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bobcatsss

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**Bridging the digital divide:
libraries providing access for all?**

What we talk about, when we talk about literature promotion - Changes in policies and practice – from centralism to network¹

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Introduction

The public library is a central institution for promotion of literature in Denmark. Libraries are constantly striving to develop both new and traditional forms of dialogue with users regarding literature, both in the physical space of libraries, but also largely on existing and emerging digital platforms. Like almost everything else in the library, the promotion of literature has changed over the last decades. An investigation of changes in literature promotion could take its starting point in various places. One could analyze the shift in the way researchers study reading, i.e. how the users' receptions become more and more important in studies of literature (Balling, 2008). It could be analyzed in terms of late modernity, experience economy or the growing focus on users instead of collections or texts (Jochumsen & Hvenegaard Rasmussen, 2006a). In this paper we wish to focus primarily on changes on a political/institutional level but also on how the media in which the promotion takes place has impact on how we understand literature promotion in Denmark today.

¹ This paper represents a part of a larger research project, which examines the terms and conditions for the development of public libraries today. More specifically the project aims to examine the institutional constraints and possibilities inherent in the development of national and local digital services.

Over the last 30 years librarians' orientation towards their user's needs and preferences has evolved and has gradually become institutionalized. Jochumsen & Hvenegaard Rasmussen (2006b) analyze Danish public library periodicals from 1964 up until today, and show that a certain discourse and attitude towards users among librarians has evolved from an unambiguous (elitist) concept of quality to be presented to users towards a wish to get in touch with the public on their terms (cultural democracy). The latter attitude becomes consolidated during the 90's and forward, so that by now, no one in their right mind would question, that public libraries should reflect their users' preferences and needs. Furthermore this concept of quality has gradually moved from a focus on the collection to a focus on the user. This change also has an effect on what we talk about when we talk about literature promotion and dialogue between librarians and users regarding literature. The platform in which this dialogue takes place is bound to have some sort of impact on the dialogue or literature promotion itself. Today a large part of this dialogue takes place on the internet, and digital literature promotion uses strategies borrowed from web 2.0 technologies, which is characterized by user participation and a more dynamic and dialogical interaction between users and the institution.

The aim of this paper is to examine notions about literature promotion in public libraries. This will be analyzed with emphasis on the political-institutional possibilities and constraints. In Denmark cultural policies on the national level is often carried out through funding of library development projects (Kann-Christensen, 2006), and therefore one can identify a project culture in the library sector. Both the national cultural policy and local library policies can tell us something about the political arena in which libraries must act. Policies are regulative institutional pressures (DiMaggio & Powell, 1991; Scott, 2005), and therefore the study of the political reality is important. The study of policies in the area of literature promotion as well as the technological platforms is in this way a study of how institutional/structural and technological changes have impact on how the efforts to promote literature in public libraries are *structured*. We approach the problem through a presentation and discussion of a Danish internet site called *Litteratursiden* (www.litteratursiden.dk) (*translates to the literature page / the literary page*). This site is a good example of how the policies of literature in Denmark have become increasingly network and user oriented. It is also an example of how technological changes in recent years have made an exclusive local focus impossible and changed the conditions for promotion.

In this paper we focus on notions on three different levels. We study changes in notions regarding the funding linked to literature promotion, changes in notions regarding cultural policies including notions on readers and quality of literature. Furthermore we discuss notions on good promotion of literature in public libraries. Through the discussions on changes in notions, we will identify a shift in notions that leads to a new form of centralism, which we have named centralism 2.0.

Library development in Denmark

In this paragraph we will examine the division of labour between the national level and the municipal level regarding public libraries in Denmark. We wish to show how the state level has acquired some impact on development projects of many kinds, and therefore also on projects regarding literature promotion. This is an important facet because library based literature promotion in most cases begins as projects, and this is also the case for *Litteratursiden*.

The Danish public libraries are municipal institutions run on the basis of municipal means, with block grants from the government. This model is an example of “*municipal autonomy*” which is a result of a (political) wish for public institutions to be rooted in local democracy. This is not a unique model for public library funding and management, but it is an important point when we look at how the development of public libraries is conducted. In the following we wish to focus solely on development. This means we will not discuss the daily operation and management of libraries.

Regarding the continued development of the services in libraries, the largest public libraries in Denmark often have development departments. These development departments are part of the municipal library system and funded as such. Exceptions to this are the so called county libraries (central libraries). The Danish Act regarding Library Services states that the Ministry of Culture designates a certain number of public libraries as “county libraries”. These libraries engage in a contract on issues regarding library- and competence development (Thorhauge, 2002). This means there are 6 public libraries that have state-financed development departments. Most public libraries do not have specific departments for development though. In the small and middle sized libraries development takes place as small internally financed projects (Kann-Christensen, 2009; Pors, 2005).

The division of labour regarding public library services between the municipalities and the state can be characterized as cooperation (Pors, 2006). The municipalities are running the libraries autonomously but the state has influence on the directions that development takes. In the following we will look further into the governmental strategies for development. When analyzing this we must point to what might be the most important actor in this matter: the Danish Agency for Libraries and Media. Here is how they present themselves on their homepage:

*The Danish Agency for Libraries and Media is an agency under the Ministry of Culture and the central government organ for libraries and media. The Agency handles a number of administrative tasks in relation to the libraries, including administration of the Act regarding library services. Likewise, the Agency deals with **development tasks** in association with the libraries' activities and administrates a number of subsidy schemes within the library area.*

(Bibliotek & Medier, 2009a)(Our emphasis)

The development tasks mentioned in the quotation above refers to a sum of money allocated as development grants for experimental and development projects each year. This sum of money is called “*The development pool*”. This development pool is a powerful tool for the Agency for Libraries and Media in order to control the development in the library sector, and it also has a role in the development of the promotion of literature (Kann-Christensen, 2006). The amount of money to be allocated is set annually in the Finance Act. As stated above, these funds are administered in the Agency for Library and Media, and allocation takes place after application. The applications can refer to a fixed number of focus areas such as “Library services for children” or “Access to digital content” (Bibliotek og medier 2009b).

The purpose of funding projects after application is strategic. The head of the Agency for library and media states that:

The ideal aim of the institution is at any time to ensure the optimal exploitation of resources and the development of the cooperative Danish library service across municipal and governmental sectors. (Thorhauge, 2002)

With the municipal autonomy in mind one could argue that since public libraries in Denmark are municipal institutions they should get the extra money as block grants. But the Agency for Library and Media clearly aims at “getting as much out of the money as possible”:

*We always say ... that we, in contrast to Norway for example, who has an allocation policy that one should allocate to all villages [...] we have chosen our funds to be used to develop **in height and not width**. So we give the grants to the best. We give them to the best projects, to the spearheads in the hope that they will spread out to the rest and when we do not allocate the funds evenly, [...giving it out as block grants...] [it is because we] would not get the same out of the money. (Interview with employee at the Agency for library and media). (Our emphasis)(Our translation)*

When a state authority allocates funds, and chooses not to distribute the funds evenly – in the form of block grants – but to distribute them to applicants in competition they reproduce an institutionalized norm, that one can get more out of the funding by creating competition between applicants and preference the best. The underlying value which is reflected here can be compared to the set value of New Public Management (NPM). Apart from the competition this line of thinking can be characterized as an economic discourse. Like all other public institutions the library is also strongly influenced by this way of thinking (Kann-Christensen & Andersen, 2009; Buschman, 2004).

In this way we can characterize the development funding as a system where libraries operate under market-like conditions where they are in competition for resources. Of course it can be discussed whether the allocation of funds through development grants, can be characterized as a more NPM-directed allocation of resources than under different principles. There are criteria to any allocation of resources. In this case it is the most talented developers who win the battle for resources, and thus it is not universal quality that gives automatic access to funds as was the case in the Danish library systems early beginning (Skouvig, 2004).

The discussion of funding via development grants highlights the fact that even though public libraries are municipal in their structures the centrally given development grants from the agency makes it hard for municipal libraries to make their own development directions. To some extent, it is the big municipalities and the state that drives the development forward. Our case Litteratursiden is a good example of this.

Case: Digital literature promotion through “Litteratursiden”

In the following we present an example of digital literature promotion in Denmark. This case illustrates how the structure of the promotion of literature is influenced by the institutional/political issues as well as the media platform it functions by.

The Danish literature promotion website [litteratursiden.dk](http://www.litteratursiden.dk) (www.litteratursiden.dk) is a website that contains authors' portraits, recommendations, theme lists, analysis, news, reading clubs etc. The website was launched in 2002 as cooperation between several Danish libraries as a way to strengthen and spread the digital promotion in Denmark by establishing an inspiring, professional and large united website on fictional literature. The background for establishing a national library website was a growing use of the internet as a way to present information and promote literature on a local basis. One of these web services was *BogWeb* (*BookWeb*), a local website established by the libraries in the municipality of Aarhus in 1998, that was presented as a web magazine which contained recommendations, articles, news etc. with the aim to “*increase the Dane's love of reading and inspire them to a visit at the local library*” (Aarhus Kommunes Biblioteker, 2002). The webpage contained links from the reviewed books to the library database so readers were able to reserve the books in question right away.

This type of literature promotion was started as a way to optimize literature promotion through the opportunities created by the new media, e.g. the internet. *BogWeb* was started as a local initiative, but soon it became clear that many users came from other parts of the country. This characterizes literature promotion on the internet as a unique form of communicative space that transcends the physical and local affiliation, which had previously characterized the public library. In this sense the digital revolution enhances the possibilities for public libraries, both when it comes to reaching the users and when it comes to cooperation between libraries. Thus the platform or media in which both the literature promotion, the professional cooperation and the dialogue with users takes place changes the possibilities and therefore also the structure and content of librarians work.

Aarhus libraries and other libraries who also at an early stage experimented with local digital literature promotion were among the initiators to a new national webpage, where the ideas and experiences from the local initiatives were united with economical support from a development grant from the Danish Agency for Libraries and Media (the development pool). Thus *Litteratursiden* was encouraged by governmental support and is a result of the overall political strategy described above. The cooperative and locally based organization, that characterized the first experiments with digital literature promotion, was maintained in the structure of [litteratursiden.dk](http://www.litteratursiden.dk). Thus by end of 2003 60 Danish libraries contributed to the webpage (Nielsen, 2006). In the beginning there existed a steering committee, an editorial group and an editor. The steering committee consisted of representatives from the Danish Agency for Libraries and Media, the national literature board and writers associations, but by 2003 the organization was changed to an association, whose members are the member libraries (www.litteratursiden.dk). In May 2009 the association has 85 member libraries. All Danish libraries are invited to participate in the cooperation.

The first edition of the webpage was focused on more traditional forms of literature promotion e.g. presentations of authors, genres, themes and analysis of literary works. The promotion was one-way and created mainly by librarians, but was at the same time a new way of promoting where the librarians to a larger extent than hereto appeared in the role of literary critics who formulated recommendations based in their personal reading experiences (Nielsen, 2005).

In 2009 a new edition of the webpage, litteratusiden 2.0, was launched. The new edition was created and expanded according to the technological and structural possibilities offered by the internet and completed with new social tools e.g. feeds, Facebook and similar opportunities to bookmark and share. The user was further offered the possibility to create a personal profile, to launch his or hers own lists, recommendations etc, inspired by social literature web communities such as www.librarything.com. Litteratusiden.dk in the new and expanded edition is still a webpage created and hosted by Danish libraries in unity, but the literature promotion is no longer exclusive one-way, but is transformed in direction of a more dialogically based web community inviting users to participate in the promotion. Especially because of the possibilities for user-driven innovation which the new edition allows, the webpage was awarded Library of the Year 2009 by the Danish Library Association (Danmarks Biblioteksforening, 2009).

Litteratusiden.dk has thus developed from locally based web initiatives whose point of departure often was local authors and other forms of literature promotion attached to the local community. Today the webpage covers almost every aspect of the literary landscape, both Danish and foreign authors and a long list of topics and themes. The information is produced and collected among a grid of librarians from the member libraries who all contribute to the webpage, but without transparency in relation to where the information comes from other than the name of the librarian. The building of a joint national webpage for literature promotion in return means that most local libraries on their own webpage link to litteratusiden.dk as the main site for information on literature and reading experiences.

Cultural policies – from democratization of culture to the cultural democracy

The user involving promotion as it develops at Litteratusiden.dk is to a large extent made possible due to changes in cultural policies and the notions on culture and users. In the following we will therefore describe the development in the cultural policies that has made these changes in literature promotion possible and show a movement from a centralism that reveals itself both in the allocation policy, in the notions on cultural quality and in the notions on the users to a decentralism that emerges on all the 3 mentioned levels.

In the Danish welfare state the cultural policy forms a political welfare tool to create equal access to art and culture for the population. The cultural policy of the 1960s can thus be describes as a promotion policy with focus on accessibility. However the population was to receive the notions of culture as was officially dictated without questioning whether this culture had value and validity for them. This centralized and top down oriented cultural policy is also known as the *democratization of culture* strategy (Skot-Hansen, 2002). The culture in question was thus a state defined culture closely connected to cultural artifacts of a certain quality and form that was supposed to have a positive influence on the population in relation to formation and the creation of competent citizens capable to take part in the democratic proces.

From 1970 a new dimension occurs in Danish cultural policy, that of decentralism and a wider notion of culture. This manifests itself both in the allocation policy, in a new way of defining culture, and in a change in notions of citizens and their cultural activities. The municipalities was to

be more initiative, thus local cultural activities became a more central part of the national culture policy and the population was to take on a more active and participating role in the cultural activities. This new strategy called *the cultural democracy* was the result of a change in the official notion on culture from the belief in a universal monoculture to the acceptance of a pluralistic concept of culture where many cultures exist side by side (Skot-Hansen, 2002; Duelund, 2003). This paved the way for new genres e.g. in the library collections, new ways of cultural expression e.g. amateurism, and new cultural institutions e.g. local cultural houses. It also meant that the top down one-way communication to some point was replaced by a cultural landscape that was characterized by dialogue, user involvement and a bottom up strategy. The question of quality was not only linked to fine art and the established art world, but was also connected to participation and the changes in the individual caused by the participation. Quality was to a larger degree anchored in the meeting between subject and object; in the situation. The decentralism can thus be seen both as liberation of the individual municipality to be able to design their own locally anchored cultural model and as liberation of the individual to be able to design his or hers own notion on culture.

Library and literature policies

The library policy is part of the general cultural policy and follows some of the same threads of development. The first public library act to establish the modern public library was passed in 1920 and here it was emphasized that the main mission of the public library was to “disseminate knowledge and general awareness”. The same year the State Inspectorate of Public Libraries was established and together these initiatives meant a strengthening of the public library as a national cultural institution. As a result of these initiatives the state began to pay approximately half the expenses and county libraries became obligatory (Thorhauge, 2002). Over the years the library act has been adjusted and changed according to the cultural and social development and changing political discourses.

In the library act from 1983 the state subsidies were altered from automatic budget reimbursement to block grants. At the same time a decentralism of the library services took place. Instead of a central control of the funding of public libraries the responsibility was placed at a municipal level. This change in the organization of funding of public libraries creates the possibility of large differences in how many money each municipally spend on public libraries.

Funding of literature as part of a cultural policy has traditionally been directed towards the first and the last part of the literary food chain – the author in the form of stipends and remunerations from the Danish public lending right scheme and the population in form of free lending from the public libraries (Worsøe-Schmidt, 1994). A genuine literature policy was established in 1996 with the establishment of the National Literature Council, but funding of literature had been a part of the Danish cultural policy from the beginning. Economical compensation to authors whose books are available at school and public libraries was introduced in 1946 which makes Denmark the first country in the world to establish a Public Lending Right Remuneration Act (Thorhauge, 2002). From the beginning the amount of money was being calculated according to number of books on the library shelves. This method of calculation has been the center of ongoing debates over the years about who become how many money for what kind of books. The Danish public lending right

scheme, which is the single largest cultural subsidy with an annual amount of 150 million DKK, has been gradually regulated as a result of the critic.

One interesting thing about the compensation grant is the fact that it is based more on quantity than on quality. The amount of books on the library shelves reflects the libraries guidelines for book selection and acquisition which to some extent are based on the users demand and interest and not merely quality. This means that the public lending right scheme as cultural aid works in the opposite direction than the overall intention of the literature policy which is to support artistic quality and to support the type of literature that are unable to survive on the market (Worsøe-Schmidt, 1999). The other main source to funding of literature is different kinds of stipends to authors. These grants are distributed according to a more classic and universalistic concept of quality and the selection is made by literature professionals. In short the question on quality in relation to subsidy to literature can be seen as opposing strategies that on the one side seeks to support and cultivate literary quality and new literary forms, and on the other side pays great attention to the demand for popular literary types and genres. This double strategy mirrors the criteria used by the libraries book selection and acquisition (Secher, 2000).

Literature promotion in public libraries

The question of quality is also interesting to look at in relation to literature promotion. Traditional literature promotion is connected to selection, acquisition, classification, indexing and exhibition of books. The main aim is to secure collection and accessibility of literature of a certain quality to the reader and the librarian plays the role of expert and mediator (Thorhauge, 1989). Also the promotion takes place in relation to authors, genres, themes, etc. The promotion of literature at the library is thus on an overall level focused on creating visibility in relation to the materials and to qualify the borrower's choices (Ross, 2001; Van Riel & Fowler, 1996).

A way to create visibility and to organize the materials in relations to themes is “the marketplace”. The marketplace is an alternative to the ordinary organized collection, where materials of all types and shapes can be mixed and presented in a new and more conspicuous way. Many Danish libraries therefore offer a “Zone” where the new and unexpected in all genres and media is presented. This way of promotion is largely inspired by the British movement Reader Development that works with a reader-oriented approach to reading and communication (Van Riel & Fowler, 1996). Genres and media can be mixed completely free, and the materials get a special status, because of their placement in this area. In exhibitions areas such as a “Zone” visibility plays an important role, a kind of visibility that creates a possibility for the library user to stumble across something which he or she otherwise would not have chosen by which a greater extent of serendipity is acquired (Björneborn, 2008).

Two additional focus points in the literature promotion in Danish public libraries can be observed, that is news and reading experiences. Promotion with a focus on news value shows in the fact that many libraries choose to display new books in the area around the entry under headlines such as “new books” and “quick loans”. This form of promotion only focuses on the novelty value of the book without taking either content or quality into consideration.

The second focus point of current literature promotion is a growing interest in integrating the reading experience in promotion. This occurs in two different ways. Firstly the way the librarian communicates with reader becomes more personal; secondly literature promotion today enables readers to communicate with each other through reader to reader recommendations. The personal librarian appears here in a kind of intermediate position between the general reader and the expert. One could say that library users perceive the librarian as a particularly skilled reader, and not least as a passionate reader, who's personal reading experiences is much in demand (Eggertsen, Hesselberg Rasmussen & Wengel, 2007). Recommendations can be found in various forms, such as book talks, book café, user instructions and recommendations on the Internet. These recommendations can be organized around themes or genres or can be presented as the book of the month or the year. Recommendations from reader to reader are another type of recommendations, which suggests a more user involving promotion that also has emerged in recent years (Balling, 2009).

Additionally the use of the internet as a platform for literature promotion has increased both as a way to explore and exploit the possibilities offered by the media but also as a way to meet user's demands on flexibility, individuality and the ability to participate. Web 2.0 based initiatives such as *litteratursiden.dk* and digital reading groups are examples hereof. When it comes to selection of books and authors to promote on the web, *Litteratursiden.dk* follows the same pattern as the book selection and acquisition on the public libraries. The material presented at the web page is to a large extent oriented towards demand, but *litteratursiden.dk* also insists on promoting the kind of literature that creates entertainment and reading enjoyment (Nielsen, 2005). It is thus the popular and entertaining imaginative fiction that is bestowed most attention and very rare one finds experimental or modern novels among e.g. the recommendations. The average user is a woman between 20 and 60 years often with a higher education, who visit the web page because of interest (Nielsen, 2006). The users primarily aim with visiting the web page is thus to become inspired in their book selection, but also to seek information and news on authors and literature in general. The way *litteratursiden.dk* it created and the content of the web page both acknowledge and legitimate this way of use. According to Nielsen (2006) there has been created a consensus between librarians and users in Denmark that reading experiences and reading enjoyment are among the most important issues which libraries should support. To some extent it can be argued that librarians have left the discussion on literary quality and accepted that quality is measured in relation to the user's preferences.

Quality in relation to digital literature promotion is thus largely connected to the individual reading experience and to the meeting between reader and text. The main goal for *Litteratursiden* is to support and encourage the individual and pleasurable reading rather than to present and promote a certain type of literature. But quality is also a question of participation. The new edition of *litteratursiden.dk* has increased the possibility for the reader to interact and have influence on how and what the promotion on literature is focused upon. The reader and his or hers own reading experiences is provided a place and a role side by side with the librarians. Quality in connection to

digital literature promotion is also a question of freedom of choice, of flexibility and dialogue between readers regardless of their role as librarian or user.

Concluding discussion

What do we talk about when we talk about literature promotion in Denmark? This concluding discussion will sum up how changes in notions has influenced ways of literature promotion, and will conclude that one can identify a motion which can be described as going from centralist to decentralist notions on literature promotions only to end its journey in a new form of centralism, which can be described using the 2.0 metaphor. We call it 2.0 centralism. In order to be able to make this conclusion we will discuss this motion in 3 paragraphs: 1) Notions in relation to the financing of development projects 2) Notions in relation to cultural policies and 3) notions in relation to library practice.

1) Notions in relation to the financing of projects

This paper has shown that notions in the sense of policies do not have a direct influence on what kind of literature and how literature is promoted on the internet. Instead we can identify an indirect political influence on the promotion of literature. The example we have used in this paper, litteratursiden.dk, is an illustration of this. It began as a local project, in a large municipality (Aarhus) with a development grant from the National Library Authority (The development pool). Litteratursiden today is not funded centrally but functions as a network of many municipal libraries. When the government supports all libraries according to certain standards we can talk about classical centralist notions on literature promotion. Changing the support from state to municipal level via block grants is a classical decentralist notion on financing literature promotion. The development grants are a different way of supporting literature and promotion of literature from the state than we have seen before. The development grants from the governmental pool does not support everybody, nor does it dictate how libraries should promote literature as it has done in the past. The development grants help the government in a much more subtle manner to influence the libraries while libraries still maintain municipal independence. Examining litteratursiden.dk has revealed that there is a government wish to support projects that have potential to end as national cooperative library services. Funding through governmental development grants points to the large and the broad, which is also the case when we look at the sort of literature being promoted in Litteratursiden.

2) Notions in relation to cultural policies

This paper has shown that the changes in notions on culture and users at a political level are a central factor in the movement from literature promotion with focus on the text and author to a promotion with focus on the user. The changes creates a cultural liberation which is the foundation in today's acceptance and acknowledgement of pleasure reading and the individual reading experience as central in a definition of literary quality. It also paves the way for the reader as expert in his or hers own cultural and human development and place the reader's opinion on a central position in relation to discussions of literature and quality.

On an overall level the cultural policies have thus developed from a promotion of a state defined and supported monoculture to an encouragement of cultural diversity, that to some extend is locally based. One can say that the what, the how and the why of literature promotion have changed in the light of cultural policy. The analysis of litteratursiden.dk shows that the literature mostly promoted is the popular novel which is accentuated with the aim to encourage and qualify the individual

reading experience and that this encouragement occurs through the librarian's own reading experiences.

3) Notions in relation to library practice

The structure of litteratursiden.dk is an example of what we call centralism 2.0., which means that the webpage is presented as one central page, but in reality, is created with contributions from the 85 regional libraries who are participating. Thus it is cooperation between many libraries but what the users see is a centralized and homogenous product. This structure can be defined as a kind of bottom-up-centralism based on a network structure.

At the same time the webpage represents a movement from a promotion with focus on the text/author to the user/experience. The notions of literary quality and what the aim of promotion is changes accordingly as mentioned above. The new possibilities generated by the development of new media platforms to promotion also creates a new situation where the user not only gets different options and the freedom of choice, but also the possibility to participate with his or hers meanings and experiences in relation to literature.

Litteratursiden.dk not only represents a new form of centralism, a network based centralism 2.0, it also erases the borders between professionals and experts on the one side and laymen on the other and creates a literature promotion space where the role as a reader and the ability to encourage other readers is the most important.

Concluding remarks

Centralism 2.0. is a form of networked centralism which corresponds with a government influenced and user oriented literature promotion strategy on a national level. We have identified several shifts in the notions regarding promotion of literature in Danish Public libraries. These shifts have been identified both regarding financing, cultural policies and librarian practice. Naturally these three areas are interrelated. Literature promotion today and the possibility for network are also closely related to the possibilities of the internet. Together, these shifts support a conclusion, that one can identify a motion from centralist to decentralist to a new centralism when it comes to digital literature promotion. This network centralism can have positive effects and negative effects. It is positive in the sense that litteratursiden.dk has provided the Danish public libraries with a system that is a qualified and competitive alternative to the otherwise commercial promotion of literature on the internet. It provides the public libraries with a joint service which give them a uniform and shared image. On the other hand, the new centralism the wish for national standards can happen at the expense of local initiatives or of literature promotion tailor-made for the local region in which the public library is situated.

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Interview

Interview Jonna Holmgaard (conducted by Nanna Kann-Christensen, 26 October 2009)