!

Read more about the Hove Festival and Arendal Library: www.arendal.folkebibl.no.

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Translated by Eric Deverill
DENMARK

Citizens information at public libraries

SPLQ has already outlined some of the changes that the reform of the municipality structure brought with it for the public libraries in Denmark. The libraries now have an official role in providing citizens with help and information on public authorities and their services whether it be acquiring a digital signature or ordering a health insurance certificate.

This has been the reality for the public library of Svinninge ever since the local town hall was closed down at the turn of the year when the five municipalities of Holbæk, Jernløse, Svinninge, Tornved and Tølløse were merged. The staff of eight has got used to the fact that library users may not only ask for Astrid Lindgren’s *The Brothers Lionheart* but also a new bus pass or batteries for a hearing aid.

The line is drawn at dealing with the users’ money matters. According to the staff, after some initial confusion the service has worked fine and multitasking has become a part of their working day.

*(Bibliotekspresen 14/2007)*

Fitness for mind and body at your local library

The *Idea Store* of Fredericia Sports Centre is a public library branch with a difference where the users can literally take care of both their body and soul during the same visit. The latest of Fredericia’s idea stores was modelled after its counterparts in London and opened in mid-August 2007 with a grant from the Danish Library Agency. The goal of the idea stores is to combine traditional library and information services with opportunities for life-long learning and take these where the potential users are gathered. One of the objectives is also to bring members of the community together, at natural meeting places such as sports halls or schools. At such familiar gatherings ideas get exchanged, giving way to new ideas. After a good swim you can meet people, borrow books, search the Internet and also get help from a librarian a few hours a week.

*(Danmarks Biblioteker 6/2007)*

SWEDEN

Hearing out the local community

The Danish Fredericia Library is not the only Scandinavian public library to follow in the footsteps of the idea stores in London. In January 2008 the Garage Library branch of Malmo public library will open its doors. It is called Garage Library for the obvious reason that the building has earlier served as a bus depot. One of the goals, as for other idea stores as well, is social inclusion. In Malmo, the Garage Library is next door to a music hall, school, community centre and a care housing unit. The library will cooperate with the local college and its lighting design education program. Also the Centre for urban integration will move into the same building.

In autumn 2007, the library has already met with the locals and asked their opinion on the library services needed in the area. Computers, new technology, a café, creative workshops, homework help and all kinds of exhibitions are already on the wish list. More wishes and ideas can be sent through the library website. Hearing out the local inhabitants is likely to give the new library a good start and a warm welcome within the community.

*(Bibliotekbladet 7/2007; http://www.malmo.se/kulturbibliotek/)*

NORWAY

Library Laboratory – a playground for developers

Biblioteklaboratoriet, The Library Laboratory, is a cooperation between The Norwegian Archive, Library and Museum Authority – through the programme the Norwegian Digital Library – and the Oslo University College. The goal is to create an open rendezvous for librarians and all who use and develop the digital resources and tools for libraries. The developers would like to see the Laboratory as an active platform for communication and development, a playground for all who are interested in library data and social technology. The ultimate goal is, of course, better user services through new and innovative solutions.

The Laboratory makes use of blogs, wikis and the Library Thing. All users are invited to add their articles, descriptions of projects or definitions of related terms in the Laboratory wiki. In connection with the opening of the Laboratory site several competitions were announced for e.g. finding the most functional library website in Norway.

*(Bibliotekaren 8/2007)*

FINLAND
Presenting electronic resources
During three weeks in October the public libraries in the Stockholm area made an extra effort to present all their electronic resources and services on the web. Several ads were published in national newspapers and a website presented the services with links to all local library websites.

Apart from the more well-known e-services of renewing and reserving library material on the web library users can borrow e-music or e-books and use databases and other electronic resources licensed by the library. Now the users can also borrow talking books through the library website. The streaming e-books can be listened to while connected to the Internet, and the loan period is 28 days.

Super librarian to the rescue

Super librarian, Super Libby to her friends, is touring the libraries and schools in Finland. The Super Librarian campaign is a joint effort of the Finnish Library Association and the Ministry of Education to instruct and inform library staff, teachers and parents about media education for 7-8 year-olds.

After a series of seminars several dozens of pilot schools and libraries will work together to enter more deeply into the world of media with the help of material on media education produced during the campaign. The package will present inspirational projects, list contact information for media education professionals, give practical tips for librarians, teachers and parents on media education etc.

The Super librarian has got her own logo, theme song (plus some), posters and brochures which all the pilot schools will receive. Needless to say, there is also a weblog where all media educators can send in their comments. (Kirjastolehti 5/2007; http://www.mediakasvatus.fi/node/303)