

The Four Pre-Conditions of Reading Promotion Aimed at Ten to Thirteen Year-Olds in an International Comparison: Close Case Studies of the Central Library of Openbare Bibliotheek Amsterdam (OBA) in Amsterdam and TioTretton in Stockholm



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August 2013

Abstract

This thesis discusses the main characteristics of the pre-conditions of reading promotion for ten to thirteen year-olds in the central library of Openbare Bibliotheek Amsterdam (OBA) in Amsterdam and of TioTretton in Stockholm. Hence, it deals with three 'variables': the pre-conditions of reading promotion (as established by the International Federation of Library Associations and Institutions (IFLA) to be facility, collection, staff and user choice of resources and services), the target group of ten to thirteen year-olds, and an international comparison. These three topics have been chosen to be studied for several reasons. First of all, the characteristics of the pre-conditions of reading promotion have not been studied before. IFLA sets very minimal requirements to the first three pre-conditions: the requirements for collection are 'high quantity, high-quality, attractive, current, meets interests, languages', staff needs to be 'trained', speak different 'languages' and be 'approachable' while facility needs to be 'accessible, friendly, clean, organized'. User choice of resources and services, in this thesis referred to as services preferences, is not given any features at all. In addition, the target group of ten to thirteen year-olds is an age group which experiences emotional, physical and school transitions and therefore has a high risk of dropping reading. This target group, however, is often not given attention in reading promotion in public libraries. Furthermore, international comparisons of reading promotion in public libraries are rare –research mostly focuses on national situations, while 'abroad' is merely used as inspiration (and hence quickly forgotten). Since it is argued in this research that Sweden and the Netherlands can be justifiably compared because of a similar context concerning public libraries and reading promotion, OBA and TioTretton are compared. Consequently, the research question of this thesis is: 'What are the main characteristics of facility, collection, staff and services preferences as the four pre-conditions of reading promotion for ten to thirteen year-olds of the central library of OBA in Amsterdam and of TioTretton in Stockholm?'

This research question is aimed to be answered by a triangulation of methods: non-participatory observations, one interview with two staff members (simultaneously) in each library, questionnaires filled in by four ten to thirteen year old visitors in each library and document analysis are used. A descriptive analysis in the form of two close case studies is strived for: the particular situations in OBA and TioTretton concerning the pre-conditions of reading promotion for ten to thirteen year-olds are compared. For each pre-condition, focus points are established in addition to the minimal and quite general requirements IFLA prescribed. The first focus points discussed are architecture and interior design for the pre-condition of facility, in which the functionality and the atmosphere will also be taken into account. Recent updates, discharges, variety of media and genres and children's influence are the focus points for collection, while backgrounds, view on job, attitude and approach are for staff members. For the last pre-condition, services preferences, broad, up to date and modern services are focused on.

It can be concluded, that TioTretton and OBA have a different approach of reading promotion overall. TioTretton plans little, acts in the moment and focuses on reading pleasure, the children's wishes and the concept of storytelling. OBA, on the other hand, has a more traditional, regulated interpretation of reading promotion and also incorporates educational goals such as the development of literary competence. Facility is the most comparable pre-condition concerning ten to thirteen year-olds in both libraries, while collection, staff and services preferences differ more extensively. OBA splits up the target group in two areas for ten to thirteen year-olds on two different floors, mirroring the borders between Dutch primary and secondary school (the children's library is meant for children until twelve years old, the area of the second floor for children over twelve years old). The area on the second floor is found wanting in all pre-conditions. TioTretton is only accessible for ten to thirteen year-olds, but almost transcends being a library by emphasizing the central concept of storytelling by the inclusion of all kinds of services, such as a kitchen.

Foreword

This thesis is the closure of a year of study in which I learned so much in the field of children's literature and in which I discovered my true passion: reading promotion. My previous internship assignment at Dutch Reading Foundationⁱ provided me with a lot of theoretical and national background about this topic, and my thesis enabled me to both widen my perspective internationally and to apply reading promotion theories in practice. This combination has fed my eager to get a grip on the concept of the promotion of reading and made my enthusiasm grow. Yet, through this thesis I have also been able to see the flaws of (the content of) reading promotion, and the problems that can come up when theoretical ideas are put into practice. I was also able to squeeze another abroad experience into my student career – I went to Stockholm for five weeks to do research on TioTretton, a public library for ten to thirteen year-olds only.

This thesis gave me the chance to study a topic which has not been studied elaborately before, namely the pre-conditions of the promotion of reading as originally established by the International Federation of Library Associations and Institutions (IFLA) being staff, collection, facility and user choice of services and preferences. I studied these pre-conditions applied to ten to thirteen year-olds, a group teenagers which is likely to have a troublesome relation with reading. To do this, I compared the areas aimed at this target group in the central library of Openbare Bibliotheek Amsterdam (OBA) in Amsterdam and TioTretton in Stockholm – both public libraries. A comparison of two close case studies is the result.

I was lucky to work together with inspirational people in the field; Jose Remijn and Christine Zwierink, employees of OBA, and Amanda Stenberg and Tone Karlsen, employees of TioTretton. I want to thank them a lot for all their efforts and assistance to make this thesis what it is now; they did not only provide me with the information I needed to do my research (Amanda also helped me with the Swedish language), but gave me a lot of joy in writing as well. The field of reading promotion, I discovered throughout this journey, is blessed with people who have a big heart for what they are doing and who look at opportunities, no matter how small the resources are.

Finally, I want to thank my thesis advisor dr. Coosje van der Pol for her helpful and eye-opening feedback; I especially want to thank her for the fact that she continued to supervise me until the end, although her contract at Tilburg University already came to an end at that point. I also want to thank the second reader of this thesis, prof. dr. Helma van Lierop-Debrauwer.

Remains for me to say, enjoy reading this thesis and get inspired by reading promotion.

'well, but imagine, if that's indeed becoming a cultural breeding spot, what you can do with that as experimental space with, with children and reading and, and, yes my eyes are lighting up.' – Jose Remijn, 2013, May 24

Iris de Graaf

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Introduction

'It is not enough to simply teach children to read; we have to give them something worth reading. Something that will stretch their imaginations – something that will help them make sense of their own lives and encourage them to reach out toward people whose lives are quite different from their own.' (qtd. in Farmer & Stricevic, 2011, p. 14)

These words have been uttered by the well-known and awards winning American author Katherine Paterson; they have been quoted by many people, which proves that Paterson's idea of reading is widely shared. From these words it can be derived that learning how to read is not enough; literacy has to be supported by the promotion of reading. Reading materials have to be offered and reading habits have to be encouraged. Reading, Paterson seems to suggest, is a universal right; that has been stated by many different people and organizations, including UNESCO (International Publishers Association et al., n.d.), reading promotion organizations (Dutch Reading Foundationⁱⁱ, Swedish Arts Councilⁱⁱⁱ¹), parents (De Rijksoverheid, para. 4), princesses (Princess Laurentien is chairman of the board of the Reading & Writing Foundation^{iv}) and ministers (Plasterk, 2008, para. 1) – they all agree about the importance of reading. But why is reading found so important? Research could provide an answer to this question. Studies show that reading has a lot of benefits; according to Stokmans (2013) reading makes more emphatic citizens, allows reflections, improves reading skills and reading development, produces better test results, offers an immersive experience and enables the reader to gain more knowledge about the world (p. 4).

The transformation of reading habits and reading promotion

The benefits of reading are numerous; however, each year less time is spent on reading for leisure. The figures of time use surveys of the Dutch government confirm this – every generation spends less time reading printed media. Other media, like television and the computer, are taking up most time; in 2005, Dutch people over twelve years old spent in average 3,8 hours a week reading printed media, while they spent 18,9 hours in average on using media in total (Huysmans, 2006, para. 6). The reading of printed media thus only takes a rough 20% of the time spent on media in general. The reading of printed media is under pressure, while it offers qualities – especially fiction - other media lack; fiction, Schram (2012) claims, offers experiences readers cannot undergo otherwise, neither in real life nor by using other media, such as getting into the inner psyche of a character (p. 18). This decline in the reading of printed media shows that people in general find less joy in doing activities in which reading is centralized. Reading has to be promoted, not only because of the benefits and specific qualities reading can have, but also because other activities, such as watching television and using the computer (that make up the other 80% of our time spent on media in general), also require good reading skills. Subtitles on television and instructions on the computer cannot be dealt with, if a person cannot read well. A decline in the reading of printed media is therefore not necessarily a decline in reading in general. A new, digitalized era has dawned since the twentieth century and we are in the midst of more digital developments – reading and reading habits are transforming (Schram, 2012, p. 9-10). In addition, nowadays, fiction and other genres can also be read in a non-printed shape, for example from a computer screen or in the form of an e-book. Reading should be promoted,

¹ In general, names of organizations or certain terms are translated in English and the original language is referred to in an endnote. Only for important institutions in this thesis (such as Openbare Bibliotheek Amsterdam and TioTretton) the original language is used, or if immediate translations are needed when something cannot be understood otherwise, the translation is given immediately between brackets. The English translations are my own, as are the photos in this thesis, unless stated otherwise. In addition, abbreviations are written in full when they are mentioned for the first time in each chapter, except for OBA (Openbare Bibliotheek Amsterdam), which is such a central part of this thesis that the abbreviation and full name are assumed well-known.

since it is (still) a vital part of current societies and has a lot of important advantages, whether digitally consumed or absorbed in a printed way.

The promotion of reading is structured in policies, but takes place in many environments. The government, bookstores, publishers, schools, but also parents, are promoting reading (Farmer & Stricevic, 2011, p. 7; Kraaykamp, 2002, p. 7).

Public libraries and reading promotion

One institution that plays a vital role in this fast changing era is the public library. Public libraries claim to be approachable meeting places with a lot of knowledge in store, both by the media they offer and by the staff they hire. In these digitizing times, the public library needs to step up its game - in order to keep attracting (young) visitors to the world of text, they should incorporate new media and offer new activities (Fisher & Hill, 2003, para. 3). Hence, worldwide, public libraries are establishing digital archives; an example of this is the online service Europeana, to which 18 European libraries and partner institutions are adding more than 18 million newspaper pages (KB, 2013). It is important that public libraries explore the digital opportunities of reading, especially because reading promotion is one of the key functions of public libraries (Stalpers, 2005, p. 2).

Another change also occurs: public libraries are becoming cultural centers in a community (Gary Public Library, 2013, para. 1) – a place in which not only a bunch of books is lying on shelves, but where reading and cultural participation are actively promoted. There is space for other activities and other media, which can be used to promote (other forms of) reading. An example of a public library which is a cultural center and part of a bigger culture house can be found in Apeldoorn, the Netherlands. CODA (an abbreviation for Cultureel Onder Dak Apeldoorn, which means Cultural Shelter Apeldoorn), houses an archive, a museum and a library. An interdisciplinary experience is offered to its visitors and interactivity is stimulated (CODA, 2013, para. 1-3); different media tell stories and can work together. This trend is not specific to Dutch public libraries: Gary Public Library in the United States and Vennesla Library and Culture House in Norway are examples of public libraries as culture houses in one way or another across the Dutch border (Gary Public Library, 2013, para. 1; Vennesla, (n.d.), para. 1-2).

Public libraries and research on reading promotion: this thesis

However, although stories about reading promotion in (foreign) public libraries are often used as inspiration, thorough research on public libraries and their approaches of reading promotion lacks at certain key fronts. This should be changed, since 'research can assist in the planning, assessment, and improvement of current and future reading and literacy promotion programmes and services [...]. Effective library management involves ongoing monitoring and improvement' (Farmer & Stricevic, 2011, p. 9). Research is needed on three key fronts:

- the role of four '[l]ibrary pre-conditions for reading/literacy promotion', facility, collection, staff and user choice of resources and services (which will be referred to in this thesis as 'services preferences'), appointed by the International Federation of Library Associations and Institutions (IFLA) (Farmer & Stricevic, 2011, p. 14);
- the approach of the promotion of reading for ten to thirteen year-olds, an age group that has a high risk of dropping reading for leisure: 'Keeping children reading once they arrive at secondary school is a difficult trick, since so many pupils seem to ditch reading at this age' (Eccleshare, 2007, para. 3);
- an international comparison, that extends research between borders and offers the possibility to go further than foreign inspiration only.

In this thesis, these three elements will be jointly examined: a specific international comparison between the central library of OBA in Amsterdam and TioTretton in Stockholm will be made, in which the four pre-conditions of reading promotion facility, collection, staff and services preferences will be studied, targeting the difficult age group of ten to thirteen year-olds. Consequently, the research question of this thesis is:

'What are the main characteristics of facility, collection, staff and services preferences as the four pre-conditions of reading promotion for ten to thirteen year-olds of the central library of OBA in Amsterdam and of TioTretton in Stockholm?'

Outline of thesis

This research question – including its theoretical framework, methods, restrictions, case studies and its answer – will be addressed in six chapters. In the first chapter, the concept of the promotion of reading is reviewed. The term 'reading promotion' deserves a chapter of its own even before the research approach is declared, because it is a very wide, vague and abstract notion, which is central in this thesis and therefore should be actively paid attention to. It should be clear what reading promotion is, why it is important and what definition will be employed here, in order to understand the examined pre-conditions better. Therefore, reading promotion is discussed even before the theoretical framework and the methods are addressed in chapter 2, 'An International Comparison: Research Approach'. In chapter 3, the four pre-conditions facility, collection, staff and services preferences of the areas aimed at ten to thirteen year-olds of the central library of OBA are examined: 'A Dutch Situation: Focus on OBA and Its Pre-Conditions of Reading Promotion in the Areas for Ten to Thirteen Year-Olds'. In chapter 4, TioTretton is likewise researched ('A Swedish Situation: Focus on TioTretton and Its Pre-Conditions of Reading Promotion'). In chapter 5, the ways in which OBA and TioTretton deal with the pre-conditions are compared, 'Pre-conditions Compared: The Similarities and Differences Between OBA and TioTretton Concerning Reading Promotion', in order to draw a conclusion in chapter 6. Chapter 6, finally, will hold a conclusion and a discussion: 'Conclusion and Discussion: The Characteristics of the Pre-Conditions of Reading Promotion – OBA's Split Up Target Group Areas and TioTretton's Visitor's Domain'.

Chapter 1 The Promotion of Reading: A Brief Introduction

The promotion of reading, in Dutch 'leesbevordering' and in Swedish 'läsfrämjande', is a term that has been used since the eighties (Van Gool, 1984, p. 3). It is a very broad concept and can contain many different ideas and activities: the interpretations are numerous. Therefore, it is necessary to first grasp this term in '1.1 Reading promotion: what is it and why is it important?'. The many different interpretations of the broad and vague concept of 'the promotion of reading' are the result of the different players in the field of reading and literature education that work with reading promotion. Each player has a different angle and uses a definition that suits its own perspective the best. Therefore, it is necessary to scrutinize these different angles by an overview of views and players (stakeholders) (1.1.2) to provide a range of interpretations and backgrounds. Next to this, other important aspects that cannot be left out are the idealistic nature of the promotion of reading (1.1.3), and the relationship between the promotion of reading and the promotion of literacy (1.1.4). But first, a short history of the term will be addressed in which the governmental involvement of the promotion of reading in cultural policies will be briefly discussed (1.1.1).

After these necessary steps are taken, which will uncover the ill structured domain of reading promotion, the working definition of the promotion of reading that will be employed in this master thesis can be established ('1.2 The promotion of reading: a working definition').

1.1 Reading promotion: what is it and why is it important?

1.1.1 *The origin of reading promotion, its importance and its governmental integration*

What is called 'the promotion of reading' nowadays, emanates from 'book promotion', which was the term used until the promotion of reading has occurred since the eighties. The shift in terminology makes clear that in the process of reading the attention has been shifted from the product, the book, to the consumer, the reader, and the process of reading (Van Gool, 1984, p. 3; Mertens, 2009, p. 25). In addition, it can be concluded that the concept of the promotion of reading is more than just promoting books or reading itself; it has a broader connotation nowadays, established by both cultural and instrumental values appointed to reading. This connotation becomes clear when some interviews with Dutch key figures in the field of the promotion of reading are examined. In (separate) interviews, they gave their views on the importance of reading and reading promotion. Three important cultural and instrumental values of reading could be distilled from these interviews, that are decisive for the interpretation of the promotion of reading and uncover the broader connotation reading promotion has obtained:

1. Reading is important because it is a communication skill – it enhances language development and reading comprehension and it is therefore crucial for the independency of the citizen;
2. Reading enhances the development of the imagination and the creativity of the reader, in which reading for pleasure plays an important role – it includes the skill to handle different kinds of information;
3. Reading is more than teaching people how to read or how to broaden cultural horizons – it includes the knowledge of how information is offered. The decision which book to choose depends on the familiarity of the reader with the world of books and how things work (Driessen et al., 1998, p. 30); for example, where to get books (stores, libraries, schools) and how to choose a book by using other media, like reading reviews on the internet or in newspapers.

These values emphasize both the instrumental goals of reading (literature) – the enhancement of communication and reading skills and reading development, the gathering of information and knowledge – and the cultural goal of reading itself, the pleasure and inspiration reading offers as well as experiences which are not possible in reality. These two overarching values of reading are in a close

relationship and can be present at the same time; according to Stokmans (2013), reading varies from being hedonistic (which contains cultural aspects, like the '[c]reation of social ties' and '[e]xpression of community ties'^{vi}) to instrumental. Connected to these two ways of reading, which either stand on their own or go hand in hand, are different outcomes – reading also varies from being personal to social: who benefits from the outcomes of reading? Is it just the reader, or also society (Stokmans, 2013, p. 4)? Stokmans confirms the values of reading as established in the interviews by Driessen and others; she therefore considers reading promotion as 'a necessity to get and keep everybody reading'^{vi} (2013, p. 1).

Because of the discussed values of reading, the promotion of reading has been quickly adopted by (cultural) government policies since its emergence in the eighties; recently, it is especially promoted because of its instrumental function, but also because of its cultural values. However, the promotion of reading and its policies is not exclusively entrusted to, or dependent on the government, as organizations such as Dutch Reading Foundation^{vii} show; the government may finance a vital part of reading promotion policies and projects, the contents and implementation can be decided upon by private or independent (public) organizations. Nevertheless, without governmental policies and subsidies the promotion of reading would not be where it is today; the government plays a vital role in reading promotion, although somewhat indirect or on the background sometimes.²

1.1.2 Different angles and stakeholders: an overview of the interpretations of reading promotion

In her master thesis about the promotion of reading in Flanders, Lore Mertens gives an overview of the promotion of reading. She rightly notices that the Dutch word for the promotion of reading ('leesbevordering') is not present in any Dutch dictionary. Apparently, she analyzes, the definition is still so vague that it cannot be recorded in a dictionary yet (2009, p. 23). Karlijn Piek, a Dutch researcher of literature education and reading promotion, tries to clarify the different angles from which reading promotion can be looked upon by providing an overview of the possible interpretations:

For some, the promotion of reading means the promotion of the reading of (fictional) books, others think of the promotion of reading literary work. It is also conceivable that the promotion of reading focuses on the reading of everything that is printed: newspapers, books and magazines. Yet others see the promotion as the adequate handling of different media, including audiovisual media.^{viii} (1995, p. 42)

The different interpretations show a connection to the specific target groups and goals each view on the promotion of reading contains. What can also be concluded based on Piek's quotation is that there is no general consensus about what type of reading should be promoted; this also depends on from which angle the promotion of reading is approached.

² In the Netherlands, there is a government-oriented platform that tries to regulate reading promotion activities, projects and research and advises the government on how to spend the subsidies with regard to the promotion of reading: Dutch Reading Foundation (Stichting Lezen). The organization stands in a relationship with the Cultural Council (Raad voor Cultuur) (the governmental cultural council) and the ministry responsible for carrying out the cultural policies, of which reading promotion policies are a part. There is also a governmental structure in Sweden: the Swedish Arts Council (Kulturrådet) (the governmental cultural council) divides the subsidies and decides about the reading promotion efforts - instead of a separate independent semi-governmental organization as Dutch Reading Foundation in the Netherlands. In the Netherlands there are currently three money flows: the first one is meant for Dutch Reading Foundation, the second one for other literary or linguistic organizations that are (sideways) contributing to reading promotion and the third one stems from business associations which support commercial oriented projects with regard to reading promotion (Vaessens, 2006, p. 135-136). In Sweden, however, there are two money flows, since a Reading Foundation lacks – money comes either directly from the government's cultural council or from business associations.

Mertens (2009) scrutinizes some views from people who are either positive or negative about the concept of the promotion of reading. Gerard van Bijl³ is someone who is negative about the promotion of reading. The different interpretations and the vague term prove that it is not a good concept; exactly because of the overload of definitions, it says nothings, Van Bijl claims. He asks why reading should be promoted in particular, while calculating is not promoted at all (ctd. in Mertens, 2009, p. 24). An example of a broad definition Van Bijl does not take seriously is given in Mertens' thesis by the already mentioned Van Gool, who is positive about the term: "The promotion of reading is not just holding a book and read it aloud beautifully, it is also networking, writing policy plans, speaking to the municipality and regional officials, project management, it is all there"^{ix} (ctd. in Mertens, 2009, p. 24). The promotion of reading can be seen as a container concept in which different perspectives are collected; the question is, if this matters - does the fact that the promotion of reading is a container concept make (the field of) reading promotion less valid or less necessary?⁴

A more comprehensive survey of the field of reading promotion is given by Piet Mooren in his dissertation about the relationship between picture books and the promotion of reading and cultural dissemination. According to Mooren, the promotion of reading is dealt with in cultural policies, literary studies, libraries and bookstores and in schools (2000, p. 63-64). He explains the complicated Dutch governmental situation by the previous distinction between culture (and art) and education in two ministries. Since 1994 these two fields are part of one ministry again, but the budgets are still segregated. The two fields, however, have come closer together with the introduction of the concept of the promotion of reading as the 'integration of literary art and reading instruction, [...] the development of literary competence and literacy'^x (Mooren, 2000, p. 63); which contains both cultural and educational aspects.

There is also debate about the stakeholders of reading promotion. The cultural policies Mooren speaks about, libraries, bookstores and schools, can be seen as stakeholders of reading promotion. Farmer and Stricevic see the stakeholders of reading promotion as 'library staff, potential readers, teachers, publishers, and other community members who are impacted by reading and literacy' (2011, p. 7); actual readers are remarkably absent. However, both actual and potential readers are stakeholders of reading promotion, but in a different way than library staff, teachers, publishers, cultural policy makers, and booksellers are: actual and potential readers are the target group of reading promotion. This distinction is clarified in Gerbert Kraaykamp's numeration of stakeholders. Kraaykamp (2002) explicitly appoints the four most important parties that specifically participate in the process of the promotion of reading: the government, parents, libraries and schools. In his opinion, the government can be seen primarily as a policy maker and a subsidy provider and the other three (which he studies in depth in his research) as the main relevant executing institutions (p. 7-11). Two additions can be made to this valid exploration of the stakeholders of reading promotion. One is that, from the age when children develop their own taste and opinions about books, additional to parents could be 'peers' (Lemaire, 2004, p. 7). Secondly, another such an 'institution' which can be added (and already named in Mooren's dissertation) is bookstores. Bookstores take part in the process of the promotion of reading as well by different initiatives and efforts to promote reading⁵ - bookstores are dependent on reading promotion, since it is in their favor if people buy books.

³ Note: Van Bijl is working at OBA.

⁴ It is argued here that that is not the case; however, for a good research, a clear cut working definition is required.

⁵ A clear example of a bookstore that participates in the promotion of reading both by activities, education and research is the children's bookstore the Book Mountain (de Boekenberg), the employer of Jos Walta, reading promoter and author of the book *Open Book. Manual promotion of reading by Jos Walta (Open Boek. Handboek leesbevordering door Jos Walta)*.

The stakeholders of reading promotion are now established: the government, parents, libraries, schools, publishers, bookstores and peers. Most parties, (this does not necessarily apply for bookstores or peers), have a more or less pedagogical approach towards reading promotion; the instrumental value of reading is usually dominant. The perspectives of these stakeholders depend on, as has been stated earlier, what they see as the goals and the target groups of the promotion of reading. However, it is important to note here that the opinions about reading promotion can also differ *within* the stakeholders' perspectives; the idea of the promotion of reading is, next to the influence of which stakeholder a person primarily belongs to, highly personal and subjective. For example, each stakeholder creates some general ideas about the approach of the promotion of reading: the educational perspective contains general views on the promotion of reading and literature education, like the reading of a canon and the striving for literary competence. Two teachers, however, can have a different view on the promotion of reading, for example if and how it should be done in schools for a certain age group. An example can be found in the two teachers Joop Dirksen (advocate of pupil-oriented education) and Jo Dautzenberg (advocate of text-oriented education): the first wants to offer tailored advice to his students, while the latter does not care if his students are actually going to read due to his classes, but prefers an information transfer (Pronk, 2003, para. 1).

1.1.3 An idealistic topic

It is also important to acknowledge that the promotion of reading is a highly idealistic topic. The instrumental and cultural values of reading previously discussed in this chapter contain some idealistic features – literature has after all been used traditionally to educate (working class) people (Zwaap, 1994, p. 12). Christiaan van Willenswaard, former employee of Dutch Reading Foundation, stresses the doing-good nature of reading promotion in the foreword of Walta's manual about the promotion of reading at elementary schools: 'The promotion of reading is above all a case of kind people'^{xi} (2008, p. 8). Martijn Nicolaas, who studied the promotion of reading and links it to literary education in his report for Dutch Reading Foundation, gives reading a few highly idealistic qualities: the 'deepening, dispersion, imagination and broadening'^{xii} of the perception of the world (2005, p. 7). Through such statements, the promotion of reading itself becomes highly idealistic. The idealism can be especially derived from the values reading is ascribed: the reading climate should be maintained and improved because it serves a greater, both personal and social, good (Nicolaas, 2005, p. 7) - it makes better people and better citizens (Stokmans, 2013, p. 8-12).

This idealism is concretely expressed in numerous publications about reading and the promotion of reading. Thomas Vaessens, professor of Modern Dutch Literature, reflects on these publications in an edgy text about the agenda of reading promotion, which he calls 'romantic' (unfortunately, he does not exactly explain what he understands by 'romantic'). He observes that the movement that once was aimed at educating the people (especially the lower layers of society) is now turned into a more general concept of the spreading of culture; the idealistic ideas remain more or less the same, but have different names (2006, p. 135). Vaessens' analysis of the lack of legitimization of reading promotion in all kinds of official and unofficial documents is plain: policy plans, organizational statutes, governmental notes, but also brochures and leaflets, state that reading is important, but evidence is commonly not provided. Likewise, an explanation why it should be promoted lacks. Reading promotion is instead stated as self-evident (Vaessens, 2006, p. 138-139).

Corresponding to Vaessens' uncovering of idealistic, often unsubstantiated statements about reading promotion, two concrete examples of publications about reading promotion with idealistic aspects used in this thesis will be discussed here: the guidelines for librarians of the International Federation of Library Associations and Institutions (IFLA) *Using research to promote literacy and reading in libraries, and Readers and lasers*^{xiii} by Van Gool. In the IFLA guidelines for librarians, the idealism is illustrated throughout the report by the integration of inspirational quotes about reading (promotion), literacy

and research. The quotes are placed in separate boxes, printed in a bigger font in bold and italics and some words are capitalized for extra emphasis; these characteristics underline the idealism and suggest the place of this idealism as an important part of the report, and therefore of library work in general (they are guidelines, after all). The quotes are never explained or backed up, and due to the placement in boxes they are emphasized and seem of high value. An example is a quote from Sir Richard Steele, a seventeenth and eighteenth century Irish writer and politician: “Reading is to the mind what exercise is to the body” (qtd. in Farmer & Stricevic, 2011, p. 4). In this case, reading is compared to exercising, and suggests that by reading mental fitness is ensured – which is not explained or backed up by any research or evidence.

A similar idealistic atmosphere can be detected in Van Gool’s book *Readers and lasers*. Next to inspirational quotes by other people – Van Gool uses three quotes as mottos for his book and opens his book with a quote about reading as well -, the book operates from the idealistic starting point that reading is a ‘miracle and a mystery’ (2002, p. 13). In this way, Van Gool poses reading as an almost transcendental experience.

Hence, whenever the promotion of reading is dealt with (also – even – in this thesis), it should be remembered that some idealism is present. The presence of ideals does not mean that reality is totally different – ideals, however, are unfortunately most of the times not evidence based; there might be a good legitimization for the ideals, but evidence is often not provided. As a side effect, reading promotion can become an emotional topic when different views come together, or when something changes – for example the amount of money the government is willing or able to spend on the promotion of reading.

1.1.4 The relationship between the promotion of reading and the promotion of literacy

Another important concept that is related to the promotion of reading is the promotion of literacy – they are in a(n often causal) relationship. If people can read and write, they are literate to some degree, too. However, being literate or illiterate is not a clear-cut given. There are many variations in literacy: a person does not actually have to be able to read, to have gained some degree of literacy. An example of this is the recent acknowledgement of early or emergent literacy. Emergent literacy is usually applied to children from zero to three or six years old; the boundaries of the age group differ depending on the study. In any case, emergent literacy denotes pre-school children. They are not technically able to read or write yet, but they are considered acquiring ‘knowledge and skills before learning to read and write, which are related in some way to their later reading and writing development’ (Rhyner et al., 2009, p. 5). Emergent literacy skills can consist for example of pretending to read or remembering certain words from the stories the children are read to (Whitehurst & Lonigan, 1998, p. 850).

The promotion of reading and the promotion of literacy, moreover, go hand in hand and strengthen each other; it is empirically proven that people achieve a higher degree of literacy (possesses better readings skills and reader development) if they read regularly (Schram, 2012, p. 9). In fact, the contribution to literacy is becoming a main argument for reading promoters (especially in governmental cultural policies, as has been seen) in contemporary evidence-based societies⁶; people who have achieved good reading skills by extensive reading, constitute the basic foundation of ‘a

⁶ Evidence-based societies, especially in the Western world, demand evidence to base for example policies on; research is needed to establish the value of something (such as fiction) and its justification to (financially) promote and support it (such as the improvement of reading development caused by reading fiction). Values are based on evidence. Empirical research on the importance of reading (fiction) and the value of literary scholarship are typical features of such contemporary evidence-based societies (Schram, 2012, p. 8-13).

growing economy, a successful career, the national public health and a thriving cultural and social life^{xiv} according to a study from Read Monitor^{xv} (2013, para. 1).

The relationship between literacy and reading is thus inevitable. Hence, a lot of things that count as reading promotion, are also at stake when discussing the promotion of literacy. Likewise reading promotion, the promotion of literacy has a range of possible interpretations and different stakeholders, including the government, schools, publishers, bookstores and libraries. Literacy is also, such as reading, an idealistic topic, which can be illustrated by Richard Mitchell's quote included in the guidelines for librarians to promote literacy and reading in libraries:

"Literacy is not, as it is considered in our schools, a PORTION of education. It IS education. It is at once the ability AND the inclination of the mind to find knowledge, to pursue understanding, and out of knowledge and understanding, not out of received attitudes and values or emotional responses, however worthy, to make judgments." (qtd. in Farmer & Stricevic, 2011, p. 6)

Mitchell makes a direct link between literacy and good judgments. He also sees literacy, the ability to read, as the only way to receive education – which is not only an idealistic statement, but also a highly questionable one. Ideals are at stake when discussing literacy, as is the case when reading is discussed; the same goes when both are promoted. It has become clear that (the promotion of) literacy and reading show specific similarities and it should be remembered that whenever reading promotion is discussed, literacy issues are present as well. Literacy promotion or enhancement can even be a part of reading promotion, since an instrumental goal of reading promotion is the enhancement of language development and reading comprehension.

1.2 The promotion of reading: a working definition

In establishing a working definition of reading promotion that will be employed in this thesis, the stakeholders and the importance of reading will be taken into account. In relation to the research question, reading promotion will be partially defined as Nicolaas (2005) does: the promotion of reading refers to 'the pursuit of reading pleasure'^{xvi} (p. 7). When reading is an attractive spare time activity, it can be promoted effectively and the other positive outcomes of reading (including the enhancement of reading skills, school results, citizenship) are activated. In this way, reading promotion may support literary education, through which literary competence can be gained (Nicolaas, 2005, p. 7-8).

However, it would be a mistake to look at reading promotion only as a quest to generate reading pleasure, after which all the other benefits of reading will follow naturally – this would be a romantic definition of reading promotion (Van der Pol, 2010, p. 40). Another important part of reading promotion is literary competence. Peter van den Hoven, former teacher in literature and art education, acknowledges the fact that literary competence is usually not something children think of when they read. Most children 'initially have an anecdotic or impressionistic way of reading'^{xvii}; the thought that reading should be 'fun'^{xviii} is dominant, according to Van den Hoven (2011, p. 194). However, Van den Hoven points out that although at first sight children's reading is purely aimed at direct pleasure, experiences, conformation and comforting acknowledgement, there is a certain 'literary lust'^{xix} present, 'in which pleasure is reduced to 'fun''^{xx}. Not literary arguments are used to underpin their opinion, but individual feelings are (Van den Hoven, 2011, p. 194).

A fertile soil for literary competence, called literary lust by Van den Hoven, is already present in very young children. Coosje van der Pol discusses the presence of literary competence with toddlers in her PhD study *Reading picture books as literature*^{xxi} (2010). In this study, she researches if toddlers can

gain insight in the structure of literary works on the basis of prominent story features like character. She agrees with the Canadian scholar and teacher Jon C. Stott, who is convinced that literature education is not restricted to secondary education. Already in primary education, literature education can take place; in this way, also the gap between primary and secondary education concerning literature education can be bridged (Van der Pol, 2010, p. 21). Echoing Jonathan Culler, Van der Pol (2010) sees a literary competent reader as a reader who recognizes facts like a story's plot or contrasting story characters, and who is aware of these abilities (p. 12).

Reading promotion, of which literary competence is a part, can be aimed at reading pleasure but has an educational content at the same time. Important to realize in this respect is that reading pleasure and literary competence are not necessarily opposites. They are often in an unbalanced relationship (Van der Pol, 2010, p. 38), but can also be brought together in the form of literary reading pleasure (Van der Pol, 2010, p. 41). This means that children deepen their reading experiences and gain more insight into how they do that by discussing books, thus gaining both knowledge about (implicit) meaning in the text and their own reading process and interpretations. These discussions have to be structured and are not open-ended, but are usually guided by a teacher or parent. Such structural discussions do not only lead to literary competence, Alan Hill argues, but also nourish enthusiasm for reading (ctd. in Van den Hoven, 1996, p. 221).

Finally, reading promotion contains aspects of both reading pleasure and literary competence; they ideally go hand in hand by for instance game like activities through which literary insights about the structure of a story can be gained. How this works in public libraries, on what aspects the promotion of reading is focused on in this thesis and what target group is examined, will become clear in chapter 2.

Chapter 2 An International Comparison: Research Approach

In this study, the comparison of the four pre-conditions of reading promotion focused on ten to thirteen years old visitors of TioTretton and OBA is central. In this chapter, the following research question will be explained in and backed up by the theoretical framework and the used methods:

'What are the main characteristics of facility, collection, staff and services preferences as the four pre-conditions of reading promotion for ten to thirteen year-olds in the central library of OBA in Amsterdam and of TioTretton in Stockholm?'

A conceptual model of what is discussed in this chapter can be found in appendix A.

2.1 Research approach: theoretical framework

The theoretical framework of this thesis does not only focus on the research question, but also contains other relevant topics. The promotion of reading has been discussed in great detail in chapter 1, but reading promotion and public libraries should be given explicit attention in this section as well. Next to this, the use of research in public libraries and the Swedish and Dutch contexts are addressed: how can research be used to help public libraries to improve their services?

2.1.1 Reading promotion and public libraries: three ways of reading promotion

The promotion of reading can be seen as a primary task of public libraries (Howard & Marney, 2009, p. 14; Koren, 2009, para. 2). Public libraries have been active in the field of the promotion of reading since their start (Koren, 2009, para. 1); reading promotion has been both mission and goal of public libraries (Farmer & Stricevic, 2011, p. 3; D'Ancona, 1992, p. 74). Former Dutch minister of Culture Hedy d'Ancona states in the cultural policy plan for the years 1993-1996 that 'public library work is, in short, the promotion of reading'^{xxii} (1992, p. 74). Public libraries are thus seen as 'crucial' in the reading promotion process in the Netherlands. This view is also shared by Marja van Bijsterveldt-Vliegthart, the Dutch minister of Culture in 2010-2012:

Libraries recently give more structural support to schools, students and their parents, for example through activities in the school and by guidance for parents who read out. Next to the many contests, festivals and other periodical zeniths libraries are actively promoting reading all year round in this way.^{xxiii} (2010, p. 2)

However, as has been stated in the introduction, libraries face a challenging new era in which digitalization and new media are big topics. The political field has also been aware of this change, as Halbe Zijlstra (Dutch secretary of Culture under Van Bijsterveldt-Vliegthart) expressed: 'Our media behavior and information use have changed drastically by digitalization and the internet. The library sector has to adapt and renew itself'^{xxiv} (2011, p. 31). Despite the big digital innovation that currently demands attention, the importance of public libraries in the process of reading promotion is very much stressed. Public libraries are seen as a safe haven to 'information and culture'^{xxv} (Zijlstra, 2011, p. 31); public libraries are (still) an important stakeholder in the promotion of reading.

The promotion of reading in public libraries takes place in three varieties, according to researcher Cedric Stalpers (2005, p. 4). Bijsterveldt-Vliegthart already mentioned a few of the activities a public library could undertake to promote reading, such as (reading) contests. Other activities, such as lectures and collaboration with schools, also count as reading promotion. These forms of reading promotion can be seen as active reading promotion. However, reading can also be promoted in a passive way by simply making reading facilities available, for example through providing free youth memberships (Kraaykamp, 2002, p. 12), or by the possibility of lending books. A separate section for adolescent books is also a way of passive reading promotion; it offers adolescents interesting books fit

for their age category in an easy accessible and clear way. The third way of reading promotion in public libraries can be described as supportive or facilitating, for example offering the possibility of joining a reading group (Stalpers, 2005, p. 4).⁷

The three ways of reading promotion can be crucial for the characteristics of the four pre-conditions of reading promotion for public libraries discussed in this thesis (facility, collection, staff, services preferences), and they therefore have to be taken into account.⁸

2.1.2 The importance of research for public libraries

The relationship between reading promotion and public libraries has to be investigated. Research on the role of public libraries in society and on concrete characteristics of public libraries such as the number of visitors and the appreciation of the collection, is valuable for public libraries, because it 'supports strategic planning, increases staff engagement, demonstrates program impact, and enhances the organization's reputation' (Farmer & Stricevic, 2011, p. 9). Especially action research is relevant concerning public libraries; it 'refers to a process of studying one's own practice in order to improve it' and 'it is explicitly grounded in a systematic and research-based methodology, including assessment' (Farmer & Stricevic, 2011, p. 8). Research also offers concrete ways to solve problems, and to promote reading; for instance, research says that when a library has longer opening hours, students read more, and the same is the case when a teachers take their classes on planned trips to the library on a regular basis (Krashen, 2004, p. 5).

The four pre-conditions of reading promotion in public libraries have not yet been researched thoroughly in a(n international) comparison, although an important part of the success of reading promotions depends on them. In order for research on reading promotion to be efficient, the four pre-conditions should be examined - not only the reading promotion efforts itself deserve attention, but especially the starting point of reading promotion, its pre-conditions, are important. Indeed, '[i]n proceeding with research, librarians first need to describe the current situation' (Farmer & Stricevic, 2011, p. 11).

2.1.3 A Swedish and Dutch context: reading promotion and public libraries in both countries

Reading promotion and research in public libraries take place in a context that is nationally determined. Both in Sweden and in the Netherlands reading promotion and research in public libraries are influenced by and part of political, societal and cultural ideas, policies and projects. An overview of those contexts sketches the relevant climate the pre-conditions of reading promotion in public libraries are in today.

Sweden

In Sweden, children's culture is highly valued and taken seriously (Laitila, 2012, p. 10). Reading promotion is actively supported by the Swedish Arts Council^{xxvi} and takes place in a number of ways.

⁷ In my eyes, Stalpers does not clarify the difference between active reading promotion and supportive reading promotion. However, what could be seen as a difference is that active reading promotion as Stalpers defines it, primarily refers to educational projects, whereas supportive reading promotion denotes festivals and other opportunities for readers to enhance the pleasure in reading. Stalpers himself, however, offers a limited description of every way of reading promotion in public libraries, but he does not explicitly elaborate on the differences between them.

⁸ Depending on the pre-condition, however, some types of reading promotion can be more important than others; this thesis does not specifically go into that question.

The most traditional support of reading promotion is the awarding of grants. In principle, '[a]ny organization can apply for funding for projects that promote reading'; most of the times, however, schools and (public) libraries apply for grants (Corneliuson, 2013, p. 1). With the awarding of grants, the Swedish Arts Council shares its ideology:

The Swedish Arts Council operates on the principle that literature is an art form on a par with all the other art forms. These art forms are closely related to each other, and the grey area between them is a fertile source of methods for arousing interest in literature. (Corneliuson, 2013, p. 1)

Grants are awarded to different projects. *Reading Arts*^{xxvii} is an example of a funded project that takes place in nine of the twenty-one Swedish counties. In this project, different art forms are incorporated. *Reading Arts* delivered so called 'literature houses' for children and for adolescents; the travelling caravan Bubble^{xxviii} is an example of such a literature house, in which storytelling for youngsters takes place. Another example of such a literature house is not a physical one, but Squoosh, which manifested itself in a website. Squoosh encourages writing among young people. The core of this project is that different (art) professionals ('librarians, drama teachers, musicians, painters and so on') work together with Swedish children and adolescents (Corneliuson, 2013, p. 1).

The Swedish Arts Council also promotes reading at a national level by initiatives like a website (Children's Library^{xxix}), a catalog (Children's Book Catalog^{xxx}), 'an annual ballot' (The Book Jury^{xxxi}) and a Reading Ambassador^{xxxii}, who discusses the contents and improves the image of reading promotion (Corneliuson, 2013, p. 1).

Next to these initiatives, reading promotion and literature for children and young people are situated between other cultural forms on the Bolla website (www.bolla.se). The Bolla website is intended for adults working with reading promotion and children's culture; it aims at professionals in the field. It contains tips and information about how applications for funding work and other relevant topics. The website also provides news, policy and strategy plans and recent research and figures with regard to reading promotion (Corneliuson, 2013, p. 1). Next to this website in which literature and reading promotion are integrated among other art and cultural forms, the Creative Schools initiative works according to the same principle: schools are able to collaborate with 'professional cultural providers', so 'all children who attend school can enjoy culture and take part in various form of creative activities' (Corneliuson, 2013, p. 1).

The last reading promotion effort by the Swedish Arts Council worth mentioning is the biggest money prize awarded 'for children's and young adult literature', the Astrid Lindgren Memorial Award (ALMA). The goal of the award is to raise attention to and interest in literature for children and young adults and children's rights. The prize money of 5 million Swedish crowns can go to authors, but also to others who are actively promoting reading by their work, such as illustrators and oral storytellers. (Corneliuson, 2013, p. 2).

The Netherlands

In the Netherlands, the promotion of reading is mostly organized via Dutch Reading Foundation^{xxxiii}, which receives subsidies from the government and decides about where they need to go. The organization was founded in the late eighties, around the same time the Dutch government made a policy on reading promotion and began awarding grants (Van Gool, 1984, p. 3). Concerning content Dutch Reading Foundation is more or less comparable to the Swedish Arts Council, but differs from this council by the aspect that Dutch Reading Foundation is a semi-governmental, independent organization which receives money from the government, instead of being an entirely governmental institution itself. In 2013, Dutch Reading Foundation received almost 2 million euros from the Dutch

government (Zijlstra, 2012, p. 3). The foundation coordinates reading promotion projects and literature education, divides subsidies and organizes (research) conferences. Recent examples of the coordination of reading promotion projects of Dutch Reading Foundation are the Year of Reading Aloud^{xxxiv} (2013), in which all kinds of activities concerning reading aloud are involved, and the recent appointment of the first Children's Books Ambassador^{xxxv} Jacques Vriens (a Dutch children's books writer). Also, research on reading promotion is supported by Dutch Reading Foundation through the appointment of an extraordinary professor of reading habits, Dick Schram, who initiated the Eburon series of research publications about reading promotion and related matters.

Public libraries in Sweden and the Netherlands

Concerning public libraries, the same trend can be seen: public libraries are becoming cultural institutes, both in the Netherlands (for example CODA in Apeldoorn) and in Sweden (for example Kulturhuset in Stockholm). In the Netherlands, this development is reflected by the appointment of five 'core functions' of public libraries: next to reading promotion, the providing of information, education and culture, meetings and social cohesion are key in modern public libraries (Stalpers, 2005, p. 4). Swedish Library Association^{xxxvi} has a similar view of the key functions of public libraries and their place in the community; regarding the key functions, they were inspired by article 3 of the United Nations Convention on the Right of the Child, adopted by the UN General Assembly on 20 November, 1989, that states that 'the best interests of the child shall be a primary consideration' (p. 1). Derived from this article, the Swedish Library Association created national guidelines in which the interests of the child come first. One of these guidelines clearly represents the public library as a culture house: 'The library should be part of the community's network for children and young people regarding language development, cultural heritage, cultural experience and their own creativity' (Swedish Library Association, 2003, p. 1).

2.1.4 Four pre-conditions of reading promotion

Now reading promotion in relation to public libraries, the importance of research for public libraries and the context of reading promotion (in public libraries) are discussed, the four pre-conditions can be focused on. The main characteristics of these pre-conditions determine the way(s) reading promotion is shaped in public libraries. The four pre-conditions, set by International Federation of Library Associations and Institutions (IFLA), are only minimally described by the federation itself. The requirements for collection are 'high quantity, high-quality, attractive, current, meets interests, languages', staff needs to be 'trained', speak different 'languages' and be 'approachable' while facility needs to 'accessible, friendly, clean, organized'. The pre-condition of user choice of resources and services, in this thesis referred to as services preferences to make the term more clear, does not have any assigned requirements at all (Farmer & Stricevic, 2011, p. 14). These limited set of requirements show that the characteristics of the pre-conditions are not much studied yet and deserve attention. More characteristics can be ascribed to the four pre-conditions, which will become clear in the method section of this chapter.

The first pre-condition of reading promotion that will be discussed in this thesis, concerns facility. This pre-condition manifests itself primarily in the architecture and design of the public libraries. It is interesting that both discussed public libraries consist of modern architecture and design; the facility of both OBA and TioTretton can be seen as relatively new (TioTretton opened in Kulturhuset in 2011 and OBA was opened in 2007). The two of them can be seen as examples of the new type of culture houses – Kulturhuset and OBA have modern architecture that has won prizes over the years (Gunne, 2008, p. 80; OBA, (n.d.), para. 3).

The second pre-condition of reading promotion, collection, is an important one: reading promotion succeeds or fails with the collection of media that is offered. When the collection is diverse, appealing

and up to date, it is more likely that reading promotion is successful (Cullinan, 2000, section 3, para. 26). Especially for the age group explored here, concerning children who are moving into the adolescent phase, attention should be paid to their perception of the world; reading materials which consider topics that are close to the perception of teenagers work well (Lemaire, 2004, p. 29). Also, it is a fact that children who choose the books they are reading themselves are more motivated to read and they 'usually read more books and spend more time reading, both at school and at home' (Lance, (n.d.), para. 3). Along these lines, it could be that children would read more, if their voice is heard and if they could request books and other media in a public library themselves; it appears that 'a patron-driven acquisition' is successful and leading for academic libraries (Howard, 2010, para. 3 – 4) – is the same the case in the children's departments in public libraries? Is influence on the library collection an extra stimulant to read, or in other words, a characteristic of the pre-condition collection?

Staff is a third pre-condition of reading promotion and the human aspect among the four. The approach of reading promotion by librarians can be crucial for reading and literacy development; 'human touch and expertise are irreplaceable' (Nardi & O'Day, 1996, para. 1). Librarians need to possess skills in different areas. Librarians deal with visitors, help them find the information they need, organize events, manage educational projects, the collection and the library as an organization itself (Smith, 2011, para. 3). For librarians, communication and expertise are thus important. Especially with regard to the age group of ten to thirteen year-olds; from a study of teenager's needs related to public libraries, it appears that teenagers rarely visit public libraries, partly because of 'their non-existent relationship with library staff' (Howard, 2011, p. 108).

The fourth and last pre-condition, services preferences, tells something about the popularity of the services in the public libraries (including resources, which can also be seen as service which is offered). Examples of services, next to the obvious lending of books and other media, are respectively a digital library catalog, a customer service and any assistance to find books. Services also show overlap with ways of reading promotion: a separate section for a specific group of visitors is a passive way of reading promotion, but also a service offered by the public library. In fact, services are most times connected to a specific group of visitors: for example, a specific set of services related to young adults is offered in some public libraries (National Center for Education Statistics, 1995, para. 1-3). In addition to general resources and services, in the young adult section other resources as information about drugs, sex and alcohol and college and career opportunities are apparent and other services as 'reading lists' are available (National Center for Education Statistics, 1995, para. 4; para. 13). TioTretton is an example of special resources and services that apply to ten to thirteen year-olds, as well as teen sections in other public libraries are. An example of such a service especially for teens can be found in the Kalamazoo Public Library in Michigan, United States, where a chill out area for teens is created (Thalmann, 2012, para. 3).

2.1.5 Ten to thirteen year-olds and reading (promotion)

The pre-conditions of reading promotion in public libraries will be investigated in relation to the age group of children who are between ten and thirteen years old. This age group is chosen for, since it is a difficult one to reach with reading promotion. Ten to thirteen year-olds are in a transitory phase: they are finishing elementary school and going on to secondary school, where new, more independent ways of education, reading and books come into play (Eccleshare, 2007, para. 3; Lemaire, 2004, p. 24 - 25).⁹ Subjects each have their own teacher and classrooms are switched between subjects, for

⁹ In Sweden, children do not necessarily switch schools, but they do switch levels at the age of twelve. Primary school (Grundskola) takes nine years: from seven to twelve years, primary school is attended (låg- och mellanstadiet), while from twelve to sixteen years, lower secondary education (högstadiet) is attended (Just landed, (n.d.), par. 1). A similar switch is thus made, as is in the Netherlands between primary and secondary education – in Sweden, however, schools are not necessarily changed.

instance. Also, literary competence is developed in secondary school. This change may be difficult to deal with and may have a negative effect on reading for pleasure in a teenager's spare time; according to research, ten to thirteen year-olds visit public libraries the fewest in their spare time and this age category has the highest risk to drop reading once they move from elementary to secondary school (Stenberg, 2012, p. 3). The intrinsic motivation of this age group is very low and due to the adolescent phase they experience they possess less peace to read (Lemaire, 2004, p. 13). These developments, specific of that age group, are a risk to spare time reading: many children run the risk never going back to spare time reading and reading for pleasure after adolescence. Therefore, it is specifically important for this target group that reading is supported and enjoyable, and that the right texts are offered.

2.1.6 An international comparison: more than inspiration

Libraries that are actively responding to the new developments in the information business are attracting more visitors, despite the predicted negative effects of digitalization on the visiting numbers of libraries; this trend can be seen in several countries in Europe, such as in Germany, Sweden and the Netherlands. Germany, for example, drew more visitors to its libraries in 2010 (124 million) than in 2000 (90 million) (Van Dijk, 2012, para. 2-3). Kulturhuset attracts 3 million visitors a year, of which 1,8 million comes for the cultural parts (Von Malmberg, 2013, para. 4), which is more than seven times as much as the City Museum^{xxxvii} in Amsterdam (Akveld, 2012, p. 4, p. 7). And in the Netherlands, public libraries are rapidly transformed into culture houses following other European examples; reports are published about success stories of the promotion of reading in foreign public libraries and working visits are paid.¹⁰

However, these experiences abroad have not often been followed by a thorough comparison or exchange of information and methods. The international component mostly serves as inspiration, while aspects of foreign success examples could be actively applied in other countries as well: research on an international comparison is needed. Public libraries have mostly focused on the national picture (Kline, (n.d.), p. 4 – 5; Koren, 2013, para. 2). Whenever foreign examples are successfully internationally exchanged and pitched in other countries, the exchange is mostly restricted to reading promotion projects such as Bookstart¹¹, in which public libraries play a big role. However, an exchange of methods could also be valuable, especially regarding the characteristics of the pre-conditions of reading promotion, which highly constitute the success of reading promotion.

More research on the approaches of reading promotion should be framed internationally, to prevent re-inventing the wheel. An active international exchange of the approaches of reading promotion is more relevant than ever, now public libraries are pressured by the digitalization and the general decline in reading, both in Sweden and in the Netherlands (Borland, 2011, para. 2 – 3; Huysmans, 2006, para. 1 – 4). The German case shows that public libraries are still playing a vital role in society and can be attractive to visitors. However, in order to survive, public libraries have to deal with the new, digital era in a clever and fetching way, activating those new possibilities that have a positive outcome for public libraries; an active international exchange of approaches is one of those ways and a good point to start. The crossing of borders can be better applied than used as inspiration, or project information exchange, only.

¹⁰ Examples of accounts of these workings visits are Joukje Akveld's article That is how the Swedes do it. Reading promotion the country of Astrid Lindgren (2012) Ann Stessen's and Griet Loix's article Stockholm at Villa Kakelbont's blog (2012).

¹¹ Bookstart is a library project that focuses on early or emergent literacy and gives free books to children before they start school.

2.2 Research approach: method

To enhance this study's reliability and validity, several methods have been chosen, either concerning the nature of this research or the strategies used to collect the data. Together with the conceptual framework (appendix A) and the previously explored theoretical framework, they can be seen as tools to answer the research question.

2.2.1 Qualitative and empirical research

This study will be conducted using qualitative and empirical methods, more precisely: a descriptive analysis. A qualitative approach is chosen here, since qualitative research will yield richer information; figures do not tell the whole story behind the pre-conditions of reading promotion. For example, for quantitative research, the lending of books or the library memberships could be measured to draw conclusions from. However, this type of research is not relevant to this specific comparison of two case studies – the information such quantitative methods alone will offer is not sufficient: how many items are lent or how many memberships are provided does not tell anything about the state of the pre-conditions of reading promotion. Here, there is not searched for an accomplishment or for a judgment of the 'best' way of handling the pre-conditions of reading promotion; those will both be difficult to define – in the end, neither OBA or TioTretton is considered handling the pre-conditions of reading promotion the best. A comparison of two case studies, that highlights stronger and weaker points of both libraries and that points out the differences and similarities, is strived for. Quantitative measures are therefore not the best, dominant tool to operate with in this thesis: 'Quantitative measures such as counting items [...] provide a sense of accomplishment. The problem is determining what the final count means' (Futas & Vidor, 1987, p. 47). Instead, similarities and differences are analyzed; the visions of reading promotion that can be conducted from the collected information matter. The stories *behind* hard data are looked for. Whenever relevant, however, quantitative data will be used, since figures are useful in some situations. An example of this is the most popular items ten to thirteen year-old visitors of OBA and TioTretton borrow; numbers that might reveal something about the pre-condition services preferences, which cannot be reliably derived from qualitative research only. In addition, as professor Daniel Moody (who taught the course Empirical Research Methods at Monash University, Australia in 2002) points out, 'no research method is entirely qualitative or quantitative' (p. 2). Moody names one example of this mix which also occurs in this thesis: a case study that incorporates both quantitative data such as statistics and qualitative data such as interviews (2002, p. 2). Overall, qualitative methods are dominant in this thesis – especially because they are best used when an area is not much explored by research yet (Moody, 2002, p. 2), as is the case with the pre-conditions of reading promotion.

It is also important to note that with only two specific case studies, the external validity of this research is rather limited. No universal values about the characteristics of the pre-conditions of reading promotion can be derived from the conclusions, since they are specific to OBA and TioTretton and their particular comparison.

2.2.2 Research strategies and collection of data

The characteristics of facility, collection, staff and services preferences are examined using four methods: desk research in the form of document analyses, observations, surveys and interviews. Methodological triangulation (Arksey & Knight, 2011, p. 22-23) enables to capture the characteristics from different perspectives and contributes to the validity of the study.

The document analyses mostly cover policy documents, reports, news articles, governmental and research papers, and other relevant documents with regard to OBA and TioTretton. For example, for OBA, educational policy papers about reading promotion are referred to if the policy involves or affects

the pre-conditions of reading promotion. Likewise, for TioTretton, meeting notes or Stenberg's report about TioTretton are referred to if this is relevant or necessary.

The document analyses provide a context and a clarification of the other methods used, including the observations. I have visited both OBA and TioTretton approximately ten times each for an average period of four hours per visit. The observations have been included as a method in this study, since '[t]he rationale for the choice of observation was that it would provide data on the realities of current practice from a first hand perspective' (Turnock & Gibson, 2001, p. 472). These observations are of non-participatory nature – a distance to the observed was kept and no participatory involvement took place (Turnock & Gibson, 2001, p. 473-474); especially the pre-conditions were focused on. As a result, the observations were mainly of things or data, not of people – two of the four pre-conditions that could be observed concern architecture and interior design, and collection. Services preferences and staff, the two pre-conditions clearly involving human behavior, are also observed, but there are limitations present to these observations. One is that the time available for the observations that involve human behavior is too short – data triangulation as to person, time and space (for example, data collected over a wide range of time or in several settings, such as staff members working in groups or individually) (Arksey & Knight, 2011, p. 23) is not possible. Another limitation is the fact that in TioTretton, no adults – hence, also no researchers, are allowed. Therefore, I cannot be present in TioTretton during opening hours, thus observing the visitors while they are inside TioTretton is not possible. This is possible in OBA, but another problem occurs here: the target group of ten to thirteen year-olds is not a delimited one in OBA and therefore ten to thirteen year-olds are less easy to recognize. While observing, I spoke with several staff members during several visits; however, these conversations were sometimes very short, depending on the time staff members could spend on me next to other visitors, and not representative, since the group of people I conversed with outside the interviews is too small (two people in each library) and the content of the conversations did not always apply to my research.

Therefore, the observational method for staff and services preferences is, next to document analyses, specifically triangulated by interviews and questionnaires, which respectively hear the staff members and the visitors.¹² Interviews *and* questionnaires are chosen primarily because of practical matters. At first sight, interviews both with staff and visitors are the best options, since interviews provide (background) information, in-depth explorations of meanings and contexts and the possibility to clarify questions and answers immediately whenever necessary (Arksey & Knight, 2011, p. 32-33). However, I do not speak the Swedish language. Therefore, interviews with visitors were not an option – it would not be consistent to do interviews in OBA and questionnaires in TioTretton, that is why questionnaires were used for both OBA's and TioTretton's visitors.

The interviews are held with two staff-members at the same time in each library. They are semi-structured, which means a mix of fixed questions with improvisation is applied to gather a thorough understanding of interesting and relevant meanings (Arksey & Knight, 2011, p. 7). Twenty-five questions are asked, which can be divided in three categories: questions concerning the approach of reading promotion in general, questions concerning the characteristics of the four pre-conditions of reading promotion (facility, collection, staff, services preferences) and some general closing questions, in which for instance the future will be addressed and the interviewees get the chance to add any last wishes and remarks. These questions have not been randomly been come up with, but abstract terms have been concretely operationalized (see appendix B) according to the operationalizing principles which are usually used to formulate questions for questionnaires (Baarda et al., 2007, p. 32-34). They

¹² Amanda Stenberg, staff member of TioTretton, was a great help concerning the questionnaires; she translated them for me in Sweden and helped me translate the Swedish answers into English.

are in this case however also handy for narrowing down interview questions, since a lot of abstract concepts are at stake in this study. For a complete list of the interviews questions, a handout can be found in appendix C.

The abstract terms in the questionnaires are equally operationalized as the interview questions (see appendix D). A questionnaire of twenty one questions (see appendix E for an English example) is answered by four respondents between ten and thirteen years old in each library. For the comfort of the respondents, librarians set out the questionnaires both in OBA and in TioTretton, who will send them to me. Only visitors who are meeting the age demands and who are willing to fill in the questionnaires, are filling in the questionnaires. Also, the questionnaires are made digitally; respondents can fill in their answers directly in the boxes in the Word documents, which automatically enlarge whenever a longer answer is written down. This anonymous technique, Computer Assisted Personal Interviewing, can be used to avoid socially desirable answers and to generate a quick response and results which are easy to process (Baarda et al., 2007, p. 26). In addition, deliberately, no gender questions or references were made in the questionnaires to respect TioTretton's no gender reference policy (TioTretton, (n.d.)); as a result, although I asked the librarians to approach preferably two boys and two girls, it is not known here which particular questionnaire is filled in by a boy or a girl. However, gender is not relevant in this thesis after all.

I spent five weeks in Stockholm for my research in TioTretton, where I was primarily guided by Amanda Stenberg (staff member responsible for the area kitchen and the world^{xxxviii}). The same amount of time applies to OBA in Amsterdam, where Jose Remijn (project leader education secondary school) primarily assisted this study.

2.2.3 The pre-conditions of reading promotion

As has been stated, the requirements IFLA relates to the pre-conditions of reading promotion, are minimal. Therefore, the pre-conditions are not only researched on these grounds – which are moreover very vague and general: 'high quantity, high-quality, attractive, current, meets interests, languages' for collection, 'trained, languages, approachable' for staff, 'accessible, friendly, clean, organized' for facility and no elaboration of the requirements of services preferences (Farmer & Stricevic, 2011, p. 14), are unedifying and not very usable. Instead, in this thesis relevant characteristics concerning the pre-conditions will be closely studied, especially those which are striking or specific for OBA or TioTretton. Furthermore, some general aspects are studied for each pre-condition. Scrutinizing the first pre-condition, facility, the focus will be on the accessibility of the provided accommodation. Two characteristics of facility are explicitly probed: the architecture and the interior design of the areas aimed at ten to thirteen year-olds. The architecture concerns mostly the exterior and interior of the building, but also: is it easy to get around in this library for ten to thirteen year-olds? How is the atmosphere, how do staff members and children feel here? Interior design includes things like furniture, colors and decorations. In addition, other facilities in the building will be taken into account, like catering options and the entrance of the building, because they might be used by ten to thirteen year-olds as well and contribute to the atmosphere and the experience of both public libraries. The catering options and the entrance, however, will be discussed briefly; although they are important, the main focus will be on the parts of the public libraries specifically aimed at the age group examined here. They need to be discussed, though, because those facilities contribute to the overall visitor's experience.

In addition, concerning another pre-condition of reading promotion, this study looks at what kind of collection OBA and TioTretton are offering in relation to the age group of ten to thirteen year-olds. Three main topics will be discussed here:

- are the titles recent and fit for the age group; how often is the collection complemented? Are books published in the last half year present?
- are different media and different genres and topics offered for diverse interests?
- do children have an influence on the collection: can they request books and other media?

Staff is specifically examined on a few characteristics as well. It is important to know what backgrounds and education librarians have, but also what their vision is on ten to thirteen year-old children. The child image staff has – both explicit and implicit – will be discussed when necessary. On the basis of a person's child image, a pattern can be detected and analyzed with regard to the content of the pre-conditions and the three ways of reading promotion; since, as Hemrica (2009) states, a child image determines the way children are educated (p. 10). Since reading promotion contains pedagogical aspects as established in 1.1.2, the child image is thus also of influence of the characteristics of the pre-conditions of reading promotion. In addition, someone's vision of reading promotion is also highly important. Just like child image, it is determining for the way reading promotion is carried out in a public library. Four focus points will be studied:

- what backgrounds and knowledge do staff members have in their field?
- how do they see their job in relation to (the three ways of) reading promotion: how should reading promotion work, how could they contribute?
- what kind of attitude do staff members have towards the children: what is their child image?
- is their approach active or passive?

For the fourth and last pre-condition, officially named 'user choice of resources and services' by IFLA, the term 'services preferences' will be employed in this thesis, as stated previously. This is done, since the latter is a more clear term. In addition, resources can also be seen as services, and therefore the term can be more comprehensive and simplified by adjusting it into services preferences. Services will be understood here in a very broad meaning; everything which can be seen as a service a public library offers to its visitors is included. Therefore, services ranges from things such as (digital) catalogs and databases, to people, such as staff members a visitor can ask for help – which can also seen as a library service. The most basic service a public library offers to its visitors is media, which they can either use in the library or take home. Ventura County Library in the United States has made a helpful visual schematic overview to express the wide range of services a public library offers. The library services included in this overview consist of internet and books but also of clubs, instruction and meeting (see figure 1) (Ventura County Library, 2013).

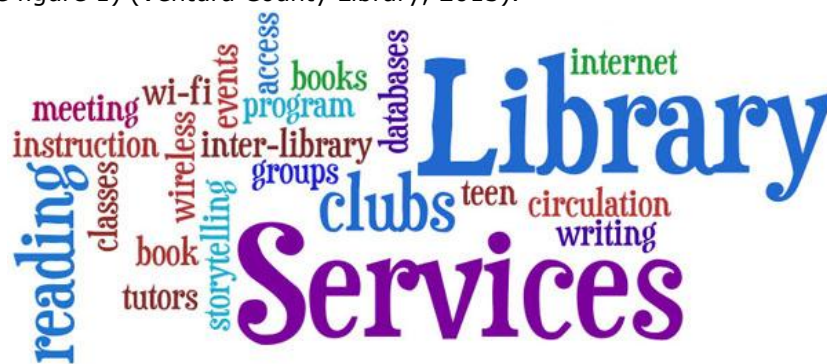


Figure 1: Overview of different library services.

To study services preferences, quantitative measures are used next to the interviews and questionnaires. In this case, figures will be combined with qualitative research: it will be examined what services children use most, what services they like the best, and if any service is missing regarding user choice possibilities.

Chapter 3 A Dutch Situation: Focus on OBA and Its Pre-Conditions of Reading Promotion in the Areas for Ten to Thirteen Year-Olds

Before zooming in on the pre-conditions of the teenage areas in OBA, particularly for the age group ten to thirteen, a bigger picture is needed. In this chapter, the historical context of the central library of Amsterdam is described, as well as its status quo. In addition, a delineation of the teenage areas is given. After a detailed description of the characteristics of the pre-conditions, a general overview of OBA's vision of reading promotion closes the chapter. In this way, the characteristics of the pre-conditions are embedded in a historical and social context to get a better grip on them.

3.1 A Dutch context

3.1.1 Public reading rooms: confusing minds

The teenage areas in OBA today are the result of a history that goes back to the year 1919, in which the first government supported Amsterdam Public Reading Room^{xxxix} was established (Zwaap, 1994, p. 8). Amsterdam, however, was not the first city in which these government supported public reading rooms, the precursors of the Dutch public libraries, were founded. On the contrary, financial setbacks caused Amsterdam to be rather late compared to other Dutch cities (Zwaap, 1994, p. 8) – such as in Dordrecht and Utrecht, which had had public reading rooms for over a decade (Van Lange, 2013, para. 3), before the Amsterdam Public Reading Room was set up.

However, not only financial problems were the reason of its late establishment; the political climate proved not to be favorable as well. The advent of public libraries in the Netherlands was controversial in the beginning of the twentieth century. Some political voices, like Member of Parliament Jacob Willem van den Biesen, were not happy with the developments concerning these public reading rooms. In 1912, he claimed: “In a few years there will probably be no other institute so powerfully contributing to the confusion of minds as the Public Reading Room”^{xl} (quoted in Zwaap, 1994, p. 5). Van den Biesen and other opponents were particularly worried about the free access and the freedom readers would experience in the public reading rooms. Antagonists of the public reading rooms did not believe in strolling along bookcases, choosing books ‘by chance’ out of an often unlimited collection *nota bene*, and moreover, they deeply disliked the superficial and less educated reader they believed would flood public reading rooms (Zwaap, 1994, p. 6). This fear is not only typical for the set up of public libraries, but constantly returns in history when new institutions or media are introduced to the public. For instance, the same fear was expressed when television came up in the fifties and when the internet and its supposedly dangerous or influencing contents became widely available in recent decennia. The ethical (and often unsubstantiated) objections Van den Biesen and his partners uttered in the beginning of the twentieth century, made the opening of the Amsterdam Public Reading Room^{xli}, the precursor of OBA, a disputed happening (Zwaap, 1994, p. 8).

Despite its rocky start, the Amsterdam Public Reading Room laid the foundation for a government supported public library in Amsterdam. The Public Reading Room in Amsterdam was shaped after English-American example since its (compared to Dordrecht and Utrecht relatively late) arrival leading in the country (Zwaap, 1994, p. 8; p. 14). After the objections against public reading rooms faded out in the first quarter of the twentieth century, the advantages of public libraries were given emphasis: public libraries were able to serve all layers of the population. In fact, a public library could serve as a tool to educate citizens (Zwaap, 1994, p. 8; p. 12).

3.1.2 From Amsterdam Public Reading Room to OBA: from 1919 to 2013

When OBA's start is compared with today's situation, it appears that during the twentieth and twenty-first century, the Amsterdam Public Reading Room developed into OBA, expanding over the years by twenty-eight affiliate locations, numerous reading promotion activities and several other services, such as internet and workshops. In addition, today, OBA's original goal of educating people has been complemented and specified with, for example, reading promotion, a concept originating from the 1980s (as has been made clear in chapter 1 of this thesis). Anno 2013, the following mission is strived for:

OBA offers free entrance to information, knowledge and culture for everybody in the dynamic Amsterdam society, by the supply of high library services for education, participation, meeting and cultural experience.^{xlii} (OBA, (n.d.b), para. 2)

To achieve this mission and to realize a center for education, meetings, participation and cultural experiences for all layers of the population, three types of cultural and promotional activities are held in OBA: reading promotion activities, educational activities and activities concerning the transfer of knowledge and culture. In relation to these activities, OBA also gives explicit attention to both traditional and modern (electronic) ways of communication (OBA, (n.d.b), para. 4).

Over all, OBA has experienced major developments as a public library, including an adjusted mission and all kinds of additional activities and services, such as a small theater for children and class visits, and the availability of both traditional (books) and modern (e-books) ways of communication. Correspondingly, OBA's outward and interior appearance has changed over the years as well. The central library has moved to new buildings a couple of times, before it settled in the central library building at Oosterdokseiland on the symbolic date 07-07-2007 (OBA, (n.d.c), para. 10).

3.1.3 Fifty times a soccer stadium: a popular public library?

While public libraries may have a dusty image in the minds of many people, OBA's visiting numbers contradict this stereotype; the central library at Oosterdokseiland, on which this study will focus, is popular. It attracts 2,5 million visitors a year, which is fifty times the number of people that fits into the sold out soccer stadium of the Amsterdam soccer club Ajax. This means that almost every week, as many people visit OBA as soccer fans can weekly visit games of the most popular soccer club in the Netherlands (Het Geheugen van Nederland, (n.d.), para. 3; Voetbalzone.nl, 2012: 'Ajax beschikt'). The central library is recommended for a visit by tourist organizations, as three Association for Tourism^{xliii} stickers at the entrance prove.

The central library is attractive because of its modern and new building, but also because of the numerous possibilities it has to offer: all kinds of media can be used and taken home and the (often free) activities are culturally and intellectually appealing. Public libraries, as appeared in chapter 2, are transforming into multimedia culture houses: OBA is an example of this development. The architecture, the numerous services and reading promotion activities but also the magnificent view over the city from the top floor are some explanations for OBA's popularity. This success story makes curious for the teenage areas – what about the pre-conditions of reading promotion for ten to thirteen year-olds?

3.2 Teenage areas: children's library and the second floor

OBA has two areas aimed at teenagers from ten to thirteen years old. One can be found at the lower level in the children's library. The children's library is meant for children from zero to twelve years old and this age group is divided in two areas: one area is aimed at zero to seven year-olds and the other at seven to twelve year-olds (figure 2). When the children's library is mentioned here, it refers to the

area for seven to twelve year-olds, since this area contains a part of the age group here studied - unless other age groups are explicitly named. However, the age group here discussed concerns ten to thirteen year-olds and therefore does not fit entirely in the area aimed at seven to twelve year-olds in the children's library. The two bookcases for teenagers over twelve years old, based at the second floor where the novels are situated, should therefore also be looked at in this study (figure 3). Consequently, the pre-conditions of both the seven to twelve year area of the children's library and the area for teenagers over twelve are investigated here.



Figure 2: A view from above: the seven to twelve year-old area of the children's library.



Figure 3: Bookcases for teenagers older than twelve years old at the second floor of OBA.

3.2.1 Facilities: architecture and interior design

Concerning facilities, the architecture and interior design (including furniture, colors, decorations) of the teenage areas will be discussed. Some other general parts of the building are also briefly looked at when necessary, such as the entrance and the catering possibilities, since these are also used by or available to ten to thirteen year-olds. In addition, the architecture and interior design of the children's library and the teenage area at the second floor are inevitably connected to the architecture and interior design of the rest of the building: the open structure of the children's library, for example, offers views of other floors by the use of vides.

Jo Coenen from the firm of Jo Coenen & Co is largely responsible for OBA's architecture and interior design, with the support of some other architects (Coenen et al., 2011, p. 44, 50, 51). Coenen, however, is OBA's main architect. He is a well-known name in the Dutch architectural landscape and also designed the Dutch Institute for Architecture in Rotterdam and the Vesteda Tower in Eindhoven (Coenen et al., 2011, p. 5). In his book about OBA, Coenen explains that designing a library is slightly different from other buildings he designed, such as the Vesteda Tower in Eindhoven, because the composition of the exterior is not the main priority; the design of 'the interior world' is. Architecture and interior design cannot be viewed apart from each other, they are one (Coenen et al., 2011, p. 39).

When designing the building of OBA's central library, Coenen and his staff had to meet the following mission:

"To accommodate the vast array of books representing many centuries of our culture in a multi-functional public building designed to be an exciting, adventurous place to visit."
(Coenen et al., 2011, p. 39)

Coenen took seven aspects into account to strive for this mission. First of all, he scrutinized and reckoned with the context of OBA: what did the surroundings look like? How would the public library

look among the other buildings in the area (Coenen et al., 2011, p. 8)? Secondly, OBA's silhouette and orientation in the city of Amsterdam were important; the building of OBA had to have a certain 'contribution to urban life' (p. 12). In addition, both the movement of the surroundings of OBA, like the nearby busy central station area, and the suggestion of movement in the building itself, for example by using round shapes, were paid attention to (p. 16). Also, OBA's construction and the techniques used (p. 20) as well as the used materials (p. 22) were crucial aspects of the designing process. The last two parts Coenen was particularly focusing on when designing OBA, were its availability to reach (natural) light (p. 28) and its possible 'pleasant spots'; 'parts of the building which may not be functional in the literal sense of the word, but are nevertheless essential for the architecture to function well' (p. 32).

Next to Coenen's vision of OBA, OBA's own vision can also be expected to come back in both the architecture and the interior design¹³, since OBA claims to be 'a modern sanctuary' and 'an inspiring centre for meetings, education and knowledge' (OBA, 2013a, p. 3). Surely, being modern and inspiring can be established by architecture and interior design, which are huge factors in determining the atmosphere and functionality of the library – aspects that make or break a place in being a sanctuary and an inspiring meeting and learning space. In this study, questionnaires, staff interviews, document analysis and observations will be used to establish how these ambitions have been realized in OBA's architecture and interior design in the children's library and in the area for children over twelve years old on the second floor.

Children's library: architecture

The children's library is situated at the lowest level of the building, next to the workplaces of the back office staff, from which it is separated by a glass wall. The children's library senses like a separate world, since it is placed at the bottom of the library on its own, lower level, but it is connected to the rest of the building at the same time: the low position creates an intimate atmosphere, but the open, central structure makes the children's library inevitably part of the rest of the building.

The architecture of the children's library is especially characterized by the way it shapes the space in and around the children's library: to the west of the children's library, there is a 'high void' present, surrounded by 'the terrace-shaped rims of the floors around the void' (Coenen et al., 2011, p. 44). These terrace-shaped rims hold the ground floor of the public library, including the entrance, the information desk and largely the reading room, which offers a view onto the lower level of the children's library (see figure 4).

¹³ OBA's vision can also be seen as an influence to the characteristics of the other pre-conditions: collection, staff and services preferences.



Figure 4: View from the reading room at the ground floor, the terrace-shaped rims with an outlook over the children's library. Notice the high ceiling (the void Coenen speaks about) by the use of vides.

The open space ('vertical view') in co-operation with the terrace-shaped floors ('horizontal view') above the children's library, 'make it possible for daylight to enter' (Coenen et al., 2011, p. 44). This openness Coenen had in mind is experienced by OBA's staff as pleasant (see appendix F.1 for the Dutch transcription of the interview and appendix F.2 for the English translation). One staff interviewee appreciates OBA's light and openness: 'It gives me air when I walk here'^{xliv} (Interview OBA, 2013, 423). She also reflects on the advantages the open structure of the building brings with it; unlike other libraries, talking and making noise is allowed – 'and because it is so big and open, other people are not much bothered'^{xlv} (Interview OBA, 2013, 431). When walking around in the children's library, this statement can be confirmed. Children run around, crawl over the floor and talk and laugh loudly. Running and noise are allowed by the present staff.

The questionnaires¹⁴ show that in general the respondents appreciate OBA's architecture; three feel 'safe, happy'^{xlvi} and 'at ease'^{xlvii} in OBA (R4, R3 & R2 OBA, 2013, question 9). One respondent describes the central OBA as 'a big building with a lot of floors with a view on central station + city centre'^{xlviii} (R4 OBA, 2013, question 9). One respondent is not overtly enthusiastic and thinks that the building is 'not unattractive'^{xlix}, without explaining why (R4, 2013, question 9). Most respondents easily find their way in the building, but one thinks it is difficult to find the right books and the different departments (R1 OBA, 2013, question 9).

From the questionnaires it appears that, to the respondents, architecture and interior design are nearly the same and the difference, although illustrated with examples in the questions, is either not clear or not relevant to them. It becomes clear from the questionnaires that architecture and interior design are not always seen as important or relevant by the respondents: one respondent does not really care about how a building looks like 'from the outside'^l – although this respondent thinks the children's library is 'very nice'^{li} from the inside (R4 OBA, 2013, question 9). Another answer indicates that one respondent does not put much thought in the interior design. When asked about an opinion

¹⁴ See appendices H, I, J, and K for the filled in questionnaires of respectively respondent 1 (R1), respondent 2 (R2), respondent 3 (R3), and respondent 4 (R4) of OBA. H.1, I.1, J.1, and K.1 contain the original, Dutch questionnaires, while H.2, I.2, J.2, and K.2 are the English translations.

on the interior design (for example about the furniture or the colors), the respondent answers with 'I don't know'^{lii} (R3 OBA, 2013, question 10).

Children's library: interior design

The seven to twelve year-old area in the children's library has been divided into six thematic bookcases. These six bookcases contain sub collections about topics that interest children – likewise, when their interests change, the themes of the sub collections will change as well (OBA, (n.d.d), p. 3). The themes, which will be further investigated when the collection is discussed, are taken into account in the interior design of the children's library and enhance the atmosphere of the area for seven to twelve year-olds. For example, one bookcase which has the theme of 'Dreams'^{liii}, red stairs have been built into that lead to a platform in the top of the bookcase. From that platform, children can look around, oversee the whole children's library and peek onto the reading room and the rest of the ground floor that is visible from that angle (see figure 5).



Figure 5: View from the ground floor on the Dreams-bookcase and its stairs leading to a platform.

The stairs have not been randomly put in the bookcase. Before the central library of OBA moved into its new building at Oosterdokseiland, children were asked how they would like to see the children's department. The participating children declared they loved to experience variation and surprises and a separate spot for younger and older children was desirable (OBA, (n.d.d), p. 1). The stairs in the bookcase in figure 5, but also the different kinds of places to sit, play or hide (such as the tipi and other hiding spots) are a realization of these wishes (see figure 6).



Figure 6: From left to right: different places to sit and play (red chairs, blue couch and white stools) and hide (tipi and shelter inspired by the famous Dutch children's books about Jip and Janneke from Annie M.G. Schmidt).

In addition to the different pleasure, play and hiding spots, the interior design of the children's library features colorful animal statues (see figure 7) and several small (temporary) exhibitions, either containing illustrators' and writers' art pieces or children's art work made during organized activities (see figure 8). Also present in the children's library are furthermore a small theater, a small lab in which creative activities can be organized and a 'secret' corridor that sets the theater a bit apart from the rest of the children's library and that can be seen as another surprising element the participating children were asking for (see figure 9).



Figure 7: Colorful animal decorations on top of a bookcase.



Figure 8: Temporary exhibitions, whether or not in showcases, containing children's or writers' and illustrators' art work.



Figure 9: Clockwise: the theatre, the children's lab from the outside, the 'secret' corridor, the children's lab from the inside.

The two staff interviewees are positive about the interior design of the children's library. The bookcases offer easy access to children and there are many opportunities to sit down (Interview OBA, 2013, 426-428) – Coenen's pleasant spots are appreciated by the staff. The children's questionnaires show the same appreciation: three of the four respondents name the presence of a lot of nice chairs at the children's library as positive and think the interior design is attractive (R1, R2 & R3 OBA, 2013, question 10). The children think the interior design meets both their wishes for atmosphere and for functionality; it is seen as easy, comfortable and '[f]un not boring'^{liv} with opportunities to play without 'stumbling over things'^{lv} (R1, R2 & R3 OBA, 2013, question 9). The interior design provokes generally more and detailed answers than the architecture and can therefore be seen as more important to the respondents.

Second floor: architecture

Two respondents reflected on the architecture and the interior design of the area for children over twelve years old on the second floor. The respondents, ten and thirteen years old, indicate that most time of their visits is spent in the children's library, but sometimes the second (R1 & R4 OBA, 2013, question 5) and third floor (travel and history books) (R4 OBA, 2013, question 5) are paid a visit. The respondents however do not explicitly go into the architecture on the second floor, except for the comments on its functionality; one respondent finds it hard to find the way on the different floors and has trouble searching for books (R1 OBA, 2013, question 9).

OBA's staff is not completely satisfied with the architecture of the area for children over twelve years old on the second floor either. Both interviewees agree that in the children's library, the children are taken into account in the architectural concept (Interview OBA, 2013, 433), but this is not the case for the area on the second floor (Interview OBA, 2013, 448; 477). It seems that little thought has been put into the area for children over twelve years old; the two bookcases look lost and out of place (see figure 2), placed on the second floor surrounded by novels for adults. The second floor is very much aimed at an older audience, since it largely contains the novels section for adults, and therefore the area for children over twelve years old on the second floor seems ill-considered. The architecture of the children's library is specifically focused on the age group from zero to twelve year old children – the floor is even divided in an area for zero to seven and seven to twelve year-olds. The area for the age group on the second floor is clearly not (see figure 10 for a general impression, taken from the elevator and opposite of the escalators which both offer entrance to the second floor).



Figure 10: The second floor, where the two bookcases for children over twelve years old are situated. The two bookcases for children (see figure 3) are the last bookcases behind the column in this photo.

Second floor: interior design

The same problems are even more present concerning interior design. As with the architecture, the interior design is not specifically focused on the age group the two bookcases are aiming at. Moreover, the second floor (as are all five thematic floors containing books for adults) is in general dark and, as one interviewee says, very 'library'^{lvi}; the floor consists of a big space where signposts are present, filled with bookcases and study places, and everything is put in alphabetical order (Interview OBA, 2013, 446). The area blends in with the rest of the floor and the bookcases aimed at adults; only the signposts make clear that those two bookcases are actually meant for teenagers.

One respondent finds the area on the second floor 'a bit boring' (R1 OBA, 2013, question 5). The respondents are not always explicit about the area for children over twelve years old when architecture and interior design are discussed; however, from their answers it becomes clear what area they are talking about, since they do have significant remarks about the interior design of the second floor. So does one demand 'more color' in order for the space to be 'cozier' (R4 OBA, 2013, question 9); the mainly black and white second floor is talked about here, since color does not lack in the children's library. The respondents would also appreciate more places to sit (R4 OBA, 2013, question 10; R1 OBA, 2013, question 5). The children's library has different places to sit because children like variety and surprises (see figure 5); but these variations and surprises are not available on the second floor. Over all, no attention is paid to the age group the bookcases are meant for concerning colors or the presentation of the bookcases. The interior design is the same as for the rest of the second floor. Particular efforts for the target group lack. The interviewed staff members acknowledge this (Interview OBA, 2013, 448).

3.2.2 Collection

The collection in OBA consists of different levels, which are fit to a certain age group and marked with letters. AP-books (zero to four years), AK-books (four to seven years) and AVI-books (school books with which children learn how to read) are meant for the youngest children, and placed at the area for children until seven years old in the children's library. A-books are meant for children until nine years old, B-books are for children from nine to thirteen year-olds and C-books are meant for children over thirteen years old. D-books are for fifteen year-olds and up; the first two are at the children's library and the latter two can mainly be found at the second floor. In general, OBA places emphasis on educating children by reading promotion; reading promotion is not only meant to be fun, but has to have educational goals as well (Interview OBA, 2013, 195; 203). In addition, OBA works together with primary and secondary schools in Amsterdam. For children until twelve years old, OBA supports children in their introduction to the basic skills concerning 'information, knowledge and culture'^{lvii}; basically, in the library the children can practice the minimal knowhow of the modern information society they are taught in school. For children from thirteen until twenty-three years old, the focus is on reading promotion, reading pleasure and media literacy (OBA, 2013a, p. 5). The teaching goals are strived for through for example activities and workshops, but also through the collection; both in the children's library and in the area for teenagers older than twelve years old. The collection should be broad, in order to motivate children to read (OBA, 2013a, p. 30). This strategy however works very differently in the children's library and in the section for children over twelve years old on the second floor.

Children's library

In the children's library the collection covers a wide spectrum of media. Next to books, DVDs, CDs, magazines, games, e-books, blu-ray's, videos, computer games, sheet music and audio books can be borrowed. These categories may consist of multiple subcategories or a mix of media; for example, a DVD can contain either a movie or music, and a book can come with a (music or audio) CD. Characteristic of the collection in the children's library is its arrangement in the three-quarter round

bookcases, in which all media are placed next to each other according to the theme a specific bookcase contains: a 'multimedia presentation'^{lviii} (OBA, (n.d.d), p. 1). There are thus no separate areas or bookcases for every type of media, as is the case in many libraries, but the different media are offered in the same bookcase relating to one of the six themes of the bookcases in the area for seven to twelve year-olds. In this way, all media are considered equal and visitors can easily choose different media about the same topic, which is less likely and less easy to happen if the media would have been placed in different bookcases. The six themes are adventure, learning and reading, dreams, outdoor living, me and the world and workshop (OBA, (n.d.d), 2013, p. 2). Both the placement of different media next to each other and the thematic division of the bookcases are chosen for through the process of child participation. It turned out children prefer to see all media presented together and they like to search thematically (OBA, (n.d.d), 2013, p. 1). In addition, the media are placed in bookcases in a regular way, in which they are placed in a row and only the backs with the title and author information is visible, and in a frontal position, to make them more striking and more attractive by showing the cover. There are also glass displays and separate shelves present in the bookcases which highlight different media and objects connected to media, for example, a toy which is a main character of a certain novel (for a general impression of the discussed situation in this paragraph, see figure 11).



Figure 11: A compilation of the arrangement of OBA's collection in the children's library, including the three-quarter round bookcases and the multimedia and frontal presentation.

Next to the arrangement of the media in the bookcases, a separate table next to the information desk highlights different media (mostly books) around a specific theme (see figure 11).



Figure 12: The table presents media about one topic (which in May 2012 was the universe).

In terms of content and variation of the collection, both the interviewed staff members and the children questioned are variably satisfied. The staff members praise the collectors for the wide range of media and topics they bring in (Interview OBA, 2013, 541), but would like to see more specific collections (for schools, certain age groups and reading clubs) (542) and a better digital collection (541). There has not been put enough thought and consideration into those two opportunities yet (541; 543).

The children questioned appreciate the collection in general; one respondent does not care, as long as the books this respondent searches for are available – and this has been the case so far. That is why this respondent considers the collection 'very interesting'^{lix} (R4 OBA, 2013, question 12-13). Another respondent thinks the division in themes is interesting, since that is uncommon for libraries in general (R3 OBA, 2013, question 12). Respondent 1 however, thinks that the collection of books is too popular and not so diverse; this respondent would like to see more historical novels in the collection (OBA, 2013, question 11-13). It is interesting that all four respondents borrow books the most; other media are not mentioned when they are asked what they borrow or use the most (R1, R2, et al. OBA, 2013, question 11). This can be confirmed by the list of what children between eleven and fifteen years old borrowed the most from the central OBA in 2012; the top five consists of books, particularly novels (OBA, 2013b).

In addition, three respondents think the collection is updated often enough (R2, R3 & R4 OBA, 2013, question 14) while one does not notice that the collection has been complemented – but does not really pay attention either (R1 OBA, 2013, question 14). According to the interviewed staff members, the collection is complemented every week by the collectors. They are, however, largely dependent on the National Librarian Service^{lx}, which determines the supply of library books in the Netherlands (Interview OBA, 2013, 554-557). The visitors of the children's library are not involved in the composition of the collection; none of the questioned children have been asked what they think the collection should look like (R1, R2, et al. OBA, 2013, question 13), while two would like to give their opinion (R1 & R3 OBA, 2013, question 13). The staff members acknowledge that children do not have significant influence on the collection; the request of media only happens incidentally as part of an organized activity (Interview OBA, 2013, 590-604). Again, this is a topic which has not been given serious thought (608), but the interviewed staff members would like to see this change – children should become more involved because 'if they really see active result'^{lxi} that would be 'a tool'^{lxii} to make reading more appealing (638).

However, it is important that the collection is not only complemented but also discharged; old or damaged books should be put away or replaced. This happens more or less two times a year according to one staff member (Interview OBA, 2013, 589). Also, in the future, so called 'profiles' will be implemented nationally in the Dutch public library system. These profiles tell exactly how often media are borrowed. On the basis of those profiles, both the offering and the discharging of media will become more efficient and automatic (Interview OBA, 2013, 558-566). The interviewed staff members do, however, have mixed feelings about this development, since the collection will be dominated by figures; they have a fear of big and more commercial productions taking over, such as AKO¹⁵, while they want to 'bring children in touch with things they normally would not see'^{1xiii} (582). If a commercial enterprise such as AKO would take over, for example, less literary or less selling books could be included less in the collection.

Finally, the children's library has a separate section with other languages, which include English, French, German, Italian, and Spanish.

Second floor

The collection for children over twelve years-old is not explicitly reflected on in the questionnaires. A few things can however be said about this collection and the focus on the primary school age group in the children's library is the most prominent. One interviewed staff member claims that, when the library was established in 2007, the primary school age group¹⁶ was one of the main targets of the public library (2013, 522). Therefore, a collection aimed at children older than twelve years old has remained 'underexposed'^{1xiv} (530). OBA has not given explicit attention to it, but the staff members claim that children's books authors in general did not focus on this age group very often until recently, which does not help either. A collection for this age group is however in development. One interviewed staff member says that 'the last ten years it improved more and more'^{1xv}; a new genre is established that aims to bridge 'the transition between youth literature and adult literature'^{1xvi} (526-528). This literature, however, has not been given any special attention, as pointed out before. According to one staff member, there could be more frontal placing concerning the books (450), in order for the covers to be seen and to be more appealing, so they are made into 'ready-made snacks'^{1xvii} (457). Also, the collection exists of just novel and is only available in Dutch on the second floor – no other genres or languages, let alone other media are present for the target group.

In addition, the collection is not very comprehensive because the number of visitors of twelve and thirteen years old is very low – only 9,5% of the twelve year-old members and 8,6% of the thirteen year-old members go to the central location of OBA (OBA, 2013c).¹⁷ The interviewed staff members think that they rather go to the nearest affiliate locations, because the collection in the central OBA for this age is limited and the collection in the affiliate locations is more locally focused and often has a bigger collection available for children over twelve years old (Interview OBA, 2013, 537). Also, OBA in general loses members in the target group discussed here; when children turn twelve and go to secondary school, no media are borrowed from the library anymore, statistics show. This decline is detected when comparing absolute figures; currently, 6504 ten year-olds are member of OBA, against 6450 eleven year-olds, 6279 twelve year-olds, 5970 thirteen year-olds, 4442 fifteen year-olds, 4128 sixteen year-olds and 3686 seventeen year-olds (OBA, 2013c). Although these absolute figures do not say much, a rapid and chronological decline can thus be uncovered, especially when comparing the number of ten year-old members (6504) to the number of seventeen year-old members (3686); almost half as much. After two years of no use the library pass is cancelled (Interview OBA, 2013,

¹⁵ AKO is a Dutch, commercial bookstore chain, but also sells other things such as office supplies.

¹⁶ In the Netherlands this is roughly four, five to eleven, twelve years old.

¹⁷ Of the ten year-old members, 11,1% goes to the central OBA, as does 10,8% of the eleven year-olds.

296-300). When secondary school is attended, staff members are convinced, the library is forgotten (334); already from ten year-olds, according to the statistics - library loans are in decline (329). A gap between primary and secondary school is experienced by staff. Children who read a lot (like respondent 4 who is thirteen years old) keep coming, but other, less eager readers, drop out. The collection in the central location of OBA, hence, is limited as well; a vicious circle of less visitors over twelve years old and less books for that target group exists.

3.2.3 Staff

OBA has different kinds of library staff: collectors, project leaders and desk clerks are examples of the range of present library professionals. Regarding reading promotion, in most cases, the staff can be divided in two types: back office and front office staff. The back office staff, in specific the team of Innovation and Development^{lxviii}, develops reading promotion strategies, projects and policies, whereas the front office staff in most cases executes those reading promotion strategies, projects and policies. The back office staff is in charge of the content of reading promotion in the public library while the front office staff mostly carries out specific reading promotion projects and activities. A concrete example of this method is the conversation clubs OBA organizes, which are each year focusing on different topics that deal with reading and books, such as OBA's collection and what the participants of the conversation clubs think of it (OBA, 2013d, p. 2). Back office staff develops the concept of the conversation clubs and establishes the content; which books will be discussed, what questions are asked, what goals are aimed at etc. Front office staff usually guides the conversation clubs and actually has the conversations with the participating children. Another example that explains the task distribution concerns the collection. The back office staff puts the collection which is offered in OBA together, while the front office staff works with it directly; they advise people on the collection and help visitors search for media if they cannot find what they are looking for. However, this hierarchy is not a clear cut one: since one or two years, one interviewee tells, whenever a new project is developed by OBA, a project team is set up which consists of both back office and front office staff. The project leader is always a back office staff member, but front office staff is involved in the developing process as well; consequently, front office staff does not only execute reading promotion, but is heard in the developing stage as well (Remijn, in an e-mail of 2013, July 10). In addition, OBA's back office staff provides the content of reading promotion programs mostly by using research or evidence based information – the concept policy plan for the educational strategy of the period 2013 – 2018 contains among other studies a general outline of children's continuous reading development (2013, p. 31-32). Front office staff merely uses practical and technological knowhow to assist visitors and arrange the collection. Both professions thus require specific knowledge and skills. Over all, back office staff has a more general, national view on reading promotion; they are aware of national developments and the situation in other libraries and at schools in the Netherlands. Front office staff, on the other hand, is specifically acquainted with the local situation (Werkgroep Digitale Bibliotheek, 2005, p. 9).

Next to the division of tasks described above, the back office staff also instructs the front office staff concerning reading promotion; back office staff does not only determine what reading promotion activities should be done, but also how they should be executed. This happens in the first place through the recent implementation of the ADI-model, the so-called 'activating direct-instruction model'^{lxix}, meant to activate students (in this case the children) by teacher (in this case the librarian) directed interactions between teachers and students and between students themselves (OBA, 2013a, p. 33). The ADI-model, included in the educational strategy concept for 2013-2018, consists of five consecutive steps library staff should follow while executing a reading promotion activity or workshop (which is usually done by front office staff members and occasionally by back office staff). First, the children's foreknowledge should be activated by asking open questions. Secondly, a clear orientation of what is expected from the students, what goals are aimed at and why the activity is held should

take place. In this way, students feel more involved and tend to remember the offered information better. Thirdly, the teacher should explain and show the content of the activity, after which the students can come up with their own examples and interaction can take place. Fourthly, the students can practice under the teacher's guidance and the teacher asks questions and stimulates the students to find solutions. The fifth and last step of the ADI-model contains an evaluation process: how did the activity go, reflected on by the students themselves (OBA, 2013a, p. 33). OBA's staff should thus, when attending reading promotion activities, follow the ADI-model, implemented by the back office staff and usually put into practice by the front office staff. The ADI-model is a structured way of creating more interaction between librarians and visitors during workshops or other activities. In addition to the ADI-model, a training program for front office staff is set up 'to [...] get more out of the activities they give'^{lxx}, as one interviewed back office staff member¹⁸ organizes her plans for the future (Interview OBA, 2013, 209-212). These guidelines for staff members are also aimed at the achievement of the teaching goals; they make staff members more aware of the teaching goals that are at stake - posing the question in a different way that makes a child understand the meaning of a story for example is one of the things the ADI-model teaches the teachers (245).

Apart from activities, however, there is no manual describing how staff members should work with visitors when they are working on the floor (359-360). The approach of library staff towards visitors is described by the interviewed staff members as 'reactive'^{lxxi} (342). Front office staff does not systematically approach visitors in an active way (as the example in 388 shows); most of the times front office staff members take action when they are asked a question (342). How staff approaches visitors in the library is merely up to their own interpretation (380-381).

The questioned children, when asked about staff members in OBA, reflect mostly on the tasks of the front office staff, with whom they meet directly. All four respondents name helping people and sorting out books as parts of the job description of library staff (R1, R2 et al., 2013, question 15). Only one respondent also names a back office assignment: putting together a collection that is offered in the library (R1 OBA, 2013, question 15). The best service library staff offers to visitors is unanimously agreed on by the respondents and deemed 'helping people'^{lxxii} (R2 OBA, 2013, question 16), primarily with finding books (R1, R2, et al. OBA, 2013, question 15), but also when they guide activities and take care of money issues such as fines (R1 OBA, 2013, question 15). The children are themselves however not often actively approached when finding books – only one respondent often experiences this, one has been offered help without asking for it once while two never experienced it themselves (respectively R2, R4, R1, R3 OBA, 2013, question 18). The help is overall deemed as good '[b]ecause information is sometimes important'^{lxxiii} (R2 OBA, 2013, question 18), but was not in all cases seen as useful since one respondent 'did not need anything'^{lxxiv} (R4, 2013, question 18). When asked what library staff could do better, three respondents either do not know or do not think they have to improve anything (R2, R3 & R4 OBA, 2013, question 17). One, however, would appreciate better advice about the content of the books based on the reader's preferences and a better knowledge of the whereabouts of the collection (R1 OBA, 2013, question 17).

Staff members themselves, both working in the front office and in the back office, also have their own visions of their jobs, and the jobs of their colleagues. These views can be deduced from the interview with the two back office staff members, but also from the concept of the educational policy paper for

¹⁸ Both interviewed staff members of OBA are working in the back office, since OBA's back office staff is mainly in charge of reading promotion policies and educational strategies. The back office staff therefore is well aware of the four pre-conditions of reading promotion in public libraries and has access to all important data. They also instruct and work together with front office staff and have thus also a clear knowledge of what front office staff is doing and experiencing.

the years 2013 – 2018, in which an overview is given of the results from questionnaires with all OBA staff concerning OBA's tasks and priorities. From these questionnaires, ten pillars are constructed: reading promotion, reading pleasure, vocabulary, reading comprehension, language development, parent involvement, gateway, media literacy, talent development and reading skills (OBA, 2013a, p. 18). On account of these pillars, three key themes are chosen to focus on in which the employees think OBA can contribute significantly: reading promotion, literacy and spare time reading. Spare time reading is not mentioned as such but is part of the pillar of reading promotion – it is however highlighted as a separate key theme next to reading promotion since it has proven to be of great importance. Spare time reading is an indication of reading pleasure and when there is reading pleasure present spare time reading is likely to occur. Reading pleasure is highly important to the age group of ten to thirteen year-olds; in the first years of secondary school the risk of reading drop outs is the highest. Reading pleasure determines the success of reading promotion and should therefore be a priority in literature education, according to Erik Joost van Schooten (2005, p. 168). OBA's staff tries to contribute to reading pleasure by focusing on the necessity of spare time reading by offering projects to schools and children such as reading contests like Read2Me! and conversation clubs (OBA, 2013d, p. 2). In addition to the three key themes, parent involvement is taken into account in all three key themes (OBA, 2013a, p. 18); like the presence of reading pleasure, reading promotion is more likely to be successful when parents are stimulating their children to read. For every key theme OBA sets certain goals that effect both front office and back office staff since programs need to be developed and workshops need to be given; one of the prerequisites for these to be successful is '[w]ell equipped staff'^{lxxv} (2013, p. 19).

Another characteristic of the jobs of OBA's front and back office staff with regard to reading promotion is that they are working in multiple fields; they do not only have to be up to date about everything that is happening in the world of public libraries, but they should also have knowledge about preschool, education in primary and secondary schools, literacy, old and new media and children's reading development from zero to eighteen years old. Both the questionnaires with OBA's staff and the interview with two back office staff members clearly state that being a librarian is much more than helping people to find books; a librarian should be someone who 'looks for new opportunities'^{lxxvi} (Interview OBA, 2013,174). But what does this mean exactly? One interviewee reflects on the qualities library staff should have in general, but which are specifically important when it comes to young people: public library staff should be up to date with the latest media and technologies and should make profound efforts to specialize in this world of new media to be able to understand children (Interview OBA, 2013,172). Nowadays, she claims, for young people, the physical and the online world are intertwined (168). In line with this requirement, librarians should be constantly developing their knowledge and knowledge skills (237)¹⁹. Also, librarians should be open to and have feeling for children's perception of the world (OBA, 2013d, p. 2).

These qualities are crucial nowadays since OBA's librarians currently face the challenge of a decline in memberships, especially with regard to the age group of ten to thirteen year-olds (as has been briefly discussed in the collection paragraph). Statistics show that around the age of fifteen, a significant amount of memberships are automatically ended when a library pass is not used for two consecutive years (296). An explanation for this decline in memberships is, according to the interviewed library staff, directly connected to the transition from primary school to secondary school, that takes place around the age of twelve (296); reading, they think, is not a priority for children of that age – the visual culture is dominant (279). One respondent confirms this thought by claiming that 'people my age (in my class) do not like books but they like films and CDs'^{lxxvii} (R3 OBA, 2013, question 20). The

¹⁹ A training for front office staff and the introduction of the ADI-model are supporting these developments.

questionnaires and the top 100 borrowed media list of 2012 show that teenagers come to the library primarily for books though, since the library does not have the newest DVDs or CDs (284) and downloading (281) or recording (R1 OBA, 2013, question 20) are popular alternatives. This means that, if books are not longer needed for school purposes, library visits are no longer a necessity (277), but depend on whether a person likes to read or not – which, according to the active amount of ten to thirteen year-old members of OBA, is generally not the case. Here lays an important task for both front and back office staff that corresponds with the key themes of reading promotion and spare time reading; OBA and its staff aim to contribute to a continuous reading life by structurally promoting (spare time) reading in cooperation with schools and the city of Amsterdam (OBA, 2013d, p. 2). In order to establish this structural network, both inspiring and well equipped back and front office staff is needed.

Children's library

In the children's library, the role of the front office staff can be different than in the other sections for adults, since the age group of zero to twelve years old is a delimited one and requires specific skills. Staff tasks are partially the same as those on other floors, such as the arrangement of books, helping visitors, and organizing activities. However, reading promotion activities for children are divided in and specifically developed for different age groups. One of the front office tasks for younger children is for example the Wednesday reading hours in which a staff member reads to children in the children's library (Interview OBA, 2013, 370). Active and supportive reading promotion play a bigger role for this age group than it does for adults; in this age phase, the basic foundation is laid for language development and reading pleasure (OBA, 2013a, p. 17).

Back office tasks concerning reading promotion for ten to thirteen year-olds take place in the children's library mainly by the interviewed project leaders for primary and secondary education. Both are working in the children's library with reading promotion, since both the age group of primary education and a part of the age group of secondary education (until twelve years old) are situated in the children's library.

Second floor

On the second floor, the front office staff is not specialized in the area for teenagers. This area is rather small and part of the bigger second floor where the novels for adults are situated. Front office staff thus works with a wider range of age groups on the second floor, whereas they work with a more specialized and delimited age group in the children's library.

Concerning back office staff, only the interviewed project leader education for secondary school is working on the second floor. She repeatedly emphasizes that the second floor deserves more attention. One of the improvements she would like to carry through is services after school for the age group that is in the transition of primary to secondary school in order for the visits to the public library to become more self-evident (Interview OBA, 2013, 662-664).

3.2.4 Services preferences

A range of services is offered in OBA and most of them have already been discussed. The services can be divided in different categories: media, activities and staff. For example, lending books is a service OBA offers to visitors, but also the activities in which visitors can participate and the staff which is available for help and questions can be seen as a service. All these services contribute to reading promotion in their own way, whether active, passive or supporting (see Stalpers (2005) ways of reading promotion).

The most popular service used by ten to thirteen year-olds by far belongs to the category of media and is the lending of books. This can be seen as surprising, since the PIRLS research which studies literacy, reading motivation and reading pleasure among nine and ten year-olds worldwide, shows that Dutch children do not like to read; 27% of the children does not like reading against 15% of the children internationally. Only 20% of Dutch children at the age of nine and ten read of one's own volition, which is a low number compared to other countries: it places Dutch reading pleasure at that age group in the bottom four of the 58 countries studied (Meelissen et al., 2012, p. 66). The lending of books, however, has been previously mentioned as the most popular service and is used the most in OBA among ten to thirteen year-olds, as the questionnaires show – mostly because of school reasons, the staff experiences. The top 100 list of borrowed media in 2012 – although focused on the age group of eleven to fifteen year-olds – confirms this. Books are by far the items borrowed most; 85 of the 100 media on this list are books (OBA, 2013b).

All four respondents borrow books the most. Although one respondent acknowledges that most classmates prefer films and CDs over books, this respondent reads a lot and likes to read; when asked what other service could be added to the ones already available in OBA, the respondent complains about the limit of ten books which can be taken home because 'I read a lot and I want to take as many books home as possible'^{lxxviii} – ten is not enough (R4 OBA, 2013, question 21). Another respondent thinks however that the most popular service for ten to thirteen year-old children is books, '[b]ecause most children love reading'^{lxxix} (R3 OBA, 2013, question 20). Or, as one respondent states: 'I am a book worm'^{lxxx} (R4 OBA, 2013, question 20). Due to the limited number of questionnaires, however, these statements cannot be generalized to all ten to thirteen year-olds, and therefore cannot be considered as a correct representation of reality.

Specific services for the age group of ten to thirteen year-olds are not present in OBA, except for the free memberships and the so-called super reading clubs^{lxxxi} (also known as the conversation clubs previously talked about in this chapter) (Interview OBA, 2013, 675-677). These super reading clubs, also known as children participation clubs, are held every year with a different topic on which children can give their opinion. One of the themes discussed was for example the collection (675-682). The respondents declare needs for a more clear certification of the collection when it comes to services; one respondent indicates that asking staff where certain books are is the most used service for this ten year-old since the books are sometimes hard to find, which is 'frustrating'^{lxxxii} (R1 OBA, 2013, question 19). When asked about services ten to thirteen year-olds would like to see in OBA, another respondent also reflects on the difficulty of finding books by wishing for people who help finding books (R3 OBA, 2013, question 21). One demands 'real advice about the content of books, and about what else I could like'^{lxxxiii} (R1 OBA, 2013, question 21). Together with the wish to take home more than ten books a time, the services that could be added according to the respondents all concern books (R1, R3 & R4 OBA, 2013, question 21). The interviewed staff members themselves are in general content with the services offered in OBA's departments for children, especially with regard to the collection, but acknowledge that the age group of ten to thirteen year-olds deserves attention: there is too little reading promotion for that age group present, interactivity currently lacks and OBA does not connect to their lifestyle when offering services (Interview OBA, 2013, 715-727). The latter is an important focus; relatively modern services such as the internet and iPads, which contemporary children grow up with and use in their daily lives, should therefore be incorporated in the library's services and up to date.

Children's library

In the children's library, a lot more services are directly available to the age group discussed here until twelve years old, since, once again, the children's library is specialized in the age group they are

aiming at and a separate part of OBA; this goes for services as well, just as this was the case for the other pre-conditions of collection, staff, and facilities. There are more media, activities and staff members present at the children's library than at the area for children over twelve years old at the second floor. Also, media are presented next to each other, as discussed in the collection paragraph, which is a special service only present at the children's library in OBA. Next to this, a children's lab and a theater are available in the children's library.

Second floor

The services available at the area for children over twelve years old at the second floor are limited. Not only do services consist of just two bookcases, the present staff has to cover a bigger area than their colleagues in the children's library. Also, the only medium available in the two bookcases is books, more specifically novels. Other media for that age group are not present and should be found at other floors, such as the multimedia floor; no distinctions are made between adults and the age group over twelve years old for media other than novels.

However, for the age group of ten to thirteen year-olds a lot of service plans are in the making. The interviewed staff members speak about a youth website (Interview OBA, 2013, 646), more interactive programs (652-656), and the establishment of reading clubs (28-30).

3.3 Beyond pre-conditions: a general overview of OBA's view of reading promotion

The previously discussed characteristics of the pre-conditions of reading promotion can be clarified by a general overview of OBA's vision of reading promotion. Such a general overview is not connected to a specific pre-condition but is inevitably related to all pre-conditions of reading promotion; it is the foundation the vision of reading promotion and therefore its pre-conditions are based on. This general overview consists of the content, goals and aims of reading promotion and provides the bigger picture in which the pre-conditions can be situated; the characteristics of the pre-conditions can be seen as OBA's vision of reading promotion put into practice in detail. The general overview can be derived from the interview with OBA's staff members and their policy documents with regard to reading promotion.

A few things are striking when the pre-conditions are zoomed out from. Firstly, reading promotion is described as 'finding the right book [...] for the right child'^{lxxxiv} (Interview OBA, 2013, 13). Reading promotion is thus seen as a personal matter by OBA's staff: every child is different and children prefer different genres and media dependent on their interests (13). Reading promotion is also seen as enlarging reading pleasure, in which reading experience plays a big role – involving a child in the story by having conversations about the feelings and actions of the characters and what they themselves would feel or do (13). Finding the right book for the right child can only happen when a child experiences reading pleasure, which can be reached through reading experience. However, reading promotion is according to the interviewed OBA staff not only based on personal interest, reading pleasure and reading experience. Reading promotion also consists of learning how to search for information and how to make papers and speeches (39-41). Reading promotion is therefore not only aimed at having fun or at what the children want, but should be useful as well; reading promotion should have a learning goal (195).

The way of reading promotion used most in OBA on account of Stalpers' classification is active, according to both interviewed staff members (Interview OBA, 2013, 75-77; 88). Numerous examples of activities are given during the interview, like class visits (43) and the reading contest Read2Me! (51). A training program for staff (209), experts sessions with teachers (62) and the implementation of the ADI-model (241) support active reading promotion and form a framework for the activities where teachers and library staff can work with. However, supportive reading promotion is rising;

although active is the dominant way, more and more supportive reading promotion is established (109). Passive reading promotion, on the contrary, is used the least (120). Plans are made for the future, but remain ideas so far (134).

OBA's vision of reading promotion is mainly in the hands of the interviewed staff members, who are the project leaders for education in the back office department. They make decisions about the content and execution of reading promotion and consider reading promotion one of the three pillars OBA is focusing on (OBA, 2013a, p. 18). OBA wants to establish reading promotion networks and reading promotion policies at schools and daycares and speaks about 'further developing programs for reading promotion'^{lxxxv} (OBA, 2013a, p. 19); however, what exactly OBA sees as reading promotion is not made concrete in policy papers, as it is defined in the interview. OBA comes up with a lot of reasons why reading promotion is necessary, including the extension of vocabulary and the improvement of reading comprehension and writing (OBA, 2013d, p. 1), but is not crystal clear about what is understood by reading promotion.

However, there are a lot of implicit clues about reading promotion and its approach present in the policy papers. Interesting are the mottos used for the concept of an educational policy paper and an educational policy notation. The motto for the concept of the education strategy for the years 2013 – 2018 stems from Michelangelo: 'The biggest danger for the most of us is not that our goal is too high and that we therefore do not achieve it, but that it is too low and that we do achieve it'^{lxxxvi} (OBA, 2013a, p. 1). This motto is elaborated on in the policy paper itself by the connection between low expectations and bad student results, whereas high expectations usually imply good results (p. 8). These data are important because OBA's manner of reading promotion corresponds with the result oriented procedure in schools; specific targets are set about what children need to learn in a certain amount of time (p. 10-12). This result oriented procedure is even an integral part of the concept of the educational policy paper. OBA's vision of reading promotion is highly aimed at goals: what can be improved, what results are strived for and how does it have to happen? Reading promotion should enhance reading pleasure and activate the positive effects reading has, according to OBA (OBA, 2013d, p. 1). Reading should also be promoted, because reading is not appealing to a lot of children, another educational policy paper suggests. Reading should be made attractive; the mottos try to seduce children into reading by 'hip' one-liners – 'You are a loser if you don't read', 'Not reading is lethal for your health' and 'Do you read? Yes, I read!'^{lxxxvii} (OBA, 2013d, p. 1). The title of the notation once again stresses the importance of reading: 'Reading is not a luxury, but a necessity!'^{lxxxviii} (p. 1).

Chapter 4 A Swedish Situation: Focus on TioTretton and Its Pre-Conditions of Reading Promotion

Likewise chapter 3, the pre-conditions of reading promotion will now be discussed for the Swedish situation and TioTretton in particular. The structure of this chapter will be the same as the structure of chapter 3: the historical and social context of TioTretton are described, as well as the characteristics of the pre-conditions. At the end, a general overview of TioTretton's vision of reading promotion is given, focusing on what has not been discussed so far in the analysis of the characteristics of the pre-conditions. Some interesting similarities and differences with the situation in OBA will already become visible, but a thorough comparison will not be made until chapter 5.

What is clear and safe to say at this point, however, is that TioTretton has an advantage over OBA by having the luxury to focus on a very narrow target group in a single library at one floor. This fact makes one wondering about the content of TioTretton's pre-conditions of reading promotion. Or, as one OBA staff member sighs: 'I'm really curious to find out about Stockholm, there are really a lot of things I'm really curious about. [...] I think it's already amazing that they have a library purely for ten to thirteen year-olds' (Interview OBA, 2013, 362-386). But how is reading promotion handled in TioTretton? The pre-conditions will shine a light on these questions, but before that can happen, a context in which they can be understood better is provided.

4.1 A Swedish context

4.1.1 *Kulturhuset: a token of modernization*

TioTretton, which can be translated as TenThirteen, is part of the bigger Kulturhuset, which was established from 1968 to 1974 (Kulturhuset, 2012, para. 3). Kulturhuset itself was an idea from the Municipality of Stockholm and the Riksbank (the national bank of Sweden): in 1965 they gave the assignment for 'a cultural institution with theatres, galleries and cultural activities, and premises for the Riksbank' (Kulturhuset, 2012, para. 1). This assignment was given against the background of a rapidly modernizing Stockholm, in which public transport was drastically expanded and new houses and commercial buildings were built in high numbers in the 1950s and 1960s. Sergels square^{lxviii} was appointed to a cultural destination (Kulturhuset, 2012, para. 1); Kulturhuset was completed in 1974 with a total floor area of more than 10,000 square meters filled with culture (Kulturhuset, 2012, para. 3).

Kulturhuset currently holds eight cultural institutions, from which five are libraries: Room for Children^{xc}, (a library for zero to nine year-olds), Plattan Library^{xcii} (a library for grownups with novels and books on culture, poetry, drama, art, photography, architecture, fashion and design), Library Film & Music^{xciii}, Serieteket (a comic book library) and TioTretton. Other cultural institutions are Lava, a cultural workplace for young people from thirteen to twenty-five years old, Screen, a digital art gallery, and the City Theater. Throughout the building, different art works and expositions are present.

Kulturhuset aims to be a 'changing house'^{xciii} where locals can meet in the middle of the city and experience culture and art in several, accessible ways. Kulturhuset should show the 'power of culture as a vital part of the society'^{xciv} and is working together with several art schools. Every year, there are approximately 2000 cultural programs available and thirty exhibitions. In 2013, the budget changes: Kulturhuset, formerly a separate cultural collection of libraries and expositions apart from the City Theater, merges with the City Theater in a single company. Kulturhuset is however not only a place where different cultural institutions are situated – an absorbing cultural experience should be offered to visitors. Kulturhuset's vision of the experience of culture for 2013 is a mix of '[r]evitalizing interactivity beside quiet conversations that stimulate reflection for visitors to feel involved and to provide a deeper experience of the visit'^{xcv} (Kulturnämnden Kulturhuset, 2013, p. 1). Kulturhuset is

more than the different institutions put together but serves a bigger, societal goal, as two of the main objectives seem to suggest: 'Stockholm will be an attractive, safe, accessible and growing city for residents, businesses and visitors'^{xcvi} and 'Quality and choice will be developed and improved'^{xcvii} ('Verksamhetsplan Kulturhuset', 2013, p. 2; p.17).

The big building and different cultural institutions, that work together but are independent, are impressive. However, the libraries in Kulturhuset are somewhat different public libraries. They are public, but they are not part of the 'normal' Stockholm city library. The libraries in Kulturhuset work together with the city libraries in the sense that media borrowed from Kulturhuset can be handed in at any city library in the Stockholm area, but they are not linked with each other in other ways. The libraries in Kulturhuset are not dependent on the institutions the city libraries work with, for example, the national service from which the City Library can choose its collection. The libraries in Kulturhuset do not have to order their collection through the ways the city libraries have to stick to (Interview TioTretton, 2013, 139-141²⁰). Also, the libraries in Kulturhuset are mutually independent as well – TioTretton is not responsible for or dependent on the adjacent libraries in Kulturhuset.

4.1.2 TioTretton: no adults allowed

TioTretton only recently got its place in Kulturhuset; the library for ten to thirteen year-olds was opened in February 2011. It is the only library in the world that is exclusive for this age group: 'This means that parents, teachers, and children not between ten and thirteen are not allowed in' (Stenberg, 2012, p. 1). There is literally a border that indicates how far adults (and shoes) can come into the library – which is only at the entrance to drop their kids off (see figure 13).

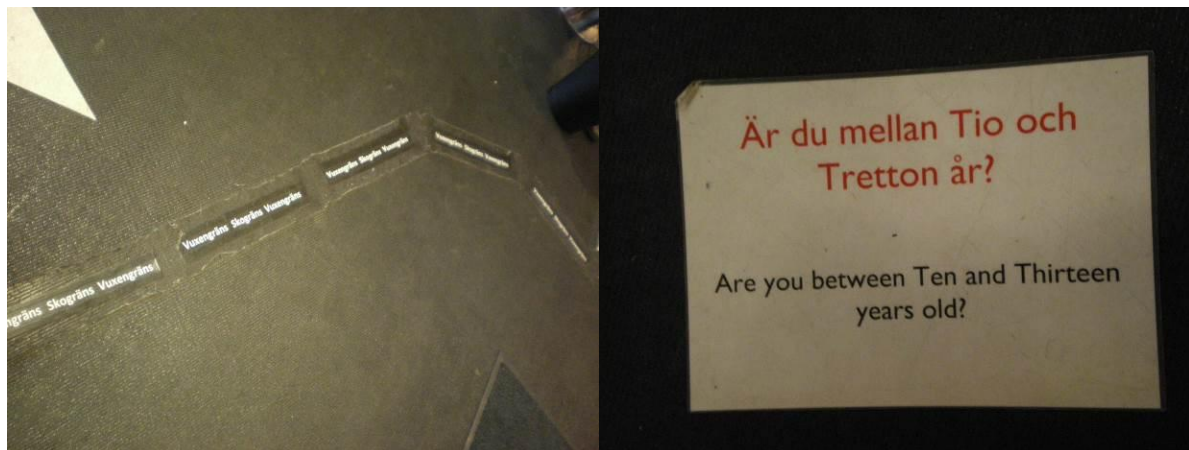


Figure 13: The border made of stickers which say 'Adult Border Shoe Border Adult Border'^{xcviii} (left) and a sign at the entrance to emphasize the visitors' age group (right).

TioTretton wants to be a library solely for children in that age group, in which 'stories and storytelling' are central in every possible way – 'It can be found in a book, a song, a movie, in a plate of ravioli or come to life in a discussion' (Stenberg, 2012, p. 2). Crucial to this ideology is TioTretton's always changing concept. The library constantly changes according to the visitors' wishes. Through interaction and a minimum amount of rules, TioTretton tries to create a library that is genuinely shaped and owned by its visitors (Stenberg, 2012, p. 2).

The idea for the establishment of TioTretton commenced from the fact that ten to thirteen year-olds did not visit the children's library Rum för Barn (Room for Children) – including the age group of ten to

²⁰ See appendix G for the transcription of the interview with two of TioTretton's staff members.

thirteen year-olds – in Kulturhuset. That age group only came on scheduled class visits, but not on their own in their spare time. Kulturhuset therefore decided to make a place exclusively meant for this target group, with things ten to thirteen year-olds like; together with the Centre for the Studies of Children's Culture^{xcix} at Stockholm University^c, TioTretton was developed by child participation through surveys and interviews (Stenberg, 2012, p. 3).

4.2 Teenage area: TioTretton in Kulturhuset

The teenage area focused on ten to thirteen year-olds in Kulturhuset is compact. TioTretton is a separate and independent library situated on the second floor next to the music and film library and the comic book library (see figure 14). The pre-conditions of facilities, collection, staff and services preferences therefore apply to this space only.



Figure 14: TioTretton shares its space on the second floor with the film and music library and the comic books library. TioTretton is situated in a separate at this photo (before opening hours) rather dark place in the far back, directly behind the orange flags of the comic books library.

4.2.1 Facilities: architecture and interior design

Peter Celsing was appointed as Kulturhuset's architect when he won the architectural competition in 1965 set up by the Municipality of Stockholm and Pontus Hultén, the founder of Moderna Museet (Karlson, 2011, para. 2). The contest was supposed to offer a counterbalance to the so-called City Plan of 1946; 'a radical modernization project [...] launched to transform the old Norrmalm district of the inner city into the new modern heart of Stockholm – creating new underground metro networks, wider traffic infrastructure and new high-rise developments'. This City Plan was not always received with enthusiasm, since it afflicted the city with demolitions and building sites throughout the fifties (Karlson, 2011, para. 1). Sergels Torj, the central square from which Kulturhuset rises above, forms a

junction. It links Stockholm's commercial area with the transportation network, popular shopping areas around Drottninggatan and Kulturhuset as the cultural heart of Stockholm.



Figure 15: View on the entrance of Kulturhuset from Sergels Torj.

Celsing, closely involved to the city's modernization, had also designed the Stockholm Tramways. He had to fulfill a difficult task when designing Kulturhuset, since the public was not really positive about the reconstruction of the city at that time. Celsing aimed to alter this public opinion by 'rationalizing and humanizing large-scale constructing' through presenting Kulturhuset's concept, in which culture is celebrated and performed in a 'transparent multi-purpose building'. The seven story Kulturhuset was designed to be functional and not merely decorative and was meant to fuse in with the surrounding streets. In this way, Kulturhuset was visioned to become 'a "cultural living room"' in the midst of the commercial city center (Karlson, 2011, para. 2-3).

The city's reconstruction was a positive and functional event and Celsing's Kulturhuset helped to shape this message. Being situated at Sergels Torj, the square where Stockholm's modern infrastructure (central subway and train station) and the commercial heart (shopping and business area) meet, Kulturhuset brings in the third variable of culture. Kulturhuset thus forms a counterweight to the other two of business and infrastructure, but connects to them at the same time by the stress Celsing put on its functionality and the fusion with the rest of the city center. The design of the exterior of the building is a striking example of these aims: originally, Celsing designed Kulturhuset as a building divided in three parts, 'integrated but with different expressions'^{ci} (Gunne, 2008, para. 3). Hence, in this one building the Riksbank, the City Theater and a general place for culture got different exteriors: originally, they were respectively presented by black granite, a separate cube next to Kulturhuset and the transparent glass façade that encouraged interaction. Although Celsing won the contest with this design, the plans changed in 1968 when it was decided the Parliament had to be temporarily housed in Kulturhuset (Gunne, 2008, para. 3). Today, however, housing primarily cultural institutions that has merged in one single company, Kulturhuset's exterior still shows Celsing's mindset of 1965. The glass façade and black granite are still present. The City Theater is not housed in a separate cube but has its place at several floors of Kulturhuset, sharing the space with the other cultural institutions in the building. The main colors are black, white, grey and red and the building has a rectangular shape. These elements express either the fusion with its environment or the functionality of the building, or both.



Figure 16: Kulturhuset, seen from Sergels Torj (left) and focused on the sign on the top floor (right).

Concerning both architecture and interior design, TioTretton is a separate space in Kulturhuset. The architecture, however, also connects the space to the other institutes that occupy parts of Kulturhuset. This happens in particular by the typical glass façade. The interior design is entirely fit to TioTretton's needs and wishes. Established in 2011, TioTretton shaped a part of Kulturhuset based on children's preferences – of which the interior design is most striking.

TioTretton's architecture

TioTretton is, based on its total surface within Kulturhuset, a rather small library. The architectural concept includes the entrance, the main reading room, the theater and the kitchen subtly blending together; these spaces stand on their own and each contain their own atmosphere, yet are open and in contact with the other areas at the same time.

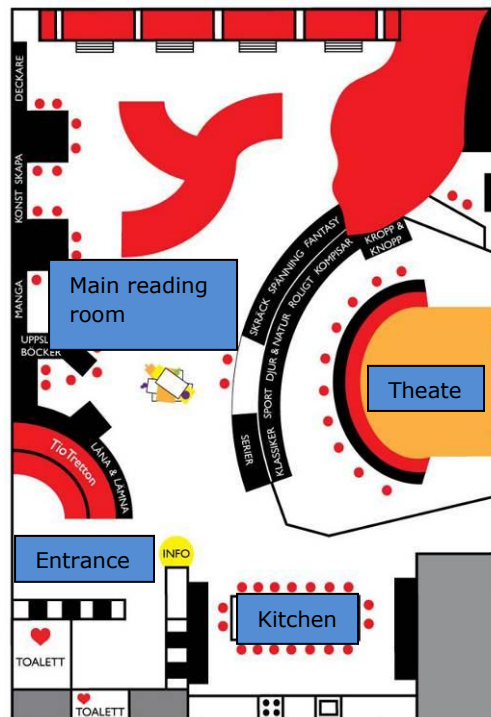


Figure 17: A map of TioTretton. The blue boxes indicate the different areas. The collection is indicated in the black bookcases and the red parts are furniture. © TioTretton

The entrance is situated at the front of TioTretton directly adjoining the comic books library. The entrance is made up of a glass wall and a red, couch shaped segregation with the name of the library on its top. A small circle made by the shoe and adult border indicate the entrance space – which is the only area which is available to everyone.



Figure 18: The entrance of TioTretton.

An example of the separate/connected relationship with the other spaces is the kitchen, that adjoins the main reading room and the theater and is placed next to the entrance (see figure 17 and figure 19). The kitchen has its own space, which is marked by the wooden floor and the small threshold that separates the kitchen from the black rubber floor of the main reading room. The wooden materials, next to the floor also used for the kitchen table and sinks, create together with the white tiles at the wall a traditional vibe and stress the area's unity (see figure 20). In addition, although the kitchen is open and in connection to the other areas which can be seen from the kitchen (see figure 19), it is not only a separate space through the floor distinction but also by its semi secluded position. The wall of the theater (the white wall in figure 19) and the wall behind the yellow computer installation that parts the entrance from the kitchen (not visible in figure 19) literally limit the kitchen's own space.



Figure 19: The kitchen (on the right) is connected to the main reading room (of which only the beginning of the black rubber floor is visible) and the theater (which is entered through the open door in the room with the red curtains).



Figure 20: Compilation of TioTretton's kitchen, seen in total from the main reading room (left) and offering a view on the main reading room (right).

The other areas are likewise constructed. Each time, architecture and interior design support each other. The main reading room, for instance, contains fluent shapes in the ceiling and the wall that separates the theater from the main reading room, which come back in the round furniture and lighting (see figure 21). These circular shapes are also appreciated by the respondents.²¹ One child explicitly names the appreciation for the 'circle model'^{Cii} (R4 TioTretton, 2013, question 9) while others are less explicit but do feel peaceful surrounded by this architecture (R1 & R2 TioTretton, 2013, question 9).



Figure 21: The main reading room with the round ceiling above the round red couches in the back and a small piece of the high round silver wall on the right, along which the bookcases are placed.

²¹ See appendices L, M, N, and O for the filled in questionnaires of respectively respondent 1 (R1), respondent 2 (R2), respondent 3 (R3), and respondent 4 (R4) of TioTretton. L.1, M.1, N.1, and O.1 contain the original, Swedish questionnaires, while L.2, M.2, N.2, and O.2 are the English translations.

The black and white rubber floor in which triangles instead of circles are used, establishes a playful contrast within the room. The glass façade from floor to ceiling provides daylight and makes the reading room a light space.

The theater is also a clear example of architecture going hand in hand with interior design. The little stairs lead to higher couches, which enhances the theater experience, and contain bookcases at the same time. The actual, once again circular stage itself is emphasized by different floors: the stage is made of wood while the surrounding areas are of black rubber (see figure 22). These different areas are architecturally mostly segregated by shapes, materials and walls.



Figure 22: The theater, including the spectator's places and the bookcases (left) and the stage (right).

The interviewed staff members are content with the architecture; it meets the functional as well as the atmospheric demands. They especially appreciate three things: TioTretton offers space to be together and alone at the same time (Interview TioTretton, 2013,190). One respondent also reflects on this possibility by stating that one does not feel isolated when visiting TioTretton (R4 TioTretton, 2013, question 9). In addition, the library is usable by children and not too fragile (Interview TioTretton, 2013, 198). Next to this, the library offers a pretty good overview; staff can be relaxed but is nevertheless present (200). Another very important architectural realization that expresses TioTretton's ideology is the presence of basic facilities in TioTretton itself (see figure 16). TioTretton has its own entrance, bathrooms and desks to borrow and bring back books; 'so it functions as a completely own library, which I think is really important' (Interview TioTretton, 2013, 214).

TioTretton's interior design

Imagine a 'library oasis' (Stenberg, 2012, p. 5): how would that look like in terms of interior design? What is immediately striking by all means is the inclusion of – for a library – unusual facilities, such as a theater and a kitchen. In addition, all areas fit into the overall concept, which seems to be consistent, but has a twist in every area. As was the case architecturally, the several spaces (theater, kitchen, entrance, main reading room) are slightly different from each other with respect to interior design. Overall, the main colors are red (which is probably the most dominant color in TioTretton), black and white. The fluent shapes used in the interior design, in contrast with triangles and straight lines, make the spaces vibrant and in correspondence with the architecture that uses equal shapes.

What is striking in specifically the main reading room, are the different types of furniture. The red 'sausage' beanbag couch in the middle of this room (figure 23) catches the eye.



Figure 23: The central red 'sausage'.

During opening hours, children can relax and chill on the couch, read a book or have a little chat. This couch is an example of having the possibility to be on your own yet being together with the other visitors at the same time as well; one interviewed staff members calls it 'collective furniture' because of this reason (Interview TioTretton, 2013, 227). This concept is applicable to the other types of furniture as well. There is a big, wavelike couch with multiple layers against the back wall of the library and against the glass façade fluently shaped, playful chairs are situated, containing stairs to climb on top and offering several possibilities to sit and lie down while looking out over Sergels Torj. These comfortable seats are appreciated by the visitors, they are indicated as 'nice'^{ciii} and 'cozy'^{civ} (respectively R1 & R3 TioTretton, 2013, question 9).



Figure 24: Wavy, layered couch and playful chairs with stairs against the glass façade.

Next to the main reading room, comfortable and remarkable seats can be found in the theater. Again, little stairs lead to places to sit or lie down. These red couches also form the seatings of the theater which offers a view on the stage. Another comfortable, round tribune like couch is situated directly on the stage. All the couches in the theater are made of red velvet like fabric, which really creates the air of a theater, especially in combination with the long red curtains hanging on the sides.



Figure 25: Compilation of comfortable furniture in the theater.

However, there are also more basic and traditional seats available for activities, like the barstool chairs at the counter and the chairs at the workplaces in the main reading room, the chairs in the kitchen and the chairs at the computer lab in the theater (see for a compilation figure 26).



Figure 26: Compilation of more practical seats.

The seats form a central element in TioTretton's interior design. Children can relax, read, play, draw, climb, make movies, cook, use the computer and watch theater in the seats, on their own and together. Next to the seats, other furniture is present and part of TioTretton's concept as well, of which the tables and the bookcases are the most prominent. In contrast to the comfortable and decorative seats, the simple tables are plain and primarily designed for practical reasons; they are good to do crafting on, for example. The wooden table in the kitchen for example has something of a

kitchen island look and feel on which food can be cut and prepared while the working tables in the main reading room are sturdy and easily cleaned so children can draw and be creative on them. The bookcases, on the other hand, form a unity and do not differ significantly in each area. They look like average, usually black and sometimes red, Ikea bookcases, not too high and easily reachable. Their placement is however not a very average library setting. First of all, the bookcases are not dominant in the different areas, which is unusual for a library, which is usually crammed with bookcases. They are present nevertheless. In the main reading room, the bookcases are placed in a more traditional way, either freestanding or situated against the round wall of the theater.



Figure 27: Bookcases in the main reading room.

The bookcases in the theater and in the kitchen are placed in a less common way and add a playful touch to the areas. For instance, the cases in the theater are situated under and next to the tribune like couches. Although the theater is not primarily a place for books, they are very present in the room without taking over (see figure 25). The same can be said about the bookcases in the kitchen. In one corner, a couple of cases are piled up and decorated with police tape (for no apparent reason), while at the wall some shelves contain books. The respondents think the bookcases are put in the right position ('they do not stand in the way'^{cv}) (R4 TioTretton, 2013, question 6) and are easy to find, yet they do not become boring all at once (R1 TioTretton, 2013, question 6).



Figure 28: Shelves and bookcases in the kitchen area.

The children questioned are in general positive about the interior design, they think it looks 'beautiful'^{cv} (R1 TioTretton, 2013, question 10), 'nice'^{cvii} (R2 TioTretton, 2013, question 10) and 'stylish and cool'^{cviii} (R3 TioTretton, 2013, question 10). One respondent, however, is not charmed by all the red because this respondent does not like that color (R4 TioTretton, 2013, question 10). In addition, the respondents also indicate that they feel safe, 'calm and happy'^{ci} (R1 TioTretton, 2013, question 10): 'I feel peace and no stress'^{cx} (R2 TioTretton, 2013, question 10). The visitor's

satisfaction about TioTretton's interior is also acknowledged by the staff members. One of them says: 'I think it's really really done in a way we feel that they want to approach us. I mean, that's what we see every day, so...' (Interview TioTretton, 2013, 232). Important in this respect is the age limit, once again. The realization that TioTretton with its exclusive interior design is created especially for ten to thirteen year-olds only, makes the children take responsibility for how the space looks like (Interview TioTretton, 2013, 233-243). This ideology translates itself also into the look of the library. It is clean and fresh, but at the same time it is lived and used as well and this can be seen. Books are lying on couches, pencils and games are on the kitchen table – TioTretton looks cozy and accessible.



Figure 30: The used kitchen table.

There are however some space problems concerning interior design in TioTretton. Shelves and bookcases are needed since books are popular and more books are demanded (Interview TioTretton, 2013, 221). In addition, space problems are also experienced on other fields: one respondent thinks TioTretton's interior is in general 'a quiet and peaceful setting but although noisy in some cases as well' (R4 TioTretton, 2013, question 10).

Next to a set of colors and different types of furniture, a few other things are remarkable about TioTretton's interior design. Like in any other library, it is functional (the entrance contains lockers, it is easy to get around, books are categorized), but the atmosphere has been given more attention than in an average library. The decorative twists, either temporary or long term, are part of the interior design's atmosphere and give a playful touch to the library. So are tips to survive the summer written on color sheets hanging on the black wall, is the kitchen decorated with lamps and pots and pans hanging from the ceiling, and sometimes even books can have a decorative notion, dangling from the ceiling of the main reading room. Also, a special bookcase standing in the middle of the main reading room, made of separate drawers and bookcases, serves next to having a clear practical function, also a decorative one. The same can be said about the long red curtains in the theater room. TioTretton's interior design is varied and contains surprising elements (see figure 29 for an overview).

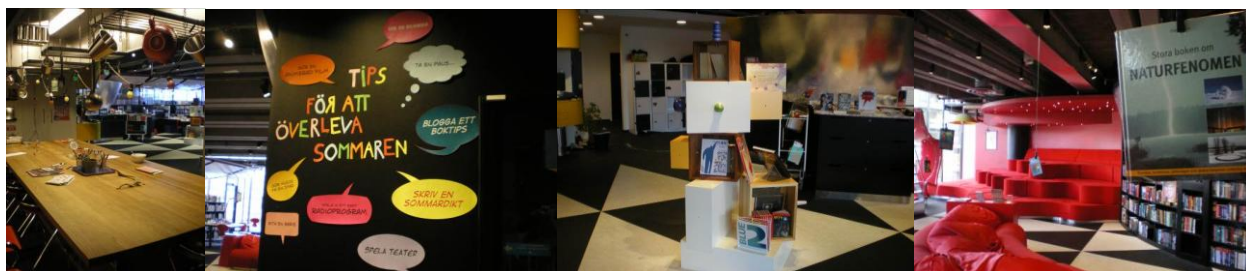


Figure 29: Decorative twists from left to right: next to lamps pots and pans also hang down from the ceiling in the kitchen, tips to survive the summer, an unusual bookcase and books dangling from the ceiling in the main reading room.

4.2.2 Collection

Interestingly, TioTretton has a limited collection media wise. Functioning as a separate library for ten to thirteen year-olds with their own facilities in every other way including a kitchen and toilets, the staff members decided to solely provide books which the visitors can take home. Text books (both novels and information books), graphic novels, picture books, manga books, books with a CD and audio books are available in TioTretton (Interview TioTretton, 2013, 280-184). There are books present which fit the age group, but also books for a younger and older audience, so that all levels are available and both the weaker and the good readers can participate (280). The levels are marked by letters: Hcf indicates literature for younger children (seven to nine years), Hcg indicates literature for 'middle children' (nine to twelve years) and uHc/uHce indicates literature for young adults (thirteen years and up). Other media than books, such as CDs and DVDs, cannot be borrowed from TioTretton. One interviewed staff member explains why this is the case: the demand is very low and children usually download movies and music and TioTretton's staff can help them with that (314). Also, these media are expensive to replace for libraries (because of the copyright) whereas books are not, and TioTretton does not want to charge fines when something gets lost; 'since we only have kids here, it should feel wrong' (289). In addition, the comic books library and the music and film library are right next door, so if movies or CDs are needed they are close by (293-297).

TioTretton's staff primarily wants the collection to fit the children's wishes, look fresh and up to date (354) – well used books are replaced with new, clean copies and the latest popular books are ordered. At the same time, TioTretton does not have the obligation to get every title and does not have to adhere to the regular ordering system the city libraries have to stick to. This allows TioTretton to give the children a determining voice: the collection is a reflection of the children's preferences. They do have a lot of influence on the collection – if a child wants to read a book TioTretton does not have, the title is usually purchased right away, while the child is usually standing next to the computer, seeing it happen (358). This is done deliberately whenever possible, so children see the result. Children also have the possibility to request books digitally through a form and from time to time 'book buying afternoons' are organized to give the children once more the opportunity to influence the collection (373). The children questioned also reflect on these possibilities; they are asked what they need by staff members and can use the 'large computer' (big Apple screen in the main reading room) to request books by filling in a digital form on TioTretton's website (R1 & R4 TioTretton, 2013, question 12). This influence is crucial to TioTretton's ideology. Participation is the key to both the collection and the library as a whole: 'to show them that we care what they want, [...] to create the feeling that they can influence it when they want to' (375).

Consequently, the collection is often complemented, both by children's requests and by the regular purchase of new books. The respondents acknowledge that the collection is complemented regularly most of the time (R1, R2, et al. TioTretton, 2013, question 14). Next to adding books, however, the collection is also discharged. Dodgy books are replaced with new and fresh copies, but books that are

never borrowed are put away as well – if it does not work, ‘kill your darlings’; the children’s preferences matter (Interview TioTretton, 2013, 347). The same is the case with the divide into the fifteen thematic categories: detective, manga, art, creation, encyclopedias, body & soul, animals & nature, sports, classics, series, horror, exciting, amusing, friends and fantasy^{cxii} (TioTretton, 2013, ‘Här hittar du våra böcker’). If one category does not work so well, it is removed or rearranged. This happened to a former category which was called ‘old days’ or ‘history’, containing books from the fifties and sixties. Children were not appealed to this category and barely used it, since they associated it with school and boring, old books (318-320). In addition, because immigrant’s children are visiting TioTretton as well, a special bookcase containing books in different languages has been created, from German to Tigrinya (a Semitic language spoken by the Tigray tribe living mostly in Eritrea and Ethiopia) (figure 31). So, if something is not working for the children in TioTretton or if something is required, the concept is changed – this also applies to the collection.



Figure 31: Foreign languages bookcase.

Next to this, the collection is not only offered in fifteen (constantly reviewed) thematic categories and one special bookcase for foreign languages, but the collection is also physically presented in different ways within these categories and different bookcases. In the rectangular or round red and black bookcases, the books are presented in both a ‘normal’ way, placed next to each other on shelves, and by frontal placement. This frontal placement is also present in the foreign languages bookcase on top of the case, but also incidentally on the shelves. The frontal placement is present everywhere in TioTretton: in the main reading room, on the shelves in the kitchen (see figure 28) and on the bookcases and even the couches in the theater (see figure 25). In this way, books are highlighted. The frontal placing sometimes happens very casually; it looks like somebody just left the books there incidentally. This is even more the case with the small pile of books laying around, which is another way the books are presented to the children. These piles subtly encourage visitors to pick up a book and browse through it. This reaction is also encouraged by the books hanging playfully down the ceiling in the main reading room.



Figure 32: A compilation of the presentation of the collection.

What should be added, eventually, is that the collection is primarily focused on books, but is however more extensive when looking at TioTretton's services that cannot be borrowed but which can be used in TioTretton itself. These services, like computers, iPads and video cameras, will be discussed when the characteristics of the services preferences are described in 4.2.5.

4.2.3 Staff

Staff is one of the characteristics in which TioTretton's ideology comes forward very strongly. Both the children's wishes and the aim to be a library for every ten to thirteen year-old determine the staff's job. At the moment, TioTretton's staff consists of six permanent employees: four women and two men, from the age of twenty-six to the age of fifty-four. Their main job as librarians is working with

stories and storytelling in every possible way with ten to thirteen year-olds (Interview TioTretton, 2013, 93-95), including reading, writing, crafting, drawing, cooking, making movies, making music and doing theater. The children are central, according to TioTretton's ideology:

As staff our most important job is to interact with our visitors. To make sure that all of them feel that our library is a place for them whether they want to find a new fantasy novel, make an animated movie, talk to an adult about life and love or just curl up in a sofa and do nothing at all. (Stenberg, 2012, p. 2)

Interaction is thus a key part of the job of TioTretton's staff. Related to this is the always changing concept of TioTretton: the library is constantly a work in progress, exactly through the interaction with the visitors. Staff members work open mindedly and on the same level with the visitors: 'All the time rethinking, rechecking, looking if it's working, are the kids fine by what we want, is this working, and if it's not – change it' (Interview TioTretton, 2013, 103). Nothing is holy in TioTretton, everything can be changed.²² And if it does not work, it is changed again and that is okay – or, as one interviewed staff member words it, it is not 'brain surgery' (103).

The respondents also reflect on the interaction: they all mention it as part of the staff's job (R1, R2, et al. TioTretton, 2013, question 15), next to several other tasks such as buying books (R3 TioTretton) and trying to motivate children to read and to borrow books (R4 TioTretton). The respondents are positive about the staff members; they are described as 'helpful'^{cxiii}, 'pleasant'^{cxiv} (R4 TioTretton, 2013, question 17), 'good'^{cxv} (R1 TioTretton) and 'cool'^{cxvi} (R3 TioTretton). They are all approached by staff members for help or tips (R1, R2, et al., 2013, question 18) and staff cannot improve anything according to three respondents; one, however, asks for the organization of more activities (R4 TioTretton, 2013, question 17).

The staff's profile is based on the demands of the children questioned in the pre-study when TioTretton's concept was developed. This is also where the emphasis on interaction stems from. The children questioned namely declared two demands concerning staff which are not typical of librarians. In the first place, they wanted adults in the library with a lot of time. Next to this, they did not want these adults to be experts. They had to be qualified in some way, of course, but they explicitly did not want professionals (Interview TioTretton, 2013, 87-89). These two demands concerning staff are likely to be caused by the lack of those adults in everyday life. Both parents and teachers, the two groups of adults children of ten to thirteen years old interact with the most on a daily basis, are authorities in some way and frequently have little time.

These demands drastically shaped the way staff is recruited, but also the content of the staff's job in general and their approach towards the children in particular. Recruited staff, to begin with, does not necessarily have to have library experience, or an education in the library field. On the contrary, the background of TioTretton's staff is (deliberately) very broad. The two interviewed staff members, for instance, studied French and political science, and art and cultural studies with a specialty in children's culture. They previously worked in many different places, including a prison library, schools and museums (Interview TioTretton, 2013, 75-77). They know what they are talking about, have experience with TioTretton's target group, but are not really experts as librarians; just like the children wanted. The staff makes this also explicit to the visitors. If they cannot answer a question, or do not know a lot about the topic a visitor is talking about, they are honest about it and try to work it out with the visitors (454). In addition, the way TioTretton's staff approaches the children also fits the

²² In theory, at least. Children also indicated that they would love to have a pool in the library (Stenberg, 2012, p. 3).

wish of having available adults with time around. Hence, when the children are in the library during opening hours, the staff members present (usually two or three) are not allowed to do any librarian tasks like putting back books on shelves and such. Staff members balance between an active and a passive approach: they want visitors to experience they are seen by actively greeting them at the entrance and make them feel welcome, but once a visitor is in the library, it is up to him or her to do what he or she feels like – staff members have a more passive attitude then (147). The idea behind this is that visitors are acknowledged, but they should also have time to be on their own if they want to, without interference of a grownup. Staff members show they have time and that they are available; sitting behind a desk does not fit into TioTretton's ideology: 'we are in the room together with the children. We are sitting in the kitchen or we are here [main reading room], or here [theater], so we are available' (151). Consequently, staff members act like the children – reading a book on the sausage couch for example. In this way, staff members might be more accessible to all children, instead of only to the children who have no problem with asking adults behind the counter a question. One interviewed staff member explains this by telling about common situations when a staff member is sitting on the couch and some children slowly move closer and closer, until they finally speak to them – a desk might hold them back. Joining the activities and using the visitor's facilities makes staff more approachable to some kids: 'So it's also about facilitating different ways to approach us as a grownup and not only a model of this is the means with which you can contact us and if you do not feel comfortable with that then tough luck' (154).

Linked to this, it is very important for TioTretton's staff to be aware of the particular target group. Working with ten to thirteen year-olds requires special skills, a good empathy and a capacity to understand the perception of the world of this age group. Characteristic for children of this age, is that they are 'often caught in the middle'; they are still playful children, but are also starting to grow up and become adolescents. TioTretton has to be a place, TioTretton's staff members agree on, where children 'can be as playful and as mature as they feel like', without being too childish or too fledged (Stenberg, 2012, p. 3). It is also an age group that already knows how to read in some degree, which is a big difference compared to younger children who are just starting to learn how to read (Interview TioTretton, 2013, 101). Actual conversations about books can be held and deepening is possible or asked for. TioTretton's staff should be aware of and up to date about the experiences and struggles of ten to thirteen year-olds as a specific age group, that also tends to drop reading (280).

To achieve such an atmosphere, TioTretton's staff does not work with a manual, but does have some unwritten guidelines. These guidelines, paradoxically, mostly relate to the lack of rules when it comes to visitors in order to create a space for everybody: 'As long as our visitors respect themselves, others and the space they can do practically whatever they want. In trusting our visitors we want to create an atmosphere of respect not regulations' (Stenberg, 2013, p. 2). In addition, to enhance this atmosphere, staff members have written down some notes in a meeting that serve as a sort of outline which partially relates to staff and their behavior. One of these notes concerns the already discussed adult border; staff has to take care that no adults are entering TioTretton during opening hours. At the same time, they cannot interfere whenever children have an argument with their parents. Next to this, visitors are addressed by the name they prefer and are never referred to in a gender specific way (TioTretton, (n.d.)). These notes are executed to create a safe and non-judgmental place for TioTretton's sensitive target group, as is argued by TioTretton's staff (Interview TioTretton, 2013, 118), in which nascent sexuality, transforming bodies and relationships are big and confusing topics.

A last characteristic feature of TioTretton's staff is that all six staff members are both thinking out TioTretton's policy, activities and strategies *and* are physically present in the library to work with the visitors as well. There is, in other words, no front office and back office divide. In TioTretton, a staff member is an all-rounder: he or she buys books, thinks of activities, talks to children, cooks in the

kitchen and sets up school visits. Each staff member has its own specialty, for example, one focuses on the kitchen and another is mostly assisting children to make movies, but they are not primarily executing or primarily thinking of the idea behind it; staff members do both and their main job is to make the children feel heard.

4.2.4 Services preferences

TioTretton offers different services to its visitors. A basic one is the provision of free memberships (as is the case for all public libraries in Sweden). In addition, some services that are expected to be in a library, get their own twist in TioTretton. Staff members, for instance, mingle with the visitors and participate in activities. They are offering their services as librarians, but they do not sit behind a desk. They involve the children in what they are doing when they are answering a question or when they request books on a child's demand. This involvement takes place in different ways. Visitors are shown how TioTretton's staff handles their questions and requests and what they do with it; staff members and visitors work together on problems. In addition, what happens to questions and requests is communicated to the children in different ways, which can also be seen as a service. Staff members speak to the children face to face, but they also use digital channels such as Instagram, Facebook, Twitter or TioTretton's blog (Interview TioTretton, 2013, 358-373). When a requested book has just arrived, for instance, a photo can be placed on Instagram to let the visitors know: it is here!

Another service that is available in TioTretton – which would be expected for a library – is books. Actually, the only media TioTretton is offering which can be taken home, is in fact books. No CDs and no DVDs can be borrowed in TioTretton itself; if children want these, they have to go to the adjacent libraries. However, TioTretton has other media available for use in the library itself, which can be seen as services too. Ipads, laptops, drawing tablets and video cameras can be used within the borders of TioTretton's territory (Interview TioTretton, 2013, 287), and computers and computer games, drawing material, crocheting supplies and board games can also be found scattered across TioTretton's different rooms (see figure 33).



Figure 33: Clockwise: labels with drawing material in the main reading room, board games in the kitchen bookcase, crocheting supplies in the main reading room and computers (which can be hidden in the desks) in the theater.

However, TioTretton does not only offer a few 'regular' services with a twist and some extra games, a big part of TioTretton's services are rather unusual for a library to offer to its visitors. Making songs, shooting a movie, playing theater, cooking a meal; these things are all services that normally do not come to mind when thinking of a library. Nevertheless, it is possible to do these activities in TioTretton. An instant music studio is part of the main reading room. All equipment to mix, cut and put songs together is available, as well as instruments. Video cameras and the programs to cut and edit videos are present as well. The theater contains a stage and a range of dress up clothes and wigs. The kitchen has all the kitchen equipment and some recipe books to cook and bake. 'Going to the library' gets a whole different meaning through these possibilities; TioTretton has truly incorporated different disciplines in its library.



Figure 34: The instant music studio in the main reading room and making an animation movie with an Ipad. © TioTretton



Figure 35: Above: costumes and wigs in the theater, under: the kitchen facilities.

In addition, activities are organized as well, both likely and unlikely to happen in a library. Visitors can participate in workshops from an author, but also take part in workshops such as computer programming (Interview TioTretton, 2013, 417) and DJing (20), too. TioTretton's offer of services is thus very varied and broad and not always typical for a library.

This is also the case for TioTretton's digital services. Instagram, Facebook, a blog, and Twitter have already been mentioned, but also catalog is available. Furthermore, children can request books via a digital form, find an overview of available apps in TioTretton and get book tips on TioTretton's official website. On this website, as well, TioTretton's five main themes with which the library works are introduced: Books and Library, Music and Film, Color and Shape, Body and Soul and Kitchen and World^{cxvii} (TioTretton, 2013). A big computer in TioTretton itself also offers suggestions and inspiration to TioTretton's visitors (see figure 36).



Figure 36: The big computer from which visitors can gain suggestions, inspiration and on which they can request books as well.

In this respect, by having all kinds of services available, both expected and unusual for a library, it is interesting to see that most visitors' favorite and most used service TioTretton has to offer is reading (Interview TioTretton, 2013, 406-413; R1, R2, R3 TioTretton, 2013, question 19). The other, cultural services do not take over reading. The interviewed staff members feel that they are however necessary 'to create a positive place for meeting' (Interview TioTretton, 2013, 453). Other activities strengthen a library together with the books, they experience: 'don't be afraid to take other cultural activities in the room...[D]on't see it [...] as competing with the books...Just try it' (446-452). According to TioTretton's ideology, not only books are able to tell stories – stories can come to life in the kitchen or through music and movies as well (Stenberg, 2012, p. 2). Other cultural activities stand on their own, but can also make curious for and inspire reading.

The respondents see (new) books, computers and manga magazines as favorites and *must* have for the library (R1, R2, et al. TioTretton, 2013, question 20). One respondent appreciates the tablet (R1 TioTretton, 2013, question 21) and another one also mentions the drawing materials as necessary (R2 TioTretton, 2013, question 20). Two respondents answered the question about what services lack according to them; they request 'many new fantasy books and no adults'^{cxviii} and 'new books that you want to be there for a long time'^{cxix} (respectively R3 & R4 TioTretton, 2013, question 21; 20-21). According to the staff members, this should be possible; TioTretton certainly transforms depending on

what the children want, and if it is something TioTretton or its staff cannot give to them, there is looked outside of the library to get it to TioTretton (Interview TioTretton, 2013, 412-419).

4.3 Beyond pre-conditions: a general overview of TioTretton's view of reading promotion

Taking a step back from the characteristics of the pre-conditions, TioTretton's view of reading promotion can be seen as a compact and clear story. The word has been used before in this chapter, and 'ideology' seems to fit better than 'view'; TioTretton is not just a library. Staff members and visitors believe in the overall concept: considerable thought is put into an ever renewed library, in which visitors, staff members and the space are working together. The visitors, eventually, have the final word about how TioTretton looks like.

What slowly becomes clear when zooming out from the pre-conditions, is that reading promotion is not the most important goal TioTretton seems to strive for. What does reading promotion in TioTretton mean, then? And what does TioTretton try to achieve in the first place, if it is not reading promotion? One interviewed staff member sees reading promotion in public libraries, and in TioTretton in particular, as basic: a public library has to provide books, and they must be the books the children *want* to read in order to promote reading. She sets public libraries in this apart from schools:

reading promotion for us is also about giving the kids an angle to reading which is full of curiosity and lust and personality, not an instrument of reading promotion of how to read, or like a more school angle – what is good to read or what is not good to read but giving them a sense of reading as something joyful, fun, that they can do according to their own needs.
(Interview TioTretton, 2013, 4-6)

Reading promotion, then, especially focuses on reading pleasure in TioTretton. Reading is viewed from a broad perspective, a staff member indicates, and can be promoted by any cultural activity. Ultimately, in all cultural activities, of which reading is one, stories and storytelling are central; TioTretton aims to offer at least one cultural activity visitors like and which will hopefully 'give them the confidence to try new things' (Stenberg, 2012, p. 4). In the end, visitors are mainly facilitated to find their own way to tell their own story (Interview TioTretton, 2013,6). This idea of reading promotion is carefully developed with regard to the target group of ten to thirteen year-olds: 'When you are ten to thirteen years old you have many questions and thoughts about who you are, who you want to be and who you might be' (Stenberg, 2012, p. 9). To make forming an own story possible at that age, a place where they feel safe, are not judged and do not have to perform or achieve any results is necessary (Interview TioTretton, 2013,118). TioTretton wants to be such a place; the words 'sanctuary' and 'oasis' are mentioned frequently (Interview TioTretton, 2013,118; Stenberg, 2012, p. 5). Reading promotion, then, is not actively searched for. TioTretton tries to inspire for the lust and curiosity to read, but if a visitor does not like or feel to read it is okay as well (Interview TioTretton, 2013, 438). Being a safe place, a sanctuary and oasis, is more important than getting children to read (more): TioTretton's staff does not see it as their job to make visitors read, but their job is to provide a library for them that they really want (434). This idealistic quest makes TioTretton almost transcend being a library and gets almost mythical properties: 'We try to create a library in which you can find perspectives, angles, ideas, thoughts and meetings to help our visitors shape the most important story of all. Their own' (Stenberg, 2012, p. 9).

By putting emphasis on the atmosphere of the library, TioTretton measures up to the image both Michael Cart and Sylvia Leigh Lambert sketch about public libraries. Lambert thoroughly explores the motif of a sanctuary, which has been a popular view of public libraries in the library community for decades, especially when it comes to youth (2004, p. 2-3). Libraries are seen as a safe haven for meeting and free speech, where a visitor can choose what he or she wants to read (Lambert, 2004, p. 67-68). Cart even sees the public library as a sanctuary that has been transformed in a shelter over

the past years, especially for youth and elderly people; he calls both of them 'similarly disenfranchised by society' and 'the special, de facto charges of the public library' (1992, p. 5). With these words, Cart means that youth and elderly people are put offside by the rest of society, according to him, and that the public library offers a place especially for these two groups. TioTretton thus strongly lives up to the image of a public library as a sanctuary and is not alone in adhering to this ideology, but stands in a tradition.

Stories can be generated by every cultural medium, and visitors are welcome to create their own stories in TioTretton. TioTretton and TioTretton's staff are constantly developing to make this work as good as possible according to the visitor's wishes. Remarkably, the pre-conditions of reading promotion are not primarily at the service of reading promotion itself, but do create a library which is shaped and wanted by its visitors – which can be seen as TioTretton's main aspiration.

Chapter 5 Pre-Conditions Compared: The Similarities and Differences Between OBA and TioTretton Concerning Reading Promotion

As claimed in chapter 2, OBA and TioTretton can be justifiably compared in certain areas. There is however one big difference between the two studied libraries from the start, that has been acknowledged throughout this thesis, but deserves attention especially in this section as a prelude to the conclusion. It is also the biggest difference between OBA and TioTretton that significantly influences the pre-conditions of reading promotion (facility, collection, staff, services preferences) in both libraries. Namely, TioTretton and OBA focus on different target groups: they handle different age limits. TioTretton focuses on ten to thirteen year-olds, while OBA is a library for visitors from every age, and focuses on children in particular the children's library (zero to twelve year-olds), and has an area for children over twelve years old at the second floor. However, the target group of this thesis and of TioTretton is the same: ten to thirteen year-olds. This narrow target group is a big advantage to TioTretton as a library and especially to TioTretton's staff members – they are able to focus on a rather small age group in one specific and compact area. This already becomes clear by the name of the library: TioTretton can be translated by TenThirteen. As a result, the characteristics of the pre-conditions of reading promotion can get more and focused attention in TioTretton. This is not the case in OBA: within OBA, the target group is split up and needs to find its ways in two different areas: the children's library aimed at zero to twelve year-olds on the one hand, and the teenage bookcases for children over twelve years old on the second floor. Consequently, both back and front office staff in OBA cover bigger areas and have a broader age group to deal with, against one kind of staff (no divide between back and front office staff is present) covering one space and a narrow age group in TioTretton.

This a priori difference between TioTretton and OBA has an effect on the characteristics of all the pre-conditions of reading promotion in both libraries. For TioTretton, the characteristics of the pre-conditions can be discussed for the whole of TioTretton, since everything in TioTretton is meant for and aimed at ten to thirteen year-olds. For OBA, however, every pre-condition needs to be looked at on two different floors: the children's library on the lower level contains an area for the target group until twelve years old, while the second floor has a small area for teenagers over twelve years old. This means, that the pre-conditions discussed here are not solely focused on ten to thirteen year-olds, but also include seven to nine-year olds (in the children's library) and teenagers older than thirteen year-olds (on the second floor). In addition, in the children's library the space is also shared with zero to seven year-olds, and the same goes for adults on the second floor, which also holds the novels section of OBA.

5.1 The characteristics of the pre-conditions

5.1.1 Facilities: architecture and interior design

The first pre-condition that is effected by OBA's split up target group of ten to thirteen year-olds on two different floors is obviously facility. For OBA, architecture and interior design of both the children's library and the second floor are discussed. Concerning architecture and interior design, TioTretton and OBA are in a more or less similar position: they are both situated in buildings with modern architecture and interior design. This is especially the case for OBA, which moved into its new central location in 2007. Kulturhuset, the building TioTretton is situated in, although already finished in 1974, also has a very modern look. TioTretton itself was only established in 2011. Consequently, both libraries have a new, fresh and modern look. Moreover they both claim to be sanctuaries to a higher or lower degree; to create such an atmosphere, both the architecture and the interior design play a big role.

With regard to interior design, both TioTretton and the children's library of OBA were created with the help of children's wishes. In OBA's children's library, for instance, based on surveys and conversations with children, variation, surprises and a separate spot for younger and older children were created. This resulted into several pleasure, play and hiding spots and two area's within the children's library: one for zero to seven year-olds and one for seven to twelve year-olds. An example of a facility in TioTretton specifically requested by the children in the pre-study before TioTretton was set up, is the kitchen.

In addition, architecture and interior design in both OBA and TioTretton work together and almost cannot be viewed separately in some ways. Clear examples of this connection are the bookcases in both libraries, adding and responding to the architecture by shape or color in OBA's children's library and in TioTretton. The architecture and the interior design are in most cases carefully matched.

Other similarities between OBA and TioTretton concerning architecture and interior design can be detected in the interviews with staff members and the questionnaires completed by children. The interviews with two staff members from each library show that regarding architecture and interior design, the staff members of OBA and TioTretton are satisfied. They are in general happy with the architecture and interior design of their areas for ten to thirteen year-olds, disregarding OBA's area on the second floor (which is not aimed at the target group, just two bookcases are placed between the novels for adults, and there are no nice seats). In both libraries, staff members consider the atmosphere and the building good and fit for the target group in general: in both buildings, for instance, visitors do not have to be quiet and children can make noise and run around. The respondents are on average also happy with the architecture and interior design of the spaces meant for them (except for the second floor in OBA, once again). What is striking, too, is the unclear difference between architecture and interior design. For respondents from both libraries, the difference – however illustrated with explanations and examples – was either unclear or not considered relevant. One respondent of OBA's questionnaire even indicated that it did not matter how the building looked like, while one staff member of TioTretton also told about similar experiences she had with TioTretton's visitors.

There are, however, also significant differences regarding OBA's and TioTretton's architecture and interior design. One of them has already come forward: the target group is both concerning architecture and interior design not taken into account on OBA's second floor. Just two bookcases are quite randomly placed between the novels for adults, without any special attention for the bookcases' age group. No seats or any other facilities for the target group are present. Compared to OBA's children's library and TioTretton, there is a stark contrast with the second floor.

Another big difference concerning facility is the presence of a theater and a kitchen in TioTretton, which can be freely used by the visitors. Although OBA's children's library does have a theater as well, it is not used much and not freely accessible to its visitors. The same goes for the children's lab in the children's library, in which children can be creative – but only at fixed times. OBA, however, has a lot of space available for expositions. Overall, OBA is a more traditional interpretation of a library than TioTretton. The books and bookcases are dominant, especially on the second floor, while in TioTretton other cultural activities are on the same level as the books. Although bookcases are present in every area, also in the kitchen and in the theater, they are not dominant but share the space with the other cultural activities, such as cooking and crafting.

5.1.2 Collection

The characteristics of the collection show more differences than similarities. In the first place, in TioTretton only books can be taken home. It has other services children can use inside the library,

such as computers, but collection wise, books it is. For CDs and DVDs, for example, the adjacent libraries have to be visited. In OBA, the same is the case on the second floor. In the children's library, however, all media are presented together. A multimedia presentation brings all kinds of media, such as magazines, books, CDs and DVDs, together in the same bookcase. TioTretton, however, has a more elaborate digital collection than OBA for the target group, in the form of e-books for example.

In addition, TioTretton mainly focuses on what the children want, while OBA also strives for some educational goals with its collection. Reading pleasure is key in both libraries, but in OBA, reading cannot only be fun. As one staff member expresses it, reading promotion should also serve some goals – children have to learn from for example an activity in the library, it should not only be a nice way to pass time. In TioTretton, this view is not shared. Reading is promoted and further development is encouraged and inspired, but if visitors do not want to read or just want to have a good time, that is okay as well. The collection thus also serves educational goals in OBA, while in TioTretton the collection is mainly established based on the children's preferences.

The way children can influence the collection is also quite different. In TioTretton, where the visitor is central, children have a determining voice about the collection offered. They can request books, either through a digital form or to staff members or book buying afternoons in the library. If books are not read, they are put away. In addition, dodgy books are replaced by new copies. TioTretton also does not have to stick to the national library service to purchase books, as do Stockholm's City Library and OBA – OBA's collectors cannot purchase any book, but have to choose from the collection the national library service has in stock. In this way, TioTretton is a special public library. In OBA, children do not have much influence on the collection. Incidentally, at the end of a project, ten books are bought on request, but that is it. Children are not asked about the collection in other ways than that one reading club activity, and they especially do not have a structural influence on the collection, as TioTretton's visitors have. In the future, OBA would like to see this change. Nationally, profiles will also be implemented to have an overview of the collection; on the basis of these records, it will become clear which books are popular and which books are borrowed less. Consequently, OBA will be able to get more insight in the preferences of ten to thirteen year-olds, and this gives ten to thirteen year-old visitors more indirect influence.

Similar characteristics regarding collection can be found in the placing of the books and the bookcases. Both normal and frontal placing are present in TioTretton and OBA. In TioTretton, the placing of books gets a playful twist by presenting books in piles and dangling from the ceiling. The bookcases are also alike in one respect of presentation. In both OBA and in TioTretton, they can be climbed onto (in OBA in the Dreams-bookcase and in TioTretton for example in the theater). This placing of the books and the bookcases make the collection more attractive and gamesome. In addition, both OBA and TioTretton work with thematic bookcases. Among the different themes are dreams (OBA) and body & soul (TioTretton). These thematic approaches, instead of for instance strict alphabetical ones, are favored by the children, OBA found out in its pre-study. Next to this, the collection is more or less equally updated (weekly) and discharged (two times a year) in TioTretton and OBA and consists of different levels based on age groups. Finally, both OBA and TioTretton have a wide collection available in several languages. OBA, however, focuses on European languages (English, German, Spanish, French, Italian), while TioTretton also incorporates books in uncommon languages that are requested by immigrant's children, such as Tigrinya.

5.1.3 Staff

Staff is a pre-condition in which OBA and TioTretton differ from each other significantly. OBA handles a rough division into two types of staff: back office and front office staff. The divide is not strictly hierarchic and back office and front office staff members do work together, but in general it can be

said that back office staff members mainly take care of the content behind the scenes and are occupied with OBA's educational policy and projects, while the front office staff members are the executing factor and they are visible on the floors in the library, putting back books and helping visitors for example. In addition, both back office and front office staff members cannot solely focus on the target group of ten to thirteen year-olds, but have a wider age range to deal with. Front office staff is also not fixed within OBA; usually, staff members are not permanently based on floors, but switch between them. Hence, the children's library does not have front office staff that is based there. In TioTretton, in contrast, the divide between back office and front office is not present. All six, permanent employees do both back office and front office jobs. On one day, TioTretton's staff members can request books, put them on the shelves, but also think about new activities and ways to facilitate TioTretton's visitors. Staff members do have different areas they focus on, one might be specialized in making movies while another focuses on the kitchen within TioTretton, but in principle they can all do any task.

In addition, the approach and attitude of staff members towards the visitors is quite different in both libraries. In OBA, when leading an activity, the ADI-model is used. This model prescribes active and directed interactions and is mainly implemented to make conversations more structured and more effective – in order to achieve the teaching goals and teach the visitors something. Furthermore, staff's approach in the library is usually mainly passive. Front office staff walks around or sits behind a desk, where they can be approached by visitors. If there is no activity, it is up to the visitor to come to the staff members. In TioTretton, staff's approach and attitude is based on a clear 'ideology'. Visitors are actively greeted at the entrance to make sure they are seen and feel welcome, but once they are in the library, staff members act more passively, as is the case in OBA. However, the way in which this happens is thoroughly thought about. Children are facilitated to approach staff members in a more easy way, since staff members do not sit behind desks in TioTretton but act like the visitors. In addition, although it is up to the visitor to whether he or she wants interaction with a staff member, it is more encouraged in TioTretton. From the children's questionnaires it appears that the respondents are having a lot of interaction with the staff at TioTretton, while this is not the case for the respondent in OBA. The clearest difference in TioTretton's staff's approach and attitude is the fact that staff members have time, the most important request of the children in the pre-study. TioTretton's staff members are not doing any tasks a librarian would normally do during opening hours, such as putting back books on shelves and taking care of the administration. When they are working in the library, with the children, during opening hours, staff members read books and organize activities if the visitors feel like it. They show that they have time to spend with the children and interaction with and involvement of the visitors is one of the most important and striking features of TioTretton's staff's job. TioTretton's staff thus has a more personal approach. This can also be derived from the official website of TioTretton, on which the six staff members are introducing themselves on the basis of answering all sorts of questions, ranging from their favorite spot in TioTretton to what they hate.

5.1.4 Services preferences

The most striking characteristic of service preferences is the fact that both in OBA and in TioTretton, the lending of books is the most popular service. The respondents as well as the statistics prove this. This fact is not so strange for TioTretton, however, in which the only medium which can be taken home is books. OBA, on the other hand, also has other media available, like CDs and DVDs – in the children's library, different kinds of media are even situated right next to each other in the same bookcase. A more or less equal situation is present in TioTretton, offering lots of different services next to books, but the outcome is the same for both libraries: books are favorite. Also, the two libraries share a service specifically for the target group of ten to thirteen year-olds; free memberships. Media can be borrowed for free.

TioTretton, however, does not have other media to be borrowed, but does have some services which are quite unusual for a library to have: a theater and a kitchen are two of them. It is also possible to make a movie or record a song in TioTretton; in little time, scenes and a music studio can be set up. This is not the same in OBA. Although the children's library does have equal services such as a theater and a children's lab, it is not freely accessible but only open when guided activities take place. Another difference service wise, is the digital opportunities OBA and TioTretton offer to their visitors.

TioTretton has an elaborate official website, in which the collection can be looked at, book tips are given, apps are suggested and staff introduces themselves, and actively communicates through other channels such as Facebook, Twitter, Instagram and an own blog as well. OBA does have likewise channels like Facebook and Twitter, but again, not focused on the target group or even solely on child visitors. In this respect it is important to notice that OBA's digital communication and services, when concerning the target group, mainly seem to be *about* the target group instead of *aimed* at them. Grownups rather seem to be spoken to than actual ten to thirteen year-olds. This is the opposite in TioTretton, in which everything is directly aimed at ten to thirteen year-olds. Adults cannot become behind the age border and this principle is also pursued in digital ways. OBA, however, has a lot of plans on the digital front: a youth website is planned.

Finally, in OBA, services for the target group are limited at the second floor, but in abundance in the children's library. Therefore, there is an imbalance of services in OBA. The center of gravity is the well maintained children's library, while the second floor is found wanting. In TioTretton, however, the focus on books is remarkable. Concerning media, books are the only service that is offered to its visitors. Other media should be searched for at adjacent libraries. That is at least striking for a library which is proud to contain all the other facilities, such as a kitchen and bathrooms, on its own ground.

5.2 Beyond pre-conditions

All the characteristics of the pre-conditions are now compared. It has become clear that TioTretton centralizes the ten to thirteen year-olds, actively offers some unusual library services such as a kitchen and has storytelling at the base of all its pre-conditions. OBA has a split up target group, offers different media in the same bookcase at the children's library and is found wanting concerning the pre-conditions at the second floor: the target group is not taken into account – two bookcases with just novels are discretely placed on the large second floor which contains the novels for adults (seats, decoration, specialized staff members and other media for children over twelve years old are not present). The characteristics of the pre-conditions of reading promotion are now compared in the areas aimed at ten to thirteen year-olds in the central OBA and TioTretton. But what does this all mean? The conclusion and the discussion will respectively state and discuss the most interesting and remarkable findings of these case studies.

Chapter 6 Conclusion and Discussion: The Characteristics of the Pre-Conditions of Reading Promotion – OBA's Split Up Target Group Areas and TioTretton's Visitor's Domain

For a conclusion about the characteristics of the pre-conditions of reading promotion in OBA and TioTretton, the few features the International Federation of Library Associations and Institutions (IFLA) gave to the pre-conditions of reading promotion in public libraries, need to be taken into account – but are far from sufficient to draw any conclusion from, as has been stated in chapter 2. According to IFLA, a library's facilities should be 'accessible, friendly, clean and organized', the collection should be of a high quantity, a high quality, attractive as well as current, meeting interests and available in different languages, while staff members need to be trained, speak different languages and be approachable (Farmer & Stricevic, 2011, p. 14). However, a comprehensive descriptive analysis of the pre-conditions is strived for; IFLA's features might be mentioned, but are too general and vague to thoroughly derive meaning from. Instead, the focus of the characteristics as set in chapter 2, will be discussed. Those focus points are architecture and interior design for facility, in which the functionality and the atmosphere will also be taken into account, recent updates, discharges, variety of media and genres and children's influence for collection, backgrounds, view of job, attitude and approach for staff members and broad, up to date and modern services for services preferences. The conclusion will be a de facto repetition of the most important findings after the deliberate comparison in chapter 5: but what do these findings mean? An answer can now be given to the research question: 'What are the main characteristics of facility, collection, staff and services preferences as the four pre-conditions of reading promotion for ten to thirteen year-olds of the central library of OBA in Amsterdam and of TioTretton in Stockholm?'

The discussion will zoom out from the conclusions and places them in a bigger perspective. Reflections are given on the case studies, if relevant or necessary recommendations will be made and interesting topics will be highlighted in this section. A synthesis will be provided, in which is returned to the start: the idea was to take a modern, public library in Amsterdam and a modern, public library in Stockholm which seemed comparable, and to examine their characteristics of reading promotion – what can be said, questioned, remarked and discussed about the characteristics of the pre-conditions, in short: what happened after that starting point that deserves reflection?

6.1 Conclusion

When looking at the comparison of the pre-conditions of reading promotion aimed at ten to thirteen year-olds in OBA and in TioTretton, one thing can be concluded overall with regard to the main characteristics of the pre-conditions. It has become clear in the course of this thesis that TioTretton seems to have a solid story and a clear ideology – the idea behind the library for ten to thirteen year-olds is delimited and drastically effects the characteristics of the pre-conditions of reading promotion. Although a manual or elaborate policy documents currently lack, TioTretton's staff members are attuned to and they agree on TioTretton's main values. The visitors are central in TioTretton, and TioTretton tries to facilitate ten to thirteen year-olds as well as possible. They want to give TioTretton's visitors the sense that TioTretton is a sanctuary for them, for which they are responsible, in which they can move freely and in which they make their own decisions about what they want to do. The target group of TioTretton is chosen deliberately, for practically the same reasons ten to thirteen year-olds were chosen as a target group in this thesis: usually, this age group is forgotten in libraries (no separate sections are available), while they experience an important transition changing

schools and levels²³ and they are biologically also moving towards adolescence. Because of these reasons, ten to thirteen year-olds risk dropping out of reading more than other children, they are caught in the middle: bigger than small children, including toddlers, with whom they usually have to share children's sections in libraries, but not yet young adults at the same time either. Kulturhuset saw that ten to thirteen year-olds therefore did not visit the children's library Room for Children^{CXX} and, considering the reasons mentioned before, constituted a separate library for the age group of ten to thirteen year-olds: TioTretton. An elaborate pre-study in which ten to thirteen year-olds were asked what they wanted in a library especially made for them, made sure that visitors have been involved from TioTretton's start. TioTretton's concept of a sanctuary or a safe place for ten to thirteen year-olds in the shape of a public library has thus had effect on all its pre-conditions of reading promotion. The visitor's voice weighs heavily and is often decisive; this is the case for facilities, collection, staff and services preferences. There is a kitchen in TioTretton, adults are not allowed to enter the library, staff members have lots of time for the children during opening hours, books which are not present are immediately ordered and services like cooking, making movies and recording songs are available; these characteristics of the pre-conditions are all requested by the children, either in TioTretton's pre-study or since TioTretton's establishment both in the physical library and digitally.

OBA, on the other hand, has a somewhat different ideology: children also have to learn from reading promotion – their wishes and reading pleasure are not *always* central, as is the case in TioTretton. This idea of reading promotion comes back in the age groups OBA holds on to, which correspond to the Dutch school system: ten to thirteen year-olds do not have one place to go to in OBA, but two – the children's library serves children up until twelve years old (primary school age), while children over twelve years old (secondary school age) need to go to the teenage area on the second floor. This can be confusing for the target group discussed here; the transition the target group goes through is not taken into account, but instead, the school ages – that are an important part of that transition – are maintained. In addition, children going to primary school get a lot of attention in OBA in the children's library, in contrast to children attending secondary school, who have to turn to the two bookcases on the second floor. Compared to the children's library, the second floor pales on all fronts; all four pre-conditions of reading promotion do not get enough attention, as observations, statements from staff members in the interview and results from the questionnaires make clear. Facility wise, the architecture and interior design of the second floor are, however clean, not very accessible, friendly or organized according to the needs and wishes of the target group. The two bookcases for over twelve years old, are not very noticeable, kind of boring and seem out of place; there is no thought behind these two bookcases, which is also acknowledged by the interviewed staff members. For collection and staff, a similar pattern can be detected with regard to OBA's area on the second floor: the collection is not of high quantity (there are only two bookcases present), not of particularly high quality or diverse – also because of the low quantity (only novels), and the staff is not particularly trained or approachable for the target group, since they have a much larger audience to deal with at the second floor, of which the teenage area for over twelve years old is but a very small part. If OBA wants to take the age group of over twelve years old seriously, they need to change the area on the second floor with respect to almost all the characteristics of the pre-conditions. Thus, overall, OBA, in contrast with TioTretton, did not put considerate thought in the target group of ten to thirteen year-olds. They are either placed with the younger or the older children. The two areas on different floors, based at the children's library or next to the collection for adults, are expressions of this.

The children's library, however, is very different from OBA's second floor. The target group of the children's library – zero to twelve year-olds – is actively taken into account here. Like TioTretton, OBA

²³ From primary school to secondary school in the Netherlands and from primary to lower secondary school in Sweden.

performed a pre-study in which children were heard before the children's library was established. An area for younger children, zero to seven years, is present next to the one for a somewhat older audience of seven to twelve years. The latter section is quite comparable to TioTretton. Both share some key characteristics relating to the pre-conditions of reading promotion: this is especially striking concerning the facilities. TioTretton's and OBA's architecture and interior design make facility probably the most corresponding pre-condition of reading promotion in these case studies. OBA's children's library and TioTretton are both accessible, friendly, clean and organized. The architecture and interior design are both (relatively) new and modern, stemming respectively from 2007 and 2011. In addition, both TioTretton and OBA's children's library have a theater, but there is a difference in the fact that TioTretton also has a kitchen. Both collections are in general of high quantity and high quality, attractive, up to date, available in different languages and meeting the children's interests in general; this becomes clear from both the questionnaires and the interviews with staff members. Very innovative is the thematic approach to the collections. TioTretton works with fifteen thematic categories, including horror and manga. In OBA, the six bookcases carry different themes, such as dreams and living outdoors, and form safe, round places with different places to sit and hang out. The collection is also very varied: different media are placed right next to each other, depending on the theme a bookcase has. The books are also divided into several levels, based on age groups: in OBA, A-books (until nine years old), B-books (from nine to thirteen year-olds) and C-books (over thirteen years old). D-books are for fifteen year-olds and up; the first two are at the children's library and the latter two can mainly be found at the second floor. In TioTretton, three levels are present: Hcf (seven to nine years old), Hcg (nine to twelve years old) and uHc/uHce (thirteen years old and up). TioTretton, however, only offers books for its visitors to borrow. Other media have to be taken home from adjacent libraries; which does not entirely fit into its own ideology of providing a self-sufficient library for ten to thirteen year-olds, when those children have to go somewhere to get other media. In TioTretton, however, books can be requested and are purchased right away, while OBA has to stick to the Dutch national library service. In this way, TioTretton is a special public library, apart from the Stockholm City Library. Therefore, it can be argued that a comparison with OBA, which is similar to the Stockholm City Library and does not have the possibilities TioTretton has – such as purchasing books outside the national book service, is not completely apt. Staff in OBA's children's library and TioTretton speak different languages (at least English next to Dutch or Swedish), but are trained in different ways. In OBA, staff members merely stick to the ADI-model, which is applied to teach children, while TioTretton's staff members follow some notes which were marked in a meeting, that focus on the interaction with the visitors and not on teaching them something. There is furthermore a front office and back office division present in OBA, which is not present in TioTretton. The way staff members are approachable in TioTretton and OBA also differs. In OBA, front office staff members sit behind a desk or can be caught putting books back on shelves, while in TioTretton, staff members are explicitly neither doing any administrative tasks nor sitting behind a desk; they mingle with the visitors. Concerning services preferences, the best liked service in OBA and in TioTretton is reading; books are borrowed the most. TioTretton, however, offers some unusual services for a library, like a kitchen, a theater, a music studio and movie making facilities. Next to this, OBA has more organized activities, while TioTretton has a more spontaneous policy towards activities and often acts on children's requests.

It can be concluded that the features IFLA applies to the characteristics of the pre-conditions are insufficient; the characteristics are more than the minimal requirements IFLA set to collection, staff and facility – it is self-evident that a library should be 'clean', for instance. More specific, less general characteristics of the pre-conditions are uncovered by the descriptive analyses in chapter 3 and 4. An example is the vision behind the interior design of TioTretton: comfortable seats are available, in which visitors can both sit on their own or together with others. However, when scrutinized by the features IFLA gives to the pre-condition of facility, this characteristic would not have been found by

solely looking at in which degree TioTretton's facility is accessible, friendly, clean and organized. The close case studies of OBA and TioTretton reveal OBA's and TioTretton's visions of reading promotion, that would have remained hidden by looking at the features alone. The characteristics of the pre-conditions are consequences of these visions, but when purely focused on the pre-conditions, the visions of reading promotion behind them are not captured fully. Other characteristics of reading promotion that cannot be found in the pre-conditions are therefore studied too. That is why general overviews beyond the pre-conditions closed chapter 3 and 4; they complement the findings and add knowledge about the characteristics of the pre-conditions.

For OBA, for instance, reading promotion is described as an individual matter. Interviewed staff members see reading promotion as finding the right book for the right child, but not only reading pleasure has a say in this search: reading experience counts and certain teaching and learning goals are set as well. Reading promotion includes also the knowhow to search for information. Reading pleasure can be seen as a start for the activation of the benefits of reading in OBA, for example the instrumental goals reading has (including extending vocabulary and gaining knowledge about the world). Reading promotion in OBA is therefore linked to the educational department of the library – in a close collaboration with schools, OBA is yet another institute that promotes reading and trying to achieve some goals while doing this. This becomes very clear in one policy paper about reading promotion, in which one of Michelangelo's statements is used as a motto which is about goals as well: the problem with goals is, according to Michelangelo, not that we set goals too high, but that we set them too low and that we do achieve them. The back office staff, and especially the project leaders of education, take care of the content of reading promotion in OBA; projects and activities are set up to achieve the goals OBA set to reading promotion. Reading promotion in OBA is consequently mainly active and after that supportive, according to Stalpers' (2005) classification.

TioTretton's view of reading promotion is however very different. TioTretton appointed a certain ideology, that centralizes the ten to thirteen year-old child and includes other cultural activities. TioTretton wants to be a sanctuary for its visitors as a library, but this ideology is less about reading promotion. TioTretton's staff members have a different view on reading promotion than OBA's: they see reading promotion merely as providing the books the children want to read and offering them the best possible facilities to read them. This may seem similar to OBA's definition of reading promotion – finding the right book for the right child – but it is not entirely. Like in OBA, reading pleasure is key. However, in OBA, reading pleasure can (and should) lead to other, instrumental goals of reading and the knowledge how to search for information. In TioTretton, such educational achievements are not desired; they focus on reading pleasure and the children's wishes, period. TioTretton does not want to put visitors under pressure in any way; not when they visit the library on their own, but also not during class visits. TioTretton's approach to reading promotion is mainly passive. TioTretton's staff members explicitly distance themselves from schools – they do not teach children, but see reading promotion as basic in a public library: offering the books visitors want to read. Consequently, OBA's approach to reading promotion can be seen as more regulated and structured, while TioTretton's approach is more spontaneous. TioTretton's staff members want to give children curiosity and lust for reading in order to explore their personality, and if they learn something from it, it is a welcome bonus – but it is not strived for. Therefore, the staff members are no experts or authorities. Storytelling is central in TioTretton, and especially a visitor's own story, which he or she can establish with the help of other stories – whether they find it in cooking a meal or reading a book, does not matter. These philosophical aspects give TioTretton an almost spiritual and therapeutic notion.

6.2 Discussion

This thesis has now come to a point where it all comes down to. In the introduction, an advance and outline of the thesis were given, including the introduction of the research question. In chapter 1,

reading promotion was singled out and analyzed from different perspectives and angles to really grasp the term this thesis deals with. After that, the theoretical framework and methods used were described in the research approach in chapter 2. The close case studies of first OBA and then TioTretton can respectively be found in chapter 3 and 4. An international comparison could be made after that (chapter 5), from which conclusions are drawn in this chapter. A discussion, including the findings in all previous chapters, other relevant topics, new theoretical perspectives and my own viewpoint as a thesis writer on the things I analyzed, can now take place.

6.2.1 Direct motivations: four pre-conditions, target group, international comparison

This thesis deals with a lot of interesting topics, of which three variables were the direct motivation to start case studies of OBA and TioTretton after all: the four pre-conditions of reading promotion, the target group of ten to thirteen year-olds and an international comparison. A few things can be said about these crucial topics in this section. First of all, although the concept of reading promotion has been carefully threshed out in chapter 1 and a working definition for this thesis has been established as well, reading promotion is still conceived very differently. OBA's definition of reading promotion, including reading pleasure, reading experience, how to search for information and the development of literary competence, relates the most to the definition employed here. However, TioTretton has a different interpretation of the term, placing the emphasis on reading pleasure and the child's wishes by mainly offering books the children want. It is important to acknowledge, that reading promotion is not a fixed concept: it changes over time, as was made clear in chapter 1 – reading promotion used to be book promotion, and will keep developing itself in the future. The concept, therefore, does not require a clear cut definition, because such a definition would not be maintainable. However, I feel like reading promotion can be given some clarifying, universal features with regard to age. Reading promotion is in many cases, as has become clear in this thesis specifically, indeed focused on a particular age group.

Therefore, age groups have to be explicitly acknowledged when dealing with reading promotion; this could be done on the basis of age groups, such as the 'developmental view' of reading J.A. Appleyard provides. Appleyard (1990) argues that readers experience an 'evolution' in 'the ways readers make sense of texts' (p. 19). This evolutionary perspective is in correspondence to Kulturhuset's three different areas for three particular age groups, of which TioTretton is one; different needs at different ages has been one of the motivations for this threefold division – ten to thirteen year-olds have needs specific for that age, also with regard to reading. Appleyard elaborates on this developmental view by establishing five different age specific roles; these profiles contain some general characteristics of a reader in that stage. Ten to thirteen year-olds, as in OBA, fall into two of Appleyard's stages: the reader as player (six to twelve year-olds) and the reader as thinker (thirteen to seventeen year-olds), which he respectively describes as 'later childhood' and 'adolescence' (1990, p. 59; p. 96).²⁴ Typical for the phase in which the reader is a player is that through reading, information about the world is gathered and organized and the child's inner world is explored (1990, p. 59). This exploration of the inner world makes readers at this age picture themselves to be a hero or heroine 'to satisfy the need to imagine oneself as the central figure who by competence and initiative can solve the problems of a disordered world'; the stories they read are in this respect 'unconscious analogues' and help them make sense of their own lives (1990, p. 59 - 60). The subsequent role, the reader as thinker, experiences adolescence; with regard to reading, an adolescent reader in general is involved in the book and identifies with the character. In addition, the adolescent reader emphasizes and appreciates both the realism of a story and the way the story makes them think (1990, p. 100). Appleyard's

²⁴ The other stages Appleyard distinguishes in his book *Becoming a Reader* are the reader as player (early childhood, two to six years), the reader as interpreter (college and beyond, eighteen to twenty-six years) and the pragmatic reader (adulthood, twenty-six years and older) (1990).

synchronic approach analyzes the subsequent roles that are typical for certain age groups. It is particularly useful since it provides knowledge of the roles children are likely to take at a certain age when they read fiction, but attention is paid to other roles that can occur at the same time as well. Currently, reading promotion is divided in age groups, as OBA and Kulturhuset show, but these age groups are often too wide and are not established with studies such as Appleyard's in mind. Thorough insight in what children of that age need, lacks; the age groups are not established based on such knowledge. The area of seven to twelve year-olds in the children's library of OBA, for instance, is an example of this – seven year-olds are at a whole different point in life and in their reading journeys than twelve year-olds. Research after these different needs, on the basis of a synchronic approach, can help to improve reading promotion. Interaction with the children is key; TioTretton's intensive interaction with its visitors keeps staff members up to date about what children want and need. However, these insights have to be backed up by research such as Appleyard's roles, in order to provide a complete and proper picture. By giving more attention to a synchronic approach, reading promotion can be better connected to an age group and hence has the potential to become more focused, more enjoyable for the children and more effective. This synchronic approach, however, does not provide 'hard and fast or exclusionary categories', but does provide 'a helpful framework' for everyone working with the development of young readers (Hall & Hall, 2012, p. 124).

This advocacy for a synchronic, research oriented approach of reading promotion brings me automatically to the target group of ten to thirteen year-olds – which TioTretton focuses on as a whole and which is split up in OBA. Videlicet, is it wise to focus on this particular target group? Both OBA and Appleyard use different age categories; they have in common that their age groups are wider, ranging respectively from seven and six up to twelve years, and neither start at ten nor include thirteen years, as TioTretton does.²⁵ An argument for focusing on this particular age group is the smaller and hence more compact focus – ten to thirteen year-olds are more or less in the same phase of their lives, since they are moving into adolescence. They also have one important thing in common; they change schools (in the Netherlands) or school levels within the same institution (in Sweden), which are both significant transitions. What primarily pleads for this specific target group is that the focus is not on whether they are in primary school or in secondary school, but on the transition they experience by moving between schools or levels. This way of thinking about age is appealing for public libraries – the age limits of the different schools or school levels are not automatically applied, overlooking the big change children experience when moving from one level to another. The public library is pre-eminently a place where the typical school age distinction can be let go; as an expert in the field of reading and reading promotion, the public library should focus on the developments children experience as readers, which are closely connected to the developments they experience in their lives and which are in most cases typical for a certain age group (such as puberty). Ten to thirteen year-olds are early teenagers that experience a transition of schools, but also other physical and mental changes take place. Public libraries are already taking this into account for the group of older teenagers, also called young adults (the section for twelve years and older on the second floor of OBA is an example of this). This older group is already set apart and specifically focused on – the American Library Association even set up the division the Young Adult Library Services Association (YALSA). This association targets twelve to eighteen year-olds and makes sure that in 'every library in the nation, quality library service to young adults is provided by a staff that understands and respects the unique informational, educational and recreational needs of teenagers' (Walker & Waddle, 2000, p. 125). A similar

²⁵ It is paradoxical in this respect, however, that regarding the levels of the collection, TioTretton does stick to the same age limits OBA (B-books) and Appleyard (reader as player) apply: twelve years old is the limit the Hcf-level has, while uHc/uHce is the level for thirteen years and up. No level, therefore, includes TioTretton's own target group of ten to thirteen year-olds completely, which can be seen as undermining for their own choice of a library for this specific age group.

association, or similar specialized staff, is desirable for younger teenagers, i.e. ten to thirteen year-olds.

The last direct motivation to write this thesis was the desire for a thorough international comparison on the pre-conditions of reading promotion in public libraries for children from ten to thirteen years; which, in this case, has the shape of two specific case studies of (sections of) two public libraries in Amsterdam and Stockholm. This thesis has brought the characteristics of the pre-conditions of reading promotion come to life for the target group of ten to thirteen year-olds in OBA and in TioTretton, but as has been stated in the research approach, its external validity is limited. Therefore, a structural comparison on a larger scale is yet desirable in order to provide a more universal picture of the characteristics of the pre-conditions in Dutch and Swedish public libraries. It would be interesting to see if TioTretton's characteristics are comparable to other, Swedish public libraries, as it would equally be interesting for OBA's central library's characteristics to be compared to other Dutch public libraries. Also, nonpublic libraries, or public libraries with the same special status as TioTretton, would be interesting to incorporate in further research. In addition, although the triangulation of methods worked well to analyze these case studies, the questionnaires answered by the children were a restriction. It turned out that the respondents had a tendency to skip questions; some information could not be hunted down because of that. Interviews would have been better, which I acknowledged from the start, but due to the language barrier, this was not possible.

6.2.2 The place of the public library and public libraries and reading promotion

In addition, the place of the public library, and public libraries and reading promotion, have to be discussed. In the first place, as has become clear in chapter 2, public libraries are becoming cultural institutions. They have expanded their services and often incorporate other cultural activities; both OBA and TioTretton are examples of this (although TioTretton is a somewhat special public library that depends less on national regulations). This has also its effect on reading promotion – as TioTretton's shows, other cultural activities are used to support reading, since they connect to an element which is central in every cultural activity: story. In TioTretton's case, although it is claimed that the other cultural activities do not take over reading, there is no internal hierarchy; reading is not marked as the best option to spend your time in TioTretton. TioTretton is, however, still a library. TioTretton surely stretches the borders of the concept of a library; another example of this is the strong emphasis on interaction and the visitor's needs and wishes; staff members get personally involved with the visitors. TioTretton has a solid concept in which story is central, while OBA's vision is more scattered and sometimes not so clear regarding ten to thirteen year-olds – but is TioTretton a library in the first place? Reading is the most popular activity in TioTretton, surely, and books can be taken home, but in other respects TioTretton seems more a social meeting place. TioTretton can be fitted into a bigger movement of storytelling as a way to deal with the issues of life – which TioTretton is explicitly striving for: 'We try to create a library in which you can find perspectives, angles, ideas, thoughts and meetings to help our visitors shape the most important story of all. Their own' (Stenberg, 2012, p. 9). Liz Darvell, a teacher, proclaims the same message: making stories, which she calls '[s]torying', 'is essential if we are to make sense of our lives and to grow in understanding of ourselves and others. Children need opportunities to make sense of their experiences, to tell their story of the events in their lives...' (1997, p. 8). TioTretton, thus, fits into a bigger movement of storytelling in welfare, in which likeminded people such as Darvell can be found; TioTretton's ideology is thus not specific for public libraries, but extends to education and other areas as well. OBA is a more traditional library in this sense, and its definition of reading promotion corresponds to the definition of reading promotion used in this thesis, working with goals and encouraging the development of literary competence. TioTretton's approach seems to be popular, though – since its start in 2011, TioTretton is rapidly expanding its collection and activities; there is barely enough space to house all the enthusiastic ten to thirteen year-olds whom I observed storming into TioTretton when

I was there each time it opened. In 2012, TioTretton welcomed 88,046 ten to thirteen year-old visitors (Gateau, in an e-mail, August 13). During my observations in OBA, I doubt I saw anyone between ten and thirteen years old at all; also after school hours. OBA currently has 25,203 ten to thirteen year-old members for all its locations (OBA, 2013c), but no statistics are available how many actually visit (the central) OBA. However, focusing on stories which can be established by any cultural activity or medium, is an overarching approach and broadens the concept of story, but sometimes – despite the number of visitors – loses sight of what reading really is. The most basic starting point of a library, after all, is definitely reading.

Along these lines, in the discussion of public libraries and reading promotion, reading pleasure is of significant importance; children read more and better when they like to read. It is key in TioTretton and also gets a lot of attention in OBA. However, should reading pleasure be decisive and leading, such as in TioTretton? Is reading in public libraries non-committal? OBA also connects certain educational goals to reading promotion, such as the dealing with different kinds of information and the development of literary competence. Traditionally, public libraries have been set up to educate the people, as has been stated in chapter 3.²⁶ Only through working together with other stakeholders of the promotion of reading, such as parents and schools, reading promotion can be established. Reading promotion in public libraries, therefore, should set some goals, but distance itself at the same time from a school approach; reading 'is more than simply school focused' (Doiron & Asselin, 2011, p. 111). The two extremes – TioTretton's emphasis on enjoyment and OBA's focus on goals – should be combined. A subtle balance can be created between the two, always depending on the individual reader. The interaction and the acknowledgement of the children's wishes of TioTretton and the teaching goals such as the development of literary competence of OBA can be combined to constitute reading promotion in a fun and good way; because both are needed. Reading a book can be fun and teach you something at the same time; not the differences between literary competence and reading pleasure should be polarized, but a way that joins them together should be endorsed – they are not necessarily each other's opposites (Van der Pol, 2010, p. 2). OBA's goals, which are basic skills when dealing with information, knowledge and culture for children until twelve years old and the development of reading pleasure, literary competence and media literacy for children from thirteen until twenty-three years old, can be added to a basic definition of reading promotion (i.e. providing books). The ADI-model might be a good first step to achieve these teaching goals. TioTretton's emphasis on interaction and hearing the visitor is, however, also of crucial importance; a child should not be put under pressure to read. The approach of reading promotion should be reader-centered, in which a reader's preferences are not disapproved, but in which other reading choices are offered at the same time (Opening the book, (n.d.)). Ideally, a playful manner of reading promotion is applied in public libraries. *Literary* reading pleasure, of which Coosje van der Pol talks in her PhD research about literary competence with toddlers (2010, p. 2), is developed. This does not have to be restricted to schools, as in Van der Pol's study, but can also be applied to public libraries.

Digitalization, then, should be another big topic in public libraries, especially with regard to reading promotion. TioTretton and OBA are already working with digital collections, such as e-books, but public libraries have to be on top of new developments in this area. Both digital content (such as a-books) and digital ways of reading promotion (such as doing assignments on the internet) have to be considered. OBA's staff members indicate they have a lot of ideas in mind when it comes to digital ways of reading promotion – an example mentioned in the interview is the project Readp8wer!

²⁶ In this respect, the Dutch division between the educational and the cultural budget, as discussed in chapter 1 on the basis of Mooren's dissertation, is doubtful. Reading promotion in public libraries gets funded via the cultural budget, which is significantly smaller than the educational budget – while reading promotion in public libraries is actually part of education, and not merely a cultural activity.

(Leeskr8!). Digital services, however, are especially important to children, who grow up with the internet and new media. Net libraries (entirely digital libraries without a physical location), implemented in Denmark, are a good example of keeping up with digital developments. As one interviewed staff member of OBA indicates; children have to come to the physical library to borrow media or use most other library services – and the use of these library services by young people is in decline, their physical and online lives are becoming one (Interview OBA, 2013: 168). Virtual libraries offer the opportunity, especially to these frequent digital users, to still use the services the public library has to offer and explore new services, of which Biblioteksvagten.dk is a clear example. Biblioteksvagten.dk is, in contrast with the comparable 'physical' services, extremely popular, functioning as an online forum on which users can ask questions directly to librarians from seventy-one public and research libraries by chatting with them (Hapel, 2009, p. 2). Digital ways of reading promotion have been proven effective and are appointed by IFLA as one of the leading best practices of reading promotion (Farmer & Stricevic, 2011, p. 14). TioTretton is already doing a good job concerning digital possibilities, providing apps, book tips, a web log, and is actively using Facebook, Twitter and Instagram accounts. Digital developments, however, should always be closely followed, in order to involve ten to thirteen year-olds; improvements, new gadgets and programs are succeeding each other quickly. If digital services for that target group are not updated, the target group will drop out and stop using them.

Next to this, Stalpers' (2005) classification of reading promotion in public libraries, consisting of three ways of reading promotion (active, passive and supportive), turned out to be rather confusing. Interviewed staff members kept asking for the definitions, and the terms also proved difficult to apply in practice. Most of the times, different ways were used in combination with each other; a supportive activity, such as the reading clubs in OBA, can also be active – because of the staff's guidance. The theoretical classification is handy to differentiate types of reading promotion in public libraries, but can be less rigid in reality. Another example of this is Stalpers' five core functions of public libraries, which are, next to reading promotion, the providing of information, education and culture, meetings and social cohesion (Stalpers, 2005, p. 4). Again, these areas are fluent. Reading promotion, for instance, most of the times is about providing information and education and culture as well, and sometimes also leads to meetings (such as during activities in OBA and TioTretton) and social cohesion. Thus, when applying theories in practice, they can suddenly not be that crystal clear or helpful as they look on paper. The same is the case with IFLA's features of the pre-conditions. Some minimal requirements are set – staff needs to be trained, the collection needs to be of high quality – but these were quite general and did say very minimally what the characteristics should be like, but not how they should be filled in; services preferences is even not given any features by IFLA at all. Handles can be given to the features, such as the age groups that should be taken into account when talking about the interpretation of reading promotion (which have been suggested previously in this chapter). More studies such as this thesis may be carried out to come up with a realistic, well thought out theoretical model on the basis of which the pre-conditions of reading promotion can be compared.

6.2.3 Reading promotion: enthusiasm

However, where it all comes down to in the end, is enthusiasm. In this respect, staff members might be the most important pre-condition of reading promotion – once visitors are truly inspired, reading promotion is set in motion. Skilled and enthusiastic staff is therefore very important. When such staff members are present, the other pre-conditions of reading promotion can be optimized as well. This has been shown by all four interviewed staff members of OBA and TioTretton, who are eager and determined to promote reading. They are open to change and ready for improvement wherever necessary. Staff members who are able to transfer their enthusiasm for reading can serve as positive role models, which are necessary according to Jim Snack, a magician that offers the reading program

Reading is Magic at schools: 'The best reading programs I've seen provide positive role models for the children' (1996, p. 16).

In addition, ideally, this enthusiasm is shared by the other stakeholders of reading promotion, such as parents and teachers. The stakeholders working together on reading promotion from their own angle, all contribute to a child's reading pleasure and development. The public library, as an organization providing free information and knowledge to visitors by different media, plays a big part within this – sometimes visible, sometimes invisible – cooperation.

Endnotes

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- i Stichting Lezen
ii Stichting Lezen
iii Kulturrådet
iv Stichting Lezen & Schrijven
v 'Creëren van sociale banden' 'Uitdrukking geven aan gemeenschapsbanden'
vi 'een noodzaak om iedereen aan het lezen te krijgen en houden'
vii Stichting Lezen
viii Voor sommigen betekent leesbevordering de bevordering van het lezen van (fictieve) boeken, anderen denken aan de bevordering van het lezen van literair werk. Ook is het denkbaar dat leesbevordering zich richt op het lezen van alles wat gedrukt is: kranten, boeken en tijdschriften. Weer anderen beschouwen het als bevordering van het adequaat hanteren van verschillende media, waaronder audiovisuele media.
ix 'Leesbevordering is niet alleen een boekje omhoog kunnen houden en prachtig kunnen voorlezen, het is ook netwerkvorming, beleidsplannen schrijven, met de ambtenaar van je gemeente of regio om de tafel gaan zitten, projectmanagement, het zit er allemaal in'
x 'integratie van literaire kunst en leesonderwijs, [...] de ontwikkeling van literaire competentie en van leesvaardigheid'.
xi 'Leesbevordering is vooral een zaak van aardige mensen'.
xii 'verdieping, verstrooiing, verbeelding en verbreding'.
xiii *Lezers en lasers*.
xiv 'een groeiende economie, een succesvolle carrière, de nationale volksgezondheid en een bloeiend cultureel-maatschappelijk leven'.
xv Leesmonitor
xvi 'het streven naar leesplezier'
xvii 'aanvankelijk een anekdotische of impressionistische manier van lezen'
xviii 'leuk'
xix 'literaire lust'
xx 'waarbij het genot versimpeld is tot 'leuk''
xxi *Prentenboeken lezen als literatuur*.
xxii 'openbare-bibliotheekwerk is, kort gezegd, leesbevordering'
xxiii Bibliotheken geven de laatste jaren steeds meer structurele ondersteuning aan scholen, leerlingen en hun ouders, bijvoorbeeld door activiteiten in de school en door begeleiding van leesouders. Naast de vele wedstrijden, festivals en andere periodieke hoogtepunten zijn de bibliotheken op die manier het hele jaar door actief bezig met het bevorderen van lezen.
xxiv 'Ons mediagedrag en informatiegebruik zijn door digitalisering en internet sterk veranderd. De bibliotheeksector zal zich moeten aanpassen en vernieuwen.'
xxv 'informatie en cultuur'
xxvi Kulturrådet
xxvii *Läskonster*
xxviii Bubblan
xxix Barnens bibliotek
xxx Barnbokskatalogen
xxxi Bokjuryn
xxxii Läsambassadör
xxxiii Stichting Lezen
xxxiv Jaar van het Voorlezen
xxxv Kinderboekenambassadeur
xxxvi Svensk Bibliotek Förening
xxxvii Stedelijk Museum
xxxviii kök och varlden
xxxix Amsterdamse Openbare Leeszaal
xl 'Over weinige jaren zal er waarschijnlijk geen enkel instituut zijn dat zoo krachtig meewerkt aan de verwarring der geesten als de Openbare Leeszaal'
xli 'Amsterdamse Openbare Leeszaal'
xlii De OBA biedt in de dynamische Amsterdamse samenleving vrije toegang tot informatie, kennis en cultuur voor iedereen, door het leveren van hoogwaardige bibliotheekdiensten voor educatie, participatie, ontmoeting en cultuurbeleving.
xliii Vereniging voor Vreemdelingenverkeer (VVV)
xliv 'het geeft me lucht als ik hier rond loop'
xlv 'en omdat het zo groot is en open, heb je er niet zoveel last van'
xlvii 'veilig, blij'
xlviii 'gemakkelijk' (R3) 'lekker op mijn gemak' (R2)
xlviii xlviii 'een groot gebouw met veel verdiepingen met uitzicht op het centraal + centrum'

xlix 'niet onaantrekkelijk'
 l 'van buiten'
 li 'heel leuk'
 lii 'Weet ik niet'
 liii 'Dromen'
 liv '[l]euk niet saai'
 lv 'struikelen over dingen'
 lvi 'op zijn bibliotheeks'
 lvii 'informatie, kennis en cultuur'
 lviii 'multimediale presentatie'
 lix 'heel interessant'
 lx Nationale Bibliotheek Dienst
 lxi 'als ze echt actief resultaat zien'
 lxii 'een middel'
 lxiii 'kinderen in aanraking brengen met dingen die ze anders normaal niet zouden zien'
 lxiv 'onderbelicht'
 lxv 'de laatste tien jaar is dat steeds meer verbeterd'
 lxvi 'de overgang van de jongerenliteratuur naar de volwassenenliteratuur'
 lxvii 'panklare hapjes'
 lxviii Innovatie en Ontwikkeling
 lxix 'activerende directe-instructie model'
 lxx 'om dus meer uit de activiteiten die ze hier geven te krijgen'
 lxxi 'reactief'
 lxxii 'Mensen helpen'
 lxxiii '[o]mdat informatie soms belangrijk is'
 lxxiv 'had niks nodig'
 lxxv '[g]oed toegerust personeel'
 lxxvi 'kijkt naar nieuwe mogelijkheden'
 lxxvii 'mensen van mijn leeftijd (in mijn klas) niet van boeken houden maar van films en CDs'
 lxxviii 'ik lees veel en ik wil zoveel mogelijk boeken mee naar huis nemen'
 lxxix '[o]mdat de meeste kinderen van lezen houden'
 lxxx 'ik ben een boekenworm'
 lxxxi superleesclub
 lxxxii 'frustrerend'
 lxxxiii 'echt advies [...] over de inhoud van boeken, en over wat ik dan nog meer leuk zou vinden'
 lxxxiv 'het juiste boek [...] vinden voor het juiste kind'
 lxxxv 'verder uitwerken van een programmering voor leesbevordering'
 lxxxvi 'Het grootste gevaar voor de meeste van ons is niet dat ons doel te hoog is en we het daardoor niet zullen halen, maar dat het te laag is en we het halen'
 lxxxvii Respectively: 'Je bent een loser als je niet leest', 'Niet-lezen is dodelijk voor je gezondheid', 'Lees jij? Ja, ik lees!'
 lxxxviii 'Lezen is geen luxe, maar noodzaak!'
 lxxxix Sergels Torj
 xc Rum för Barn
 xci Bibliotek Plattan
 xcii Bibliotek Film & Music
 xciii 'förändringarnas hus'
 xciv 'kulturens kraft som en livsviktig del av samhället'
 xcv '[v]italiserande interaktivitet vid sidan av stilla samtal som stimulerar till eftertanke för att besökarna ska känna delaktighet och för att ge en fördjupad upplevelse av besöket.'
 xcvi 'Stockholm ska vara en attraktiv, trygg, tillgänglig och växande stad för boende, företagande och besök'
 xcvi 'Kvalitet och valfrihet ska utvecklas och förbättras'
 xcvi 'Vuxengräns Skogräns Vuxengräns'
 xcix Centrum för barnkulturforskning
 c Stockholms Universitet
 ci 'sammanbyggda men med olika uttryck'
 cii 'cirkels model'
 ciii 'skönt'
 civ 'mysiga'
 cv 'de står inte ivägen'
 cvi 'jättefint'
 cvii 'fint'
 cviii 'snyggt och coolt'
 cix 'lugn å glad'

-
- cx 'jag käner mej lungn inte sträsade'
- cxI 'det brukar vara lungt och stilsamt men äve högljut i vissa fall'
- cxii deckare, manga, konst, skapa, uppslagsböcker, kropp & knopp, djur & natur, sport, klassiker, serier, skräck, spänning, roligt, kompisar, fantasy.
- cxiii 'hjälpssama'
- cxiv 'trevliga'
- cxv 'bra'
- cxvi 'coola'
- cxvii Böckerna och Biblioteket, Musik och Film, Färg och Form, Kropp och Knop, Kök och Världen
- cxviii 'många nya fantasyböcker och inga vuxna'
- cxix 'nya böcker och att man vill vara där länge'
- cxix Rum för Barn

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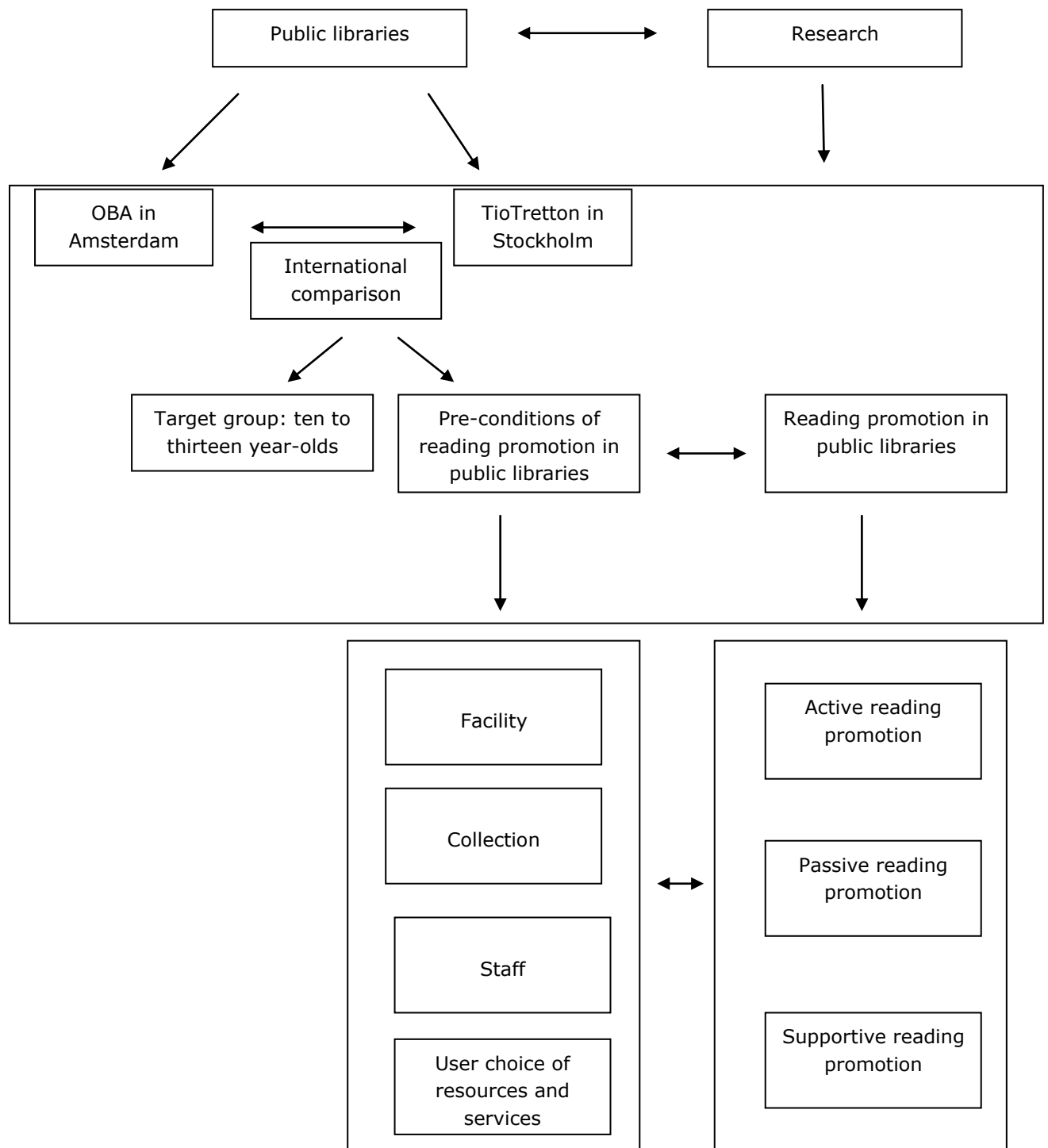
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Appendix A: Conceptual Model

Research question: 'What are the main characteristics of facility, collection, staff and service preferences as the four pre-conditions of reading promotion for ten to thirteen year-olds of the central library of OBA in Amsterdam and of TioTretton in Stockholm?'



Appendix B: Operationalization Interview Questions

Term	Dimension	Indicators	Interview questions
Reading promotion →	Definition → Three ways of reading promotion → Staff →	Description → Active, passive, supportive → Role →	1. How would you describe reading promotion in a public library? 2. According to researcher Cedric Stalpers there are three ways of reading promotion in public libraries: active (for example, the organization of reading contests), passive (for example the placement of cases) and supportive (facilitating, for example the possibility to join reading clubs). Which types of reading promotion are offered in your library? 3. What way of reading promotion is used the most in your library? • Why? 4. What is your role concerning the promotion of reading in your public library?
Pre-conditions of reading promotion →	Staff → → →	Knowledge → Job → Approach →	5. What background do you have? • Education, courses, career until now? 6. Can you give a description of your job? • Your job concerning ten to thirteen year-old children? 7. Why do you think ten to thirteen year-old children come to your library? • Which subjects, genres and media do they need? • Interest them? • Why? 8. How do you / the (front office) staff encounter the children in the library? • Do you have an active or passive attitude? • Does this depend

			is the library clearly designed, are there comfortable study places. 11. Do you think the architecture of the areas aimed at ten to thirteen year-olds appeals to this age group? • What shows that? • What do you think of the entrance for the age group here discussed? 12. Do you think the interior design of the areas aimed at ten to thirteen year-olds appeals to this age group? • What shows that? • What do you think of the catering possibilities for the age group here discussed?
	Collection → → →	Target group → Connection to age group → Degree of complementing →	13. Is it a good idea to focus on the age group of children from ten to thirteen years old? • Why? 14. How would you describe the current collection for ten to thirteen year-old children in this library? • What media are available? • Does anything lack? 15. What do you think of the available collection for children from ten to thirteen years old concerning the content? • Is the content complete / challenging / appealing enough? • Why? 16. Is the collection often complemented? • How much? • Why?

	→	Degree of putting away →	17. Is the collection often discharged? • How often? • Why?
	→	Influence of children →	18. Do children have influence on the collection? • If yes, in what way? • If no, why not?
	Services preferences →	Offer → State →	19. Can you give a description of the services in your library? 20. What do you think of the offered services in your library for ten to thirteen year-old children? 21. What service do you think is most popular? • Is used the most? • Is lacking? • How come?

Appendix C: Interview Questions Handout

Questions with regard to reading promotion

1. How would you describe reading promotion in a public library?
2. According to researcher Cedric Stalpers there are three ways of reading promotion in public libraries: active (for example, the organization of reading contests), passive (for example the placement of cases) and supportive (facilitating, for example the possibility to join reading clubs). Which types of reading promotion are offered in your library?
3. What way of reading promotion is used the most in your library?
 - Why?
4. What is your role concerning the promotion of reading in your public library?

Questions according to staff

5. What background do you have?
 - Education, courses, career until now?
6. Can you give a description of your job?
 - Your job concerning ten to thirteen year-old children?
7. Why do you think ten to thirteen year-old children come to your library?
 - Which subjects, genres and media do they need?
 - Interest them?
 - Why?
8. How do you / the (front office) staff encounter the children in the library?
 - Do you have an active or passive attitude?
 - Does this depend on the situation?
 - Concerning reading promotion (for example during a reading promotion activity, but also when visitors are searching for books), is there a manual for the approximation of visitors?
 - If yes, can you tell something about it?
 - Is there made a difference between younger and older children?
 - If no, can I conclude that staff encounter the children in their own way?
 - If no, would you like such a manual?

Questions concerning facilities

9. What do you think of the building you work in regarding the architecture?
 - Concerning atmosphere? What does the building radiate, does this fit a public library?
 - Concerning functionality? Does the public library satisfy its functional tasks with regard to architecture? For example: can you easily find your way as a visitor.
10. What do you think of the building you work in concerning interior design?
 - Concerning atmosphere? What does the interior design radiate, does this fit a public library?
 - Concerning functionality? Does the public library satisfy its functional tasks with regard to interior design? For example: is the library clearly designed, are there comfortable study places.
11. Do you think the architecture of the department aimed at ten to thirteen year-olds appeals to this age group?
 - What shows that?
 - What do you think of the entrance for the age group here discussed?
12. Do you think the interior design of the department aimed at ten to thirteen year-olds appeals to his age group?
 - What shows that?
 - What do you think of the catering possibilities for the age group here discussed?
 - Explain?

Questions concerning the collection

13. Is it a good idea to focus on the age group of children from ten to thirteen years old?
 - Why?
14. How would you describe the current collection of TioTretton for ten to thirteen year-old children?
 - What media are available?
 - Does anything lack?
 - Why?

15. What do you think of the available collection for children from ten to thirteen years old concerning the content?
 - Is the content complete / challenging / appealing enough?
 - Why?
16. Is the collection often complemented?
 - How much?
 - Why?
17. Is the collection often discharged?
 - How often?
 - Why?
18. Do children have influence on the collection?
 - If yes, in what way?
 - If no, why not?

Questions concerning services preferences

19. Can you give a description of the services in your library?
20. What do you think of the offered services in your library for ten to thirteen year-old children?
21. What service do you think is most popular?
 - Is used the most?
 - Is lacking?
 - How come?

General questions

22. What do you think of the current state of your department aimed at ten to thirteen year-old children?
 - Materially (for example available media, furniture)?
 - Immaterially (for example atmosphere)?
 - What is good?
 - What can be improved?
 - Why?
23. How would you see this department in the future?
24. What do you want to achieve with regard to this age group?
 - How do you make sure this crucial age group continues reading?
25. Last remarks / wishes?

Appendix D: Operationalization Questionnaire Questions

Note: whenever indicators are only counting for OBA or TioTretton, this is indicated either by [OBA] or [TT]. Also, one indicator applies to one question in general, except for the indicators of the active dimension of the term reading promotion and the indicators of the dimension services preferences of the term pre-conditions of reading promotion, since they are all covered with more general questionnaire questions.

Term	Dimension	Indicators	Questionnaire questions
Reading promotion →	Active → → → → → → → →	(Participating in) events, (participating in) class visits, (participating in) workshops, (playing in) the theater, (participating in) reading contests [OBA], (participating in) the children's lab [OBA], (working in) the kitchen [TT], (playing in) the music studio [TT], (making) movies [TT] →	3. Are you participating in activities in your library, like workshops, or something else like this? • What kind of activities did you participate in? • What did you think of these activities? • What did you learn of these activities? • Why? 4. Did you like reading more after such an activity? • Why did / didn't you?
→	Passive → →	Arrangement of the space → Placement of the bookcases →	5. How does the space for you and your peers look like in this library? • Where can you go (are there special departments or floors for your age)? • What do you think of this space? • Why? 6. Can you describe the placing of the cases for you and your peers? • What do you think of this placing? • Why?
→	Supportive →	Conversations about reading, (participating in) reading clubs [OBA] →	7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? • What did you think of this conversation? • Did you learn anything from it? • Why did / didn't you? 8. Did you like reading better after such a conversation? • Why did / didn't you?
Pre-conditions of reading promotion →	Facility →	Architecture →	9. Describe the architecture of your library.

	→	Interior design →	• How do you feel here? • Is the building attractive to you? • Why is / isn't it? • Can you find your way easily? • Why can / can't you? 10. What do you think of the interior design (for example what do you think of the furniture and the used colors)? • How do you feel in this environment? • Is the interior design handy? • Why is / isn't it?
→	Collection →	Supply → Connection to age group → Influence of children → Degree of complementing →	11. What do you lend / use the most of this library? • Why? 12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid) • Explain. 13. Are you ever asked what you think is important in this collection? • Would you like to talk about the contents of the collection? • Why would / wouldn't you? 14. Is the collection often enough complemented with new books, DVD's etcetera in your library?
→	Staff → →	Job → Approach →	15. What do you think the staff members of the library do? • Why do you think that? 16. What do staff members of this library do well according to you? • Explain. 17. What could staff members of this library improve? • Explain why. 18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? • How often did this happen? • What did you think of

	→	Knowledge →	it? • Did you receive good / useful help? • Did they give you the information you needed? • Why did / didn't they?
→	Services preferences →	Media, staff, activities (reading, crafting, working in the children's lab [OBA], making movies [TT], playing theater [TT], cooking[TT]) →	19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind. • Like the best? Write down the first thing that comes to your mind. • Why? 20. What kind of things from the library (books, CD's, and so on) is your favorite? • What kind of things do you think is the most important for a library to have for someone of your age? • Why? 21. What service would you like to see back in your library? • Explain.

Appendix E: Questionnaire English Example

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	
2. How often do you visit this library?	
Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.	
3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	
• What kind of activities did you participate in?	
• What did you think of these activities?	
• What did you learn of these activities?	
• Why?	
4. Did you like reading more after such an activity?	
• Why did / didn't you?	
5. How does the space for you and your peers look like in this library?	
• Where can you go (are there special departments or floors for your age)?	
• What do you think of this space?	

Why?	
6. Can you describe the placing of the cases for you and your peers?	
What do you think of this placing?	
Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	
What did you think of this conversation?	
Did you learn anything from it?	
Why did / didn't you?	
8. Did you like reading better after such a conversation?	
Why did / didn't you?	

Questions about how your library looks like	
9. Describe the architecture of your library.	
How do you feel here?	
Is the building attractive to you?	
Why is / isn't it?	
Can you find your way easily?	
Why can / can't you?	
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	
How do you feel in this environment?	
Is the interior design handy?	
Why is / isn't it?	

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	
Why?	
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	
Explain.	
13. Are you ever asked what you think is important in this collection?	
Would you like to talk about the contents of the collection?	
Why would / wouldn't you?	
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	

Questions about the people who work in your library	
15. What do you think the staff members of the library do?	
Why do you think that?	
16. What do staff members of this library do well according to you?	
Explain.	
17. What could staff members of this library improve?	
Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	
How often did this happen?	
What did you think of it?	
Did you receive good / useful help?	

Did they give you the information you needed?	
Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	
Like the best? Write down the first thing that comes to your mind.	
Why?	
20. What kind of things from the library (books, CD's, and so on) is your favorite?	
What kind of things do you think is the most important for a library to have for someone of your age?	
Why?	
21. What service would you like to see back in your library?	
Explain.	

Thank you very much 😊!

Appendix F: Transcription Interview OBA

F.1 Dutch

Legenda

Code/Symbool	Betekenis
IdG	Iris de Graaf
CZ	Christine Zwierinks
JR	Jose Remijn
[]	Gelijktijdige uitspraken
()	Onhoorbare uitspraak. De tekst tussen de haakjes geeft aan wat de interviewer denkt dat er gezegd wordt.
((<))	Een korte pauze (korter dan 2 seconden)
((>))	Een lange pauze (langer dan 2 seconden)
{ }	Naamcodes
.,?!;:	Normale interpunctie
woordx...	'...' achter een woord geeft aan dat het woord langgerekt wordt uitgesproken.
Gedeeltewoordx~	'~' achter een woord geeft aan dat het woord niet wordt afgemaakt.
(! !)	Nadruk. De benadrukte tekst staat tussen de uitroeptekens.
(())	Een verduidelijking/commentaar, bijvoorbeeld over de context.
=	Een connectie tussen twee delen van een uitspraak.
((1)), ((2)) etc.	Vraag in transcriptie correspondeert met vraag in <i>interview guideline</i> .
((1.1)), ((1.2)) etc.	<i>Probe</i> in <i>interview guideline</i>
[[]]	Commentaar.

#	Spreek er	Statement
1	IdG	Ja, oké, de eerste vragen hebben betrekking tot leesbevordering ((<)), uh, en dan, dit is een hele algemene: hoe zou u leesbevordering omschrijven in een openbare bibliotheek, in deze openbare bibliotheek? ((1))
2	JR	((>)) Gosh...
3	IdG	Ja, die is breed hè?
4	JR	((>)) Oké, spreek ik nu even voor de jeugdafdeling =
5	IdG	Ja, [zeker.
6	JR	= die] is opgezet volgens het concept van, uhm, hoe heet het ook alweer. Nu ben ik dat hele concept kwijt. Hier hebben we kinderpaticipatie in ieder geval. De boeken staan hier niet alfabetisch op volgorde, zo maar in kasten neer gezet, als je hier rond kijkt zie je heel grote cirkels, en die cirkels hebben allemaal thema's, zoals leren en lezen, avontuur, naar buiten, dromen [en =
7	CZ	Van Gardner.]
8	JR	= uhm, de uhm, dat is onder andere met de kinderen besproken en samengesteld, en die uh, willen meer ontdekken. Dus, wat je in die, in die themacirkels vindt, daar vindt je non-fictie boeken, daar vind je fictieboeken, daar vind je tijdschriften, daar vind je dvd's. Alles wat met betrekking tot dat thema. Nou is er nog wel een onderverdeling (! in !) de cirkels, maar dat is meer gericht op hoe kinderen zoeken en wat kinderen, uh..., ja, graag willen ((<)) vinden, en die, die, die zijn min~, ja op deze manier kunnen ze ook wat meer grasduinen en komen ze waarschijnlijk ook dingen tegen die ze anders niet waren tegengekomen, want dan ga je misschien van: 'ik wil alles lezen van {Carry Slee}', en dan blijf je daar zo lekker hangen, en hier kom je automatisch ook andere dingen tegen. En dat is ((<)) toch een leuke manier om ze, ja, wat langer te houden, en om ze nieuwsgierig te maken en, ja ook gebaseerd op de ideeën van kinderen.
9	IdG	Oké.
10	JR	(! Honderd talenten !). Gebaseerd op de honderd talenten, dat is het (ja), [honderd talenten.
11	CZ	Ja, dat] is eigenlijk de acht talenten van Gardner, meervoudige intelligentie. Maar de vraag was, wat, hoe zie je leesbevordering?
12	IdG	[Ja.
13	CZ	Uh...] Leesbevordering zien een heleboel in de bibliotheek als het vergroten van

		leesplezier, en uhm, het bevorderen van leesplezier is een stuk leesbeleving, dus uh...een stuk emotie, (wat, wat, wat.)((<)) Hoe voelt de hoofdpersoon zich? Hoe zou jij je voelen? Dus dan gaat het boek meer voor je leven en spreken. En eigenlijk, het juiste boek, uh, vinden voor het juiste kind, want de één vindt informatieboekjes heel leuk en de ander vindt het heel leuk, die is verliefd en die wil over verliefdheid [lezen. =
14	IdG	Ja.]
15	CZ	= Dus het is de koppeling maken van het juiste boek vinden voor het juiste kind, voor zijn interesse.
16	IdG	Oké. En, uhm, er is een uhm, onderzoeker van openbare bibliotheek die er veel over geschreven heeft, Cedric Stalpers, en die maakt een onderscheid tussen leesbevordering in openbare bibliotheken: dus actieve leesbevordering, dus voorleeswedstrijden bijvoorbeeld, passief, bijvoorbeeld – ja, opstelling van de kasten, en ondersteunend, dus meer faciliterend, bijvoorbeeld mogelijkheid tot een leesclub of leeskring opstarten. En, wat voor, uh, manieren van leesbevordering worden dan aangeboden in deze bibliotheek, voor die doelgroep? ((2))
17	JR	Je kent {Leeskr8!}. [Dus dat =
18	IdG	Ja, precies.]
19	JR	= is er dus één, precies wat {Christine} daarnet dus vertelde =
19	IdG	Ja.
20	JR	= die zit op de leesbeleving en zo. Dat is een actief product dat we aanbieden.
21	IdG	Ja.
22	JR	Nou, de opstelling heb je net gehoord, maar dat geldt alleen voor de jeugdafdeling (! tot !) twaalf jaar en dan kom je daar boven, en daar heeft deze bibliotheek (! niet !) een, ja daar heeft deze bibliotheek niet over nagedacht, er zijn twee kasten (! en !) daar vind je al die jongerenboeken.
23	IdG	[Ja.
24	JR	Sterker] nog, en dat vind ik wel vervelend, als we ooit tijd hebben – de D-boeken, maar dat is niet meer jouw doelgroep, sorry, dat is niet meer jouw doelgroep, dat is tussen dat je [volwassen =
25	IdG	Ja.]
26	JR	= wordt] en jongere bent, maar die staan dus gewoon een beetje tussen de volwassenen boeken in, die, [die =
27	IdG	Ja.]
28	JR	= daar is nooit over nagedacht. Dus dat is heel raar. En ((<)), uh, (! leesclubs !), daar ben jij nu mee bezig =
29	CZ	Ja. [Ja, leesclubs
30	JR	= om die] te gaan opzetten.
31	CZ	Dus we hebben, uh, we willen, uh, er zijn al – er is één leesclub opgestart hier, dat is een superleesclub, noem ik het maar even, en daarin mogen de kinderen zelf bepalen hoe de leesclub eruit gaat zien. Dus ze werken het zelf uit, het kan zijn dat je uiteindelijk naar een schrijversbezoek toe werkt, of dat je werkt naar, uh, rondom een uh, boek, wat een uh – {Saartje Tadema} ((boek van {Thea Beckman})) hadden ze uitgekozen, dat gaat over weeshuizen vroeger, en dan ga je uitstapjes maken naar een weeshuis en dat mogen de kinderen dan zelf inrichten, en dan, nou, =
32	IdG	Wat leuk.
33	CZ	= dat doen we dan met kinderp participatie, dan mogen de kinderen dus eigenlijk bepalen hoe het eruit komt te zien.
34	IdG	En gaat dat via scholen, of...?
35	CZ	Nu hebben we het deze keer gedaan, de kinderen die hier loslopen, zo noemen we dat, op zaterdagmiddag, woensdagmiddag komen, die worden dan uitgenodigd, maar uh, ik kan het ook wel zo zien om scholen uit te nodigen om deel te nemen om hier, als ze interesse hebben, of uh, aan zo'n, uh, superleesclub mee te doen. Verder zijn we ook nog bezig, zo niet met bronnen, ik werk hier ook nog niet zo – ik werk hier alweer bijna een jaar, ik moest alles opstarten want deze functie is nieuw. Ik ben nu bezig om steeds beetje bij beetje dingen op te starten, [maar =
36	IdG	Ja.]
37	CZ	= in, in de pijplijn zit dus inderdaad die leesclubs starten, en uhm, uhm ((<)), even kijken, het was - eentje was leesclubs hè =
38	IdG	Mmmm.
39	CZ	= voor leesbevordering, ja, leren werkstukken maken, spreekbeurt houden, dat is ook een stuk leesbevordering natuurlijk =

40	IdG	Ja.
41	CZ	= meer informatie leren zoeken dan.
42	IdG	Klasbezoeken?
43	CZ	Ja, we hebben ook groepsbezoeken. Daar doen we leren zoeken en vinden in de bibliotheek. Uh ((<)), de {Boekenjury} wordt een nieuw project. Daar leer je ook argumenteren en dat soort dingen. Voor groep 5 leer je je eigen smaak ontdekken en ontwikkelen =
44	IdG	Mmmm.
45	CZ	= welke genres zijn er, wat vind je leuk, een beetje spelenderwijs wordt dat project – en dat krijg je dan mee, op school verder gekeken hoe je je eigen – ja, wat jij leuk vindt, met lezen.
46	IdG	Oké.
47	JR	En we hebben {Read2Me!}, de voorleeswedstrijd, waar we natuurlijk [ook aan meedoen.
48	CZ	(! O wacht !)], dat is voor groep 5, dat vergeet ik helemaal, dat moet je dus schrappen, je smaak ontwikkelen, [sorry
49	IdG	Ja,] maakt niet uit.
50	CZ	Hoef je ook niet uit te typen!
51	JR	Nee, maar we hebben {Read2Me!} en de {Nationale Voorleeswedstrijd} [voor =
52	IdG	Ja.
53	CZ	Ja.]
54	JR	= de bovenbouw, en dat is actief. =
55	IdG	Ja.
56	JR	= En dat is eigenlijk meer een (opwerp~), uhm, hoe noem je dat, een stimulans voor kinderen, dat ze weer even denken: 'o ja deze', en 'o ja, leuk!' Het zijn telkens van die hupjes die de bibliotheek maakt. Het zou eigenlijk een aanvulling moeten zijn op de scholen die structureel, uh, leesaanbod hebben, of uh =
56	IdG	Ja.
57	JR	= leeslijn, uh, hebben. En wij kunnen natuurlijk telkens weer van die actieve, leuke dingen inkopen.
58	CZ	Ja. ((<)) Uhm, even kijken, ik heb – uh, groep 8 heeft {Eén tegen Allen}, dat is – dan krijg je een soort poster in de klas, met allemaal vragen over boeken, van maken we een rap over een boek of maken we een dansje, of noem maar op =
59	IdG	Mmmm.
60	CZ	= en dan kunnen ze uiteindelijk, als afsluiting, dat dansje en alles presenteren in de bieb, of ze kunnen er een blog van maken. Uhm, dat kunnen bibliotheken zelf afspreken met de school, wat de school wil – willen jullie dat helemaal met ouders uitnodigen, en dan een feestelijke afsluiting van een project, of wil je, wil je wat de kinderen allemaal gemaakt hebben van posters en dingen, wil je een tentoonstelling inruimen in de bibliotheek, of wil je uhm ((<)), dus echt zo'n oude, uhm, even kijken, wat was dat laatst nou, nou, dat ben ik even kwijt. Maar goed, dat was ook zo'n programma wat we doen voor de [doelgroep =
61	IdG	Ja.]
62	CZ	Uhm, verder, voor leesbevordering ben ik bezig om met scholen, met leerkr~, met leraren, om zeg maar expertisesessies te doen, =
63	IdG	Oké.
64	CZ	= te starten. Dat zou dan zeg maar een soort leesbevorderingsnetwerk zijn. Leerkrachten drie keer per jaar, of vier keer per jaar, uhm, uhm ((<)), workshops krijgen dat ze lezen praktisch in de les kunnen voordragen – dan krijgen ze tips. Uhm =
65	IdG	Ja.
66	CZ	= dus een uhm, ja, praten over boeken, boekenkring.
67	IdG	Ja.
68	CZ	Dus een leuk spelletje ermee, van {Aiden}, uh [{Chambers} =
69	IdG	{Chambers}.]
70	CZ	= een soort kaartjes ben ik nu aan het maken voor een project, dan kan je dat, dan kan je dat in de klas toepassen. Dan krijg ik dus uitleg: hoe doe ik een boekenkring, hoe vraag ik door, en dat soort dingen, (dan krijg je daar een lesje voor, dus).
71	IdG	Zo, dat is een hele hoop.
72	CZ	Ja, maar dat is dus nu nog niet gaande, [maar =
73	IdG	Ja.]

74	CZ	= daar beginnen we dus hopelijk in december, januari mee.
75	IdG	En als je dan kijkt naar die drie manieren, passief, actief of ondersteunend, welke wordt dan het meest gebruikt, uh, denken jullie? ((3))
76	CZ	[Uhm, nu =
77	JR	Actief.]
78	CZ	= is het, wat bedoel je met actief, ondersteunend, passief ook alweer precies?
79	IdG	Actief was bijvoorbeeld uh, het organiseren van een voorleeswedstrijd =
80	CZ	Ja.
81	IdG	= passief op de opstelling van een [kast =
82	CZ	Mmmm.]
83	IdG	= en ondersteunend, zoals die leesclubs, meer faciliterend eigenlijk.
84	CZ	Ja, uhm, nou dat ondersteunend komt dus nu steeds meer en meer. En het personeel – die helpen de kinderen van jouw doelgroep natuurlijk wel met het ondersteunen van, wat vind je leuk om te lezen? Dus dat is ook een stukje, maar dat is echt op deze, hier, voor de tien tot twaalf [dan.
85	IdG	Ja, tien tot dertien.]
86	CZ	Tien tot dertien, (! ja !) dertien is eigenlijk weer boven... ((>)) Passief was het, ondersteunend, en de laatste was?
87	IdG	Actief. Dus ((<)) denk je dat die het meest gebruikt wordt?
88	JR	Ik denk actief, dat denk ik echt, daar hebben we het meeste voor. En de rest, dat is misschien nog – dat is gewoon nog [in ontwikkeling, =
89	CZ	In ontwikkeling.]
90	JR	= maar actief is wat we op dit moment – echt wat we het meeste doen.
91	IdG	[Ja.
92	CZ	Ja,] en dat ondersteunend, zoals bijvoorbeeld lees~, training voor leescoördinator, op scholen voor leeskrachten =
93	IdG	Mmmm.
94	CZ	= om in het onderwijs een leesplan op te stellen en leesbevordering op de kaart te zetten, dat zit ook nog in de planning. Dat is ook nog in de toekomst, dus dat ((<)), hopen we – daar hopen we dat we volgend jaar mee kunnen starten.
95	IdG	Ja. Oké.
96	CZ	Dus dat is dan ook een stuk - dus dan gaan we ook meer naar ondersteunend.
97	IdG	Ja.
98	CZ	En wat was die laatste ook alweer? Passief?
99	IdG	Ja.
100	CZ	En dat was die kasten?
101	IdG	Ja. ((<)) Uhm, ja. Eigenlijk is dat meer impliciete bemoeienis met leesbevordering, dus: het staat er, en bijvoorbeeld uh, boeken zijn naar voren gekomen zodat die meer opvallen. Maar de bezoeker, die uh, gaat in principe wel in zijn eentje zijn weg vinden. Maar omdat jij dat boek naar voren schuift, valt het die lezer eerder op en neemt 'ie het misschien eerder mee.
102	CZ	(O, dat is misschien die tour van jou, dat je die QR-code invoert, toch?)
103	JR	Uhm, want wat was de vraag dan precies, want...
104	IdG	Uhm, nou =
105	JR	Het is nog steeds die vraag: wat doe je het meest?
106	IdG	= ja, wat doe je het meest.
107	CZ	Nee, maar toch ook wat doe je aan – wat, of was het wat doe je het meest?
108	IdG	Uhm, ja.
109	CZ	O, dan heb ik het verkeerd begrepen. Dan doen we het meest actief en we gaan steeds meer naar ondersteunend.
110	IdG	Ja. ((<)) En waarom juist die twee, uh, vormen, omdat die het meest aanslaan, of? ((3.1))
111	JR	Ja, want faciliterend was, dat was =
112	IdG	Bijvoorbeeld die leesclubs.
113	JR	= dat was dan weer die leesclubs, dat is dan weer faciliterend, maar (! o !) je bedoelt dat wij die dan een plek geven, bedoel je, =
114	IdG	Ja.
115	JR	= maar wij doen (! meer !) dan alleen maar die leesclubs dan een plek geven, wij begeleiden ze (! wel !) =
116	IdG	[Ja.

117	CZ	Ja.]
118	JR	= dus dat zou ik eerder dan actief noemen dan passief. Voor kinderen, nee daar hebben we toch vaak altijd begeleiding [bij =
119	IdG	Ja.]
120	JR	= er is niet zoveel passief.
121	CZ	(Nee, dat is zo.)
122	JR	(! Nee !), dus ik ben heel benieuwd wat daar uit {Stockholm} van terug komt.
123	IdG	Ja, [ik ook.
124	CZ	Ja,] we hebben hier wel – we hebben nog niet zo heel veel, maar we hebben het eigenlijk vandaag over gehad, wat je passief kan doen, zou je misschien hier op de afdeling wat dingen neerzetten die kinderen zelf hier kunnen doen =
125	IdG	Ja.
126	CZ	= waardoor ze – zoals dat verhalenmachine, weet je wel, uh, dat kinderen zelf kunnen doen, uh, op de afdeling, waardoor ze bezig zijn met verhalen, of boeken of dingen, maar dat is nu nog niet echt, [nee.
127	IdG	Ja.]
128	CZ	Ja, alleen dan die cirkels dus hè, dat is passief.
129	IdG	Ja. En wat is dan, uh, jullie rol met betrekking tot leesbevordering? ((4))
130	CZ	Uh, ik ben de projectleider educatie van nul tot twaalf jaar.
131	IdG	Ja.
132	CZ	(En deels.) Jose is voor het voortgezet onderwijs, hè, ik ben voor primair onderwijs en vve. Uhm, ja eigenlijk doen we dus alles op, met het bevorderen van lezen en mediawijsheid. En, uh, voor die doelgroep. En dat kan zijn, die leesclubs, tot en met de expertisesessies, tot en met uh, educatieve programma's. Uh, ja.
133	IdG	Ja.
134	CZ	Ik had wel nog in gedachten iets over passief, maar ik heb het nu zo druk dat dat nu even wat verder weg is, om hier aanhakend op die meervoudige intelligenties om je talent te ontdekken, om wat ((<)) uh, spullen neer te zetten, zodat je daarmee aan de slag kan en je denkt: 'hé, dit vind ik leuk, dat vind ik leuk', [om =
135	IdG	Ja.]
136	CZ	= maar dat is echt, dat gaat nog niet eens volgend jaar lukken.
137	IdG	Toekomstmuziek.
138	CZ	Dat is nog toekomstmuziek.
139	IdG	Uhm, dan ga ik door met vragen over die [voorwaarden =
140	CZ	Ja.]
141	IdG	= over het personeel, heel <i>basic</i> , welke achtergrond hebben jullie? ((5)) Opleiding, bijvoorbeeld? ((5.1))
142	JR	O, uhm. Je wilt alleen de laatste weten, neem ik aan?
143	IdG	Ja.
144	JR	Ik heb gewoon Informatie, Dienstverlening en Management, IDM, een HBO-opleiding =
145	IdG	Oké.
146	JR	= en ik heb dan daarna nog de Library School gedaan, dat is hier de nieuwe één jaar academische opleiding, om na te denken over de toekomst van uh, de bibliotheek.
147	IdG	Ja, dat zag ik ja, klinkt leuk.
148	JR	Ja, dat is ook heel [leuk =
149	IdG	Ja.]
150	JR	= intensief, maar heel leuk. Je krijgt dan gewoon vakken van de open universiteit, zoals bibliotheek en technologie, wat kun je daar mee doen, maar ook organisatiecultuur, wat moet er allemaal veranderen? En ook nog een stukje literaire canon, ook nog een stukje literatuur [in =
151	IdG	Ja.]
152	JR	= (! O !) en bibliotheek en uh, maatschappij, om het zo maar te zeggen, dat ging een heel jaar [door =
153	IdG	Ja.]
154	JR	= hoe verandert de maatschappij, hoe moet je als bibliotheek - kun je je daar in staande houden =
155	IdG	Ja.
156	JR	= wat moet je daarmee, dus, dat is een beetje het idee.
157	IdG	En jij?
158	CZ	Ik heb onderwijspedagogiek gestudeerd, ik heb een master in coaching gedaan, de

		pabo, en een media opleiding.
159	IdG	((>)) Oké. Nou, nou ja, je hebt het net al een beetje gezegd – een omschrijving gegeven van jullie baan, is het nog nodig? ((6))
160	JR	Ja, wat heb jij gezegd over mijn baan?
161	CZ	Nee, ik heb alleen gezegd dat, dat, dat, we projectleider educatie zijn, jij voor vo ik voor po, en [heel kort over leesbevordering =
162	JR	Ja, daar wil ik toch nog iets bij schetsen]
163	CZ	= en mediawijsheid.
164	JR	Ja, ik zeg, uh, ik ben misschien wel projectleider vo maar, ik zeg heel erg, ik zeg altijd: ik zit in het team innovatie en ontwikkeling. Ik vind het (! heel !) belangrijk, ik wil best voor het vo blijven werken, dat doe ik ook, omdat ik het een doelgroep vind, die vind ik [uitdagend =
165	IdG	Mmmm.]
166	JR	=daar kan ik echt mee aan het werk en ze zijn moeilijk en hoe krijg ik die bibliotheek bij hun op, op het netvlies. Maar ik wil dat wel doen op mijn manier die past bij deze tijd, en ik merk dat, uh, bibliotheken daarin achter lopen. Dat die, die, die, hoe moet je dat nou toch zeggen. Uh, met name die vo leerlingen, die hebben een bepaald gedrag, die zitten op een bepaalde manier in elkaar. En tegenwoordig hebben ze allemaal een <i>smartphone</i> , ze hebben thuis een computer, =
167	IdG	Ja.
168	JR	= ze hebben, sommigen hebben al <i>tablets</i> en dat soort dingen. En hun, hun leven is fysiek en soc~, fysiek en online, dat is met elkaar vermengd, dat zit in elkaar, je, je, je kan, je kan tegen hun ook niet zeggen: 'zet nou even je telefoon uit' =
169	IdG	Ja.
170	JR	= want 'dan zet ik mijn leven uit', =
171	IdG	Ja.
172	JR	= snap je wat ik bedoel? En hoe kan ik als bibliotheek nu met lezen, motivatie, leesbeleving, met al dat soort dingen aan de slag gaan, passend in deze tijd, en (! daar !) ben ik altijd naar op zoek =
173	IdG	Ja.
174	JR	= ik ben dus echt iemand die heel graag dingen ontwikkelt en uh, kijkt naar nieuwe mogelijkheden. En het liefst ook mogelijkheden die ik ook kan inzetten, hè, die voor het po eventueel handig zijn, of voor, voor, voor volwassenen. Het is dat, als ik het bedenkt, het altijd eerst voor vo, voor jongeren zal doen.
175	IdG	Ja.
176	JR	Dus.
177	IdG	Ja, klinkt, uh, als een mooi streven.
178	JR	Ja, het is ook een heel mooi streven.
179	IdG	Ja. Oké, en dan uh, ja, dat geldt voor jullie allebei, die kinderen van tien tot dertien jaar, zie je dat dan nog als iets speciaals, of juist...? ((6.1))
180	JR	Bij het vo sowieso wel, want je hebt natuurlijk een onderbouw en je hebt een bovenbouw, [en =
181	IdG	Ja.]
182	JR	= de bibliotheek werkt heel veel in de onderbouw. Nu ook, we gaan nu ook steeds meer naar de bovenbouw hoor, maar ook in de onderbouw, en dan (! met name !) voor het vmbo, wat bij ons natuurlijk degene zijn die uh, het laagste onderwijs, toch het slechtst - dat zeggen de cijfers ook, in lezen, vaak nog laaggeletterd zijn of in ieder geval een taalachterstand hebben en uh, dat is eigenlijk wel de belangrijkste groep waar ook het meeste geld voor binnen te krijgen [is.
183	IdG	Ja,] oké.
184	JR	[(En ik).
185	CZ	Ja] ik merk ook uit alle statistieken natuurlijk dat het leengedrag vermindert vanaf die leeftijd =
186	JR	[Ja.
187	IdG	Mmmm.]
188	CZ	= dat zie je heel duidelijk, dat uh, juist vanaf elf, twaalf, dat het in ene – het stort zo in de afgelopen twee jaar zonder aanwijsbare reden, ik kan in ieder geval geen argumenten bedenken – en, uh, vanaf tien, elf, (! elf !) jaar, gaan ze inderdaad bijna een derde minder lenen.
189	IdG	Ja.
190	CZ	Uhm, wij hebben hier voor na schooltijd allerlei activiteiten geprogrammeerd =

191	IdG	Ja.
192	CZ	= en dat is vaak voor nul tot zeven jaar.
193	IdG	Oké.
194	CZ	En...ik ben nu wel bezig om inderdaad meer met oudere kinderen, om daar ook wat meer dingen voor te programmeren en zo.
195	JR	Ja, en een ander belangrijke opmerking, wat wij ook belangrijk vinden, is dat er wel een (! lesdoel !) om het zo te zeggen in zit, =
196	IdG	Ja.
197	JR	= dat het wel, dat het niet meer is van uh, 'o leuk gezellig, doen we even een leuk activiteitje achteraan, o leuk gaan we [even =
198	IdG	Mmmm.]
199	JR	= dit of dat doen', maar ook net als Leeskr8! dat je ook duidelijk zit op de leesbeleving en we trekken die kinderen de boeken in, er zit een duidelijke selectie bij zodat ze niet voor duizend boeken staan 'en wat moet ik nu toch kiezen?'
200	IdG	[Ja.
201	JR	Maar] dat je dat, dat je kinderen ondersteunt, en dat je daadwerkelijk een lesdoel of zo, ja dat kun jij (({Christine Zwierink})) soms nog beter uitleggen dan ik, maar dat heb je ook bij het primair onderwijs =
202	CZ	Ja.
203	JR	= het mag niet (! zomaar !) leuk zijn, want er wordt heel vaak gedacht: 'als het maar leuk is', maar voor kinderen moet het soms (! nuttig !) zijn, ze moeten (! er wat aan hebben !), in plaats van alleen maar leuk.
204	IdG	Ja.
205	CZ	Nou ja, en, als ze zeggen: 'het is leuk', betekent dat niet altijd dat het leuk is voor kinderen =
206	JR	[Ja ook, de één vindt het leuk, de ander vindt het niet leuk.
207	CZ	Soms komt er een groep 8], en dan denken ze: 'o wat leuk, een Zoek je suf-les', en dan zie je kinderen die het niet leuk vinden, dus, iets alleen maar leuk omschrijven is gewoon geen goede doelstelling.
208	IdG	Ja.
209	CZ	Uhm, de bibliothecarissen krijgen ook, uh, uiteindelijk willen we ook een soort trainingstraject ze laten volgen =
210	IdG	Mmmm.
211	CZ	= om dus meer uit de activiteiten die ze hier geven te krijgen.
212	IdG	Zo goed, ja.
213	CZ	Dus in plaats, dus je doelstelling is niet: het is leuk, want hoe bereik je dat? Het is sowieso een lastige doelstelling, =
214	IdG	Mmmm.
215	CZ	= maar dan wordt de doelstelling dus inderdaad: het is leesbeleving, dus moet je vragen stellen van, uh, 'hoe voelt de hoofdpersoon zich? Hoe zou jij je voelen? Wat voor avontuur heb je? Heb je ook eens zo'n avontuur mee gemaakt?' En als – als je een andere doelstelling hebt, ga je dus andere vragen stellen, dus dat je die koppeling maakt van =
216	IdG	Ja.
217	CZ	= dit wil ik uit die activiteit halen, en dat moet dan ook uit die activiteit komen.
218	IdG	Oké.
219	CZ	En nu zie je nog wel eens dat als iemand een activiteit doet, zegt: 'nou dan gaan we gewoon knutselen'.
220	JR	(! Ja !). [Dan komt dat, dan =
221	CZ	(en dan.)]
222	JR	= komt dat kleurplaatje.
223	CZ	Ja, [dat kleurplaatje.
224	JR	Dat is toch makkelijk.]
225	CZ	En dat is dan gewoon een traject, dat gaat wat langer duren =
226	IdG	Ja.
227	CZ	= maar dan hopen we inderdaad dat je dus meer een koppeling gaat maken van, als je leesbevordering doet =
228	IdG	Mmmm.
229	CZ	= als dat je doelstelling is, welk, welke doelstelling pak je dan, want leesbevordering is natuurlijk heel groot, =
230	IdG	Ja.

231	CZ	= dan kan je leesbeleving pakken, dan kan je [begin van le~ =
232	JR	Promotie.]
233	CZ	= promotie, nou je kan van alles pakken, dat ze weten: 'nou als ik dit pak, dan weet ik – dan moet ik zulke vragen stellen'.
234	IdG	Ja.
235	CZ	En dan kan ik een verwerkingsactiviteit van dit en dit en dit doen.
236	IdG	Oké. Duidelijk.
237	CZ	Dat is een stukje ((<)) kennisontwikkeling en vaardighedenontwikkeling voor de bibliothecarissen.
238	IdG	Ja, ja. Juist.
239	CZ	En dan hopen we, en ik weet niet of je dat kent, maar via het ADI-model, maar dat kun je wel op internet op zoeken.
240	IdG	ADI?
241	CZ	'A', 'D', 'I'. Dat is een uh, direct instructiemodel, waardoor je een activiteit ook wat interactiever maakt.
242	IdG	Ja.
243	CZ	In plaats van dat je dan als kind geen goed antwoord geeft, dat je door gaat vragen [zodat =
244	IdG	Ja.]
245	CZ	= 'ie wel het goede antwoord geeft. En dat is heel belangrijk bij deze methodiek, want je ziet ook bij een boekenkring dat iemand ook dan zegt: 'kan jij je inleven?' En dan zegt iemand: 'nee, want het is een fabel, het ging over dieren'. Ja, en dan moet je dus even doorvragen van, 'nou, oké, uh, wat voor avontuur maakt 'ie mee? [En =
246	IdG	Ja.
247	CZ	= heb jij je ook wel eens zo gevoeld?' En dan gaat het leven meer leven, en dat is dus – dat is nog wel een project van twee jaar.
248	JR	Ja...
249	IdG	Dus leesbeleving staat centraal?
250	CZ	En mediawijsheid, natuurlijk [hè.
251	IdG	En] mediawijsheid. Oké.
252	CZ	Ja. ((>)) Leesbevordering noemen we het hè, =
253	IdG	Ja, ja.
254	CZ	= niet alleen leesbeleving. Ik denk dat leesbeleving ook heel veel invloed heeft op [leesbevordering.
255	IdG	Ja, ja.] Dat denk ik ook. Oké, uhm... ((>)) Waarom denken jullie dat tien tot dertien-jarigen naar, hier naar de bibliotheek komen ((7)), wat hebben ze nodig? ((>)) Bijvoorbeeld, welke onderwerpen, genres, welke media, [heb je daar een beeld van? ((7.1))
256	JR	Uit zichzelf? Nee,] wat hebben ze gewoon nodig, kan voor school zijn, [maakt niet uit =
257	IdG	Ja, precies.]
258	JR	= wat zouden ze nodig hebben, waarom zouden ze hier komen, tien tot dertien jaar. ((>))
259	CZ	Ik denk vooral omdat het iets...Ik denk voor een aantal kinderen omdat het nuttig is wat je kan gebruiken.
260	JR	[Ik denk met name =
261	IdG	Ja, voor school bijvoorbeeld?]
262	JR	= voor die leeftijd: werkstukken, dus niet zo zeer op het gebied van leesbevordering, maar ik denk dat het meer op het gebied is van informatievaardigheden.
263	IdG	Ja.
264	JR	Ik moet een werkstuk maken, ik moet een spreekbeurt houden. Als zij net naar het voortgezet onderwijs gaan, ((<)) ja ik ben bang dat er nog te weinig aandacht is voor lezen nog steeds op scholen, want anders zouden ze ook wel daarvoor naar de bibliotheek komen, =
265	IdG	Ja.
266	JR	= want qua <i>e-books</i> , ze hebben niet allemaal een ding waar ze <i>e-books</i> op kunnen lezen =
267	IdG	Nee.
268	JR	= ze zijn het ook nog niet zo gewend uit zichzelf, bovendien zijn er nog – is het nog niet zo <i>hot</i> , [dus =
269	IdG	Nee.]
270	JR	= zullen er nog velen komen naar de bibliotheek, want je gaat het zeer zeker niet

		kopen, dat is wel het laatste wat je doet. Maar dat, dat - ik heb het idee dat ze niet daarvoor komen, [in ieder geval =
271	CZ	(Op dit moment niet, nee)]
272	JR	= niet die vwo-scholen. Ik kan me nog wel voorstellen, tien jaar, dat zullen er dan nog veel zijn die in dat traject zitten van: 'ik moet dat technisch lezen nog gaan halen', op de basisschool wordt er dus op die manier [nog wel =
273	IdG	Ja.
274	CZ	Ja.]
275	JR	= wat rekening mee gehouden, dat ze daarvoor komen, en ook: we komen nog met onze ouders mee, maar dat dat (! steeds meer !) gaat aflopen. Want groep 7, 8, van mezelf terugdenkende, ik vond lezen leuk, maar dan was dat technisch lezen wel afgelopen [bij =
276	CZ	Ja.]
277	JR	= mij in ieder geval, dus dan was die noodzaak er ook niet meer, dan was het meer van: 'wil ik het?'
278	IdG	Ja, ja.
279	JR	Ik denk op dit moment dat kinderen andere prioriteiten hebben en meer in de beeldcultuur nu zitten.
280	IdG	Maar komen ze dan bijvoorbeeld wel dvd's lenen, of...?
281	JR	Dat wordt ook steeds minder, want het is allemaal <i>downloadable</i> [en =
282	IdG	Ja.]
283	JR	Uhm...
284	CZ	Nee, en wij hebben niet het allernieuwste van het nieuwste.
285	JR	[(Nee, dat klopt =
286	CZ	(Maar dat downloaden kan wel.)]
287	JR	= maar ook los daarvan zie je dat dat ook heel erg aan het teruglopen is.
288	CZ	Wat nog wel kinderen van die leeftijd ook komen lenen ook is oefenboekjes en zo, voor CITO.
289	IdG	Mm.
290	JR	Ja, op dat moment weer wel, dat wordt dan weer even interessant.
291	CZ	Ja.
292	IdG	Maar eigenlijk weinig voor hun vrije tijd, zeg maar? ((7.2))
293	CZ	Nou, een aantal kinderen natuurlijk wel =
294	IdG	Ja.
295	CZ	= maar die groep die dus nu, eenderde die nu afhaakt, [(wordt minder.
296	JR	Je ziet)] dat het steeds minder wordt, naar mate ze ouder worden. Want wat je bij ons - dat heb ik nu net bij {Anne-Marije} gezien in de cijfers, die voorziet in de pasjes, hè. Je ziet dat tot twaalf jaar, vijftien jaar, opeens (! voemmm !) zo naar beneden gaan, en hoe komt dat: vanaf hun twaalfde gaan ze naar het middelbaar onderwijs - tot die tijd, hebben ze nog regelmatig spullen geleend. Maar vanaf hun twaalfde gaat dat ineens verdwijnen, en dat pasje blijft nog twee jaar geldig ook al leen je [niet =
297	IdG	Oké.]
298	JR	= maar heb je twee jaar niet geleend, dan wordt dat pasje dus - [dan =
299	IdG	Ja.]
300	JR	= wordt het eruit gehaald, dat is landelijk afgesproken, =
301	IdG	Oké.
302	JR	= dus daar moeten wij ons ook aan houden, en vandaar dat wij nu hebben gezien dat je bij vijftien (! ineens !) zo'n ding krijgt, [maar dat betekent dus =
303	CZ	(Maar dat is dus al eerder)].
304	JR	= dat betekent dus dat je al (! bij twaalf jaar !) die kinderen moet gaan attenderen op het [feit =
305	IdG	Ja.]
306	JR	= dat die bibliotheek er nog steeds is =
307	IdG	Ja.
308	JR	= en toch wel handig is op een bepaalde manier.
309	IdG	Ja, en je zou toch wel zeggen - omdat tot tweeëntwintig jaar, uh, tot en met, toch goedkoper [is?
310	CZ	Nee,] tot en met negentien.
311	JR	Tot negentien is het gratis, negentien tot tweeëntwintig is goedkoper.
312	IdG	Ja, precies.

313	JR	Ja, ja, dat is nog speciaal tarief. Maar, nou ja, wat – wat moet je hier – nou ja, deze bibliotheek heeft er natuurlijk hier al voor gezorgd, uhm, dat veel jonge mensen hier komen, maar studenten en degenen die hier voor het eindexamen zitten, dat is boven jouw doelgroep =
314	IdG	Ja.
315	JR	= maar die komen hier om te werken, [en =
316	IdG	Ja.]
317	JR	= ook wel wat jongeren die hier huiswerk komen maken, maar twaalf tot dertien jaar, vind ik nog wat jong =
318	IdG	Ja.
319	JR	= dus die zie je eerder in de kleinere filialen, dus daar kan ik dit niet in meetellen.
320	CZ	Ja, in kleinere filialen, ja, niet in [deze.
321	JR	Nee.]
322	CZ	Maar ja die doelgroep die het natuurlijk al leuk vindt om te lezen, die komt hier natuurlijk al wel [gewoon hè.
323	IdG	Ja.
324	JR	Precies.] Ik heb het nu gewoon over de algemene lui hè, [‘tuurlijk =
325	IdG	Ja.]
326	JR	= die blijf je hebben.
327	IdG	Dus, dus die doelgroep die dat leuk vindt – maar dat is niet zo’n groot aantal, maak ik op.
328	JR	In de cijfers zie je heel duidelijk dat vanaf twaalf jaar er nauwelijks, zoals jij ((Christine Zwierink)) ook al zei, meer geleend wordt, en vanaf vijftien jaar zie je dus echt de daling in lidmaatschappen, [want vanaf =
329	CZ	Nee, vanaf] (! elf !) jaar zie je een daling in de lening.
330	JR	(! Ja !), ja, over die pasjes – maar ik wou zeggen dat ze nog [twee jaar =
331	CZ	Ja, klopt.]
331	JR	= geldig zijn als je niet meer leent. Maar vanaf vijftien zien we in de lidmaatschappen - zie je echt, dus dat betekent dat er echt vanaf elf, twaalf jaar, er dus echt niks meer geleend is. Dus je ziet (! echt !) =
333	IdG	Ja.
334	JR	= ‘we zijn naar het voortgezet onderwijs’, en de bibliotheek is van het netvlies verdwenen.
335	IdG	Ja.
336	CZ	Het begint al iets eerder, inderdaad, ja.
337	IdG	Interessant, en, uhm ((<)), hoe benaderen jullie, voor zover jullie in aanraking komen met kinderen, dan wel uh, de bibliothecarissen, de kinderen in de bibliotheek? ((8)) Heb je al net al iets over gezegd, over die leesclubs, dat ze gewoon loslopende bezoekers, uh =
338	CZ	Ja.
339	IdG	= hebben aangesproken.
340	CZ	Ja, klopt. Uhm, ja verder hebben ze, (en dat is natuurlijk) niet specifiek voor die doelgroep, beantwoorden ze alle vragen voor de kinderen, of als ze iets niet kunnen vinden, dan helpen ze daarmee.
341	IdG	Ja.
342	JR	Maar het is wel, uhm, reactief. Ik bedoel, ze wachten totdat een kind naar hun toe komt.
343	CZ	Ja.
344	IdG	Ja.
345	JR	Het is niet omgekeerd =
346	CZ	Nee.
347	JR	= er zijn geen spreekuren, er zijn geen chatsessies. Er is – het is allemaal, (! A !), je moet naar de bibliotheek komen =
348	IdG	Ja.
349	JR	= naar een fysieke bibliotheek, en je moet ook nog de vraag gaan stellen.
350	IdG	Ja. ((<)) Dus uh, als je de keuze hebt tussen een actieve of een passieve houding is het meer – ja, dat is – [reactief. Ja. ((8.1))
351	JR	Ik denk] dat het meer, ja meer passief is.
352	CZ	Ja.
353	JR	Dat wil niet zeggen dat als ze iemand wel eens zien zoeken wel eens wat =

354	IdG	Ja.
355	JR	= maar dat is, er is geen beleid op verder, of zo.
356	CZ	Nee.
357	JR	Dus je kan zeggen dat het meer passief eigenlijk is. ['Ik zit achter de balie.'
358	CZ	Passief totdat kinderen naar de bibliothecaris gaan.]
359	IdG	Ja, oké – want dat was ook een vraag die ik had, of dat er een handleiding voor is, of regels opgesteld voor personeel van: 'joh, zo zou je dat kunnen aanpakken,' of...((8.3))
360	JR	Nee, dat hebben we nog niet =
361	IdG	Ja.
362	JR	= dus daarom ben ik ook heel benieuwd naar Stockholm, er zijn (! echt !) een heleboel dingen waarvan ik echt benieuwd ben, kunnen we dat gebruiken? Want dat is echt...
363	CZ	Wel, voor die groepsbezoeken, wel.
364	IdG	Ja.
365	CZ	En bijvoorbeeld voor die leesclubs, en alles wat dus ontwikkeld wordt echt.
366	JR	Alles wat (! actief !) is, daar =
367	IdG	Ja.
368	JR	= daar is wel – [regels op.
369	IdG	Ja, oké.]
370	CZ	(Wat ze, o dat doen ze natuurlijk hier niet) dus dat kan ik ook niet noemen, uh, woensdagmiddag voorleesuurtsjes, (dan ga je wel).
371	JR	Dan ga je wel rondlopen en ronselen, maar dan ronsel je weer voor jezelf. Nou ja, dat is wel zo, want dan heeft die bibliothecaris: ' <i>what's in it for me?</i> =
372	IdG	Ja.
373	JR	= ik moet zoveel mogelijk kinderen [hebben =
374	IdG	Ja, oké.]
375	JR	= anders lees ik voor voor niks'.
376	IdG	Ja precies.
377	JR	Het is nog niet zozeer =
378	IdG	Ja, ja.
379	JR	= van, uh, omgekeerd.
380	IdG	Het personeel kan in principe daar een eigen invulling aan geven dus? ((8.6))
381	JR	Ja, ze zijn daar in principe helemaal open [in.
382	IdG	Ja.
383	CZ	Ja.]
384	IdG	En, uh, zou je iets zien in zo'n handleiding, of, of niet? ((8.7))
385	CZ	Uh, nou ja, ik...
386	JR	Nou ja, ik ben heel benieuwd wat Stockholm daarmee doet, en als die daar echt leuke dingen voor hebben, of, of een goede handleiding, ja...Ik vind het al geweldig dat die een bibliotheek hebben puur voor tien tot dertienjarigen.
387	IdG	Ja.
388	CZ	Ja, nou ja, ik had zelf een keer, toen kwam er dus zo'n jochie, en die was dus aan het zoeken en het lukte niet helemaal, kwam 'ie naar mij dat 'ie het niet kan vinden en dan geef ik hem ook uitleg over hoe hij goed moet zoeken. En toen zei een, uh, iemand die daar dan zat: 'O jij moet dit werk eigenlijk gaan doen', dus die was heel passief =
389	IdG	Ja.
390	CZ	= en je kan dus veel actiever helpen om een kind te leren vinden, en uh – want eigenlijk is die doelgroep sowieso heel erg zoekende, bijna altijd.
391	IdG	Ja.
392	CZ	Uh, die zie je eigenlijk altijd wel met een uh, met een vraagteken rondlopen.
393	JR	En dus: al die aanbevelingen uit Stockholm, we hebben een nieuw terrein, een nieuw projectje, daar gaan wij ook onze bibliotheek van tien tot dertienjarigen opzetten. Hahaha.
394	CZ	Nee, maar ja, ik zou [(kinderen sowieso veel meer willen leren).
395	JR	We hebben een heel gat hiernaast].
396	CZ	Ja, inderdaad ja.
397	JR	Dat is best een leuk idee, want ze gaan daar toch iets kunstzinnigs, of cultuurdinngen neerzetten?
398	CZ	Ja, nou goed. [Allemaal ideeën.
399	IdG	Mogelijkheden] te over!
400	JR	(Dat lijkt me wel een kick ja.)

401	IdG	Nee, uhm, dan vragen over de faciliteiten, en die hebben vooral betrekking op de architectuur van het, van het gebouw, en de inrichting =
402	JR	Oké.
403	IdG	= en dan vooral, ja, voor die doelgroep.
404	CZ	Oké.
405	IdG	Ja, die zien natuurlijk ook de rest van het gebouw. Dus, wat uh, vinden jullie van het gebouw waar jullie werken met betrekking tot de architectuur? ((9))
406	CZ	Er zijn nog heel veel mogelijkheden die eigenlijk nog onbenut zijn, vind ik.
407	JR	Zeg maar, ik ben heel benieuwd.
408	CZ	We hebben hier ((in de kinderbibliotheek)) een heel klein theater.
409	IdG	Mmmm.
410	CZ	Daar kun je natuurlijk heel veel mee doen, voor die doelgroep. We hebben een kinderlab, een atelier, waar je met die doelgroep veel mee aan de slag mee kan. We hebben boven nog een, uh, een hele bioscoop die nooit gebruikt wordt – daar kun je natuurlijk ook [verfilmde boeken en boeken lezen.
411	JR	Ja, je bedoelt, je bedoelt op de multimedia etage?]
412	CZ	Ja.
413	JR	Of bedoel je echt theater?
414	CZ	Nee, dat kleine multimediatheatertje.
415	JR	Ja, want dat is natuurlijk - ja ja.
416	CZ	Ja, en we hebben het theater Woord, het hele grote theater wat eigenlijk weinig benut wordt. Dus er zijn nog heel veel onbenutte ruimtes die je voor leesbevordering veel meer zou kunnen inzetten.
417	JR	Wat ik wel vind, hier, van deze architectuur en de wijze waarop het neergezet is, is dat het een (! open !) bibliotheek is.
418	IdG	Ja.
419	JR	Het is licht, het is ontzettend open, =
420	CZ	Ja.
421	JR	= je wordt niet overspoeld met boeken. Je ziet pas op de tweede etage een boek staan. Dat is voor, zeker die doelgroep van net twaalf jaar hè, [als ze puberen =
422	CZ	Ja.]
423	JR	= dat is toch wel even wat anders, van: 'o, o...' Ik heb zelf ook – het geeft me lucht als ik hier rond loop =
424	CZ	[Ja.
425	IdG	Ja.]
426	JR	= en dat is iets wat ik mis in heel veel kleine filialen. De kasten zijn laag, er zijn heel veel mogelijkheden om te gaan zitten, je hebt de romantische plekje's, aan het water en zo.
427	IdG	Ja.
428	CZ	Geconcentreerde plekje's [om je af te sluiten.
429	JR	Heel belangrijk] is dat het gebouw, ja dat heeft misschien niet zoveel met architectuur te maken maar er mag lawaai gemaakt worden, je mag praten, je mag overleggen =
430	IdG	Ja.
431	JR	= en omdat het zo groot is en open, heb je er niet zoveel last van. Ja, als er een radio-uitzending is met (! bam bam bam bam bam !), dat is het andere uiterste, maar ik bedoel: dat kan hier en dat sluit wel beter aan op die leeswereld.
432	CZ	Klopt.
433	JR	Je hoort het ook hier; kinderen kunnen rond rennen, kunnen lawaai maken, kunnen springen. Dat is denk ik ook meegenomen in het concept en in de architectuur, =
434	IdG	Ja.
435	JR	= hoe je het neerzet, en dat werkt wel aanste~, [aanstekelijk.
436	CZ	Ja.] Voor die doelgroep is het een hele lekkere omgeving =
437	JR	Ja.
438	CZ	= om gewoon wat losser bezig te zijn.
439	JR	Bovendien, als ze het met elkaar over de bibliotheek hebben en ze hebben het over de OBA, dan hebben ze het ook vaak over dit gebouw, als die doelgroep het al kent =
440	CZ	[Ja.
441	IdG	Ja.]
442	JR	=maar dat is een hip iets.
443	IdG	Oké. Dus dat is, dat is dan vooral qua sfeer dat je bedoelt, ((9.1)) en wat betreft

		functionaliteit, voldoet de openbare bibliotheek aan haar functionele taken. Is het, uh – kun je als bezoeker makkelijk je weg vinden bijvoorbeeld? ((9.2))
444	JR	Ja, vind ik op zich wel, ik vind wel: je kan via de roltrap, [en =
445	IdG	Ja.]
446	JR	= dan zie je overal op welke etage je bent, of op zuilen. Dus als je wilt kun je het daarvan aflezen. Binnen een etage vind ik het erg groot en is het allemaal precies op alfabetische volgorde, echt op zijn bibliotheeks neergezet. Dat is natuurlijk hier ((in de kinderbibliotheek)) voor die doelgroep van nul tot twaalf jaar anders =
447	IdG	Ja.
448	JR	= daar is veel meer rekening gehouden met het kind zelf. Uh, dat vind ik (! niet !) voor de jongeren vanaf twaalf [jaar =
449	IdG	Ja.]
450	JR	= ik zou dat veel meer - dat zou ik niet zo ((als in de kinderbibliotheek)) neerzetten. Niet volgens dit principe, dat vind ik dan weer te speels, om het zo te zeggen, maar daar zou ik veel meer de frontale plaatsing willen hebben =
451	CZ	Ja.
452	JR	=veel meer dat die leesboeken naar voren komen =
453	IdG	[Ja.
456	CZ	Kaft zien.
457	JR	= en eventueel ook] – ook gewoon veel meer onderverdelen, en dat het bijna panklare hapjes worden inderdaad =
458	IdG	Ja.
459	JR	= want dat hebben ze nodig. Anders sta je daar voor die kasten. En sommige kunnen dat, je hebt mensen die van lezen houden en die hun smaak aan het ontwikkelen zijn, maar een heleboel, die moeten dat nog leren. En die, die, die – en die hebben dan veel te veel. Dat zou ik heel graag willen, [op een betere manier.
460	CZ	(Je kan beter een persoon er bijna)] neerzetten.
461	JR	Ja, dat het op een andere manier gebracht wordt.
462	IdG	Ja, dus dat gaat eigenlijk al meer over de inrichting, ja. ((10))
463	CZ	Ja. (En voor de, voor de...Je kan je ook lekker wegtrekken en even lekker lezen, (boeken zoeken) of in de koffiecorner even lekker lezen.
464	IdG	Ja.
465	CZ	Dat is wel heel vrij allemaal.
466	IdG	Want dat vroeg ik me ook af – uhm, ((>)), maakt die doelgroep daar bijvoorbeeld gebruik van, van de catering mogelijkheden? ((12.2))
467	JR	Nou, ja, die – die weten ze niet. Nou, nee die basisschoolleeftijd [gaan niet zelf.
468	CZ	Die hebben geen zakgeld.] Die gaan niet zo snel in hun eentje.
469	JR	Nee. Die van twaalf tot dertien jaar vind ik nog te jong, ik zou eerder zeggen: de veertien tot vijftienjarigen, nee. Laten we zeggen: vijftien, zestien, die gaan dat doen. Daarvoor: nee, weinig.
470	IdG	Ja, ja. En denkt u dat die architectuur en inrichting, uh, ook aantrekkelijk zijn voor die doelgroep juist? ((11)) ((12))
471	JR	Hier beneden? ((in de kinderbibliotheek))
472	CZ	Hier beneden wel.
473	JR	Ja.
474	IdG	Ja, tien tot dertien, ja.
475	JR	Ja, wij maken even onderscheid hè, van twaalf boven...
476	IdG	Minder.
477	JR	Ja minder, ja. Het is een mooie bibliotheek en dat zien zij ook wel, etcetera etcetera, maar, nee: minder, beduidend minder. Dit ((de kinderbibliotheek)) is echt aantrekkelijker.
478	IdG	Ja, ja ((<)) die entree ((van de kinderbibliotheek)) al hè, dat je hier echt afdaalt ((11.2)) =
479	JR	Ja.
480	IdG	= naar beneden.
481	JR	Ja, dat is ook echt voor kindervoetjes gemaakt.
482	IdG	Ja?
483	JR	Want die willen echt – het is echt van: 'ik wil meteen', en je kan ook niet twee stappen maken, het is echt op kindervoetjes. Die twee stappen, en dan weer naar beneden, twee stappen en dan weer naar beneden. Je moet ons naar beneden zien komen – [vooral die ouders.

484	CZ	Kedengkedengkedeng.]
485	JR	Ja, dat is echt heel leuk, maar goed.
486	IdG	Ik zal er op letten.
487	JR	Ja.
488	IdG	Oké, uhm, nou wat betreft de collectie. Zouden jullie het een goed idee vinden om, uh, een collectie speciaal voor die doelgroep van tien tot dertien jaar, uh, te maken, net zoals...((13))
489	JR	Nou, ik vind het wel een spannend idee, weet ik niet. Het idee is namelijk: ze haken af op die, die fase. Dus zou het een manier zijn om dan die doorloop erin te houden.
490	CZ	Ik denk dat wij het - voor die doelgroep nog een te beperkte collectie hebben.
491	JR	Maar ook, ook dat je doorloop erin hebt, dat ze heel geleidelijk – want dat is hier niet, je kapt het af en dan moet je het maar op twee zien te vinden ((de tweede etage)), en niet echt specifiek van tien tot dertien. Dus dan ga je inderdaad naar de C-boeken, en, ja, ja, speciaal voor hun...
492	CZ	Ja, ik denk wel dat dat uh, stimuleert.
493	IdG	Ja.
494	CZ	Persoonlijk.
495	JR	Ja, ik kan me daar wel iets bij voorstellen.
496	CZ	Maar ik denk dat, dat onze collectie – maar dan zijn ze, daar zijn we met collectie en met de afdeling waar wij inzitten wel over aan het praten, voor die doelgroep, om...We hebben een vijftien minuten lezen van, uh, {Suzanne Mol}, of dat is een onderzoek van {Cunningham} en {Stanovich}, over hoeveel woorden je leert uit bijvoorbeeld prentenboeken, strips en dat soort dingen.
497	IdG	Mmmm.
498	CZ	Uhm, en dat als je vijftien minuten per dag leest, dat je duizend woorden extra [leert =
499	IdG	Ja.]
500	CZ	= per jaar. Uhm, maar goed als wij dat willen promoten om kinderen thuis meer te gaan lezen en op school als vrij lezen dus =
501	IdG	Ja.
502	CZ	=dat je daar dus ook je collectie op aangepast moet worden, en die is daar nu nog niet echt vind ik op aangepast. Dus daar, daar zijn we mee bezig om ook te gaan kijken hoe moeten we die collectie dan (ook als) =
503	IdG	Ja.
504	CZ	= zodat de doelgroep ook meer leesvoer heeft.
505	IdG	Ja, precies. Uhm ((<)), dus hoe zou je dan die huidige collectie omschrijven voor die doelgroep? ((14)) Welke media zijn beschikbaar...? ((14.1))
506	JR	Nou tot twaalf jaar is dat best veel, dat zie je ook, het is ook best een grote jeugdafdeling. Ik vind dat er veel staat. Ik vind dat het digitaal heel beknopt is wat wij aanbieden. Fysiek zie je een heleboel, maar ga nou eens op de OBA-site kijken van: wat bieden wij die jong~, die kinderen nou eigenlijk digitaal aan?
507	CZ	Ja.
508	JR	Hebben wij bepaalde ((<)) websites die wij naar voren brengen, die wij uitlichten, waar ze informatie uit kunnen halen, hebben wij bepaalde weet ik veel wat =
509	IdG	Ja.
510	JR	= of hebben ze kans om hun eigen smaak naar voren te brengen en te laten zien, dat mis ik heel erg.
511	IdG	Ja.
512	JR	En dat geldt even zo goed voor die twaalf-, dertienjarigen =
513	IdG	Ja.
514	JR	= en qua collectie voor twaalf tot dertien jaar – nou, die is een stuk kleiner dan wat je hier [[in de kinderbibliotheek]] ziet, maar goed, het aantal twaalf tot dertienjarigen wat hier (! komt !) is ook weer =
515	IdG	Ja.
516	JR	= een stuk kleiner.
517	IdG	Ja.
518	JR	Ga ik naar de regio's, die ik eigenlijk niet mag meetellen, maar dan is het aanbod voor twaalf tot dertienjarigen wel iets groter.
519	IdG	Oké.
520	JR	Ietsje, ietsje. [Ook niet zo veel eigenlijk.
521	IdG	Hoe komt dat dan?] Gewoon door de bezoekersvariatie?
522	JR	Ja, de jeugd is van, van het begin af aan, dat de bibliotheek ooit is ontstaan, een

		samenwerkingspartner geweest tot twaalf jaar, zeg maar de basisschoolleeftijd =
523	IdG	Ja.
524	JR	= dus daar is een samenwerking mee. Jeugd komt naar de bibliotheek, al is het maar met hun ouders, etcetera =
525	IdG	Ja.
526	JR	= en het voorgezet – die jongeren zijn toch weer anders. Het is ook zo dat er vroeger natuurlijk niet zoveel boeken waren, hè, dat is ook in de loop der jaren – de laatste tien jaar is dat steeds meer verbeterd.
527	IdG	Ja.
528	JR	En, er zijn nu al D-boeken ontstaan, naast de C-boeken hè, dus de overgang van de jongerenliteratuur naar de volwassenenliteratuur, dus er komt wel steeds meer.
529	IdG	Ja.
530	JR	Maar het is nog een beetje onderbelicht.
531	CZ	Maar, deze bibliotheek is ook iets te verre afstand voor – ik denk dat die kinderen van die leeftijd van tien tot dertien al heel veel dingen zelf doen en niet meer samen met hun ouders, en deze bibliotheek is echt een bibliotheek om met je ouders naar toe te komen.
532	IdG	Ja.
533	CZ	Omdat die qua afstand gewoon wat onveiliger is om te [bereiken.
534	JR	[Ja, dat] hangt er vanaf, tenzij je hier woont.
535	CZ	Tenzij je hier echt heel dichtbij woont. Maar ik denk dat heel veel kinderen die wat jonger zijn nog echt =
536	IdG	Ja.
537	CZ	=komen met hun ouders samen. En die leeftijdsgroep [[tien tot dertien]] gaat natuurlijk meer naar hun wijkbibliotheek want daar kun je nog wel alleen naar toe.
538	IdG	Ja.
539	CZ	Dus deze bibliotheek is wat dat betreft qua ligging, ((<)) wat uh, voor die doelgroep om hier naar toe te komen wel weer wat moeilijker.
540	IdG	Ja, oké. En als je inhoudelijk kijkt naar de collectie. ((15)) Vin~ vinden jullie die geschikt, uitdagend, compleet genoeg? ((15.1))
541	JR	Ja, ik geloof het wel, ik heb er niet meer zo goed naar gekeken, eerlijk gezegd, de laatste tijd. Ja, we hebben goede – we hebben goede collectioneurs die echt kijken van – dat is wel zo, dat jij (({Christine Zwierink})) ook steeds meer merkt van makkelijk lezen, dat die er allemaal tussen staan, en uh, degene die je gewoon moet hebben en weet ik veel wat. Dus ik geloof wel dat dat in orde is, maar het is meer wat ik zei: digitaal, daar zit ergens – daar wordt niet goed over nagedacht.
542	CZ	Ik denk dat als je bij collectioneren gaat kijken naar: hoe kan je het lezen bevorderen voor scholen, voor doelgroepen, voor leesclubs, dus daar de collectie [nog niet op is toegespitst.
543	JR	Nee, daar is de collectie nog niet op toegespitst], daar heb je gelijk in.
544	CZ	Dus hier wel, tot twaalf wel, van tien tot twaalf hè, denk ik echt wel dat er heel veel is, en boven ook wel voor die tot en met dertien, maar echt het lezen te bevorderen voor scholen of voor leesclubs, ik denk dat daar nog heel weinig van is.
545	IdG	Ja, oké.
546	CZ	Daar kun – daar kan nog wel, daar zijn we wel een beetje mee bezig.
547	JR	Want er zijn nu ook schrijversbezoeken, dat is nu aan het ontstaan. Nou dan zou je de hele klas, weet je wel, zo'n boek willen geven, nou dat gaat 'm niet worden, dat is – nee dat is nog even wachten.
548	CZ	Moet je met zijn allen een boek lezen (op die site), of zo.
549	IdG	Ja.
550	CZ	Ja, want dat is nog wel...We zijn nu met de <i>pilots</i> bezig.
551	IdG	Oké. En wordt de collectie wel eens aangevuld? ((16)) Of hoe vaak? ((16.1))
552	JR	Hoe bedoel je dat?
553	IdG	Ja, met nieuwe media.
554	JR	(! O ja ja !) Elke week. Ja dat wordt later anders, maar elke week zitten er gewoon collectioneurs bij de Nederlandse – NBD, de Nationale Bibliotheek Dienst, die hebben gewoon een aanbod en dat wordt doorgelezen, maar we zijn wel afhankelijk van hun aanbod trouwens zit ik me opeens te bedenken.
555	CZ	[Ja.
556	IdG	Oké.]
557	JR	Soms wordt er nog wel eens naast gekeken, maar...

558	CZ	Ja. We zijn nu (! wel !) bezig om (landelijk wordt dat eigenlijk gedaan) om meer te kijken naar profielen, want sommige boeken worden nul keer uitgeleend, of maar één keer =
559	IdG	Ja.
560	CZ	= en dan worden er profielen opgesteld van wat wordt nou veel gelezen =
561	JR	Per vestiging.
562	CZ	=en dan, uh, =
563	IdG	Oké.
564	CZ	= dan wordt de aanschaf meer gericht.
565	JR	Automatisch gedaan.
566	CZ	Automatisch gedaan.
567	JR	Op cijfers [gebaseerd.
568	CZ	Op cijfers] gebaseerd.
569	IdG	Ja. En word er dan ook, uh..worden er ook...
570	JR	We weten nog niet of we dat leuk gaan vinden.
571	IdG	Nee, dat is altijd, ja.
572	JR	Ja, het kan een AKO worden.
573	IdG	Ja, precies, ja.
574	JR	Dus dat is nog even afwachten =
575	CZ	Ja.
576	JR	= hoe zich dat gaat ontwikkelen.
577	CZ	Of een Endemol.
578	JR	Ja, dus dat is [dat is echt afwachten.
579	CZ	Grote producties.]
580	JR	Dit is niet voor niks opgesteld =
581	IdG	Ja.
582	JR	= je wilt kinderen in aanraking brengen met dingen die ze anders normaal niet zouden zien.
583	IdG	Ja.
584	JR	Dus, dat is gewoon afwachten wat dat gaat worden.
585	IdG	Ja. En wordt de collectie ook wel eens ge~, gesaneerd? ((17))
586	CZ	Ja.
587	JR	[Een paar keer per jaar.
588	IdG	En gebeurt dat ook regel~ ((17.1)). Een paar keer per jaar. Ja.
589	JR	Ik denk zo'n twee keer per jaar of zo, dan uh, dan gaan we echt kijken wat er echt (uit kan.)
590	IdG	Uhm, even kijken. O ja, nou ja, daar hebben jullie eigenlijk ook wel wat over gezegd in het begin, over kinderpaticipatie, maar hebben kinderen ook invloed op de collectie? ((18))
591	JR	Nu niet meer.
592	CZ	We hebben daar wel een project mee gehad.
593	IdG	Mmmm.
594	CZ	Volgens mij hè, een keer, dat ze hier invloed konden – ook met die kinderpaticipatie.
595	IdG	Ja.
596	JR	Maar het blijft hangen. Dan mogen ze bijvoorbeeld naar de boekhandel en dan gaan we tien boekjes kopen.
597	CZ	Ja.
598	JR	Ik bedoel, dat noem ik natuurlijk geen invloed op de collectie.
599	CZ	Nee, met die leesclub hebben we uiteindelijk wel – mogen ze uiteindelijk beslissen wat voor soort leesclub het wordt en worden er daarvoor collecties aangeschaft
600	JR	Maar (! echt !) op de collectie, zo van: jongens, uhm, we gaan wekelijks bij elkaar zitten en kijken wat we gaan aanschaffen en wat belangrijk is, en hun ook een mening laten hebben – wat ik net al zei =
601	IdG	Mmmm.
602	JR	= wat je ook mist is dat we nergens de mening van die kinderen, niet digitaal en fysiek, kunnen terugvinden, behalve als ze wat gemaakt hebben of wat gedaan hebben, dan komt dat bij het lab daar bij de vitrine terecht. Nou dat is leuk, maar (! nergens !) van [wat =
603	IdG	Ja.]
604	JR	= is nou de mening van een kind over boeken. Daarom vond ik dat ene zo leuk, dat

		boek~ - wat is het, wat je liet zien vanochtend, van DOKLAB.
605	CZ	Mm.
606	JR	Nou ja, <i>whatever</i> , een nieuw project van hun. Maar dat vind ik heel jammer, dat we dat niet hebben, dat die invloed van die kinderen er niet in zit.
607	IdG	Ja. Waarom eigenlijk niet? ((18.2))
608	JR	Nou, daar is volgens mij ook nog nooit serieus over nagedacht.
609	IdG	Ja.
610	CZ	Nou, ik – ik ben nog even aan het denken (waar dat nou) – ik weet het even niet meer hoor.
611	JR	Van DOKLAB, van die jongens waarbij die kinderen dus zelf een recensie geven over een boek.
612	IdG	Mm, dat is [leuk.
613	JR	Ja,] dat is van zes jaar – van zes tot tienjarigen, en we hebben het net over van tien tot, maar...het is al een eerste start, want dat kun je ook voor oudere kinderen doen. En, uhm, ze leggen hun bibliotheekpas op een soort <i>multitouchtable</i> , of op een grote <i>tablet</i> =
614	IdG	[Mmmm.
615	JR	=op een grote <i>tablet</i> ,] en dan leggen ze 'm erop, en dan zien die kinderen de laatste tien boeken die ze geleend hebben.
616	IdG	Oké.
617	JR	En: '(! voetballer!)' en dan kunnen ze dus ook de kaft zien van: 'die wil ik!', en dan wordt er gevraagd van: 'wat voor soort boek was het, wat voor genre?' Dan zie je van die leuke plaatjes, en dan kunnen ze kiezen, verdrietig of zo, en dan komen ze bij een volgende vraag en dan kunnen ze weer wat aangeven met behulp van plaatjes, en dat gaat door. Op het eind, dan mogen ze een stuk uit het verhaal, bijvoorbeeld een pagina uit het verhaal wat ze is bijgebleven of een hoofdstuk, mogen zij via collages, digitale collages, weergeven.
618	IdG	Ja.
619	JR	'Wat was de setting?' Misschien wel de slaapkamer. 'Wie deden er in mee?' Dan heb je allemaal boekjes en figuurtjes en allemaal dieren en dingen en (! weet ik veel wat !) en dan kunnen ze hun eigen collage daar mee maken. Dan slaan ze het op, en dan komt het in zo'n rij met allemaal recensies van kinderen en [uhm waar ze nu ook =
620	CZ	Boekbuster heet] het.
621	JR	= ja, en waar ze nu ook mee bezig zijn is om te kijken of die kinderen dan ook meteen ook als ze dat gedaan hebben meteen een tip krijgen van: 'jij hebt deze recensie geschreven, en aan jouw collage te zien, moet je dit boek eens gaan proberen'.
622	IdG	Ja, net als bij Read p8wer!? Dat is ook eigenlijk een beetje, met die plaatjes...
623	JR	Ja, ja, alleen dit is echt kinderen die (! zelf !) een recensie maken =
624	IdG	Mm.
625	JR	= en zes tot tien, dan kun je dat nog niet allemaal onder woorden brengen =
626	IdG	Ja.
627	JR	= dus dit is een hele goede manier, en het is ook interactief =
628	IdG	Ja, ja, [heel leuk.
629	JR	= en die] kinderen krijgen toch een beetje een stem.
630	CZ	Ik, uhm, als we naar die profielen gaan, wordt er eigenlijk dus gekeken wat er veel geleend wordt en dan wordt daarop de collectie afgestemd.
631	IdG	Ja.
632	CZ	Dus, [dan...
633	JR	Ja] maar dat vraagt de (! kinderen !) niks.
634	CZ	Nee. Daar hebben we wel, maar dat is eigenlijk ook nog voor iets later, (daar zijn we nog mee bezig), als we leesbevorderingsnetwerken gaan starten. Je hebt die bijeenkomsten, dan ga je ook stimuleren, of scholen, om uh, die cursus leescoördinator te gaan volgen en dan krijg je natuurlijk als er meerdere scholen daar aan meedoen, uhm, uh, dan ben je veel meer bezig op die scholen. En als je dan leesplan hebt, dan kun je kijken: wat is de behoefte? [En =
635	IdG	Ja.
636	CZ	= dan kan je (! daar aan de hand van !) wel gaan kijken...maar dat is echt nog weer – dat is nog voor lange termijn. Dat is niet op korte termijn [te realiseren.
637	IdG	Oké.
638	JR	Maar ik denk dan altijd] van, als het gaat om vrij lezen en leesplezier, om inderdaad te zorgen dat die kinderen meer gaan lezen, dat soms heeft het ook – dat als ze, als ze

		erbij betrokken worden, als ze echt actief resultaat zien, dat dat altijd een – een middel is om iets te stimuleren.
639	IdG	Ja.
640	JR	Je wil een resultaat zien, ((<)) er moet iets uitkomen =
641	CZ	Ja.
642	JR	= en dat met die – die leesnetwerken, dat vind ik heel prachtig voor de docenten, om die erbij te betrekken [en =
643	CZ	Mmmm.]
644	JR	= die coördinatoren en dat soort dingen, maar puur die kinderen... ((>))
645	IdG	Ja. ((<)) Oké, uhm, door naar de laatste voorwaarde van leesbevordering: die voorkeuren voor de dienstverlening. Dus, uh, als je daar zicht op hebt, of welke diensten het meest gebruikt worden, of het populairst zijn, dan heb je – heb je daar heel veel aan als je over leesbevordering gaat praten. Daar gaat de IFLA vanuit. Dus, die voorkeur zegt veel over hoe jij leesbevordering succesvol zou kunnen maken. En, uhm, kunnen jullie een beschrijving geven van de dienstverlening in deze bibliotheek voor die doelgroep? ((19)) En dat kan zijn – dat kan een collectie ook zijn, maar ook uh, baliedewerkers, een database waarin je kan opzoeken welke boeken er beschikbaar zijn. Dus diensten dan (! heel breed !) opgevat.
646	JR	Nou, er komt een jeugdwebsite, die komt nog.
647	CZ	Ja.
648	IdG	Oké.
649	JR	Maar die is alleen maar op zenden gericht, maar goed, het is een begin, ik moet positief blijven. Het is een mooi begin.
650	IdG	Ja.
651	JR	Toch?
652	CZ	Ja, nou ja je kan het wel wat (! iets !) interactiever maken door, nou niet echt interactief, maar wel door het te koppelen aan 'leer werkstukken maken' of 'een boekbespreking, hoe moet ik dat dan maken', hè. Uh...((<)) Ja, heel veel diensten hebben we eigenlijk volgens mij al opgenoemd, dus ik weet niet zo [goed =
653	IdG	Ja.]
654	CZ	=wat ik daar nog aan toe moet voegen, zo tussen de bedrijven door, uh.
655	IdG	Mmmm, ja.
656	CZ	Uh...ja, die programmering, zou ik dus, van die loslopende kinderen, voor die leeftijdsgroep.
657	JR	Ja, die is er nu nog maar tot twaalf jaar.
658	CZ	Nee, maar tot zeven jaar.
659	JR	O, zelfs maar tot zeven jaar.
660	CZ	Dus ik wil echt voor die doelgroep, van tien tot, nou ja =
661	JR	Het liefst vijftien jaar, of zo.
662	CZ	= tien, dertien, vijftien jaar, gewoon meer na schooltijd wat diensten gaan leveren, waardoor er dus ook =
663	JR	De gang naar de bibliotheek.
664	CZ	= de gang naar de bibliotheek logischer wordt.
665	JR	Ja.
666	IdG	En, uh, van welke diensten denken jullie dat welke dienst het meest populair is bij die doelgroep? ((21))
667	CZ	Op dit moment [of =
668	IdG	Ja.]
669	CZ	= die we gaan maken?
670	IdG	Mmmm, op dit moment.
671	CZ	Nou, {Read2Me!} is natuurlijk wel [(populair).
672	JR	Maar dat is], die is wel voor scholen.
673	IdG	Ja.
674	JR	Dat is niet...We hebben niet zo veel voor die leeftijd, dat...
675	CZ	We hebben gewoon nog niet zo veel. Kijk, die kinderparticipatie is dan het enige wat (! echt !) voor die doelgroep nu is.
676	IdG	Wat bedoel je daar precies mee?
677	CZ	Dat is die superleesclub die [er nu is.
678	IdG	O ja.]
679	CZ	Maar die zijn ook ieder jaar in een ander thema. Een keer was het over de collectie,

		hoe die er nu uit ziet.
680	JR	Eens in de zoveel tijd is er weer een kinderparticipatieclub die opgezet wordt =
681	IdG	Oké.
682	JR	= met themadingen.
683	CZ	We hebben nog – we hebben nog een kinderpanel, toch?
684	JR	Kun je nagaan, we moeten er al vragen over stellen. Hebben wij een kinderpanel?
685	CZ	Ik geloof dat wij een kinderpanel hebben, die nog steeds – ja ik weet niet precies hoe dat loopt, en ik weet ook niet of dat nog steeds loopt, dus daar kan ik eigenlijk niks over zeggen. Ik denk dat ze als ze leren werkstukken maken =
686	IdG	Ja.
687	CZ	= maar dat is nu nog niet =
688	IdG	Ja.
689	CZ	= daar wil ik volgend voorjaar mee starten, dat dat voor die doelgroep heel leuk is.
690	IdG	En dan die programmering?
691	CZ	Ja. Maar dat – daar uh, ja, dat doen we wat meer voor die doelgroep, dat programmeren, waardoor je dus ook – maar dat hoeft niet eens alleen leesbevordering te zijn, maar: hoe maak ik een game, hoe maak ik een app? Dat je je weg gewoon vindt =
692	IdG	Ja.
693	CZ	= en dat je dan denkt van: 'hé, dat is leuk', en dat je dan gewoon wat sneller je weg in de bieb kan vinden.
694	IdG	Oké. ((>)). Ja.
695	CZ	O ja, en de leesclubs komt er dan wel echt aan, binnenkort.
696	IdG	Ja.
697	CZ	Maar dat is dan meer tot twaalf.
698	IdG	Ja.
699	CZ	We hebben niet echt een doorloop van tien tot dertien.
700	IdG	[Oké.
701	JR	Nee.] Maar het probleem is ook: ik ben alleen voor het vo en jij (({Christine Zwierink})) bent alleen voor het po. En ik kan een heleboel, maar ergens ligt een grens.
702	IdG	Ja.
703	JR	Dat is gewoon zo.
704	IdG	Ja.
705	JR	Maar we willen een heleboel, [maar =
706	IdG	Ja.]
707	JR	= ik kan niet alles. Ik doe al teveel, ik kan gewoon niet alles en jij (({Christine Zwierink})) [ook.
708	CZ	Nee.]
709	JR	Dat – dat is gewoon het probleem.
710	IdG	Ja, oké. Nog wat afsluitende, algemene vragen. Uhm, wat denken jullie van de huidige staat ((22)) – wat jullie nu al hebben is dan al aan bod gekomen, maar: materieel ((22.1)), immaterieel? ((22.2))
711	JR	Nou, we doen het niet slecht.
712	IdG	Ja.
713	JR	Wat we op de afdeling doen, daar valt niks op af te dingen.
714	IdG	Ja.
715	JR	We zijn – binnenschools hebben we veel, we denken aan de toekomst, hoe we ermee verder gaan, en zo, dus er zit van alles in de pijpleiding, om het maar zo te zeggen, en, uh. Alleen, het enige, maar ik denk dat dat ook voor jou (({Christine Zwierinks})) geldt, dat niet interactieve, dat mis ik heel erg.
716	IdG	Ja, dus dat zou beter kunnen. ((22.4))
717	JR	Ja, en dat ligt niet helemaal in onze handen, want als dat wel in onze handen lag, dan was het nu superinteractief.
718	IdG	Ja, en [waarom zou het... ((22.5))
719	JR	Ik weet niet of] jij daar nog wat aan toe te voegen hebt?
720	CZ	Ik moet nog heel even – de vraag, ik zat nog over de vraag na te denken en toen was ik mijn antwoord kwijt toen ik naar jou aan het luisteren was.
721	IdG	Wat je over het algemeen vindt van, uh, de staat van die afdeling op de doelgroep van tien tot dertien jaar.

722	CZ	Uh...(>))
723	IdG	Dus {Jose} zei: prachtige afdeling, niet slecht, er komt van alles aan, maar het kan interactiever.
724	CZ	Ja, ik denk dat we heel veel – toch wel veel collectie hebben voor deze doelgroep, maar omdat we zo weinig bieden om het lezen te bevorderen, denk ik dat die doelgroep niet meer binnenkomt.
725	IdG	Mm.
726	CZ	En ik denk [dat...
727	JR	Nou, ik] denk dat het vooral te maken heeft met niet passen bij hun levensstijl. Je (! moet !) naar die fysieke bibliotheek.
728	CZ	Ja, ik denk dat dat tot twaalf jaar nog mee valt, en ik denk dat wij – ze haken al af bij elf.
729	IdG	[Ja.
730	JR	Dat] bedoel ik, dat heeft niet alleen - dat heeft ook te maken met (! hoe !) je het aanbiedt, weet je =
731	IdG	Ja.
732	JR	= en, en hebben ze een stem, mogen zij ook iets zeggen, of is het meer van: ik weet wat goed voor jou is.
733	IdG	Ja.
734	JR	Daar ligt mijn zeer.
735	IdG	Dus, hoe zie je dan die afdeling in de – in die toekomst? ((23))
736	JR	Nou, hiernaast is nog een gat. Dat lijkt me – nou, maar stel je eens voor, als dat inderdaad een culturele broedplaats wordt, wat je daar niet kan doen als experimenteerruimte met, met kinderen en lezen en, en, ja mijn ogen gaan stralen. Nou ja, dat is mijn idee.
737	CZ	(! Dus !) ik denk dat voor die leeftijdsgroep <i>what's in it for me</i> belangrijk is.
738	IdG	Ja.
739	CZ	Dus, uh, of je moet het onwijs leuk vinden, zoals: hoe maak ik een game, hè, of je moet echt hebben: <i>what's in it for me</i> , het is belangrijk dat ik goede werkstukken kan maken, of ik kan mijn huiswerk maken =
740	IdG	Ja.
741	CZ	= en dan leen ik boeken daarvoor. Uhm...uhm...taal te bevorderen door lezen.
742	IdG	En hoe zie je dat dan in de toekomst?
742	CZ	Hoe zie ik dat in de toekomst?(>)) Ja, nou eigenlijk als je vanuit school al eerder het lezen bevordert, het stimuleert =
744	IdG	Ja.
745	CZ	= en leerkrachten daarin betreft, en ouders, dat, uh, dat je ze op jongere leeftijd eigenlijk al beïnvloed om het leesplezier te bevorderen, en die leesbeleving, dat die doelgroep wat minder snel afhaakt.
746	IdG	Ja.
747	CZ	Wat je dan hier fysiek kan doen, is dan inderdaad, voor die leeftijd, van wat ouder, de collectie daar meer op aan passen, en om die doelgroep binnen te halen en te houden is wat meer activiteiten.
748	JR	Ja, nee, ik zie die experimenteertuin helemaal zitten, dat is mijn toekomst.
749	IdG	Dus, uhm...
750	CZ	Meer activiteiten dus, en ook meer uitnodigen dat je hier die verhalenmachine hebt staan, dat kinderen daarmee aan de slag kunnen. Dus dat je gewoon wat dingen hebt waarvan je denkt: hé, dat is leuk om te doen, dat ga ik eens even uit proberen. Dat dat gewoon een leuke plek wordt. Nu heb je heel veel spelletjes en dingetjes voor kleine kindjes =
751	IdG	Ja.
752	CZ	= en dat je dus echt fysiek voor die leeftijd (! ook !) dingen hebt, dat je denkt: o, ik kan hier eventjes =
753	JR	Experimenteren.
754	CZ	= [experimenteren.
755	JR	Ik heb] hier een lab, ik heb hier een zus, ik heb hier een zo.
756	IdG	Dus, zou dat ook een antwoord zijn op de volgende vraag: hoe zorg je dat je die leeftijdsgroep bereikt, ((24)) dat die blijft lezen? Dus meer experimenteren, meer activiteiten? ((24.1))
757	JR	En meer betrekken, denk [ik dan =
758	IdG	Ja.]

759	JR	= stiekem ook een beetje wat meer, en opnieuw: meer aansluiten op hun belevingswereld, wat denk ik nog niet vaak genoeg gebeurt.
760	CZ	Nee, en, en, uitnodigen via scholen om mee te doen aan bepaalde activiteiten.
761	JR	Ja. Ja, en natuurlijk heel simpel hoor. Bijvoorbeeld {Read2Me!} dat werkt wel =
762	IdG	Ja.
763	JR	= maar dat is – dat is dit moment hè, dat moet je op tijd aanpassen, want nu zijn de talentenshows en al dat soort dingen natuurlijk erg <i>hot</i> =
764	IdG	Ja.
765	JR	= zodra er een wedstrijdelement in zit, wordt het – dat zou ook leuk zijn, heb jij die expertisedingen van, van, van {Google} gezien, hoe heet dat nou: de {Wereld Draait Door}, de {Wereld Draait Door Lab}, (! hoe heet !) die jongen nou, die alles weet van {Google} en zo.
767	IdG	O ja, die jonge jongen.
768	JR	Ja.
769	IdG	Ja, ik weet z'n naam niet, maar ik weet [(wie je bedoelt.)
770	JR	Ja, nou] die heeft drie dan, uh, keer in {Silicon Valley} geweest en die heeft verteld hoe het daar dan allemaal gaat. Nou, wat ze daar dus ook doen met {Google} en zo, dan gaan ze dus een wedstrijd uitzetten van: wij willen voor die en die een app hebben, dus het moet zo kunnen. En dan zit er een (! hele rij vol !) met allemaal van die <i>nerds</i> , en dan wordt er gezegd: jullie gaan 72 uur door, kijk maar wat je ervan bakt en brouwt, daar zijn de koelkasten en energiedrankjes en weet ik veel wat, en wij gaan daarna oordelen wat het beste idee is, en het beste idee daar stoppen we geld in. Nou, als we dat als bibliotheek nou ook eens konden uitzetten, want daar krijg je een kick van, die studenten doen dat omdat ze daar een kick van krijgen en als je wint, dat het dan ook uitgevoerd gaat worden, en dan denk ik: waarom doen we dat als bibliotheek niet, weet je wel. Dat je gewoon al die, die, hele technische {Delft Universiteit} gewoon zegt: nou, dit is de opdracht =
771	IdG	Ja.
772	JR	= hier heb je alle ruimte, dus dan zitten er overal studenten te werken en zo [en =
773	IdG	Ja.]
774	JR	= dan het beste idee, daar gaan we mee verder. ((<)) Lijkt me helemaal te gek. Maar dan zit ik op een oudere doelgroep te mikken, maar dat zou je misschien ook nog een beetje anders georganiseerd, misschien niet drie nachten doorgaan =
775	IdG	Ja.
776	JR	= maar dat zou je ook voor kinderen =
777	IdG	Ja.
778	JR	= kunnen doen, weet je. Dat, dat, [dat soort dingen.
779	CZ	Wat meer wedstrijden.]
780	JR	Ja, [en daarmee (! betrek !) je ze er ook bij, weet je.
781	CZ	Ja, daar hebben we wel al over nagedacht.]
782	JR	Dan vraag je ook hun weer, van: denken jullie daar eens over na, dat lijkt me echt – dat soort dingen.
783	IdG	En hoe zou je die kloof tussen po en vo kunnen dichten, ook zo?
784	JR	Nou, weet – nou, opnieuw: ik ben heel benieuwd, ik ben (! echt !) heel benieuwd hoe het daar (({Stockholm})) gaat, [of =
785	IdG	Ja.
786	JR	= het daar goed gaat, ja of nee.
787	IdG	Ja.
789	JR	Want dan blijf je in die lijn, dan, dan heb je activiteiten voor die leeftijd en dan heb je alles voor die leeftijd bij elkaar =
790	IdG	Ja.
791	JR	= dus dan is misschien het afhaakmoment er niet meer.
792	CZ	Ja.
793	JR	Omdat ze gewoon...dat is hun wereldje daar, dan gaan ze daar misschien in door, [ik =
794	IdG	Ja.]
795	JR	=ben daar heel benieuwd naar, ik zou dat niet zo goed weten op dit moment, behalve dan wat we net al zeiden, dat soort... =
796	IdG	Ja, [precies.
797	JR	= ze] laten experimenteren. [Onder begeleiding.
798	CZ	Ja, en ik denk] dat de transfer heel belangrijk is, tussen dat je dus – als je een opdracht maakt, dat dat ook betekenis heeft, een betekenisvolle situatie, een context,

		dus daar kan je dus een wedstrijdelement voor maken. Ik weet nu even niet iets snel met leesbevordering, maar dat als je – wat ze met {Mijn Kind Online} hadden gedaan, dus als je met <i>social media</i> iets gaat maken, dat je dan zegt: oké, in de ondernemers in jouw buurt, die willen meer bekendheid, de bakker, en daar ga je voor je <i>social media</i> iets ontwikkelen.
799	JR	Was dat {Mijn Stad} niet, waar die kinderen dat moesten doen?
800	CZ	Nee, dat was {Mijn Kind Online}, =
801	JR	Oké.
802	CZ	= en ik denk dat als je dus een <i>transfer</i> maakt voor die doelgroep =
804	IdG	Ja.
805	CZ	= <i>what's in it for me</i> dus eigenlijk hè, dus een (iets van nuttige <i>site</i>) maken, en vaardigheden, en...
806	JR	Nou, je neemt ze dan serieus, en dat is ook al heel belangrijk, ze serieus nemen, weet je. En, uh, niet altijd aankomen met: ik weet wat goed voor jou is, want de wereld is gewoon veranderd. Toen wij jong waren, was het een heel ander verhaal dan deze kinderen.
807	IdG	Ja.
808	JR	Deze kinderen wordt hun mening gevraagd, ze mogen meedenken waar ze naartoe op vakantie gaan, welke auto nemen we, nou is dat volgens mij ook wel weer een beetje aan het afnemen want dat was ook niet helemaal de goede manier, een beetje doorgesloten. Maar ik heb soms vaak het gevoel dat in de bibliotheekwereld niet overal – ja, natuurlijk er zijn meer plekken waar ze daar heel goed over nadenken, maar niet overal wordt er echt aandacht aan besteedt. Zo van: we doen het zo, [we =
809	IdG	Ja.]
810	JR	= we vernieuwen wel een beetje, maar we blijven nog steeds een beetje in datzelfde...
811	CZ	Nou, ik denk dat als je bijvoorbeeld kinderen via {Issue}, weet je wel, {Issue.com}, zelf een tijdschrift laat maken – een verhaal dus eigenlijk, of, uh, met {Layer}, dan mogen ze zelf – dan maak je zelf een interactief tijdschrift, dat je dan ze veel meer aan het lezen krijgt, en dan kan je gewoon een koppeling maken tussen 'maak eens een verhaal van dat of dat of een hoofdstuk' en 'maak daar nou eens een interactief [tijdschrift van'.
812	IdG	Ja, oké.]
813	CZ	Ik denk dat als je het (! zo !) doet, dat het dan veel meer spreekt en dat het dan het lezen meer bevordert.
814	IdG	Ja.
815	JR	Ja.
816	IdG	Oké, nog laatste opmerkingen of wensen, of...? ((25))
817	JR	Wanneer vertrek je?
818	CZ	Nou, wij willen die bevindingen van Stockholm graag weten.
819	IdG	Ik vertrek, uh, volgende week vrijdag.
820	CZ	En of zij voor die doelgroep inderdaad het, uh, leengedrag hebben beïnvloed, dat zou ik wel graag willen weten.
608	JR	En als zij geïnteresseerd zijn in die leuke tour, wil ik heel graag langs komen.
609	CZ	En wat bij hun de, wat bij hun de =
610	JR	Wensen toch?
611	CZ	= de succesverhalen zijn, de succesdingen.
612	IdG	[Ja.
613	JR	Ja, ja.]
614	CZ	Wat werkt goed? Ik noem dat een beetje laaghangend fruit en hooghangend fruit: wat is eigenlijk heel makkelijk te implementeren en te doen? [En hoe moeten zij...
615	JR	En hoe betrekken zij] de kinderen erbij, want ik ben heel benieuwd hoe ze dat daar doen.

Calendar

Code/Symbol	Meaning
IdG	Iris de Graaf
CZ	Christine Zwierinks
JR	Jose Remijn
[]	Simultaneous statements
()	Inaudible statement. The text between brackets indicates what the interviewer thinks is said.
((<))	A short break (shorter than 2 seconds)
((>))	A long break (longer than 2 seconds)
{ }	Name codes
.,?!;:	Normal interpunction
woordx...	'...' after a word indicates a word is elongated pronounced
Gedeeltewoordx~	'~' after a word indicates a word is not finished
(! !)	Emphasis. The emphasized text is placed between exclamation marks
(())	A clarification/commentary, for example about the context
=	A connection between two parts of a statement
((1)), ((2)) etc.	Question in transcription corresponds to question in interview guideline.
((1.1)), ((1.2)) etc.	Probe in interview guideline
[[]]	Commentary

#	Speaker	Statement
1	IdG	Yes, okay, the first questions concern the promotion of reading ((<)), uh, and then, this is a very general one: how would you describe reading promotion in a public library, in this public library? ((1))
2	JR	((>)) Gosh...
3	IdG	Yes, that's a broad one, isn't it?
4	JR	((>)) Okay, speaking now for the children's department =
5	IdG	Yes, [absolutely.
6	JR	= which] is established according to the concept of, uhm, what's the name again. Now I forgot the whole concept. We have children's participation here anyway. The books are not placed in alphabetical order, randomly put in bookcases, if you look around here you see very big circles, and those circles all have themes, like learning and reading, adventure, to go outside, dreams [and =
7	CZ	By Gardner.]
8	JR	= uhm, the uhm, that is amongst other things discussed and put together with the children, and they uh, want to explore more. So, you can find in those, in those theme circles, there you find nonfiction books, there you find fiction books, there you find magazines, there you find DVD's. Everything with regard to that theme. Now is there still a subdivision (! in !) the circles, but that is more focused on how children search and what children, uh..., yes, would like ((<)) to find, and they, they, they are less~, yes in this way they can also glance through more and they stumble more likely upon things they would not come across in another way, because maybe then you are like: 'I want to read everything of {Carry Slee}', and then you stick to that, and here you automatically come across other things. And that is ((<)) yet a nice way to, yes, to keep them longer, and to make them curious and, yes also based on the ideas of children.
9	IdG	Okay.
10	JR	(! Hunderd talents !). Based on the hunderd talents, that's it (yes), [hunderd talents.
11	CZ	Yes, that] is actually the eight talents of Gardner, multiple intelligence. But the question was, what, how do you see reading promotion?
12	IdG	[Yes.
13	CZ	Uh...] Reading promotion is seen by a lot in the library as the enlargement of reading pleasure, and uhm, the promotion of reading pleasure is a piece reading experience, so uh...a piece emotion, (what, what, what.) ((<)) How does the main character feel? How would you feel? Then the book starts to live and speak more for you. And actually, finding the right book, uh, for the right child, because one likes

		information books very much and another likes it a lot, who is in love and who wants to read about [love. =
14	IdG	Yes.]
15	CZ	= So it's making the connection between finding the right book for the right child, for his interest.
16	IdG	Okay. And, uhm, there is a uhm, researcher of public library who wrote a lot about it, {Cedric Stalpers}, and who makes a distinction between reading promotion in public libraries: so active reading promotion, so reading contests for instance, passive, for example – yes, the placement of bookcases, and supportive, so more facilitating, for example the opportunity to start a reading club or a reading circle. And, what kinds, uhm, of ways of reading promotion are offered in this library, for that age group? ((2))
17	JR	You know {Read P8wer!}. [So that's =
18	IdG	Yes, exactly.]
19	JR	= one of them, exactly what {Christine} just told =
19	IdG	Yes.
20	JR	= that's focused on reading experience and that stuff. That's an active product we offer.
21	IdG	Yes.
22	JR	Well, the placement you just heard, but that only counts for the children's department (! until !) twelve years and if you are older, and this library has (! not !), yes this library did not think about that category, there are two bookcases (! and !) that's where you find all those young adult books.
23	IdG	[Yes.
24	JR	Moreover], and that I find indeed bothersome, if we ever have time – the D-books, but that's not your age group, sorry, that's not your age group anymore, that's between that you are [becoming =
25	IdG	Yes.]
26	JR	= adult] and being a youngster, but those are placed just randomly a bit between the adult books in, those, [those =
27	IdG	Yes.]
28	JR	= there has never been put any thought in. So that's really weird. And ((<)), uh, (! reading clubs !), that's what you are busy with right now =
29	CZ	Yes. [Yes , reading clubs.
30	JR	= to] establish now.
31	CZ	So we have, uh, we want, uh, there are already – there is one reading club established here, that is a super reading club, that's how I call it for now, and in which children are allowed to decide themselves how the reading club is going to look like. So they work it out themselves, it's possible that you eventually work towards a writer's visit, or that you work towards, uh, around an uh, book, what an uh – {Saartje Tadema} ((book of {Thea Beckman})) they had chosen, that's about orphanages back in the day, and then you go visit an orphanage and then the children are allowed to arrange it themselves, and then, well =
32	IdG	How nice.
33	CZ	= that is done with child participation, then are the children allowed to decide indeed how it is going to look like.
34	IdG	And that goes via schools, or...?
35	CZ	Now this time we have, the children who walk round here untangled, that's how we call that, on Saturday afternoon, coming Wednesday afternoon, they are invited, but uh, I can also see it to invite schools to participate to, if they are interested, or uh, to participate in such a, uh, super reading club. Furthermore we are busy, whether or not with sources, I don't work here so – I work here almost a year already, I had to establish everything because this function is new. I am now busy to start things bit by bit, [but =
36	IdG	Yes.]
37	CZ	= in, in the planning is thus indeed the starting of those reading clubs, and uhm, uhm ((<)), let me see, it was – one was reading clubs, right =
38	IdG	Mmmm.
39	CZ	= for reading promotion, yes, learning how to make papers, to hold speeches, that's also a piece of reading promotion of course =
40	IdG	Yes.

41	CZ	= more information learning to search for then.
42	IdG	Class visits?
43	CZ	Yes, we also have class visits. There we do learning how to search and find in the library. Uh ((<)), de {Boekenjury} is going to be a new project. There you learn how to argue and that sort of stuff. For group 5 you learn to discover and develop your own taste =
44	IdG	Mmmm.
45	CZ	= what genres are there, what do you like, a bit game like is that project – and that's something you take with you, at school is looked further how you your own – yes, what you like, with reading.
46	IdG	Okay.
47	JR	And we have {Read2Me!}, the reading contest, in which we of course [also participate.
48	CZ	(! O wait !)], that's meant for group 5, I completely forgot, you have to delete that then, developing your taste, [sorry.
49	IdG	Yes,] never mind.
50	CZ	Then you don't have to type it out as well!
51	JR	No, but we have {Read2Me!} and the {National Reading Contest} [for =
52	IdG	Yes.
53	CZ	Yes.]
54	JR	= the bovenbouw ((the three upper classes in secondary school)) ((not correct: JR means the onderbouw here, the three lower classes in secondary school)), and that's active. =
55	IdG	Yes.
56	JR	= And that's indeed more a (design~), uhm, what's the name, a stimulant for children, that they think: 'o yes this one', and 'o yeah, nice!' It is each time little steps the library makes. It should actually be a complement to the schools which structurally, uh, have a reading offer, or uh =
56	IdG	Yes.
57	JR	= have, uh, a reading line. And we can each time buy active, fun things.
58	CZ	Yes. ((<)) Uhm, let me see, I have – uh, group 8 has {One against All}, that's – then you'll get a kind of poster in the class, with questions about books, from making a rap about a book or making a dance, or whatever =
59	IdG	Mmmm.
60	CZ	= and then eventually they can, as a closure, to present the dance and everything in the library, or they can make a blog out of it. Uhm, that can be arranged by the libraries themselves with the school, what the school wants – do you want to do that all the way with inviting parents, and then a festive closure of a project, or do you want, do you want what the children have made like posters and things, do you want to make an exhibition in the library, or do you want uhm ((<)), so really an old, uhm, let me see, what was that the other day, well, now I lost it. Whatever, that was also such a program what we do for the [age group =
61	IdG	Yes.]
62	CZ	Uhm, furthermore, for reading promotion I am working with schools, with teach~, with teachers, to do like expertise sessions =
63	IdG	Okay.
64	CZ	= to start. That would be like a kind of reading promotion network. Teachers three times a year, or four times a year, uhm, uhm ((<)), getting workshops in which they can practically implement reading in a lesson – then they get tips. Uhm =
65	IdG	Yes.
66	CZ	= so an uhm, yes, talking about books, a book circle.
67	IdG	Yes.
68	CZ	So doing a nice game with it, from {Aiden} uh, [{Chambers} =
69	IdG	{Chambers}].
70	CZ	= I'm making a kind of cards for a project, then you can, then you can put that into practice in the class room. Then I get thus an explanation: how do I do a book circle, how do I ask further, and that kind of things, (then you get a lesson, in that way).
71	IdG	Well, that's a lot.
72	CZ	Yes, but that's not going on already, [but =
73	IdG	Yes.]
74	CZ	= we start with that thus hopefully in December, January.

75	IdG	And if you look at those three ways, passive, active or supportive, what is used the most, uh, you think? ((3))
76	CZ	[Uhm, now =
77	JR	Active.]
78	CZ	= is it, what do you mean with active, supportive, passive once again, precisely?
79	IdG	Active was for example uh, the organizing of a reading contest =
80	CZ	Yes.
81	IdG	= passive indicates the placement of a [case =
82	CZ	Mmmm.]
83	IdG	= and supportive, like the reading clubs, more facilitating actually.
84	CZ	Yes, uhm, well the supportive kind comes thus more and more now. And the staff – who help the children of your age group of course with facilitating like, what do you like to read? That's also a piece, but that's really on this, here, for ten to twelve [then.
85	IdG	Yes, ten to thirteen.]
86	CZ	Ten to thirteen, (! yes !), thirteen is actually above...((>)) Passive was it, supportive, and the last one was?
87	IdG	Active. So ((<)) do you think that's used the most?
88	JR	I think active, I really think that, that's what we have most for. And the rest, that's maybe still – that's just still [in development, =
89	CZ	In development.]
90	JR	= but active is what we at this moment – really do the most.
91	IdG	[Yes.
92	CZ	Yes,] and that supportive, for example read~, training for reading coordinator, at schools for teachers =
93	IdG	Mmmm.
94	CZ	= to establish a reading plan in education to put reading promotion on the map, that's also still in the planning. That's also still in the future, so that ((<)), we hope – there we hope to start with next year.
95	IdG	Yes. Okay.
96	CZ	So that's also a piece – so then we also move more towards supportive.
97	IdG	Yes.
98	CZ	And what was the last one again? Passive?
99	IdG	Yes.
100	CZ	And that was those cases?
101	IdG	Yes. ((<)) Uhm, yes. Actually it's more an implicit exertion with reading promotion, so: it's placed there, and for instance uh, books have come forward so they are more striking. But the visitor, who uh, finds in principal still his way on his own. But because you put that book frontally, the reader notices it faster and maybe takes it rather home.
102	CZ	(O, that's maybe that tour of yours, that you enter the QR-code, right?)
103	JR	Uhm, what was the question exactly, because...
104	IdG	Uhm, well =
105	JR	It's still that question: what do you do the most?
106	IdG	= yes, what happens the most.
107	CZ	No, but also what do you – or, was it what do you do the most?
108	IdG	Uhm, yes.
109	CZ	O, then I got it wrong. Then we do the most active and we go more towards supportive.
110	IdG	Yes. ((<)) And why exactly those two, uh, ways, because they work the best, or? ((3.1))
111	JR	Yes, because supportive was, that was =
112	IdG	For example those reading clubs.
113	JR	= that was then the reading clubs, that's then facilitating, but (! o !) you mean that we give them a space, you mean, =
114	IdG	Yes.
115	JR	= but we do (! more !) then just providing a place for those reading clubs, we guide them (! too !) = =
116	IdG	[Yes.
117	CZ	Yes.]

118	JR	= so I would call that rather active than passive. For children, no we often have guidance [present =
119	IdG	Yes.]
120	JR	= there is not so much passive.
121	CZ	(No, that's true.)
122	JR	(! No !), so I am really curious what comes back about that from {Stockholm}.
123	IdG	Yes, [me too.
124	CZ	Yes,] we have here however – we don't have that much yet, but we have talked about it from the beginning, what you can do passively, you could maybe here at the department place some things children can do on their own here =
125	IdG	Yes.
126	CZ	= whereby they – like that story machine, you know, uh, that children could do themselves, uh, at the department, whereby they are involved with stories, or books or things, but that's now not yet the case, [no.
127	IdG	Yes.]
128	CZ	Yes, only the circles then right, that's passive.
129	IdG	Yes. And what's, uh, your role with regard to reading promotion? ((4))
130	CZ	Uh, I am project leader education from zero to twelve years.
131	IdG	Yes.
132	CZ	(And partly.) Jose is responsible for secondary education, right, I am for primary education and preschool. Uhm, yes actually we do everything at, with the promotion of reading and media intelligence. And, uh, fort hat age Group. And that could be, those reading clubs, including the expertise session, invluding uh, educative programs. Uh, yes.
133	IdG	Yes.
134	CZ	I still had something in mind for passive, but I'm so busy right now that that's a bit further away now, to here attaching to those multiple intelligences to discover your talent, in order to ((<)) uh, place some things, with which you can start and you think: 'hey, this I like, that I like', [to =
135	IdG	Yes.]
136	CZ	= but that's really, that will not even happen next year.
137	IdG	In the future.
138	CZ	That's still in the future.
139	IdG	Uhm, then I will continue with questions about those [pre-conditions =
140	CZ	Yes.]
141	IdG	= about the staff, very basic, what background do you have? ((5)) Education, for example? ((5.1))
142	JR	O, uhm. You only want to know the last one, I believe?
143	IdG	Yes.
144	JR	I just studied Information, Service and Management, ISM ((in Dutch: Informatie, Dienstverlening en Management, IDM)), a HBO-education ((more practical education in the level below university)) =
145	IdG	Okay.
146	JR	= and I've done the Library School after that, that's a one year new academic education here, to think about the future of uh, the library.
147	IdG	Yes, I saw that yeah, sounds fun.
148	JR	Yes, it is also really [fun =
149	IdG	Yes.]
150	JR	= intensive, but very fun. You normally get courses of the open university, like library and technologie, what can you do with that, but also organisation culture, what has to change? En in addition a piece of literary canon, a piece of literature too [in =
151	IdG	Yes.]
152	JR	= (! O !) and library and uh, society, to call it like that, that was all year [round =
153	IdG	Yes.]
154	JR	= how does the society change, how do you need to as library – how can you maintain =
155	IdG	Yes.
156	JR	= what do you do with that, so, that's a bit the idea.
157	IdG	And you?
158	CZ	I studied education pedagogy, I did a master in choaching, the pabo ((HBO-

		education for becoming an elementary school teacher))), and a media education.
159	IdG	((>)) Okay. Well, well yes, you have said just now a bit about it – given a description of your job, is it still necessary? ((6))
160	JR	Yes, what did you say about my job?
161	CZ	No, I only said that, that, that, we are project leader education, you for secondary education me for primary education, and [very briefly about reading promotion =
162	JR	Yes, I still want to add something to that.]
163	CZ	= and media literacy.
164	JR	Yes, I say, uh, I maybe am project leader secondary school but, I always stress, I always say: I am part of the team Innovation and Development. I think it's (! very !) important, it's fine for me to continue working for secondary school, that's what I do as well, because I think it's an age group, that I think is [challenging =
165	IdG	Mmmm.]
166	JR	=I can really get to work with them and they are difficult and how do I get that library in, in their minds. But I want to do that on my own way that fits in this time, and I notice that, uh, libraries are late with that. That they, they, they, how do you call that. Uh, especially those secondary school pupils, they have a certain behavior, they are made in a certain way. And nowadays they all have a smart phone, they have a computer at home, =
167	IdG	Yes.
168	JR	= they have, some of them already have tablets and that kind of things. And their, their life is physically and soc ~, physically and online, that's fused, that's in each other, you, you, you can, you can't say to them: 'put your phone off now' =
169	IdG	Yes.
170	JR	= because then 'I put my life off', =
171	IdG	Yes.
172	JR	= do you get what I mean? And how can I as library go to work with reading, motivation, reading experience, with all those kind of things, fitting in this time, and (! that's !) what I'm always looking for =
173	IdG	Yes.
174	JR	= I am really a person who likes to develop things and uh, looks for new opportunities. And preferably opportunities I can use as well, right, that are possibly also handy for primary education, or for, for, for adults. It's just the case that, when I think about that, it will always be first done for secondary education, for youngsters.
175	IdG	Yes.
176	JR	In that way.
177	IdG	Yes, sounds, uh, as a nice attempt.
178	JR	Yes, it is also a very nice attempt.
179	IdG	Yes. Okay, and then uh, yes, that counts for both of you, those children from ten to thirteen years, do you see those as something special, or rather...? ((6.1))
180	JR	At secondary school in any case, because there's of course an onderbouw and a bovenbouw, [and =
181	IdG	Yes.]
182	JR	= the library works a lot in the onderbouw. Now as well, we're also more going towards bovenbouw, but in the onderbouw, and then (! especially !) for the vmbo ((practical, lowest level of secondary school)), what here of course are the ones who uh, the lowest education, yet the worst – that's what the figures say, in reading, often being low literate or in any case have a language deficiency and uh, that's actually the most important group which you can also get the most money [for.
183	IdG	Yes,] okay.
184	JR	[(And me).
185	CZ	Yes] I also notice from all statistics of course that the borrow behaviour reduces from that age =
186	JR	[Yes.
187	IdG	Mmmm.]
188	CZ	= that's something you see very clearly, that uh, especially from eleven, twelve, that at once – it collapses right in the last two years without any apparent reason, I can in any case not think of any arguments – and, uh, from ten, eleven, (! eleven !) years, they go indeed almost borrow a third less.
189	IdG	Yes.

190	CZ	Uhm, we have programmed here several after school activities =
191	IdG	Yes.
192	CZ	= and that's often for zero to seven years.
193	IdG	Okay.
194	CZ	And...I am now indeed more busy with older children, to program also more things for them and stuff.
195	JR	Yes, and another important remark, what we also find important, is that there has to be a (! teaching goal !) to say it like that, =
196	IdG	Yes.
197	JR	= that it is, that it is no longer like uh, 'o nice cosy, let's do a fun activity, o nice let's [go =
198	IdG	Mmmm.]
199	JR	= do this or that', but also just like {Read P8wer!} that you clearly aim at reading experience and we draw those children into the books, and there is a clear selection so they don't stand in front of thousand books 'and what do I have to choose?'
200	IdG	[Yes.
201	JR	But] that you, that you support children, and that you indeed a teaching goal or whatever, yes maybe you (({Christine Zwierink})) can explain that maybe even better than I, but that's also the case for elementary education =
202	CZ	Yes.
203	JR	= it can't (! just !) be fun, because often people think: 'as long as it is fun', but for children it sometimes needs to be (! useful !), they have to (! get something out of it !), instead of only fun.
204	IdG	Yes.
205	CZ	Well yes, and, if they say: 'it's fun', that doesn't always mean that it is fun for children =
206	JR	[Yes, that too, one thinks it's fun, the other thinks it's not fun.
207	CZ	Sometimes a group 8 is coming] ((last class of elementary school, children around eleven years old)), and then they think: 'o so nice, a Search till you drop ⁱⁱ -class', and then you see children who don't like it, so, to describe something solely as fun as just not a good target.
208	IdG	Yes.
209	CZ	Uhm, the librarians also get, uh, eventually we want them to take a kind of training track =
210	IdG	Mmmm.
211	CZ	= to get more out of the activities they give here.
212	IdG	So good, yes.
213	CZ	So instead of, your target is not: it is fun, because how do you achieve that? It's a difficult target anyway, =
214	IdG	Mmmm.
215	CZ	= but then the target indeed becomes: it is reading experience, so you have to ask questions such as, uh, 'how does the main character feel? How would you feel? What kind of adventure happens? Did you ever have such an adventure as well?' And if – if you have a different target, then you are asking other questions, so you make that connection =
216	IdG	Yes.
217	CZ	= I want to get this out of the activity, and then that has to come out of the activity.
218	IdG	Okay.
219	CZ	And now you see it happen incidentally that someone is doing an activity, says: 'well then we are just going to tinker'.
220	JR	(! Yes !). [That's because, then =
221	CZ	(and then.)]
222	JR	= that little coloring sheet is coming.
223	CZ	Yes, [that little coloring sheet.
224	JR	That's just so easy.]
225	CZ	And that's then just a route, that's going to take a bit longer =
226	IdG	Yes.
227	CZ	= but then we hope indeed that you're going to make more of a connection to, if you are working with reading promotion=
228	IdG	Mmmm.
229	CZ	= that your target is, which, which target do you take, because reading promotion is

		of course very big, =
230	IdG	Yes.
231	CZ	= then you can take reading experience, but you can also [begin to re~ =
232	JR	Promotion.]
233	CZ	= promotion, well you can take anything, that they know: 'well if I take this, then I know - then I need to ask such questions'.
234	IdG	Yes.
235	CZ	And then I can do a processing activity of this and this and this.
236	IdG	Okay. Clear.
237	CZ	That's a bit ((<)) knowledge development and competence development for the librarians.
238	IdG	Yes, yes. Of course.
239	CZ	And then we hope, and I don't know if you know that, but through the ADI model but you can look that up at the internet.
240	IdG	ADI?
241	CZ	'A', 'D', 'I'. That's an uh, direct instruction model, by which you can make an activity also more interactive.
242	IdG	Yes.
243	CZ	Instead of that you don't give a good answer as a child, that you ask further [so =
244	IdG	Yes.]
245	CZ	= he gives the good answer in the end. And that's very important with this method, because you also see at a book circle that someone then also says: 'can you identify?' And then somebody says: 'no, because it's a fable, it was about animals'. Yes, and then you have to ask a bit further like, 'well, okay, uh, what kind of adventure does he experience? And =
246	IdG	Yes.
247	CZ	= did you ever feel like that as well?' And then it's going to live more and more, and that is thus - that's still a project of two years.
248	JR	Yes...
249	IdG	So reading experience is central?
250	CZ	And media literacy, of course [right.
251	IdG	And] media literacy. Okay.
252	CZ	Yes. ((>)) Reading promotion we call it don't we, =
253	IdG	Yes, yes.
254	CZ	= not only reading experience. I think that reading experience also have a lot of influence on [reading promotion.
255	IdG	Yes, yes.] That's what I think. Okay, uhm... ((>)) Why do you think ten to thirteen year-olds come to, come to the library here, what do they need? ((7) ((>)) For example, which topics, genres, which media, [do you have a picture of that? ((7.1))
256	JR	On their own initiative? No,] what do they need, could be for school, [doesn't matter =
257	IdG	Yes, exactly.]
258	JR	= what they should need, why they would come here, ten to thirteen. ((>))
259	CZ	I think mainly because it's something...I think for a number of children because it's useful for what you can use.
260	JR	[I think especially =
261	IdG	Yes, for school you for instance?]
262	JR	= for that age group: papers, so not really in the field of reading promotion, but I think it's more in the field of information skills.
263	IdG	Yes.
264	JR	I have to make a paper, I have to hold a speech. If they just go to secondary school, ((<)) yes I'm afraid there's still too little attention for reading still at schools, because else they would come to the library for that as well, =
265	IdG	Yes.
266	JR	= because with regard to ebooks, they don't all have a thing on which they can use read ebooks =
267	IdG	No.
268	JR	= they are not used to come on their own initiative as well, there are moreover - it's not so hot yet, [so =
269	IdG	No.]
270	JR	= many will come to the library, because you are certainly not going to buy it, that's

		the last thing you would do. But that, that – I have the idea that they don't come for that, [at least =
271	CZ	(Not at the moment, no.)]
272	JR	= not those vwo schools ((highest level of secondary education)). I can imagine, ten years, that there'll be a lot who are in the area of: 'I still have to pass that technical reading', at elementary school there's looked at it like that [still =
273	IdG	Yes.
274	CZ	Yes.]
275	JR	= taken into account a bit, that they come for that, and also: we are still coming along with our parents, but that that (! increasingly !) is declining. Because group 7, 8, thinking back for myself, I liked reading, but then that technical reading ended [for =
276	CZ	Yes.]
277	JR	= me in any case, so then the necessity to come wasn't there anymore, then it was more like: 'do I want it?'
278	IdG	Yes, yes.
279	JR	I think that children have different priorities at the moment and they are more in the image culture now.
280	IdG	But do they borrow DVDs than for instance, or...?
281	JR	That's happening also less and less, because it's all downloadable [and =
282	IdG	Yes.]
283	JR	Uhm...
284	CZ	No, and we don't have the very newest of the newest.
285	JR	[(No, that's right =
286	CZ	(But that downloading is possible.)]
287	JR	= but regardless you also see that that's very much regressing.
288	CZ	What children of that age still are borrowing as well is practice books and such, for CITO. ((test in elementary school on which it is based to which level of secondary school a child will go))
289	IdG	Mm.
290	JR	Yes, at that moment the do, that's then momentarily interesting.
291	CZ	Yes.
292	IdG	But actually little for their free time, to call it like that? ((7.2))
293	CZ	Well, a number of children of course do come =
294	IdG	Yes.
295	CZ	= but that group that now thus, onethird which drops out, [(is becoming less.
296	JR	You see)] it's getting less and less, when they're getting older. Because what you see here – that's what I just saw at {Anne-Marije} in the statistics, who provides the library cards, right. You see that until twelve, fifteen year, suddenly (! voemmm !) it goes down, and how's that: from the age of twelve they go to secondary school – until that time, they frequently borrowed things. But from the age of twelve that's suddenly disappearing, and the card is still valid for two years although you don't [borrow =
297	IdG	Okay.]
298	JR	= but didn't you borrow for two years, then that card is consequently– [then =
299	IdG	Yes.]
300	JR	= it's gotten out of the system, that's a national agreement, =
301	IdG	Okay.
302	JR	= so that's something we have to do as well, and that's why we now have seen that at fifteen (! suddenly !) that happens, [but that actually means =
303	CZ	(But that's happens thus before)].
304	JR	= that means that you already (! at twelve years !) those children have to alert to the fact [that =
305	IdG	Yes.]
306	JR	= that the library is still there =
307	IdG	Yes.
308	JR	= and is yet handy in a certain way.
309	IdG	Yes, and you would say – because until twenty two years, uh, including, it's [cheaper?
310	CZ	No,] including nineteen.

311	JR	Including nineteen it's free, nineteen to twenty two is cheaper.
312	IdG	Yes, exactly.
313	JR	Yes, yes, that's still a special rate. But, well yes, what – what do you here have to – well yes, this library took care of it of course, uhm, that a lot of young people come here, but students and those who come here for graduation, that's over your age group =
314	IdG	Yes.
315	JR	= but they come here to work, [and =
316	IdG	Yes.]
317	JR	= there are als osome young people who come here to make homework, but twelve to thirteen years, I think that's still a bit young =
318	IdG	Yes.
319	JR	= so you'll see them more likely in smaller affiliate locations, so I can't count this in.
320	CZ	Yes, in smaller locations, yes, not in [this one.
321	JR	No.]
322	CZ	But yes that age group that of course already likes to read, they already come here [of course..
323	IdG	Yes.
324	JR	Exactly.] I'm talking now about average people right, [of course = Ik heb het nu gewoon over de algemene lui hè, ['tuurlijk =
325	IdG	Yes.]
326	JR	= those are still present.
327	IdG	So, that age group that likes it – but that's not such a big number, I hear.
328	JR	In the figures you clearly see that from twelve years they barely, like you ((Christine Zwierink)) already said, borrow anything, and from fifteen years you really see a decline memberships, [because from =
329	CZ	No, from] (! eleven !) years you see a decline in borrowing.
330	JR	(! Yes !), yes, about those cards – but I wanted to say that they are still valid for [two years =
331	CZ	Yes, that's right.]
331	JR	= if you don't borrow. But from fifteen we see in the memberships – you really see, so that means that really from eleven, twelve years, they barely borrow anything. So you (! really !) see =
333	IdG	Yes.
334	JR	= 'we are off to secondary school', and the library has disappeared from their minds.
335	IdG	Yes.
336	CZ	It starts a little bit earlier, indeed, yes.
337	IdG	Interesting, and, uhm ((<)), how do you approach, as far as you are dealing with children, as well as uh, the librarians, the children in the library? ((8)) You've just said something aout that, about the reading clubs, that they just speak to, uh =
338	CZ	Yes.
339	IdG	= roaming visitors.
340	CZ	Yes, that's right. Uhm, yes furthermore they have, (and that's of course) not specific for that age group, they answer all questions of children, or if they can't find something, they help with that.
341	IdG	Yes.
342	JR	But it's nevertheless, uhm, reactive. I mean, they wait until a child comes to them.
343	CZ	Yes.
344	IdG	Yes.
345	JR	It's not the other way around =
346	CZ	No.
347	JR	= there are no speaking hours, there are no chat sessions. It's – it's all, (! A !), you have to come to the library =
348	IdG	Yes.
349	JR	= to a physical library, and you have to ask your question as well.
350	IdG	Yes. ((<)) Sou h, if you have the choice between an active and an passive attitude it's more – yes, that's – [reactive. Yes. ((8.1))
351	JR	I think] it's more, yes it's more passive.
352	CZ	Yes.
353	JR	That does not mean that if they see someone searching for something they sometime

		do =
354	IdG	Yes.
355	JR	= but that's, there's no policy fort hat, or anything like that.
356	CZ	No.
357	JR	So you can say that's it's actually more passive. ['I'm behind the desk.'
358	CZ	Passive until children go to the librarian.]
359	IdG	Yes, okay – because that was also I question I had, if there's a manual, or guidlines for staff like: 'this is how you could handlet hat,' or...((8.3))
360	JR	No, we don't have that yet =
361	IdG	Yes.
362	JR	= so that's why I'm really curious to find out about Stockholm, there are (! really !) a lot of things I'm really curious about, can we use that? Because that's really...
363	CZ	Yes, for those class visits, we can.
364	IdG	Yes.
365	CZ	And for example those reading clubs, and everything that's being developing really.
366	JR	Everything tha'ts (! active !), there =
367	IdG	Yes.
368	JR	= there are – [rules.
369	IdG	Yes, okay.]
370	CZ	(What they, o they don't do that here of course) so I can't mention that, uh, Wednesday afternoon reading hours, (then you do go).
371	JR	Then you do walk around and recruit, but then you recruit for yourself again. Well yes, that's ture, because then the librarian: 'what's in it for me? =
372	IdG	Yes.
373	JR	= I have to have as much children as [possible =
374	IdG	Yes, okay.]
375	JR	= otherwise I read for nothing'.
376	IdG	Yes exactly.
377	JR	It's not really =
378	IdG	Yes, yes.
379	JR	= like, uh, the other way around.
380	IdG	The staff can thus act according to their own interpretation? ((8.6))
381	JR	Yes, they are in principal totally free in [that.
382	IdG	Yes.
383	CZ	Yes.]
384	IdG	And, uh, would you see something in such a manual, or, or not? ((8.7))
385	CZ	Uh, well yes, I...
386	JR	Well yes, I am very curious what Stockholm does with that, and if they really have nice things for that, or, or a good manual, yes...I think it's already amazing that they have a library purely for ten to thirteen year-olds.
387	IdG	Yes.
388	CZ	Yes, well yes, it happened to me once, once a boy came, and he was looking around and it didn't work out, he came to me that he couldn't find it and I gave him an explanation about how he could search well. And then such an, uh, someone who sat there: 'O you should actually do this job', so that person was very passive =
389	IdG	Yes.
390	CZ	= and you can help a child to learn to find something more actively, and uh – because that age group is actually anyway very seeking, almost always.
391	IdG	Yes.
392	CZ	Uh, you see them basically always walking around with an uh, with a question mark.
393	JR	And so: all those recommendations from Stockholm, we have a whole now terrain, a new little project, we are then going to build our own library for ten to thirteen year-olds as well. Hahaha.
394	CZ	No, but yes, I would [(like to teach children way more anyway.)
395	JR	We have a big hole next door.]
396	CZ	Yes, that's true.
397	JR	That's actually a nice idea, because they are going to put something artfully there, or cultural things?
398	CZ	Yes, well good. [Lots of ideas.
399	IdG	Possibilities] everywhere!

400	JR	(That seems like a kick to me yes.)
401	IdG	No, uhm, then questions about the facilities, and they mostly concern the architecture of the, of the building, and the interior design =
402	JR	Okay.
403	IdG	= and then especially, yes, for that age group.
404	CZ	Okay.
405	IdG	Yes, they also see the rest of the building of course. So, what uh, do you think about the building you work in with regard to the architecture? ((9))
406	CZ	There are a lot of possibilities which are basically unused yet, I think.
407	JR	Go ahead, I'm very curious.
408	CZ	We have here ((in the children's library)) a very small theater.
409	IdG	Mmmm.
410	CZ	You can do a lot with that of course, for that target group. We have a children's lab, an atelier, with which you can do a lot for that target group. Upstairs we also have an, uh, a whole cinema which is never used – you can read [filmed books and books there of course.
411	JR	Yes, you mean, you mean at the multimedia floor?]
412	CZ	Yes.
413	JR	Or do you mean real theater?
414	CZ	No, that small multimedia theater.
415	JR	Yes, because that's of course – yes yes.
416	CZ	Yes, and we have the theater Word, the very big theater which is actually used very little. So there are a lot of unused spaces which you could deploy for reading promotion a lot more.
417	JR	What I really think, here, about this architecture and the way it is put, is that it's an (! open !) library.
418	IdG	Yes.
419	JR	It's light, it's very open, =
420	CZ	Yes.
421	JR	= you are not flooded with books. You only see a book at the second floor. That's, especially for that target group which just got twelve years, [if they go into puberty =
422	CZ	Yes.]
423	JR	= that's really different, like: 'o, o...' I myself also have – it gives me air to walk here.
424	CZ	[Yes.
425	IdG	Yes.]
426	JR	= and that's something I miss in a lot of small affiliate locations. The bookcases are low, there are a lot of opportunities to sit down, there are romantic places, next to the water and such.
427	IdG	Yes.
428	CZ	Concentrated spots [to cut yourself off.
429	JR	Very important] is that the building, yes that doesn't maybe have to do so much with the architecture but making noise is allowed, you can talk, you can deliberate =
430	IdG	Yes.
431	JR	= and because it's so big and open, you are not so much bothered. Yes, if there's a radio broadcast with (! bam bam bam bam bam !), that's the other extreme, but I mean: it's possible here and it corresponds better to that reading world.
432	CZ	That's right.
433	JR	You also hear it hear; children are able to run around, they can make noise, they can jump. That's also taken into account in the concept and in the architecture I think, =
434	IdG	Yes.
435	JR	= how you set it up, and that's ca~, [catching.
436	CZ	Yes.] For that target group it's a nice environment =
437	JR	Yes.
438	CZ	= to just be a bit more loose.
439	JR	Besides, if they talk among each other about the library and they talk about the OBA, then they also talk often about this building, if that target group already knows =
440	CZ	[Yes.
441	IdG	Yes.]
442	JR	=but that's something hip.

443	IdG	Okay. So that's, that's then particularly with regard to atmosphere you are talking about, ((9.1)) and what about functionality, is the public library sufficient for its functional tasks? Is it, uh – can you find your way easily as a visitor for example? ((9.1))
444	JR	Yes, I think so, I mean: you can go by the elevators, [and =
445	IdG	Yes.]
446	JR	= then you see everywhere at which floor you are, or at the sign posts. So if you want you can read it from those. On a floor I find it very big and it's all exactly put in an alphabetical order, really librariansesk. That's of course different here ((in the children's library)) for that target group of zero to twelve years =
447	IdG	Yes.
448	JR	= there's reckoned with the child itself. Uh, I (! don't !) think that's the case for young people from twelve [years =
449	IdG	Yes.]
450	JR	= I would rather – I wouldn't place it like that. ((like in the children's library)). Not according to this principle, I think that's too playful, to call it like that, but then I would like to have way more frontal placing =
451	CZ	Yes.
452	JR	=way more that those reading books are coming forward =
453	IdG	[Yes.
456	CZ	See the cover.
457	JR	= and incidentally also] – also just more subdividing, and that they almost become indeed readymade snacks =
458	IdG	Yes.
459	JR	= because that's what they need. Otherwise you're standing there in front of those cases. And some can do that, there are people who like to read and who are developing their taste, but a lot, they have to learn a lot. And they, they, they – and they have way too much then. That's what I would really want, [in a better way.
460	CZ	(You can almost better put a person)] there.
461	JR	Yes, that it's presented in another way.
462	IdG	Yes, that's actually already more about the interior design, yeah. ((10))
463	CZ	Yes. (And for the, for the...You can also just) depart and just read for a bit, (search for books) or reading quietly in the coffee corner.
464	IdG	Yes.
465	CZ	That's all very free.
466	IdG	Because that's what I also wondered – uhm, ((>)), does that target group use that for instance, the catering possibilities? ((12.2))
467	JR	Well, yes, they – they don't know about them. Well, no those of the primary school age [don't go themselves.
468	CZ	They don't have pocket money.] They don't go on their own that quickly.
469	JR	No. Those of twelve to thirteen years I think are still too young, I would rather say: the fourteen to fifteen year-olds, no. Let's say: fifteen, sixteen, they do that. Before that: no, few.
470	IdG	Yes, yes. And do you think that the architecture and the interior design, uh, are also specifically attractive to that target group? ((11)) ((12))
471	JR	Downstairs? ((in the children's library))
472	CZ	Downstairs it is yes.
473	JR	Yes.
474	IdG	Yes, ten to thirteen, yes.
475	JR	Yes, we now don't make any separation right, concerning twelve upstairs...
476	IdG	Less.
477	JR	Yes less, yes. It's a very nice library and they see that as well, etcetera etcetera, but, no: less, significantly less. This ((the children's library)) is really more attractive.
478	IdG	Yes, yes ((<)) already that entrance ((van de kinderbibliotheek)) right, that you really descend here ((11.2)) =
479	JR	Yes.
480	IdG	= downwards.
481	JR	Yes, that's really made for children's feet.
482	IdG	Yes?
483	JR	Because really want – it's really like: 'I want to go immediately', and you can't make two steps, it's truly for children's feet. Those two steps, and then downwards again,

		two steps and then downwards again. You have to see us walking downstairs – [especially the parents.
484	CZ	Kedengkedengkedeng.]
485	JR	Yes, that's really nice, but well.
486	IdG	I will pay attention to it.
487	JR	Yes.
488	IdG	Okay, uhm, well concerning the collection. Would you think it's a good idea to, uh, make a collection especially for that target group of, uh, ten to thirteen years, just like...((13))
489	JR	Well, I think it's an exciting idea, I don't know. The idea is namely: they drop out at that, that phase. So it would be a way to keep the continuation.
490	CZ	I think that we – for that target group still have a too limited collection.
491	JR	But also, also the continuation, that they very gradually – because that's not the case here, you are cut off and then you have to find your way at the second ((the second floor)), and not specifically for ten to thirteen. So then you surely go to the C books ((a category for that age group)), and, yes, yes, especially for them...
492	CZ	Yes, I think that that uh, stimulates.
493	IdG	Yes.
494	CZ	Personally.
495	JR	Yes, I can imagine something like that.
496	CZ	But I think that, that our collection – but then we are, we are talking about that with the collection and the department we are in, for that target group, to...We have a fifteen minutes reading of, uh, {Suzanne Mol}, or that's a research of {Cunningham} and {Stanovich}, about how many words you learn out of for example picture books, strips and that kind of stuff.
497	IdG	Mmmm.
498	CZ	Uhm, and if you're reading fifteen minutes a day, that you learn a thousand words [extra =
499	IdG	Yes.]
500	CZ	= a year. Uhm, but well if we want to promote that for children to read more at home and at school as spare time reading =
501	IdG	Yes.
502	CZ	=that your collection also have to be fit fort hat, and that's not really the case at the moment I think. So we, we are busy with that to see also how we have to that collection (also as) =
503	IdG	Yes.
504	CZ	= in order for the target group to have more reading.
505	IdG	Yes, exactly. Uhm ((<)), so how would you describe that current collection fort hat target group? ((15)) Which media are available...? ((15.1))
506	JR	Well until twelve years there's quiet a lot, you can also see that, it's a fairly big youth department. I think we have a lot. I think it's very limited what we offer digitally. Physically you see a lot, but take a look at the OBA website: what do we offer to young peo~, what do we offer to those children digitally?
507	CZ	Yes.
508	JR	Do we have certain ((<)) websites we bring forward, which we stress, where they can get information from, do we have certain I don't know what
509	IdG	Yes.
510	JR	= or do they have the chance to bring their own taste forward and to show it, that's what I miss very much.
511	IdG	Yes.
512	JR	And that's also the case very much for those twelve, thirteen year-olds =
513	IdG	Yes.
514	JR	= and concerning collection for twelve to thirteen year – well, that's a lot smaller than what you see here ((in the children's library)), but well, the number of twelve to thirteen year-olds that (! comes !) here is =
515	IdG	Yes.
516	JR	= also a lot smaller.
517	IdG	Yes.
518	JR	If I go to the regions, which I can't really count, but then the offer for twelve to thirteen year-olds i a bit bigger.
519	IdG	Okay.

520	JR	A bit, a bit. [Also not so much actually.
521	IdG	How come?] Just through visitor variation?
522	JR	Yes, the youth is like, from the beginning, that the library ever existed, a cooperation partner until twelve years, let's say the primary school age =
523	IdG	Yes.
524	JR	= so there's a cooperation with. Youth comes to the library, even if it's with their parents, etcetera =
525	IdG	Yes.
526	JR	= and secondary education – those young people are yet a bit different. It's also the case that there weren't a lot of books, right, that's also through the years – the last ten years that has improved.
527	IdG	Yes.
528	JR	And, there are now also D books, next to the C books, so the transition between youth literature to adult literature, so there's more coming.
529	IdG	Yes.
530	JR	But it's still a bit underexposed.
531	CZ	But, this library is also a bit too far – I think children of the age of ten to thirteen already do a lot themselves and not together with their parents, and this library is really a library to go to with your parents.
532	IdG	Yes.
533	CZ	Because it's concerning distance just a bit more dangerous to [reach.
534	JR	[Yes, that] depends, unless you live here.
535	CZ	Unless you live very close. But I think that a lot of children who are younger really =
536	IdG	Yes.
537	CZ	=come together with their parents. And that target group ((ten to thirteen)) of course goes more to their affiliate locations because you can go there on your own.
538	IdG	Yes.
539	CZ	So this library is with regard to location, (((<))) a bit uh, for that target group to come here a bit more difficult.
540	IdG	Yes, okay. And if you look to the collection with regard to content. D~, do you think it's suitable, challenging, complete enough?
541	JR	Yes, I believe so, I didn't look at it that well, honestly, lately. Yes, we have good – we have good collectors who really look like – that's true, that you (({Christine Zwierink})) also notice easy reading, that those are also present, and uh, the ones you really have to have and whatever. So I believe that that's okay, but what I said before: digitally, there's something – there's not been put good thought in.
542	CZ	I think that if you with collecting look at: how can you promote reading for schools, for target groups, for reading groups, so there is the collection [not yet focused on.
543	JR	No, there's the collection not focused on], you're right in that respect.
544	CZ	So here, until twelve it is, from ten to twelve then, I really think that there is a lot, and upstairs also more or less including thirteen, but truly promoting reading for schools or for reading clubs, I think that there's very little available for that.
545	IdG	Yes, okay.
546	CZ	That could – that can still, that we are doing a bit.
547	JR	Because there are also writers' visits now, that's now arising. Well then you would want to give the whole class, you know, such a book home, well that's not going to happen, that's – no we still have to wait for that.
548	CZ	You all have to read a book (on the website), or something like that.
549	IdG	Yes.
550	CZ	Yes, because that's still...We are now doing the pilots.
551	IdG	Okay. And has the collection been complemented now and then? ((16)) Or how often? ((16.1))
552	JR	What do you mean by that?
553	IdG	Yes, with new media.
554	JR	(! O yes yes !) Every week. Yes that's going to change in the future, but every week there are some collectors at the Dutch – NLS, the National Library Service ⁱⁱⁱ , they just have an offer and that's perused, but we are indeed dependent on their offer by the way I'm just thinking of that.
555	CZ	[Yes.
556	IdG	Okay.]
557	JR	Sometimes things are overseen, but...

558	CZ	Yes. We are now (! indeed !) busy to (that happens nationally actually) to look more at profiles, because some books are borrowed zero times, or only one time =
559	IdG	Yes.
560	CZ	= and then profiles are established about what is read a lot =
561	JR	Per affiliate location.
562	CZ	=and then, uh, =
563	IdG	Okay.
564	CZ	= then the purchase becomes more focused.
565	JR	Done automatically.
566	CZ	Done automatically.
567	JR	Based on [figures.
568	CZ	Based] on figures.
569	IdG	Yes. And are there also, uh...are there also...
570	JR	We don't know yet if we will like that.
571	IdG	No, that's always, yes.
572	JR	Yes, it could be an AKO. ((commercial Dutch bookstore chain))
573	IdG	Yeah, exactly, yes.
574	JR	So that's yet waiting =
575	CZ	Yes.
576	JR	= how that's going to develop.
577	CZ	Or an Endemol. ((commercial Dutch entertainment business))
578	JR	Yes, so that's really [waiting for.
579	CZ	Big productions.]
580	JR	But this is not drafted for no reason =
581	IdG	Yes.
582	JR	= you want to get children in touch with things they would not see normally.
583	IdG	Yes.
584	JR	So, we're just waiting to see what's going to happen.
585	IdG	Yes. And has the collection also been pu~, put away? ((17))
586	CZ	Yes.
587	JR	[A few times a year.
588	IdG	And that happens regular~ ((17.1)). A few times a year. Yes.
589	JR	I think something like two times a year or something like that, then uh, then they really look at what (can go.)
590	IdG	Uhm, let me see. O yes, well yes, you've said something about that actually in the beginning, about child participation, but do children also have influence on the collection? ((18))
591	JR	Not any more at the moment.
592	CZ	We nevertheless had a project with that.
593	IdG	Mmmm.
594	CZ	I believe so, one time, that they had influence – also with that child participation.
595	IdG	Yes.
596	JR	But it gets stuck. Then they can go to the bookstore and buy ten books for example.
597	CZ	Yes.
598	JR	I mean, I don't call that influence on the collection.
599	CZ	No, with that reading club we eventually did – they can decide in the end what kind of reading club it will be and there are collections purchased for that.
600	JR	But (! genuinely !) aimed at the collection, like: guys, uhm, we are gathering weekly to see what we are purchasing and what's important, and letting them have an opinion – what I just said =
601	IdG	Mmmm.
602	JR	= what's also lacking is that we nowhere can find the opinion of the children, not digitally and not physically, back, except for if they made something or done something, then that's ending up at the lab at the showcase. Well that's nice, but (! nowhere !) like [what =
603	IdG	Yes.]
604	JR	= is the opinion of a child about books. That's why I liked that one thing so much, that book~ - what is it, what you should this morning, from {DOKLAB}. ((Dutch company))
605	CZ	Mm.

606	JR	Well yes, whatever, a new project of them. But that's what I really regret, that we don't have that, that that influence of the children is not in there.
607	IdG	Yes. Why is that actually? ((18.2))
608	JR	Well, I think there has never been put serious thought in as well.
609	IdG	Yes.
610	CZ	Well, I – I'm still thinking (where that) – I can't recall that at the moment.
611	JR	From {DOKLAB}, from those boys whereby children give a review about a book themselves.
612	IdG	Mm, that's [nice.
613	JR	Yes,] that's from six years – from six to ten year-olds, and we are just talkin gabout ten to, but...it's already a First start, because you can do that for older children as well. And, uhm, they put their library card at some kind of multitouch table, or on a big tablet =
614	IdG	[Mmmm.
615	JR	=at a big tablet,] and then they put it on that, and then the children see the last ten books they've borrowed.
616	IdG	Okay.
617	JR	And: '(! soccerplayer !)' and then they can also see the cover in this way: 'that's the one I want!', and then it's asked like: 'what kind of book was it, what kind of genre?' Then you see those nice pictures, and then they can choose, sad or something like that, and then they go to a next question and then they can declare something again with the help of pictures, and that keeps going. At the end, then they can a piece from the story, for example a page form the story what they've remembered or a chapter, they can present that through collages, digital collages.
618	IdG	Yes.
619	JR	'What was the setting?' Maybe it was the bedroom. 'Who participated?' Then you've all kind of books and characters and all animals and things and (! I don't know what !) and then they can make their own collage with that. They save that, and then it comes in such a row with all reviews of children and [uhm what they're also now =
620	CZ	{Boekbuster} is] the name.
621	JR	= yes, and what they're doing as well now is looking if children then also immediately also if they did that immediately get a tip such as: 'you have written this review, and concluding from your collage, you can try this book one time'.
622	IdG	Yes, just like with {Read p8wer!}? That's actually also a bit, with those pictures...
623	JR	Yes, yes, only this is really the children (! themselves !) who make a review =
624	IdG	Mm.
625	JR	= and six to ten, then you can't put that into words yet =
626	IdG	Yes.
627	JR	= so this is a very good way, and it's also interactive =
628	IdG	Yes, yes, [very nice.
629	JR	= and those] children also get a voice a bit.
630	CZ	I, uhm, if we go to the profiles, then there's actually looked at what is borrowed a lot and then the collection is tuned to that.
631	IdG	Yes.
632	CZ	So, [then...
633	JR	Yes] but that doesn't ask the (! children !) anything.
634	CZ	No. But for that we do have, but that's actually something for the future, (we are still working on that), when we'll start reading promotion networks. There are these meetings, then you are also stimulating, or schools, to uh, follow that course for reading coordinator and then you get of course multiple school participating, uhm, uh, then you're doing way more at those schools. And if you have a reading plan, then you can see: what's the need? [And =
635	IdG	Yes.
636	CZ	= then you can look (! on the basis of that !)...but that's once again – that's for the long term. That's not possible on the [short term.
637	IdG	Okay.
638	JR	But I always think] like, if it's about spare time reading and reading pleasure, to indeed make sure that those kids are reading more, that sometimes it also has – that when they, when they're involved, if they actively see result, that that always is a – a tool to stimulate something.
639	IdG	Yes.

640	JR	You want to see a result, ((<)) something has to come out of it =
641	CZ	Yes.
642	JR	= and that with those – those reading networks, I think that's really fantastic for the teachers, to get them involved [and =
643	CZ	Mmmm.]
644	JR	= those coordinators and that kind of things, but purely for the children... ((>))
645	IdG	Yes. ((<)) Okay, uhm, let's go the last pre-condition of reading promotion: those services preferences. So, uh, if you have an overview, or what services are used the most, or are the most popular, then you have – that's very useful if you're going to talk about reading promotion. That's what the IFLA assumes. So, that preference says a lot about how you can make reading promotion successful. And, uhm, can you give a description of the service in this library for that target group? ((19)) And that could be – that could be a collection, but also uh, desk employees, a database in which you can search for which books are available. So services conceived in a (! very broad !) way.
646	JR	Well, there's a youth website, that's still coming.
647	CZ	Yes.
648	IdG	Okay.
649	JR	But that's only aimed at sending, but well, it's a start, I have to stay positive. It's a good start.
650	IdG	Yes.
651	JR	Right?
652	CZ	Yes, well yes you can me it (! a bit !) more interactive by, well not really interactive, but it's possible by connecting it to 'learn making papers' or 'a book review, how do I have to make that', right. Uh...((<)) Yes, a lot of services we've already mentioned I think, so I don't know [very well =
653	IdG	Yes.]
654	CZ	= what I have to add to that, in between, uh.
655	IdG	Mmmm, yes.
656	CZ	Uh...yes, the programming, I would, of those roaming children, for that age group.
657	JR	Yes, which is now only until twelve years.
658	CZ	No, only until seven years.
659	JR	O, even only until seven years.
660	CZ	So I really want for that target group, from ten to, well yes =
661	JR	Preferably fifteen years, or something like that.
662	CZ	= ten, thirteen, fifteen years, just delivering more services after school, through which =
663	JR	Going to the library.
664	CZ	= going to the library consequently becomes more logical.
665	JR	Yes.
666	IdG	And, uh, out of the services which services do you think is most popular with the target group? ((21))
667	CZ	At the moment [or =
668	IdG	Yes.]
669	CZ	= those we are going to make?
670	IdG	Mmmm, at this moment.
671	CZ	Well, {Read2Me!} is of course [(popular).
672	JR	But that's], that is for schools.
673	IdG	Yes.
674	JR	That's not...We don't have so much for that age, that...
675	CZ	We just don't have that much yet. Look, that child participation is the only thing that's (! really !) meant for that target group right now.
676	IdG	What do you mean with that exactly?
677	CZ	That's the super reading club that's [here now.
678	IdG	O yes.]
679	CZ	But they are having another theme every year too. One time it was about the collection, how that looks now.
680	JR	Once in a while there's a child participation club set up =
681	IdG	Okay.
682	JR	= with theme stuff.

683	CZ	We never have – we have a child panel, right?
684	JR	Can you image, we already have to ask questions about it. Do we have a child panel?
685	CZ	I believe we have a child panel, which is still – yes I don't know exactly how that's going, and I don't know if that's still going, so I can't really say anything about that. I think that they if they learn to make papers =
686	IdG	Yes.
687	CZ	= but that's not yet the case =
688	IdG	Yes.
689	CZ	= I want to start with that next spring, that that's very nice for that target group.
690	IdG	And then the programming?
691	CZ	Yes. But that – there uh, yes, we do that a bit more fort hat target group, that programming, by which you also consequently – but that doesn't have to be only reading promotion, but: how do I make a game, how do I make an app? That you just find your way =
692	IdG	Yes.
693	CZ	= and that you then think like: 'hey, that's nice', and that you then just find your way in the library a bit faster.
694	IdG	Okay. ((>)). Yes.
695	CZ	O yes, and the reading clubs are really coming, soon.
696	IdG	Yes.
697	CZ	But that's then more until twelve.
698	IdG	Yes.
699	CZ	We don't really have a continuation from ten to thirteen.
700	IdG	[Okay.
701	JR	No.] But the problem is as well: I'm only for secondary education and you (({Christine Zwierink})) are only for primary education. And I can do a lot, but somewhere is a border.
702	IdG	Yes
703	JR	That's just the way it is.
704	IdG	Yes.
705	JR	But we want a lot, [but =
706	IdG	Yes.]
707	JR	= I can't do everything. I'm already doing too much, I just can't do everything and you (({Christine Zwierink})) [neither.
708	CZ	No.]
709	JR	That's – that's just the problem.
710	IdG	Yes, okay. Then some closing, general questions. Uhm, what do you think of the current state ((22)) – what you already have is already discussed, but: materially ((22.1)), immaterially? ((22.2))
711	JR	Well, we are not doing bad.
712	IdG	Yes.
713	JR	What we do at the department, that's out of the question.
714	IdG	Yes.
715	JR	We are – in schools we have a lot, we think about the future, how we continue wit hit, and such, so there are a lot of plans, to call it like that, and, uh. It's just, the only thing, but I think that's the same for you (({Christine Zwierinks})), that not being interactive, that's what I really miss.
716	IdG	Yes, that could be improved. ((22.4))
717	JR	Yes, and that's not entirely in our hands, because if it would be in our hands, then it was super active right now.
718	IdG	Yes, and [why would it... ((22.5))
719	JR	I don't know if] you want to add much to that?
720	CZ	I still have to – the question, I was still thinking about the question and then I forgot my answer when I was listening to you.
721	IdG	What do you think in general about, uh, the state of that department for the target group from ten to thirteen years.
722	CZ	Uh...((>))
723	IdG	So {Jose} said: beautiful department, not bad, there are a lot of plans, but it could be more interactive.
724	CZ	Yes, I think that we have a lot – indeed a lot of collection for that target group, but

		because we offer so little to promote reading, I think that that target group is not coming in anymore.
725	IdG	Mm.
726	CZ	And I think [that...
727	JR	Well, I] think that it especially has to do with not corresponding with their lifestyle. You (! have to !) go to that physical library.
728	CZ	Yes, I think that that's alright until twelve years, and I think that we – they are dropping out at eleven already.
729	IdG	[Yes.
730	JR	That's] not what I mean, that has not only to do with – that has also to do with (! how !) you offer it, you know =
731	IdG	Yes.
732	JR	= and, and do they have a voice, are they allowed to say something as well, or is it more like: I know what's good for you.
733	IdG	Yes.
734	JR	That's my pain.
735	IdG	So, how would you see this department in the – in the future? ((23))
736	JR	Well, close by is a hole. That seems to me – well, but imagine, if that's indeed becoming a cultural breeding spot, what you can do with that as experimental space with, with children and reading and, and, yes my eyes are lighting up. Well yes, that's my idea.
737	CZ	(! Consequently !) I think that for that age group what's in it for me is important.
738	IdG	Yes.
739	CZ	So, uh, either you have to like it really a lot, like: how do I make a game, right, or you have to think like: what's in it for me, it's important that I can make good papers, or that I can make my homework =
740	IdG	Yes.
741	CZ	= and then I borrow books fort hat. Uhm...uhm...promoting language by reading.
742	IdG	And how do you see that in the future then?
742	CZ	How do I see that in the future?(>)) Yes, well actually if you promote reading sooner from school, stimulate it =
744	IdG	Yes.
745	CZ	= and involve teachers, and parents, that, uh, that you're actually already influencing them at a younger age to promote reading pleasure, that that target group drops out less fast.
746	IdG	Yes.
747	CZ	What you can do here physically, is then indeed, for that age, a bit older, to fit the collection more, and to get that target group and keep them is a bit more activities.
748	JR	Yes, no, I can see that experimental garden totally happen, that's my future.
749	IdG	So, uhm...
750	CZ	Hence more activities, and also more inviting that you have that story machine here, that children can work with that. So just having some things about which you think: hey, that's nice to do, I'm just going to try that out. That that's just becoming a nice place. Now there's a lot of games and things for little kids =
751	IdG	Yes.
752	CZ	= and that you're really physically for that age have things (! as well !), that you think: o, I just can =
753	JR	Experiment..
754	CZ	= [experiment here.
755	JR	I have] a lab here, I have a thing here, I have a thing there.
756	IdG	So, that could also be an answer at the next question: how do you make sure that you reach that age group ((24)), that they keep reading? So more experimenting, more activities? ((24.1))
757	JR	And more involving, I secretly [think =
758	IdG	Yes.]
759	JR	=also a bit more, and again: corresponding more to their perception, what I think doesn't happen enough yet.
760	CZ	No, and, and, inviting through schools to participate in some activities.
761	JR	Yes. Yes, and of course very simpel. For example {Read2Me!} that is working =
762	IdG	Yes.
763	JR	= but that's – that's this moment right, you have to change that in time, because

		now the talent shows and so on are very hot =
764	IdG	Yes.
765	JR	= as soon as there's a game element in it, it's becoming – that would be nice too, did you see those expertise things of, of, of {Google}, what's the name again: {The World Keeps Turning ^{iv} } ((Dutch news TV show)), {The World Keeps Turning Lab ^v }, (! what's the name!) of that guy, who knows everything about {Google} and things like that.
767	IdG	O yes, that guy.
768	JR	Yes.
769	IdG	Yes, I don't know his name, but I know [(who you mean.)
770	JR	Yes, well] he has three then, uh, times been to {Silicon Valley} and he told how it's going there. Well, what they do there at {Google} and stuff, they then set up a competition like: we want an app for that and that, so it has to be like that. And then there's a (! whole line full !) of all of those nerds, and then it's said: you are going for 72 hours, see what you make of it, there are the fridges and energy drink and I don't know what, and we are going to judge what the best idea is after, and the best idea we are going to put money in. Well, if we could do that as a library as well, because that gives you a kick, those students do that because they get a kick out of it and if you win, that it's really processed, and then I think: why don't we do that as a library, you know. That you just say to all those, those, very technical {Delft University} ^{vi} : well, this is the assignment =
771	IdG	Yes.
772	JR	= here you've all the space you need, so then there are students working everywhere and something like that [and =
773	IdG	Yes.]
774	JR	= then the best idea, we continue with. But then I'm aiming at an older target group, but you could maybe also organize that a bit differently, maybe not continuing for three nights =
775	IdG	Yes.
776	JR	= but you could also do that =
777	IdG	Ja.
778	JR	= for children, you know. That, that, [that kind of things..
779	CZ	With more games.]
780	JR	Yes, [and with that you also (! involve !) them, you know.
781	CZ	Yes, we did think about that already.]
782	JR	Then you're also asking them again, like: think about this for some time, that really seems to me – that kind of things.
783	IdG	And how would you close that gap between primary and secondary education, also like that?
784	JR	Well, know – well, again: I am very curious, I am (! really !) very curious how it's going there (({Stockholm})), [if =
785	IdG	Yes.
786	JR	= it's going well there, yes or no.
787	IdG	Yes.
789	JR	Because then you're in that line, then, then you have activities for that age and then you have everything for that age at the same place =
790	IdG	Yes.
791	JR	= so then maybe the drop out moment is not there anymore.
792	CZ	Yes.
793	JR	Just because they...that's their world there, then they're maybe continuing with it, [I =
794	IdG	Yes.]
795	JR	= am very curious for that, I would not really know that at this moment, except for what we just said, that kind...=
796	IdG	Yes, [exactly.
797	JR	= let] them experiment. [Accompanied.
798	CZ	Yes, and I think] that the transfer is very important, between that you're – if you make an assignment, that that also has meaning, a meaningful situation, a context, so you can make a game element for that. I don't know something with reading promotion that fast, but if you – what they did with {My Child Online ^{vii} }, so if you're making something with social media, that you then say: okay, in the entrepreneurs

		in you neighborhood, they want more publicity, the baker, and you're going to develop something for that for your social media.
799	JR	Wasn't that {My City ^{viii} }, that children had to do that?
800	CZ	No, that was {My Child Online} =
801	JR	Okay.
802	CZ	= and I think that if you consequently make a transfer for that target group =
804	IdG	Yes.
805	CZ	=what's in it for me basically, so a (something like making a useful) website, and skills, and...
806	JR	Well, you're taken them seriously then, and that's also very important, taken them seriously, you know. And, uh, not always saying like: I know what's good for you, because the world just changed. When we were young, it was a whole different story than these kids.
807	IdG	Yes.
808	JR	These kids their opinion is asked, they are allowed to think along about where they are going to on holiday, which car do we take, well that's I think also a bit decreasing again because that was also not totally the right way, a bit too extreme. But sometimes I vaguely have the feeling that in the library world not everywhere – yes, of course there are more places where they think about it very carefully, but there's not attention paid to it everywhere. Like: we do it like this, [we =
809	IdG	Yes.]
810	JR	= we innovate a bit, but we still stay a bit in that same...
811	CZ	Well, I think that if you for example let children, through {Issue}, you know, {Issue.com}, make their own magazine – a story basically, or, uh, with {Layer}, then they can – then they make an interactive magazine themselves, that you make them reading way more in that way, and then you just get a connection between 'make a story of that or that or a chapter this time' and 'this time make an interactive [magazine out of it.'
812	IdG	Yes, okay.]
813	CZ	I think that if you do it (! like that !), that it's more striking then and that it's promoting reading more.
814	IdG	Yes.
815	JR	Yes
816	IdG	Okay, any last remarks or wishes, or...? ((25))
817	JR	When do you leave?
818	CZ	Well, we want to know the findings about Stockholm very much.
819	IdG	I leave, uh, Friday next week.
820	CZ	And if they indeed influenced the borrowing behavior for that, uh, target group, that's what I would like to know.
608	JR	And if they're interested in that nice tour, I really want to come by.
609	CZ	And what at theirs the, what at theirs the =
610	JR	Wishes right?
611	CZ	= success stories are, the success things.
612	IdG	[Yes.
613	JR	Yes, yes.]
614	CZ	What's working well? I call that a bit low-hanging fruit and high-hanging fruit: what's basically very easy to implement and to do? [And how do they have to...
615	JR	And how do they involve] the children, because I'm very curious how they do that there.

Appendix G: Transcription Interview TioTretton (English)

Legenda

Code/Symbol	Meaning
IdG	Iris de Graaf
AS	Amanda Stenberg
TK	Tone Karlsen
[]	Simultaneous statements
()	Inaudible statement. The text between brackets indicates what the interviewer thinks is said.
((<))	A short break (shorter than 2 seconds)
((>))	A long break (longer than 2 seconds)
{ }	Name codes
.,?!;:	Normal interpunction
wordx...	'...' after a word indicates a word is elongated pronounced
Partwordx~	'~' after a word indicates a word is not finished
(! !)	Emphasis. The emphasized text is placed between exclamation marks
(())	A clarification/commentary, for example about the context
=	A connection between two parts of a statement
((1)), ((2)) etc.	Question in transcription corresponds to question in interview guideline.
((1.1)), ((1.2)) etc.	Probe in interview guideline
((Question not in interview guideline))	Question in transcription deviates from question in interview guideline (extra question)
[[]]	Commentary

#	Speaker	Statement
1	IdG	So, first I will ask you some questions with regard to reading promotion and, uhm ((<)), a very basic one is how would you describe reading promotion in a public library, such as this one? ((1))
2	AS	((<)) I think just by being a public library, mean~, meaning that we provide books is just the way of ((<)) promoting reading, however everything we do, everything this library is about is also about having the books the kids wants =
3	TK	Mmmm.
4	AS	= on the shelves, buying lots of books tha~, that the kids like to read, for example lots of copies of a popular books and...I mean reading promotion for us is also about giving the kids an angle to reading which is full of curiosity and lust and personality, (! not !) an instrument of reading promotion of how to read, or like a more school angle – what is (! good !) to read or what is (! not good !) [to read =
5	TK	Mmmm.]
6	AS	= but giving them a sense of reading as something joyful, fun, that they can do according to their own needs, that they – different types of stories, and (that's...) – stories in every – and reading as kind of a ((<)) larger perspective, which comes to stories, like ha~ finding their own ways to tell stories, for example, or get stories through, well, poetry, music, anything, (so) =
7	IdG	Okay.
8	AS	= I think we have a kind of a wide perspective on, on reading.
9	TK	Mmmm, [mmm.
10	IdG	Okay,] good =
11	TK	Mmm.
12	IdG	= yeah, okay, so there is this Dutch researcher of public libraries and reading promotion and he made this theory that there are, like kind of three ways of reading promotion in public libraries, which can be active, like uh, the organization of activities for example, or passive, which is more about how do you present the books to the children, [like = ((2))
13	AS	Hmm.]
14	IdG	=do you place them in the front, or something like that =
15	TK	Mmmm, mmmm.
16	IdG	= or facilitating, which could be if kids want to request books, you can facilitate them.

17	TK	Mmmm, mmmm.
18	IdG	So if you take these three ways, which way would be used the most in your library, what do you think, like active, passive or – ((3))
19	TK	What was the ac~ – how did you describe the active?
20	IdG	Active is, uhm, like for example organizing activities, so, I think, like the DJ (you have come here), maybe (the kitchen you can use), the kitchen and (making) recipes from the cook book – like really activities.
21	TK	I would say the, the, last two of them. The passive one, and how we work very much how to display the books and how the children will find the books in their selves, in which categories we have, and we have been doing a lot of changes there =
22	IdG	Mmmm.
23	TK	= and, but also, in the last one, if – if I understood it correctly, [if =
24	IdG	Yeah.]
25	TK	= the children will come to us and want us to buy something =
26	IdG	Mmmm.
27	TK	= we often do it =
28	AS	Mmmm.
29	TK	= and, uh yeah.
30	AS	And I think, like, the (! basic !) step for a public library to do any kind of reading promotion is that you have a library that kids (! want !) to visit on their free time =
31	IdG	Yeah.
32	AS	= because if the kids are not here, how can – I mean, it doesn't matter what kind of books we have or anything if they don't come because they (! want to !), then it's – pfff, we can do whatever projects we want, so for us it's also about having a library that, that they feel is their own =
33	IdG	Yes.
34	TK	Mm.
35	AS	= and I think in the beginning when we opened we thought that we had to organize a lot more activities for the kids to come, like a lot of workshops, a lot of things, and now we do some workshops, like computer programming, DJ-ing, but mostly it's spontaneous because we want the kids to come and feel that anything is possible, that (! day !).
36	TK	Mmmm.
37	AS	Because it all depends on what kind of kids come. If we organize for example like uh, like uh huge music thing and the kids that come that day they just want to do something in the kitchen =
38	TK	[Mmmm.
39	IdG	Yes.]
40	AS	= then it should happen something in the kitchen, so... I think, I think, basically the two others [[Stalpers' passive and supportive reading promotion]], but also in a way the way we talk to our kids about books. If you sit down, as a, as - for example one of us, and the staff sits with a book, a lot of kids come, like: 'O what are you reading?', trying to have just a relaxed conversation with the kids. Ask them: 'what are you reading? Is it good, or?'
41	IdG	[Yeah.
42	TK	Mmmm.]
43	AS	Just to have that kinds of conversations with the kids also.
44	IdG	So that's also why you use, uh, like passive and facilitating ways the most, because of uh ((<)), like, the children's voice? ((3.1))
45	AS	[Yes.
46	TK	Mmmm.]
47	AS	Because sometimes when you plan activities for kids, sometimes the planning kind of takes over, in a way. If I as a grownup organize an activity, (and) uhm, because the kids in this age are so used to grownups as authorities: the parents, the teachers – then – they, they do as they're told, so...maybe I organize something and the kids come and we sit down and suddenly I am sitting with ten kids that really, then don't want to do it, because I said so they are kind of sitting, doing stuff with me, so we really want the kids to (! feel !) that they have a possibility to effect what happens.
48	IdG	Yeah, okay, that's clear. And what is (! your !) role concerning reading promotion ((<)) in this library? ((4)) Like, like you said: kids come to you to ask you 'what are you reading?', maybe more...aspects, or?

49	TK	Well, like Amanda said, we have this conversation with the visitors all the time. It's not that I go to (! every !) visitor [of course =
50	AS	Hahaha.]
51	TK	= to talk about books, but it happens spontaneous, and if uh – especially if the children come to us to ask for a special book, or, uhm, he or she – she wants to read about something, then you can – can start the conversation, who can go pretty deep =
52	IdG	Mmmm.
53	TK	= about reading.
54	AS	Hmm. And a lot – a lot of open questions from the kids =
55	TK	Yeah.
56	AS	= for example: 'I want to read something exciting, can you help me find a good book?' And then you are instantly in a topic like 'what kind of book do you feel like reading today?' And I think for us a lot of kids who come to us might have had their first reading experience in school, which is not always positive, especially if you are not a big reader, which is about page counting. You have to finish a book that you start, choose one book and read it and (write a review), and we really want the kids to feel that books and stories are very personal, so we are very open with – with what we like =
57	TK	Mmmm.
58	AS	= for example I am not a fantasy buff, so if – like we talked about that we are open with that. It's personal and it's (! okay !) not to like, and borrow ten books, I think, try these – flip them through at home, and if you don't like them, don't read them, or read one of them. To kind of – all the time pushing that reading is – should come out of their own will, and it's not for us to say which book is – so not: 'this book is good, this book is'...but (! I thought !) this book is really really [exciting =
59	TK	Mmmm.]
60	AS	= and to, yeah...
61	IdG	Okay.
62	TK	And in that way I must say also we are using the other visitors for example =
63	AS	Yes.
64	TK	=the fantasy, and I am very open that I don't read so many thick books =
65	IdG	Mmmm.
66	TK	= I am more of a picture reader, uh, and then I maybe see some others who are reading, and I can ask them: 'do you want to – what more books do you like if you like this? And can you maybe help me – help this visitor?' So we have =
67	AS	Very much.
68	TK	= yeah.
69	AS	And they like it. Most of the kids they feel – they also take it very seriously, for example with the manga, we have some of our regulars who are really really really good with different series, and I'm not, so...
70	IdG	Okay, uhm...Now I have some questions about the staff =
71	TK	[Mmmm.
72	AS	Okay.]
73	IdG	= which is also you of course. What kind of background do you have? ((5)) How did you come here, like what kind of education did you do before you came here? ((5.1))
74	TK	Mmmm.
75	AS	Okay, I'm, I have my degree in political science and French. And I, I worked a little bit in school, and also as a prison librarian, and then at – substituting at different libraries and also at children's libraries.
76	IdG	Okay, yeah, what about you, Tone?
77	TK	Uhm, I am, uh, uh – a degree in cultural science, with an (inrigny) – specialty in children's culture. And I have one year in art school, uhm – and I've been working both in school and in preschool and uhm, I've been working with art for children in a museum. [And =
78	IdG	Nice.]
79	TK	= also in the library, here in the house.
80	IdG	Ah okay, in Kulturhuset?
81	TK	Yeah, in Rum for Barn [[library for zero to nine year-olds in Kulturhuset]].
82	IdG	Okay, uhm...
83	AS	Should we describe the other staff members as well, or... =

84	IdG	Uhm.
85	AS	= do you want me to just, 'cause like, generally we – right now, there is no librarian working here, (library people). When they recruited us they had different kind of areas they wanted the staff to - to have knowledge in.
86	IdG	Yeah.
87	AS	One interesting thing is that when this pre-study was done, before we opened, they also asked the kids, like: 'what kind of staff would you really want?', like: 'can you give us some tips?' And one of it was that they didn't want experts in a way. They wanted adults with lots of time, but also of course they have knowledge in, in what they were doing =
88	IdG	[Mmmm.
89	AS	= but they kind of...yeah, I think this also has to do with this age, being surrounded by authorities, they didn't want to have teachers in a way, you know, [like =
90	IdG	Yeah.]
91	AS	= 'this is how you do it', nanana...so, we were all recruited based on these different areas of expertise, in a way...
92	IdG	Okay, so, what about if you would have to give a description about your job right now, what would that be? ((6))
93	AS	Uh, a short one? No, I think, like, our job is – we work in a children's library, but we are a different children's library. I think working with stories and storytelling for this age group =
94	IdG	Yeah.
95	AS	= is what we do. And stories in different shapes and outputs and everything.
96	IdG	Okay, and uhm, specifically concerning ten to thirteen year-old [children =
97	AS	Mmmm. Yes.]
98	IdG	= is it the same, the description, or, can it be different? ((6.1))
99	AS	If you work with a different age group, you mean?
100	IdG	Yes.
101	AS	I think, in a way, but, I mean, working with this age group in comparison to like what we did before, also working with younger, like, four, five year-olds, it's a big difference, because this age group of course you can have different types of conversations with them and they have already – a lot of them started their reading journey in such a way. I mean, lots of them are – or most of them have - know how to read in one way or another, so you can start in a whole different position than if you are working with a person that - don't know how to read texts, so =
102	IdG	Yeah.
103	AS	= very different. And I, I would say that, one of the biggest or most important things that we have, that we should do, is working (! with !) our visitors. All the time rethinking, rechecking, looking if it's working, are the kids fine by what we want, is this working, and if it's not – change it. I mean it's not brain surgery that we're working with. If we do something that doesn't work, then we can change it.
104	TK	Mmmm.
105	AS	We can try, and we can let the kids try, because nothing really bad is going to happen =
106	TK	[Mmmm.
107	IdG	Yeah.]
108	AS	= if something, if I do a workshop and nobody likes it, okay, maybe it was a mistake but it doesn't hurt anybody.
109	IdG	And why do you think, uhm, ten to thirteen year-old children come to your library? ((7))
110	TK	Why...=
111	IdG	Yeah, why.
112	TK	= [they should come here.
113	AS	Or why they] come here?
114	IdG	Yeah.
115	TK	Uhm...
116	AS	I think because we, in...in one way we manage to create this kind of oasis for this age group, because very very – it's very important (! not !) to treat them in a too childish of a manner =
117	IdG	Yes.
118	AS	= but still giving them to be children, in a way. And I think we worked very very hard with this atmosphere. We wanted to create this atmosphere: a relaxed

		atmosphere, almost a sanctuary where they feel safe, seen and respected and also a place where they don't have to do anything at all, or produce, or perform. Uh, and if they can, they can do whatever they can.
119	IdG	Mmmm.
120	AS	And we see some visitors that come back more or less regularly. Some days, I mean, you have a lot of energy and you want to do something, and some days you just want to grab a couple of books and just relax. To have – create a library where you yourself as a visitor decide your visit, in a way.
121	IdG	Mmm, yeah.
122	AS	And uh, we have – I mean, we have a lot of kids that come and come back and most of them are pretty happy, so...
123	TK	And I think it would look a little bit different if we would have up until fifteen years old, also to be here.
124	AS	Yeah.
125	TK	Because exactly like {Amanda} said, this need for both be – they are big in a way, because they have a lot of big thoughts in this age, but also they are children, and the need to be children =
126	IdG	Mmmm.
127	TK	= and to play for the children who still wants to play in this age, there is an atmosphere where this is allowed =
128	IdG	Mmmm.
129	TK	= to dress out, to, to try, and uhm, I think it's easier (than) when it's quiet tight in that age.
130	AS	I think very much, and also the absence [of grownups =
131	TK	(! Yes !).
132	IdG	Mmmm.]
133	AS	= I mean, I would say that's the foundation =
134	TK	Yes, yes.
135	AS	the age limit, both no younger kids and no older teenagers but also no adults, no parents, no – no adults that the children live with, because grownups, I mean, adults out of love of course, but have a strong opinion of what their kids like to reads, like to do – sometimes should do, should read, and with them not part of the constellation, when you talk about reading for example with – with your kids here, I mean, they have – they have a really open mind, whereas the parents (sometimes) 'No no no no no, he only reads fantasy, that's not going to work, that's not going to work, that's not going to work'. I think that's also gives them the feeling that 'I am in control here', this is my (reading), my place, and they guard the grownup border very strict, the kids, they are like no no no no no. I think in trusting them, and giving them – basically giving them a library of their own that they can work and shape and function in is – is also one of the reasons that they, that they come back.
136	IdG	Yeah. So what about uhm, the subjects, or genres, or media these kids are interested in. Can they find it here, what do they think about it, is that also a reason for them to come here? ((7.1)) ((7.2))
137	AS	Yes.
138	IdG	(Okay).
139	AS	I think for us, being a fairly independent – I mean we are part of the libraries of Kulturhuset, not part of the Stockholm City Library =
140	IdG	Mmmm.
141	AS	= which, we work together with the City Library in the way that they can borrow here for example and return them at their local library, but we're – we decide over our own collection. Meaning that, for example, if a book comes out, we know that it will be really really popular. We can immediately buy ten copies if we want, and especially working with kids I think it's really really important to have the books that they really look for. Because sometimes there is a rule for example you can only buy two copies of a new book, I mean, then they come running the kids and they know when the book is coming out – and they like – and you're like, you can put yourself on the waiting list for example, and they're like, ugh no. So, giving – having the freedom to decide over our own collection is also a foundation, because the kids know that they can come here and find the new books, because we- we're not part of the main Stockholm library reserve circulation, so a lot of grownups for example read books for young adults and when a new book comes out there are 250 people waiting for it so the library has to, like, send it out.

142	IdG	Mmmm.
143	AS	But we don't.
144	IdG	Yeah.
145	AS	So the kids know that we have new books and we have the books that they want.
146	IdG	Okay, that's good. Uhm, and how do you as staff encounter the children? ((8)) Like, uh, do you have an active or a passive attitude ((8.1)), or does it depend on the situation? ((8.2)) Is there maybe a manual of how you (treat the children). ((8.3))
147	TK	Uhm, I would say that, we have ((<)) an active way in the meaning that we always how we meet our visitors – it's a, it's our ground, our foundation. So we always, when a visitor comes to us, they should always be seen and feel welcome in that way. So we see all the visitors when they come. But when they are, well, in the library, when they are here, we have a quite passive role.
148	IdG	Mmmm.
149	TK	So then it's up to the visitors to, to kind of come to us =
150	IdG	Yeah.
151	TK	= because it's important that they kind of have this time to be on their own, that everyone should be – should know 'I'm seen here, and I feel secure that I could go to {Amanda}', there should be no limit in go seeing us. And we, we are in the room together with the children. We are sitting in the kitchen or we are here ((main reading room)), or here ((theater)), so we are available, and I think we uhm, uhm...
152	AS	Yeah, we should all the time send out the signals, that even if we're sitting with [a book for example =
153	TK	Yeah, yeah.]
154	AS	= the kids could see that...and it's also about I mean gaining the experience that different children have different means to approach a grownup. Because if we're for example sitting behind a desk with a computer I mean of course you can – you'll get questions, but of course it's the kids who feel comfortable with approaching us in this – this situation, whereas for example if you sit here on the sausage [[the red couch in the library]] ((<)) with a book, a kid that sits down a couple of feet from you and then kind of slowly approaches and maybe after a while starts talking to you. So it's also about facilitating different ways to approach us as a grownup and not only a model of this is the means with which you can contact us and if you feel comfortable with that then tough luck, so...
155	IdG	So, is there a manual for that? Like a guideline for - for you as staff, or, or not? ((8.3))
156	AS	Not written down, it's a thing that totally changes also, that we've been working a lot with in our group, like how (do we do) and also it demands that you as staff together have a very open climate because it – it also, it springs from situations, for example at a meeting maybe I feel like okay I think I really messed up today or I felt, I'm not sure what to do in this situation what do you think, and then you discuss it and any kind of (revolts) all the time but I think we are very much in agree how we want – how we should act =
157	IdG	Yeah, [yes.
158	AS	= in a] way.
159	IdG	But you have some kind of general – like you told me before, like the gender =
160	TK	[Yes.
161	AS	Yes.]
162	IdG	= aspect? You cannot – or, cannot, it's better not to =
163	AS	Yes.
164	IdG	= so can you explain, maybe?
165	AS	I think that's, uh – one of our objects is that this really should feel like uh, an oasis where the kids can decide both what to do but also who to be during their visit and for that we try to avoid anything that puts a label on visitors, like all preconceived notions like who they might be and who they are, and for example gender is one of those labels we constantly put on kids and it's very easy not to use gender specific pronouns and just kind of see them as kids and as individuals and let themselves of course decide how they want to be defined.
166	IdG	Yeah.
167	AS	It's the same thing asking the kids where they come from – if they want to tell us, fine, tell us, but it's not – because, even sometimes questions we as – as a grownup feel is like a conversation starter or something nice can feel like – okay, maybe I just want to - want to forget everything in the outside world and come in here, and then

		the first thing that they meet shouldn't be a grownup like 'where do you come from little girl?', so =
168	IdG	[Yeah, yeah.
169	TK	Mmmm.]
170	AS	= trying to just eliminate labels as far as we can.
171	IdG	So, but this is not written down but you, you constantly talk about it? ((8.4))
172	TK	[Mmmm, mmmm.
173	AS	Yes, it's a] practice, not written down. But it's something we all discussed in our agreement about...
174	IdG	Yeah, yeah.
175	AS	And for example when we have new people coming here working weekends for example this is what we talk to them about, this is what we do it, and...and also evaluating that, of course, like how's it working, what kind of problems do we see, or is there any problems or not.
176	TK	Mmm.
177	IdG	Yes.
178	AS	And I think with the gender issue it's so easy, in a way, [when you start doing it =
179	TK	Yeah, yeah.]
180	AS	= it's just, I mean it's – it's very easy, in a way. It looks like a big huge thing, but, in fact, it's not.
181	IdG	Okay, so a manual is not really needed, in your opinion? ((8.7))
182		In my opinion (we don't need it) in a way, but it can be also sometimes if you write a manual, it can sometimes be harder to evaluate it, because then you have your written down rules and then... we really want these rules – or, rules – guidelines, to be adopted by us as staff in our own personal way. For example with language, I mean we have some things that we don't say, but then me and Tone might for example approach it differently because we are different people. And sometimes when you have a manual, you kind of like get too locked by it, so you're like 'hello, welcome to...', no, you know – you know what I mean, we really want it to feel (! real !). And for that it needs to be adopted by us like all the way through and sometimes a manual can be a bit...=
183	IdG	Yeah.
184	AS	= locked =
185	IdG	Yeah.
186	AS	= in a way.
187	IdG	Okay, uhm, then concerning facilities: for Kulturhuset but particularly concerning this area. What do you think, uhm, of the architecture? ((9))
188	TK	Uhm, I think the architecture has managed very well to create a room that the visitor wants to be in =
189	AS	Yes.
190	TK	= and be a part in. It is spaces both to be, to be together, and it is spaces where you can be on your own =
191	IdG	[Yeah.
192	TK	= and] to feel that you can be quite by yourself but you are a part of something [as well.
193	AS	Very much.]
194	TK	And in that way I, I think that...it's [successful.
195	IdG	Okay.]
196	AS	Very successful and a room that the kids instantly, uh, kind of...It's interesting, because kids and grownups look at this room a bit different. We've had so many guests, for example, from different libraries =
197	IdG	Mmmm.
198	AS	= that have come to visit and grownups sometimes go like 'o wow, o my god, it's so beautiful, beautiful', where as the kids like 'cool' and then they take it over in a very natural way. And I think having a balance between a room that is inviting and shows that we want you to stay, if you want to, but also not too fragile, in the way that 'oeh, it's so nice, I dare not touch it, or...' you know, because architecture can be sometimes like visually awesome, but it does not really signal 'use me' in a way =
199	IdG	Yeah.
200	AS	= so I think the architecture is awesome in that way. And it also gives us a very very good overview of the room and it allows us as staff to be very relaxed and the presence as grownups is still very very clear. For example, we talked about this

		today, if you have a library, we have shelves like that. Of course if you go help a kid with anything, you're hidden, but here, you're always a part =
201	IdG	Yeah.
202	AS	= of the room, and also – which is comfortable for us, but also for the kids. You're never, like, hidden, in a way, which is good.
203	IdG	So, both in terms of atmosphere, ((9.1)) uhm, and functionality =
204	AS	Yes.
205	IdG	= like, does it also work well? ((9.2))
206	AS	Yes.
207	TK	Yes.
208	AS	And it's a good room, because even if you have for example ten kids, or if you have sixty kids, it still works =
209	TK	Yeah, yeah.
210	AS	= which is part of – I mean, it (! should !) be able to work, it should not feel empty if you're only a couple of kids and not too crowded if you're sixty kids.
211	IdG	Yeah, yeah. So you can also easily find your way in the building, like here...?
212	AS	Yes. And I think one of the best things also is that when they built this section they built it as a library of its own. We have our own bathrooms, we have our own uh, like entrance in a way, so that the kids really feel like they're coming – because sometimes you have for example the kids section in the library, it's still, it doesn't have all the functionality of the library. We have a desk, where they can borrow and return books. You don't have to go out to the grownup section to, to do your library business in a way =
213	IdG	Mmmm.
214	AS	= so it functions as a completely own library, which I think is really important.
215	IdG	Okay, and uhm, the same question for interior design =
216	AS	[Mmmm.
217	TK	Mmmm.]
218	IdG	= like the furniture and the colors used. ((10))
219	TK	Mmmm.
220	IdG	How is the atmosphere ((10.1)) and is it also functional? ((10.2))
221	AS	Yeah, we – we need more shelves, so we are building shelves, which is good, because we are a growing library so we get more and more books but still we have space, we need more shelves.
222	TK	And we have made some more shelves by...
223	AS	Yes, that one is new, so before it was that bar – thing – table all the way across =
224	IdG	Okay.
225	AS	= that shelves too but now we're also building another shelf there, so.
226	IdG	Yeah, okay.
227	AS	But I think also the furniture is awesome, like Tone said, that these are like collective furniture in a way where we can sit together, but – because we have a lot of visitors that come by themselves, so we can sit together, but still they might sit by themselves =
228	IdG	Yeah.
229	AS	= which is very very nice.
230	IdG	Okay, and do you think the architecture appeals the age group that's coming here? ((11))
231	TK	Absolutely, [absolutely.
232	AS	Yes,] definitely. ((<)) Very much, and especially these things that you can climb up to, is just, awesome. I think it's really really done in a way we feel that they want to approach us. I mean, that's what we see every day, so...
233	TK	Yeah, and also a reaction that we meet quite often is the joy or what to say...that this room is only created for them =
234	IdG	Mmmm.
235	AS	[Yes.
236	TK	= that] these nice [things =
237	AS	Yes.]
238	TK	= are only for them.
239	IdG	Mmmm.
240	AS	Yeah, it really signals for them =
241	TK	Yeah.

242	AS	= that a lot of efforts have been made for them.
243	TK	Yeah, and that in, uh, it's turn – they have the feeling of responsibility of this room, because we always talk about 'this is your room and it's your responsibility to take care of it', and when they feel that this is created for them they (! take !) responsibility.
244	IdG	[Yeah.
245	AS	Yes.]
246	TK	So that's, uh...
247	AS	Very much.
248	IdG	And like you [[Amanda]] they make it their own.
249	AS	Yes, [instantly.
250	TK	Yeah, yeah.]
251	AS	And I think in this age group it's also very very important that it doesn't look too childish =
252	TK	Yeah.
253	AS	= it's still, I mean it's still a very playful room and I see the difference for example when we open, when we are not as good as defining who's ten and who's eight =
254	IdG	[Mmmm.
255	TK	Mmmm.]
256	AS	= when you have for example an eight year-old coming in to this room, they approach it as a playground. They see these things as like jungle things and they want to climb up and they want to jump and oeh – and they want to run around, whereas this age group sees it very much as it was intended to – as a place to hang out =
257	IdG	Yeah.
258	AS	= and they approach it more like that =
259	IdG	Yeah.
260	AS	= so it's very very good for, for our age group.
261	IdG	So, you don't ask for their ID's, right?
262	TK	[No.
263	AS	No.] I mean we – we've developed an awesome eye for that and as – as we said, you can come here the year you turn ten and kids, I mean – age is so important for them. They know if they're nine and two months and I mean – it's...kids don't lie. Sometimes there are parents try to snuggle in their kids and we – we talk to the parents, 'there's another library for you and you have to wait until =
264	IdG	Yeah.
265	AS	= you're ten.
266	IdG	Okay, and concerning catering possibilities, you have the kitchen. ((12.2))
267	TK	[Mmmm.
268	AS	Mmmm.]
269	IdG	So, what does the age group think of that possibility, is it popular? ((12.3))
270	TK	[Yeah.
271	AS	Awesome.] Extremely popular.
272	IdG	Yeah.
273	AS	I mean it's – I mean in, in this age the kitchen is also a place to play, and they love it. It's very very popular.
274	IdG	Okay, uhm, then some questions concerning collection =
275	TK	[Mmmm.
276	AS	Mmmm.]
277	IdG	=uhm, do you think like in general, collection wise, is it a good idea to focus on the age group of ten to thirteen years? ((13))
278	AS	Yes. Hahahaha.
279	IdG	And why? ((13.1))
280	AS	Objectively, of course. But I think this is a group where, I mean a lot of kids – either they read very very much, or they don't read that much at all. And it's also an age group where some kids stop to read, when they're – which is important in both that way – aspect. But also collection wise it's, uh, I mean, most of them read – they read on their own, and it's fairly easy to, to have a very good collection. Which means that we also buy books which is not very, like, text heavy in a way, so even if you're ten and you don't like to read books with a lot of text you can still find books all – yeah, I read this last year. So we buy books which is both, for like young

		adults, but also further down. And then we also buy a lot of picture books that we like from an art perspective, but also a comic book perspective in a way – graphic novels.
281	IdG	Okay, so, uhm... ((<)) If you would have to describe the current collection, ((14)) what kind of media is available to the kids? ((14.1))
282	AS	We have uh, well, text books, hahaha =
283	IdG	Yeah.
284	AS	= but also we have a few like (disk) books, like books with a CD which you can listen, and also some, I don't know what you – audio books on CD which you can borrow. That's mainly grownups that come borrow though, if they go on vacation and they want something to listen to in the car – not so popular with the kids =
285	TK	[Mmmm.
286	IdG	Okay.]
287	AS	= we have to, to take home, and then we have different technology that they can borrow when we – when they're here, during their visit. Then we have Ipads, uh, mostly filled with like creative Apps for drawing, sculpting, like, uh, laptops, drawing tablets and video cameras.
288	IdG	Okay, so no DVD's, [or CD's?
289	AS	No.] No DVD's for different reasons: the demand is very very low, I mean, the kids – that format is not popular amongst our kids and also because – uhm, it's the same in Holland probably, it's kind of expensive to buy DVD's for a library with copyrights and stuff, which also means that the fine if you lose it is very very high. Uh, and we don't want things that – since we only have kids here, it should feel wrong. Because they borrow stuff, 'oeh, I lost it, or put it in my locker in school, or someone else took it' I mean we don't want to have things that are really expensive if you lose it =
290	IdG	Yeah.
291	AS	=so, and also the demand is very very low.
292	IdG	Okay.
293	TK	And we have a library just outside [here =
294	AS	Yes.]
295	TK	= with available sections, we can – the popular films =
296	AS	Yeah.
297	TK	= if they come asking for some of the animated films, we can [go there.
298	AS	Exactly.]
299	IdG	Yeah.
300	TK	So.
301	IdG	Yeah, okay, does anything lack, in your opinion, here? ((14.3))
302	AS	As far as collection wise?
303	IdG	Mmmm.
304	AS	I think – no not really, I mean we're all in time, looking over, and as Tone said if we miss to buy a book we buy a book instantly. We go to a computer and we buy a book while the kid is looking, because...And I hated suggestion boxes when I grew up, you know, put a little note in the note box, you know =
305	TK	Yeah.
306	AS	= and that never happened. So we try to have a constant reply, so of course we – we are building our section with the different languages. Swedish, is – is okay, but of course it can grow =
307	IdG	Yeah.
308	AS	= we are constantly growing. We're a fairly new library also =
309	IdG	Yeah.
310	AS	= so, uhm, of course and...Unfortunately a lot of books is out of print, I mean older books – which still is awesome, so we constantly try to look over =
311	IdG	Yeah.
312	AS	= and as far as different media, the books with CD's – it's not that popular, because a lot of kids that read, uhm, audio books =
313	IdG	Mmmm.
314	AS	= uh, download themselves, and we can help them. I mean, you can have an app on your phone and you can download all these books [with =
315	IdG	Yeah.]
316	AS	= text and with...so we try to help them there.
317	IdG	Uhm, okay, uhm, and do you think the available collection – uhm, what do you think about the content. ((15)) Is it complete, challenging, appealing enough – for the

		children? ((15.1))
318	AS	I mean, of course we're, I mean – yes, as far as we think right now, because we have it this way. But we're constant~ for example – well, the categories – we're constantly looking: are the kids finding the books? The categories should be there for the kids to find both books they're looking for, but also like serendipity wise finding books that they didn't thought they wanted. But for example we had the category, uh, like 'old days' or like 'history' =
319	IdG	Mmmm.
320	AS	= and we thought we were really clever. We're putting books from like the fifties and the sixties, like, this is really smart, it's all old books. But the kids didn't like that category, they (! never !) borrowed from it, so poofff, it's gone - we took it away because we thought it was an awesome idea the kids thought it signalized like history, school, boring, old books, so...And for example, we – we don't have a 'love' category. [We had one =
321	TK	Mmmm, mmmm.]
322	AS	= but then, uh, we also have a category which is called 'body and soul', where we put both books about, of course, like, human body, but also things like philosophy and uhm, things that are a bit complex in life, identity...both novels and...then we realized we put all the books about happy love on love and love with some complications on body and soul, and we're like oeh this is really bad =
323	TK	Mmmm.
324	AS	= so we just got rid off the love and put them all=
325	IdG	[Yeah.
326	TK	Yeah.]
327	AS	= in one category.
328	IdG	Okay, and yeah...you actually already mentioned it – but is the collection often complemented? ((16)) So yes, because the children can request books =
329	TK	[Yes.
330	AS	Yes.]
331	IdG	= and you also get books by yourself.
332	TK	[Yes.
333	AS	Constantly...] I mean, yes, of course =
334	IdG	Okay.
335	AS	we're...and we – for us it's very very important to be very very updated, because the kids that like a series for example, they know (! exactly !) when a book is coming out =
336	TK	[Mmmm.
337	IdG	Okay.]
338	AS	= so it's very very important in order to keep up the interest to have the new book.
339	IdG	Okay, and what about – is the collection often discharged as well? For example, old books getting rid of? ((17))
340	AS	Yes.
341	IdG	Okay, so how often (do you think?) ((17.1))
342	AS	I mean, right now we're a fairly new library, but we...for example, the Hunger Games had its peak we bought so many books and right now after two years – I mean...the books are a bit dodgy, then we just get rid of them. And if it's a popular title, for example, then we buy it again. So I think it's very, very important to have the books (! looking !) appealing =
343	IdG	Yeah.
344	AS	= they should look new, they should look nice, and if – if they're not, then we, we get rid of them. Since we are working together with the public library [[Stockholm City Library]] and we are in a big town, we don't have an obligation to have every title here. So if we don't have it, we can order it from another library. So for us it's about having a collection that is up to date, used, and looks awesome =
345	IdG	[Yeah.
346	TK	Yeah.]
347	AS	= and (! if !) for example, your own personal favorite from when you were a kid and it hasn't been borrowed for two years – I mean, kill your darlings. I mean, maybe the kids don't like it anymore and maybe if I really want to keep it I keep it in the office on a shelf and pray that somebody will read it some time, hahaha.
348	TK	Yeah, and often it's the parents who borrow =
349	AS	Yeah.

350	TK	= these kind of [books =
351	AS	Exactly.]
352	TK	= and they will not find it here anyway, they will find it in another library.
353	IdG	Yeah, yeah.
354	AS	And not having the shelves crammed with a lot of books that are not working, so I mean, since we don't have an obligation to kind of keep every title or, like a, that kind of mission – it should look awesome, it should be up to date and it should be the books that the kids want.
355	IdG	Okay, so obviously the kids have influence on the collection ((18)) =
356	AS	Mmmm.
357	IdG	= can you describe how that happens, if they want to request a book? ((18.1))
358	TK	Ah, very easy, they – they ask us 'do you have this book?' and I find out 'o my god, we haven't bought it' and I can do it uh, yeah, as we speak – do it in the computer =
359	IdG	Okay.
360	TK	=or I sometimes write it, like a note, and then we will buy it the day after.
361	IdG	Okay, okay.
362	TK	So it will, yeah.
363	IdG	So they see that you, uh...
364	AS	Yeah, [we do it.
365	TK	Yeah.] And we often post something, now on Instagram now we have the book now we... =
366	AS	[Yeah.
367	IdG	Ah.]
368	TK	= so they can also see it, or we tell [them =
369	AS	Come back in a week] then we should have [it.
370	TK	= yes], and then they see that we have it, so it goes very, yeah =
371	IdG	Cool.
372	TK	= fast.
373	AS	And they also have like digital, like on our blog they can also fill in a form like 'buy this book', and we've also had like a couple of afternoons, like 'book buying afternoons', where we put out all the catalogues on the computers and the kids can write down like what kind of theme they want us to buy books around, you get wolves, space – and like different, what they want, and...but also titles. But we – we saw that a lot of kids write the titles that they like, and we often have all those, but when you ask them like: 'what books do you want us to buy?' and they're like 'Hunger Games', so...because, and so...
374	TK	Yeah.
375	AS	But it's more of a way to – to show them that we care what they want, uhm, more that, in a way, because that's all – all – the participation of the collection but both the library, to create the feeling that they can influence it when they want to =
376	IdG	Yeah.
	AS	= because sometimes, okay 'now we have participatory Tuesday, this is the day when you can say what you want' but maybe you don't feel like it that day or you don't think of anything, so to have that all the time =
377	IdG	Yeah.
378	AS	= is better than just, mmm...[[makes structured movements with her hands]]
379	IdG	Okay...So, about services preferences. Can you give a description about the services offered in your library. ((19)) Like, books obviously, but...
380	TK	Uh, what - services, uh, you mean, what...
381	IdG	It could be anything like books, a database or the kitchen, is a service =
382	AS	[Yes.
383	TK	Mmmm. Yeah, yeah, yeah.]
384	IdG	= like, very broad.
385	TK	We are offering several creative activities [as well =
386	IdG	Mmm, yeah.]
387	TK	= but also, like, we mentioned it's on the children's initiative. But the possibilities are here, like, for example to create music without knowing any music, or just to play with music [we =
388	IdG	Mmmm.]
389	TK	= have a music studio but we are working more to have the music in the library so it's getting more easier to try something [with =

390	IdG	Yeah.]
391	TK	= music, digital or with instrument, and it can be animation for example, and that we have been working with since we have started it more and more easier – so you can just come in and do it, and uhm, uhm, because animation for example is ([Swedish word]), uhm...
392	IdG	So, and maybe a theater as well?
393	TK	Yes, we have clothes for dress out, and a stage to be used what they feel like =
394	AS	[Yes.
395	IdG	Mmmm.]
396	TK	= uhhh, yeah...
397	IdG	Okay.
398	AS	And, yeah, and also computers to play on, for example, right now Minecraft [[a computer game]] is very popular, and also here, drawing, to keep things – not messy, but inviting, so it's easy to just sit down and do whatever you want.
399	IdG	Yeah, okay. And what do you think of the offered services? ((20))
400	TK	Well, it's us who have [created it, so uh...
401	AS	Created it, haha. Fantastic.]
402	TK	It is also possible to change things, and we are always trying to make it [easier.
403	AS	Yes.] More self going.
404	TK	In process all the time.
405	AS	Yeah, and right now this works for what the kids want and maybe in a year they don't want to do this at all and this whole thing might be [looking very differently.
406	IdG	Yeah.] So what do you think – which services is used – which is most popular? ((21))
407	AS	Reading.
408	IdG	Reading?
409	AS	[Yes.
410	TK	Yes.] Absolutely.
411	IdG	And is it also used the most – books? ((21.1))
412	TK	[Yes.
413	AS	Yes.]
414	IdG	Could there be another service added to the existing ones?
415	AS	((<)) Uh, what do you mean, like?
416	IdG	Is there one lacking in your opinion, could there be another service, or...((21.2))
417	AS	Not that I can think of right now, but, I mean, for example if there's a thing that we don't know how to do then we try to work with other organizations, for example on Wednesdays we have computer programming =
418	IdG	Okay.
419	AS	= and we work with tutoring and volunteering and work with the kids, because there's none of us who know how to do it, so all the time kind of screening 'what do the kids like, what do they want' =
420	IdG	Okay.
421	AS	= and if we can't provide it then looking outside yourself and see, okay, do we know anybody with whom we can work with.
422	IdG	Okay. Some general, last questions. What do you think of the current state of this library ((22)) – like, in material ways ((22.1)) =
423	TK	[Mmmm.
424	AS	Mmmm.]
425	IdG	= for example the media, and maybe also immaterially ((22.2)) – the atmosphere, are you satisfied? What is good ((22.3)) or what could be maybe improved? ((22.4))
426	AS	((<)) I mean, I think it's working very well as far as we hear from our kids. We have a lot of visitors, a lot from different areas in Stockholm that feel that this is their own place, that – I mean of course we want (! more !) kids to know that we exist, we are constantly working with schools for example in the morning, that they can find our library. But I would say that – for – it works very very well right now, but it's always evolving, it's a process =
427	IdG	Yeah.
428	AS	= and we don't know what we will look like in two years from now.
429	IdG	Okay. So, how would you see this department in the future? ((23))
430	AS	I mean, hopefully we can still be, uh, a library from ten to thirteen year-olds that they feel is, is relevant, is safe, it's full of lust and inspiration and empowerment in a

		way. And we also want to give our kids the feeling that libraries in general is a place for them, where they have the right to demand things, where they have the right to suggest things and be listened to and even if you come here and you might not be a big reader, you might not read at all, then when you start being curious about books, for example even when you're over twenty, then you still have this feeling: 'libraries, that's the place for me'.
431	IdG	So that's also what you wanted to achieve for this age group [in particular? ((24))
432	AS	Yes.] And also that they have a voice and they should be listened to and they have the right to be heard.
433	IdG	So, how would you make sure that this crucial age group continues reading? ((24.1))
434	AS	((<)) I think, uhm...It's not our job in a way to make sure that every kid that come to us reads, it's our job to be the, the library for them, no matter what they feel, in a way, that they [want to do =
435	IdG	Yeah.]
436	AS	= and I think by being, being a library filled with books, with good books, nice books, with different kinds of reading ways, you can make sure they want to come here and that's the first and most important step for them to discover the world of books =
437	IdG	Okay.
438	AS	= so (! inspire !) for the curiosity and the (! lust !) for - is our job, and then if the kids...some might not really feel like reading then that's fine.
439	IdG	Okay, okay. Any last remarks, wishes - something you want to add? ((25))
440	AS	I mean I hope that we can also inspire children's libraries to think more age specific in a way and also think in a different way what libraries should look like today, both in terms of design wise but also collection wise to really target a group. Because if you're a library for everybody, it's sometimes hard to be a library for everybody =
441	IdG	Yeah.
442	AS	= and also lifting the children's libraries that - when you build a new library, I mean, when you're doing a children's area it should be an area where it's okay to make some noise, I mean, they're kids - you can't...Kids are always the losers, in a way, when put together with grownups =
443	IdG	Yeah.
444	AS	= and they should always conform, and they should always be quiet, respect, lalala - to really, really, take it seriously.
445	IdG	Yeah, okay.
446	TK	And don't be afraid to take other cultural activities in the room =
447	AS	Exactly.
448	TK	= don't see it for - as competing with the books =
449	IdG	Yeah.
450	AS	Exactly.
451	TK	= uhm, so [just...
452	AS	Just] try it.
453	TK	Just try it and see what happens. If you want to create a positive place for meeting.
454	AS	Yeah, and if we want to - if we want to inspire our kids, empower them and make them brave to try new things, then we as library have to be brave, we have to be inspiring, and we have to try new things. Because sometimes you really really say 'we want you as a kid to try new things and put yourself in a situations that you don't know', but you as a grownup are very very scared to do the same, [so =
456	IdG	Yeah.]
457	AS	= for us, I'm very very open with it, I have no idea how to do this, but let's try together, let's go through it and flip some buttons and see what happens.
458	TK	Yeah...((>))
459	IdG	Yeah, okay, thanks!

Appendix H: Questionnaire OBA R1

H.1 Dutch OBA R1

Dit onderzoek gaat over jou en jouw bibliotheek. Wat vind jij van jouw bibliotheek? Is het een plek waar jij graag bent, of vind je het er maar saai?

Je krijgt vragen over hoe de bibliotheek jou probeert aan te moedigen om te lezen, maar ook over hoe jouw bibliotheek eruit ziet, wat je vindt van de boeken, dvd's en andere spullen, de mensen die er werken en de hulp die jouw bibliotheek aan jou geeft. **Leg vooral uit waarom, want jouw mening is heel belangrijk!** Vul in zoveel je wilt, het vakje verspringt vanzelf ☺. Misschien kun je een goede tip geven, waar jouw bibliotheek iets mee kan doen.

Het invullen duurt ongeveer 15 minuten.

Klaar voor de start?...
Go!

Algemene vragen	
1. Hoe oud ben je?	<u>10</u>
2. Hoe vaak kom je in deze bibliotheek?	<u>Om de 2 weken</u>

Vragen over de manier waarop lezen door jouw bibliotheek aangemoedigd wordt. Dit kunnen 'extraatjes' zijn, zoals een optreden in de bieb, of misschien zien de boekenkasten voor jouw leeftijd er wel heel leuk uit.	
3. Neem je wel eens deel aan activiteiten in jouw bibliotheek, bijvoorbeeld een voorleeswedstrijd, schrijversbezoek, voorlezen, theater, knutselen, of iets anders wat daar op lijkt? (Vul je hier 'nee' in, ga dan door naar vraag 5)	<u>Ja</u>
• Wat voor activiteiten waren dit?	<u>Boekenclub en een keer een voorstelling</u>
• Wat vond je hiervan?	<u>Weet ik niet meer</u>
• Wat heb je hiervan geleerd?	
• Waarom?	
4. Vond je lezen leuker na zo'n activiteit?	<u>Ja</u>
• Waarom wel / niet?	<u>Omdat je er zelf dan ook nog een nieuw hoofdstuk bij kunt bedenken. En je denkt ook bester over het boek na</u>
5. Hoe ziet de ruimte voor jou en je leeftijdsgenoten eruit in deze bibliotheek?	<u>Leuk, en je kunt gemakkelijk de boeken vinden</u>
• Waar kun je terecht (zijn er speciale afdelingen of etages voor jouw leeftijd)?	<u>Ja, een speciale kinderafdeling</u>

• Wat vind je hiervan?	<u>Handig</u>
• Waarom?	<u>Want anders zitten grote mensen en kinderboeken door elkaar</u>
6. Kun je de opstelling van de kasten voor jou en je leeftijdsgenoten omschrijven?	<u>Ronde kasten met verschillende soorten boeken per kast. en ze zijn op alfabetische volgorde</u>
• Wat vind je van deze opstelling?	<u>Makkelijk</u>
• Waarom?	<u>ABC is makkelijk omdat je andere helemaal. En op thema is makkelijk</u>
7. Heb je wel eens deelgenomen aan gesprekken over lezen in deze bibliotheek (bijvoorbeeld een leeskring of leesclub, of een gesprek met een medewerker van de bibliotheek)? (Vul je hier 'nee' in, ga dan door naar vraag 9)	<u>Ja een leesclub</u>
• Wat vond je hiervan?	<u>Leuk ,omdat je nooit helemaal hetzelfde Deed.</u>
• Heb je hier iets van geleerd?	<u>Meer over boeken</u>
• Waarom wel / niet?	
8. Vond je lezen na zo'n gesprek leuker?	<u>Ja</u>
• Waarom wel / niet?	

Vragen over hoe jouw bibliotheek eruit ziet	
9. Omschrijf de architectuur (=gebouw) van jouw bibliotheek.	<u>Ik vind het wel knus, je kunt overal zitten, al zit je op de grond, het maakt niet uit</u>
• Hoe voel je je hier?	<u>Gemakkelijk</u>
• Vind je het gebouw aantrekkelijk?	<u>Ik vind het een fijn gebouw</u>
• Waarom?	<u>Omdat je overal terecht kunt</u>
• Kun je er makkelijk je weg vinden?	<u>Ja</u>
• Waarom?	<u>Omdat er overal mensen van de bieb lopen</u>
10. Wat vind je van de inrichting (bijvoorbeeld wat vind je van de meubels en de gebruikte kleuren)?	<u>Weet ik niet</u>
• Hoe voel je je daarbij?	<u>gemakkelijk</u>
• Is de inrichting handig?	<u>Ja,</u>
• Waarom?	<u>veel fijne stoelen</u>

Vragen over de collectie die voor jou bedoeld is (de verzameling boeken, cd's, dvd's, en alle andere dingen die je mag lenen of gebruiken)	
11. Wat leen/gebruik je het meest van deze bibliotheek?	<u>boeken</u>
• Waarom?	<u>Omdat je die dan kan lezen</u>
12. Wat vind je van de collectie van deze bibliotheek? (bijvoorbeeld heel interessant, interessant, normaal, niet boeiend, stom).	<u>De boeken staan goed op thema's en dat vind ik wel interessant ,want dat heeft niet elke bieb</u>
• Leg uit.	
13. Word jou wel eens gevraagd wat jij in de collectie belangrijk vindt?	<u>nee</u>
• Zou je willen meepraten over de inhoud van de collectie?	<u>Ja</u>
• Waarom wel / niet?	
14. Komen er vaak genoeg nieuwe boeken, dvd's etcetera in jouw bibliotheek?	<u>ja</u>

Vragen over de mensen die in jouw bibliotheek werken	
15. Wat denk je dat medewerkers van de bibliotheek doen?	<u>Kinderen en grote mensen zeggen waar de boeken staan, tips geven</u>
• Waarom?	<u>Om je te helpen bij een goed boek vinden, en te helpen waar het staat</u>
16. Wat doen medewerkers van deze bibliotheek in jouw ogen goed?	<u>De mensen helpen</u>
• Leg uit waarom.	
17. Wat zouden de medewerkers van deze bibliotheek in jouw ogen beter kunnen doen?	<u>Niks,</u>
• Leg uit waarom.	<u>ze doen het goed genoeg</u>
18. Medewerkers van een bibliotheek komen soms naar de bezoekers toe, om bijvoorbeeld te vragen of ze je kunnen helpen. Gebeurt dat hier ook? (Vul je hier 'nee' in, ga dan door naar vraag 19)	<u>ja</u>
• Hoe vaak heb je dit	<u>Nee, Ik zie het vooral bij andere mensen</u>

meegemaakt?	
• Wat vond je hiervan?	
• Kreeg je goede / nuttige hulp?	
• Gaven ze jou de informatie die je nodig had?	
• Waarom wel / niet?	

<u>Vragen over de diensten van jouw bibliotheek; die heten met een duur woord 'dienstverleningen'. Een dienstverlening kan een zoekmachine zijn op de computer, een balie medewerker die jou helpt als je een vraag hebt of als je iets niet kan vinden, maar ook de boeken, cd's, tijdschriften en andere spullen die jij leent zijn een dienstverlening die jouw bibliotheek aan jou aanbiedt.</u>	
19. In de bibliotheek zijn bepaalde diensten aanwezig die jou kunnen helpen, bijvoorbeeld bij het zoeken naar boeken, of diensten die lezen voor jou leuker maken, zoals een theater. Welke dienstverlening gebruik je het meest? Schrijf het eerste op wat erin je op komt.	<u>Boeken lezen, boeken inkijken, spelletjes doen op de computers, boeken opzoeken op de computer</u>
• Het liefst? Schrijf het eerste op wat erin je op komt.	<u>Boeken zoeken</u>
• Waarom?	
20. Welk soort spullen van de bibliotheek (boeken, cd's, dvd's en ga zo maar door) is bij jou favoriet?	<u>boeken</u>
• Welk soort spullen is het belangrijkst voor een bibliotheek om te hebben voor iemand van jouw leeftijd, denk jij?	<u>boeken</u>
• Waarom?	<u>Omdat de meeste kinderen van lezen houden</u>
21. Welke dienst zou je in deze bibliotheek graag terug zien?	<u>Dat een van de mensen me helpt met een boek zoeken</u>
• Leg uit.	

Heel erg bedankt ☺!

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	<u>10</u>
2. How often do you visit this library?	<u>15 times a year</u>
Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.	
3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	<u>Yes.</u>
• What kind of activities did you participate in?	<u>reading contest, crafting, sometimes theater</u>
• What did you think of these activities?	<u>Fun and instructive</u>
• What did you learn of these activities?	<u>Just fun, I can't recall that quickly what I learned from it</u>
• Why?	-
4. Did you like reading more after such an activity?	<u>Doesn't matter</u>
• Why did / didn't you?	<u>I'm reading a lot anyway</u>
5. How does the space for you and your peers look like in this library?	<u>Cosy, a bit of a maze</u>
• Where can you go (are there special departments or floors for your age)?	<u>Children and 2nd floor (young adults)</u>
• What do you think of this space?	<u>Children's department is cosy, but a bit of a maze. Books are not always easy to find, they can be in different spots. The young adult department is a bit boring. I miss a place where you can make yourself comfortable to read.</u>
• Why?	<u>See above</u>

6. Can you describe the placing of the cases for you and your peers?	
What do you think of this placing?	<u>Youth: often books are in the wrong place. I can't although I know the themes of the bookcases sometimes find the books properly: it is sometimes difficult to think where a book belongs to. Some writers are not with the novels but in a theme case, that is difficult to search for</u>
Why?	<u>See above</u>
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>Yes, the researchers club</u>
What did you think of this conversation?	<u>Very nice</u>
Did you learn anything from it?	<u>No not really</u>
Why did / didn't you?	<u>I mostly gave my opinion about everything</u>
8. Did you like reading better after such a conversation?	
Why did / didn't you?	<u>Doesn't matter, I love to read</u>

Questions about how your library looks like	
9. Describe the architecture of your library.	<u>The children's department is very nice, those islands are nice, that tower. The red chairs</u>
How do you feel here?	<u>It doesn't matter how a building looks like from the outside</u>
Is the building attractive to you?	<u>Not unattractive</u>
Why is / isn't it?	<u>It just doesn't matter that much to me</u>
Can you find your way easily?	<u>no</u>
Why can / can't you?	<u>Very difficult to find books. I searched for 'we are our brain' and couldn't find it. Also finding the different departments I think is difficult</u>
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>Very cosy and special</u>
How do you feel in this environment?	<u>It appeals to me</u>
Is the interior design handy?	<u>I think it's nice that at the children's department there are a lot of chairs</u>
Why is / isn't it?	<u>See above</u>

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>History novels</u>
• Why?	<u>I love reading and history</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>normal</u>
• Explain.	<u>There are a lot of books someone would read or very bad books. The popular books are present (I usually don't like them). I for instance want to read all the books of Thea Beckman, but there are only a few available.</u>
13. Are you ever asked what you think is important in this collection?	<u>No, not until now.</u>
• Would you like to talk about the contents of the collection?	<u>Yes!!!!</u>
• Why would / wouldn't you?	<u>It seems fun to me to ensure that everybody is satisfied, now it's too focused on 1 taste. A lot of popular books..</u>
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>I don't notice it, maybe it is.</u>

Questions about the people who work in your library	
15. What do you think the staff members of the library do?	<u>Helping people with searching for books, doing things with money, and penalties supervising activities they probably also pick the books</u>
• Why do you think that?	
16. What do staff members of this library do well according to you?	- <u>nice</u> - <u>can help you well</u>
• Explain.	<u>Supervision at researchers was really nice. Helped with how you have to carry out an assignment.</u>
17. What could staff members of this library improve?	<u>Giving better advice about the content of the books: oh if you like this, then you probably also appreciate that That they know a little bit better where the books are.</u>
• Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>No, never happened to me</u>

• How often did this happen?	
• What did you think of it?	
• Did you receive good / useful help?	
• Did they give you the information you needed?	
• Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	<u>That I'm told where a book is</u>
• Like the best? Write down the first thing that comes to your mind.	<u>The above</u>
• Why?	<u>Sometimes difficult to find books, that is frustrating</u>
20. What kind of things from the library (books, CD's, and so on) is your favourite?	<u>books</u>
• What kind of things do you think is the most important for a library to have for someone of your age?	<u>books</u>
• Why?	<u>If I would buy all the books I read, it would cost me a lot of money and space.</u> <u>We usually record movies.</u>
21. What service would you like to see back in your library?	
• Explain.	<u>That I can get real advice about the content of books, and about what I would like else.</u>

Thank you very much ☺!

Appendix I: Questionnaire OBA R2

I.1 Dutch OBA R2

Dit onderzoek gaat over jou en jouw bibliotheek. Wat vind jij van jouw bibliotheek? Is het een plek waar jij graag bent, of vind je het er maar saai?

Je krijgt vragen over hoe de bibliotheek jou probeert aan te moedigen om te lezen, maar ook over hoe jouw bibliotheek eruit ziet, wat je vindt van de boeken, dvd's en andere spullen, de mensen die er werken en de hulp die jouw bibliotheek aan jou geeft. **Leg vooral uit waarom, want jouw mening is heel belangrijk!** Vul in zoveel je wilt, het vakje verspringt vanzelf ☺. Misschien kun je een goede tip geven, waar jouw bibliotheek iets mee kan doen.

Het invullen duurt ongeveer 15 minuten.

Klaar voor de start?...

Go!

Algemene vragen	
1. Hoe oud ben je?	<u>10</u>
2. Hoe vaak kom je in deze bibliotheek?	<u>15 x per jaar</u>

Vragen over de manier waarop lezen door jouw bibliotheek aangemoedigd wordt. Dit kunnen 'extraatjes' zijn, zoals een optreden in de bieb, of misschien zien de boekenkasten voor jouw leeftijd er wel heel leuk uit.	
3. Neem je wel eens deel aan activiteiten in jouw bibliotheek, bijvoorbeeld een voorleeswedstrijd, schrijversbezoek, voorlezen, theater, knutselen, of iets anders wat daar op lijkt? (Vul je hier 'nee' in, ga dan door naar vraag 5)	<u>Ja,</u>
• Wat voor activiteiten waren dit?	<u>voorleeswedstrijd, knutselen, soms theater</u>
• Wat vond je hiervan?	<u>Leuk en leerzaam</u>
• Wat heb je hiervan geleerd?	<u>Gewoon leuk, ik weet niet zo snel wat ik er van leerde</u>
• Waarom?	<u>=</u>
4. Vond je lezen leuker na zo'n activiteit?	<u>Maakt niet uit</u>
• Waarom wel / niet?	<u>Ik lees sowieso heel veel</u>
5. Hoe ziet de ruimte voor jou en je leeftijdsgenoten eruit in deze bibliotheek?	<u>Gezellig, een beetje en doolhof</u>
• Waar kun je terecht (zijn er speciale afdelingen of etages voor jouw leeftijd)?	<u>Kinderen en 2^e verdieping (jongeren)</u>
• Wat vind je hiervan?	<u>Kinder afdeling is gezellig, maar een beetje een doolhof. Boeken zijn niet altijd makkelijk te</u>

	<u>vinden, ze kunnen op verschillende plekken staan.</u> <u>De jongren afdeling is een beetje saai. Ik mis daer een plek waar je lekker kunt zitten om te lezen.</u>
• Waarom?	<u>Zie boven</u>
6. Kun je de opstelling van de kasten voor jou en je leeftijdsgenoten omschrijven?	
• Wat vind je van deze opstelling?	<u>Jeugd: vaak liggen boeken op de verkeerde plaats. Ik kan ook al weet ik de thema's van de kasten boeken niet altijd goed vinden: het is soms lastig te bedenken waar een boek bij hoort.</u> <u>Sommige schrijvers staan niet bij de romans maar in een thema kast, dat is lastig zoeken</u>
• Waarom?	<u>Zie boven</u>
7. Heb je wel eens deelgenomen aan gesprekken over lezen in deze bibliotheek (bijvoorbeeld een leeskring of leesclub, of een gesprek met een medewerker van de bibliotheek)? (Vul je hier 'nee' in, ga dan door naar vraag 9)	<u>Ja, de onderzoekers club</u>
• Wat vond je hiervan?	<u>Heel leuk</u>
• Heb je hier iets van geleerd?	<u>Nee niet echt</u>
• Waarom wel / niet?	<u>Ik gaf vooral mijn mening over van alles</u>
8. Vond je lezen na zo'n gesprek leuker?	
• Waarom wel / niet?	<u>Maakt niet uit, ik ben dol op lezen</u>

Vragen over hoe jouw bibliotheek eruit ziet	
9. Omschrijf de architectuur (=gebouw) van jouw bibliotheek.	<u>De kinderafdeling is heel leuk, die eilandjes zijn leuk, die toren. De rode stoelen</u>
• Hoe voel je je hier?	<u>Het maakt mij niet uit hoe een gebouw er van buiten uit ziet</u>
• Vind je het gebouw aantrekkelijk?	<u>Niet onaantrekkelijk</u>
• Waarom?	<u>Het maakt me gewoon niet zoveel uit</u>
• Kun je er makkelijk je weg vinden?	<u>nee</u>
• Waarom?	<u>Heel moeilijk boeken te vinden. Ik zocht naar 'wij zijn ons brein' en kon dat niet vinden. Ook de verschillende afdelingen vinden is lastig</u>
10. Wat vind je van de inrichting (bijvoorbeeld wat vind je van de meubels en de gebruikte kleuren)?	<u>Heel gezellig en bijzonder</u>

• Hoe voel je je daarbij?	<u>Het rekt me aan</u>
• Is de inrichting handig?	<u>Ik vind het fijn dat er op de kinderafdeling veel stoelen staan</u>
• Waarom?	<u>Zie boven</u>

Vragen over de collectie die voor jou bedoeld is (de verzameling boeken, cd's, dvd's, en alle andere dingen die je mag lenen of gebruiken)	
11. Wat leen/gebruik je het meest van deze bibliotheek?	<u>Geschiedenis romans</u>
• Waarom?	<u>Ik ben dol op lezen ne geschiedenis</u>
12. Wat vind je van de collectie van deze bibliotheek? (bijvoorbeeld heel interessant, interessant, normaal, niet boeiend, stom).	<u>normaal</u>
• Leg uit.	<u>Er staan veel boeken bij die iemand zou lezen of hele slechte boeken. De populaire boeken staan er wel (vind ik vaak niet leuk). Ik wil bijvoorbeeld alle boeken van Thea Beckman lezen, er staan er maar een paar.</u>
13. Word jou wel eens gevraagd wat jij in de collectie belangrijk vindt?	<u>Nee, nu pas.</u>
• Zou je willen meepraten over de inhoud van de collectie?	<u>Ja!!!!</u>
• Waarom wel / niet?	<u>Het lijkt me leuk ervoor te zorgen dat iedereen tevreden is, nu is veel gericht op 1 smaak. Heel veel populaire boeken,.</u>
14. Komen er vaak genoeg nieuwe boeken, dvd's etcetera in jouw bibliotheek?	<u>Ik merk het niet, misschien wel.</u>

Vragen over de mensen die in jouw bibliotheek werken	
15. Wat denk je dat medewerkers van de bibliotheek doen?	<u>Mensen helpen met boeken zoeken, dingen doen met geld, en boetes activiteiten begeleiden</u> <u>ze zoeken vast ook de boeken uit</u>
• Waarom?	
16. Wat doen medewerkers van deze bibliotheek in jouw ogen goed?	- <u>aardig</u> - <u>kunnen je goed helpen</u>
• Leg uit waarom.	<u>Begeleiding bij onderzoekers was erg leuk.</u>

	<u>Hielpen met oe je een opdracht moest uitvoeren.</u>
17. Wat zouden de medewerkers van deze bibliotheek in jouw ogen beter kunnen doen?	<u>Beter advies geven over de inhoud van de boeken: oh als je dit leuk vindt dan hou je daar ook wrs van</u> <u>Dat ze iets beter weten waar boeken staan.</u>
• Leg uit waarom.	
18. Medewerkers van een bibliotheek komen soms naar de bezoekers toe, om bijvoorbeeld te vragen of ze je kunnen helpen. Gebeurt dat hier ook? (Vul je hier 'nee' in, ga dan door naar vraag 19)	<u>Nee, is mij nooit gebeurd</u>
• Hoe vaak heb je dit meegemaakt?	
• Wat vond je hiervan?	
• Kreeg je goede / nuttige hulp?	
• Gaven ze jou de informatie die je nodig had?	
• Waarom wel / niet?	

Vragen over de diensten van jouw bibliotheek; die heten met een duur woord 'dienstverleningen'. Een dienstverlening kan een zoekmachine zijn op de computer, een baliemedewerker die jou helpt als je een vraag hebt of als je iets niet kan vinden, maar ook de boeken, cd's, tijdschriften en andere spullen die jij leent zijn een dienstverlening die jouw bibliotheek aan jou aanbiedt.	
19. In de bibliotheek zijn bepaalde diensten aanwezig die jou kunnen helpen, bijvoorbeeld bij het zoeken naar boeken, of diensten die lezen voor jou leuker maken, zoals een theater. Welke dienstverlening gebruik je het meest? Schrijf het eerste op wat erin je op komt.	<u>Dat me verteld wordt waar een boek is</u>
• Het liefst? Schrijf het eerste op wat erin je op komt.	<u>Het bovenstaande</u>
• Waarom?	<u>Soms lastig boeken te vinden, dat is frustrerend</u>
20. Welk soort spullen van de bibliotheek (boeken, cd's, dvd's en ga zo maar door) is bij jou favoriet?	<u>boeken</u>

Welk soort spullen is het belangrijkst voor een bibliotheek om te hebben voor iemand van jouw leeftijd, denk jij?	<u>boeken</u>
Waarom?	<u>Als ik alle boeken kopen die ik las, zou me dat heel veel geld en ruimte kosten. Films nemen wij vaak op.</u>
21. Welke dienst zou je in deze bibliotheek graag terug zien?	
Leg uit.	<u>Dat ik echt advies kan krijgen over de inhoud van boeken, en over wat ik dan nog meer leuk zou vinden.</u>

Heel erg bedankt ☺!

I.2 English OBA R2

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	<u>10 years old</u>
2. How often do you visit this library?	<u>every two weeks</u>

Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.

3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	<u>yes</u>
What kind of activities did you participate in?	<u>Making posters decorating notebooks</u>
What did you think of these activities?	<u>fun</u>
What did you learn of these activities?	<u>The collaboration that you can also think of activities together</u>
Why?	<u>I learned from it</u>

4. Did you like reading more after such an activity?	<u>no</u>
• Why did / didn't you?	<u>Not because you can always read but think of clubs together interviewing that's not what you do usually</u>
5. How does the space for you and your peers look like in this library?	<u>Nice, cosy</u>
• Where can you go (are there special departments or floors for your age)?	<u>No I only go to the children's department and going to the restaurant sometimes</u>
• What do you think of this space?	<u>Nice</u>
• Why?	<u>It's just nice and cozy and you don't have to do it alone</u>
6. Can you describe the placing of the cases for you and your peers?	<u>I don't understand this question</u>
• What do you think of this placing?	
• Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>no</u>
• What did you think of this conversation?	
• Did you learn anything from it?	
• Why did / didn't you?	
8. Did you like reading better after such a conversation?	
• Why did / didn't you?	

Questions about how your library looks like	
9. Describe the architecture of your library.	<u>I don't go to another library I just go to the oba</u>
• How do you feel here?	<u>Nice at ease</u>
• Is the building attractive to you?	<u>Yes</u>
• Why is / isn't it?	<u>I think it's attractive in a cozy way</u>
• Can you find your way easily?	<u>yes</u>
• Why can / can't you?	<u>Because I'm going to the oba since I'm four</u>

10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>Nice not boring</u>
• How do you feel in this environment?	<u>I feel good</u>
• Is the interior design handy?	<u>yes</u>
• Why is / isn't it?	<u>Because you have nice chairs a nice playground for the small children and you don't easily trip over things</u>

**Questions about the collection meant for you
(the gathering of books, CD's, DVD's, and all other things you can lend or use)**

11. What do you lend / use the most of this library?	<u>At the children's department learning and reading</u>
• Why?	<u>because there the most B-books are</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>normal</u>
• Explain.	<u>There are very nice books</u>
13. Are you ever asked what you think is important in this collection?	<u>no</u>
• Would you like to talk about the contents of the collection?	<u>No that's okay</u>
• Why would / wouldn't you?	<u>Not I wouldn't know anyway</u>
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>yes</u>

Questions about the people who work in your library

15. What do you think the staff members of the library do?	<u>Sorting out books helping people working etc</u>
• Why do you think that?	<u>Because else it will turn into chaos</u>
16. What do staff members of this library do well according to you?	<u>Helping people</u>
• Explain.	<u>Wells ome people don't know where a book is or several books and the less books are borrowed the less employees are needed</u>
17. What could staff members of this library improve?	<u>nothing</u>
• Explain why.	<u>I don't know what</u>

18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes</u>
How often did this happen?	<u>Almost every time I'm going to the library</u>
What did you think of it?	<u>good</u>
Did you receive good / useful help?	<u>Yes I got good help</u>
Did they give you the information you needed?	<u>yes</u>
Why did / didn't they?	<u>Because information sometimes is important</u>

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	<u>Books</u>
Like the best? Write down the first thing that comes to your mind.	<u>Books</u>
Why?	<u>Because I love reading maybe sometimes there's read aloud but I don't really like that than I can't really immerse myself in the story</u>
20. What kind of things from the library (books, CD's, and so on) is your favourite?	<u>books</u>
What kind of things do you think is the most important for a library to have for someone of your age?	<u>books</u>
Why?	<u>With some books you can empathize with some books you can laugh your ass off with some books you can cry and go on</u>
21. What service would you like to see back in your library?	<u>What kind of service?</u>
Explain.	

Thank you very much ☺!

Appendix J: Questionnaire OBA R3

J.1 Dutch OBA R3

Dit onderzoek gaat over jou en jouw bibliotheek. Wat vind jij van jouw bibliotheek? Is het een plek waar jij graag bent, of vind je het er maar saai?

Je krijgt vragen over hoe de bibliotheek jou probeert aan te moedigen om te lezen, maar ook over hoe jouw bibliotheek eruit ziet, wat je vindt van de boeken, dvd's en andere spullen, de mensen die er werken en de hulp die jouw bibliotheek aan jou geeft. **Leg vooral uit waarom, want jouw mening is heel belangrijk!** Vul in zoveel je wilt, het vakje verspringt vanzelf ☺. Misschien kun je een goede tip geven, waar jouw bibliotheek iets mee kan doen.

Het invullen duurt ongeveer 15 minuten.

Klaar voor de start?...
Go!

Algemene vragen	
1. Hoe oud ben je?	10 jaar oud
2. Hoe vaak kom je in deze bibliotheek?	om de 2 weken

Vragen over de manier waarop lezen door jouw bibliotheek aangemoedigd wordt. Dit kunnen 'extraatjes' zijn, zoals een optreden in de bieb, of misschien zien de boekenkasten voor jouw leeftijd er wel heel leuk uit.	
3. Neem je wel eens deel aan activiteiten in jouw bibliotheek, bijvoorbeeld een voorleeswedstrijd, schrijversbezoek, voorlezen, theater, knutselen, of iets anders wat daar op lijkt? (Vul je hier 'nee' in, ga dan door naar vraag 5)	ja
• Wat voor activiteiten waren dit?	Posters maken schriften versieren
• Wat vond je hiervan?	leuk
• Wat heb je hiervan geleerd?	De samenwerking dat je ook samen activiteiten kan verzinnen
• Waarom?	Ik heb er van geleerd
4. Vond je lezen leuker na zo'n activiteit?	nee
• Waarom wel / niet?	Niet omdat lezen kun je altijd doen maar samen clubben verzinnen interviewen dat doe je niet altijd
5. Hoe ziet de ruimte voor jou en je leeftijdsgenoten eruit in deze bibliotheek?	Leuk, gezellig
• Waar kun je terecht (zijn er speciale afdelingen of etages voor jouw leeftijd)?	Nee ik ga alleen naar de jeugdetage en naar het restaurant gaan soms

• Wat vind je hiervan?	<u>Leuk</u>
• Waarom?	<u>Het is gewoon lekker gezellig en je hoeft het niet alleen te doen</u>
6. Kun je de opstelling van de kasten voor jou en je leeftijdsgenoten omschrijven?	<u>Deze vraag begrijp ik niet</u>
• Wat vind je van deze opstelling?	
• Waarom?	
7. Heb je wel eens deelgenomen aan gesprekken over lezen in deze bibliotheek (bijvoorbeeld een leeskring of leesclub, of een gesprek met een medewerker van de bibliotheek)? (Vul je hier 'nee' in, ga dan door naar vraag 9)	<u>nee</u>
• Wat vond je hiervan?	
• Heb je hier iets van geleerd?	
• Waarom wel / niet?	
8. Vond je lezen na zo'n gesprek leuker?	
• Waarom wel / niet?	

Vragen over hoe jouw bibliotheek eruit ziet	
9. Omschrijf de architectuur (=gebouw) van jouw bibliotheek.	<u>ik ga niet naar een andere bieb ik ga gewoon naar de oba</u>
• Hoe voel je je hier?	<u>Lekker op mijn gemak</u>
• Vind je het gebouw aantrekkelijk?	<u>Ja</u>
• Waarom?	<u>Ik vind het op een gezellige manier aantrekkelijk</u>
• Kun je er makkelijk je weg vinden?	<u>ja</u>
• Waarom?	<u>Omdat ik al vanaf mijn vierde naar de oba ga</u>
10. Wat vind je van de inrichting (bijvoorbeeld wat vind je van de meubels en de gebruikte kleuren)?	<u>Leuk niet saai</u>
• Hoe voel je je daarbij?	<u>Ik voel me lekker</u>
• Is de inrichting handig?	<u>ja</u>
• Waarom?	<u>Omdat je hebt lekkere stoelen een leuke speelplaats voor de kleine kinderen en je struikelt niet makkelijk over dingen</u>

Vragen over de collectie die voor jou bedoeld is (de verzameling boeken, cd's, dvd's, en alle andere dingen die je mag lenen of gebruiken)	
11. Wat leen/gebruik je het meest van deze bibliotheek?	<u>Bij de jeugdetage leren en lezen</u>
• Waarom?	<u>omdat daar de meeste B-boeken staan</u>
12. Wat vind je van de collectie van deze bibliotheek? (bijvoorbeeld heel interessant, interessant, normaal, niet boeiend, stom).	<u>normaal</u>
• Leg uit.	<u>Er zijn hele leuke boeken</u>
13. Word jou wel eens gevraagd wat jij in de collectie belangrijk vindt?	<u>nee</u>
• Zou je willen meepraten over de inhoud van de collectie?	<u>Nee dat hoeft niet</u>
• Waarom wel / niet?	<u>Niet ik zou het toch niet weten</u>
14. Komen er vaak genoeg nieuwe boeken, dvd's etcetera in jouw bibliotheek?	<u>ja</u>

Vragen over de mensen die in jouw bibliotheek werken	
15. Wat denk je dat medewerkers van de bibliotheek doen?	<u>De boeken sorteren mensen helpen werken enz</u>
• Waarom?	<u>Omdat het anders een chaos wordt</u>
16. Wat doen medewerkers van deze bibliotheek in jouw ogen goed?	<u>Mensen helpen</u>
• Leg uit waarom.	<u>Nou sommige mensen weten niet waar een boek staat of meerdere boeken en hoe minder boeken worden geleend hoe minder werknemers nodig zijn</u>
17. Wat zouden de medewerkers van deze bibliotheek in jouw ogen beter kunnen doen?	<u>niks</u>
• Leg uit waarom.	<u>Ik weet niet wat</u>
18. Medewerkers van een bibliotheek komen soms naar de bezoekers toe, om bijvoorbeeld te vragen of ze je kunnen helpen. Gebeurt dat hier ook? (Vul je hier 'nee' in, ga dan door naar vraag 19)	<u>ja</u>

Hoe vaak heb je dit meegemaakt?	<u>Bijna elke keer dat ik naar de bieb ga</u>
Wat vond je hiervan?	<u>goed</u>
Kreeg je goede / nuttige hulp?	<u>Ja ik kreeg goed hulp</u>
Gaven ze jou de informatie die je nodig had?	<u>ja</u>
Waarom wel / niet?	<u>Omdat informatie soms belangrijk is</u>

Vragen over de diensten van jouw bibliotheek; die heten met een duur woord 'dienstverleningen'. Een dienstverlening kan een zoekmachine zijn op de computer, een baliemedewerker die jou helpt als je een vraag hebt of als je iets niet kan vinden, maar ook de boeken, cd's, tijdschriften en andere spullen die jij leent zijn een dienstverlening die jouw bibliotheek aan jou aanbiedt.	
19. In de bibliotheek zijn bepaalde diensten aanwezig die jou kunnen helpen, bijvoorbeeld bij het zoeken naar boeken, of diensten die lezen voor jou leuker maken, zoals een theater. Welke dienstverlening gebruik je het meest? Schrijf het eerste op wat erin je op komt.	<u>Boeken</u>
Het liefst? Schrijf het eerste op wat erin je op komt.	<u>Boeken</u>
Waarom?	<u>Omdat ik van lezen hou er word misschien wel eens voorgelezen maar ik vind dat niet zo leuk dan kan ik me niet erg in het verhaal leven</u>
20. Welk soort spullen van de bibliotheek (boeken, cd's, dvd's en ga zo maar door) is bij jou favoriet?	<u>boeken</u>
Welk soort spullen is het belangrijkste voor een bibliotheek om te hebben voor iemand van jouw leeftijd, denk jij?	<u>boeken</u>
Waarom?	<u>In sommige boeken kan je je in leven in sommige boeken kan je je rot lachen om sommige boeken kan je huilen ga maar door</u>
21. Welke dienst zou je in deze bibliotheek graag terug zien?	<u>Wat voor dienst?</u>

• Leg uit.	
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Heel erg bedankt ☺!

J.2 English OBA R3

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	<u>10</u>
2. How often do you visit this library?	<u>Every 2 weeks</u>

Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.

3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	<u>Yes</u>
• What kind of activities did you participate in?	<u>Bookclub and one time a performance</u>
• What did you think of these activities?	<u>I don't remember</u>
• What did you learn of these activities?	
• Why?	
4. Did you like reading more after such an activity?	<u>Yes</u>
• Why did / didn't you?	<u>Because you can think of a new chapter yourself. And you also reflect better about the book</u>
5. How does the space for you and your peers look like in this library?	<u>Nice, and you can easily find the books</u>

Where can you go (are there special departments or floors for your age)?	<u>Yes, a special children's department</u>
What do you think of this space?	<u>Handy</u>
Why?	<u>Because else grownup and children's books are placed together</u>
6. Can you describe the placing of the cases for you and your peers?	<u>Round cases with different kinds of books per case. and they are at alphabetical order</u>
What do you think of this placing?	<u>Easy</u>
Why?	<u>ABC is easu because you different totally. And on theme is easy</u>
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>Yes a reading club</u>
What did you think of this conversation?	<u>Nice , because you never totally Did the same.</u>
Did you learn anything from it?	<u>More about books</u>
Why did / didn't you?	
8. Did you like reading better after such a conversation?	<u>Yes</u>
Why did / didn't you?	

Questions about how your library looks like	
9. Describe the architecture of your library.	<u>I think it's cosy, you can sit everywhere, even though you sit on the floor, it doesn't matter</u>
How do you feel here?	<u>Comfortabel</u>
Is the building attractive to you?	<u>I think it's a nice building</u>
Why is / isn't it?	<u>Because you can go anywhere</u>
Can you find your way easily?	<u>Yes</u>
Why can / can't you?	<u>Because there are walking people from the library everywhere</u>
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>I don't know</u>
How do you feel in this environment?	<u>comfortabel</u>
Is the interior design handy?	<u>Yes,</u>

Why is / isn't it?	<u>a lot of nice chairs</u>
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Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>books</u>
Why?	<u>Because you can then read them</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>The books are organized in themes well and I think that's interesting, because that's not something every library has</u>
Explain.	
13. Are you ever asked what you think is important in this collection?	<u>no</u>
Would you like to talk about the contents of the collection?	<u>Yes</u>
Why would / wouldn't you?	
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>yes</u>

Questions about the people who work in your library	
15. What do you think the staff members of the library do?	<u>Telling children and grownups where the books are, giving tips</u>
Why do you think that?	<u>To help you to find a good book, and to help where it is placed</u>
16. What do staff members of this library do well according to you?	<u>Helping the people</u>
Explain.	
17. What could staff members of this library improve?	<u>Nothing.</u>
Explain why.	<u>they are doing it good enough</u>
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes</u>
How often did this happen?	<u>No, I see it especially with other people</u>
What did you think of it?	

Did you receive good / useful help?	
Did they give you the information you needed?	
Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	<u>Reading books, look into books, doing games on the computers, searching for books on the computer</u>
Like the best? Write down the first thing that comes to your mind.	<u>Searching books</u>
Why?	
20. What kind of things from the library (books, CD's, and so on) is your favourite?	<u>books</u>
What kind of things do you think is the most important for a library to have for someone of your age?	<u>books</u>
Why?	<u>Because most children like to read</u>
21. What service would you like to see back in your library?	<u>That one of the people helps me with finding a book</u>
Explain.	

Thank you very much 😊!

Appendix K: Questionnaire OBA R4

K.1 Dutch OBA R4

Dit onderzoek gaat over jou en jouw centrale bibliotheek (en dus niet over een wijkvestiging): de OBA. Wat vind jij van jouw bibliotheek? Is het een plek waar jij graag bent, of vind je het er maar saai?

Je krijgt vragen over hoe de bibliotheek jou probeert aan te moedigen om te lezen, maar ook over hoe jouw bibliotheek eruit ziet, wat je vindt van de boeken, dvd's en andere spullen, de mensen die er werken en de hulp die jouw bibliotheek aan jou geeft. **Leg vooral uit waarom, want jouw mening is heel belangrijk!** Vul in zoveel je wilt, het vakje verspringt vanzelf ☺. Misschien kun je een goede tip geven, waar jouw bibliotheek iets mee kan doen.

Het invullen duurt ongeveer 10 minuten.

Klaar voor de start?...

Go!

Algemene vragen	
1. Hoe oud ben je?	<u>13</u>
2. Hoe vaak kom je in deze bibliotheek?	<u>ja</u>

Vragen over de manier waarop lezen door jouw bibliotheek aangemoedigd wordt. Dit kunnen 'extraatjes' zijn, zoals een optreden in de bieb, of misschien zien de boekenkasten voor jouw leeftijd er wel heel leuk uit.

3. Neem je wel eens deel aan activiteiten in jouw bibliotheek, bijvoorbeeld een voorleeswedstrijd, schrijversbezoek, of iets anders wat daar op lijkt? (Vul je hier 'nee' in, ga dan door naar vraag 5)	<u>ja, maar heel lang geleden, ik weet niet meer wat ik toen deed</u>
• Wat voor activiteiten waren dit?	
• Wat vond je hiervan?	
• Wat heb je hiervan geleerd?	
• Waarom?	
4. Vond je lezen leuker na zo'n activiteit?	
• Waarom wel / niet?	
5. Hoe ziet de ruimte voor jou en je leeftijdsgenoten eruit in deze bibliotheek?	<u>gezellig</u>
• Waar kun je terecht (zijn er speciale afdelingen of etages voor jouw leeftijd)?	<u>meestal op de jeugdafdeling, of op de 2^e of 3^e etage</u>
• Wat vind je hiervan?	<u>goed</u>

• Waarom?	<u>er zijn veel mogelijkheden om te lezen</u>
6. Kun je de opstelling van de kasten voor jou en je leeftijdsgenoten omschrijven?	<u>de kasten die het meest aan de kant staan (op de jeugdafdeling)</u>
• Wat vind je van deze opstelling?	<u>wel oké.</u>
• Waarom?	<u>het maakt me echt niks uit waar die kasten staan hoor</u>
7. Heb je wel eens deelgenomen aan gesprekken over lezen in deze bibliotheek (bijvoorbeeld een leeskring of leesclub, of een gesprek met een medewerker van de bibliotheek)? (Vul je hier 'nee' in, ga dan door naar vraag 9)	<u>nee</u>
• Wat vond je hiervan?	
• Heb je hier iets van geleerd?	
• Waarom wel / niet?	
8. Vond je lezen na zo'n gesprek leuker?	
• Waarom wel / niet?	

Vragen over hoe jouw bibliotheek eruit ziet	
9. Omschrijf de architectuur van jouw bibliotheek.	<u>een groot gebouw met veel verdiepingen met uitzicht op het centraal + centrum</u>
• Hoe voel je je hier?	<u>veilig, blij</u>
• Vind je het gebouw aantrekkelijk?	<u>ja hoor</u>
• Waarom?	<u>omdat het er leuk uit ziet, maar ik vind dat er meer kleur in moet, dat maakt het gezelliger</u>
• Kun je er makkelijk je weg vinden?	<u>Ja</u>
• Waarom wel / niet?	<u>omdat er veel platen zijn met wat waar is.</u>
10. Wat vind je van de inrichting (bijvoorbeeld wat vind je van de meubels en de gebruikte kleuren)?	<u>goed, maar er moeten (vind ik) meer zitplaatsen moeten zijn en meer kleuren.</u>
• Hoe voel je je daarbij?	<u>wel goed</u>
• Is de inrichting handig?	<u>ja</u>
• Waarom wel / niet?	<u>waarom niet?</u>

Vragen over de collectie die voor jou bedoeld is (de verzameling boeken, cd's, dvd's, en alle andere dingen die je mag lenen of gebruiken)	
11. Wat leen/gebruik je het meest van deze bibliotheek?	<u>boeken</u>
• Waarom?	<u>omdat ik veel boeken lees</u>
12. Wat vind je van de collectie van deze bibliotheek? (bijvoorbeeld heel interessant, interessant, normaal, niet boeiend, stom).	<u>heel interessant</u>
• Leg uit.	<u>de boeken die ik zoek zijn er altijd</u>
13. Word jou wel eens gevraagd wat jij in de collectie belangrijk vindt?	<u>nee</u>
• Zou je willen meepraten over de inhoud van de collectie?	<u>niet echt.</u>
• Waarom wel / niet?	<u>het maakt me niet uit wat voor een boeken er in de bieb staan, als de boeken die ik zoek er maar zijn</u>
14. Komen er vaak genoeg nieuwe boeken, dvd's etcetera in jouw bibliotheek?	<u>ja</u>

Vragen over de mensen die in jouw bibliotheek werken	
15. Wat denk je dat medewerkers van de bibliotheek doen?	<u>vragen beantwoorden over de collectie en boeken in de boekenkast zetten</u>
• Waarom?	<u>omdat ik ze dat zie doen.</u>
16. Wat doen medewerkers van deze bibliotheek in jouw ogen goed?	<u>vragen beantwoorden over dingen die ik zoek.</u>
• Leg uit waarom.	<u>als ik iets vraag beantwoorden ze dat.</u>
17. Wat zouden de medewerkers van deze bibliotheek in jouw ogen beter kunnen doen?	<u>I don't know.</u>
• Leg uit waarom.	
18. Medewerkers van een bibliotheek komen soms naar de bezoekers toe, om bijvoorbeeld te vragen of ze je kunnen helpen. Gebeurt dat hier ook? (Vul je hier 'nee' in, ga dan door naar vraag 19)	<u>soms</u>
• Hoe vaak heb je dit meegemaakt?	<u>1 keer</u>

• Wat vond je hiervan?	<u>goed</u>
• Kreeg je goede / nuttige hulp?	<u>nee</u>
• Gaven ze jou de informatie die je nodig had?	<u>nee</u>
• Waarom wel / niet?	<u>ik had niks nodig :P</u>

Vragen over de diensten van jouw bibliotheek; die heten met een duur woord 'dienstverleningen'. Een dienstverlening kan een zoekmachine zijn op de computer, een baliemedewerker die jou helpt als je een vraag hebt of als je iets niet kan vinden, maar ook de boeken, cd's, tijdschriften en andere spullen die jij leent zijn een dienstverlening die jouw bibliotheek aan jou aanbiedt.

19. In de bibliotheek zijn bepaalde diensten aanwezig die jou kunnen helpen, bijvoorbeeld bij het zoeken naar boeken, of diensten die lezen voor jou leuker maken, zoals een theater. Welke dienstverlening gebruik je het meest? Schrijf het eerste op wat erin je op komt.	<u>het opzoeken van boeken</u>
• Het liefst? Schrijf het eerste op wat erin je op komt.	<u>" "</u>
• Waarom?	<u>omdat ik altijd boeken lees.</u>
20. Welk soort spullen van de bibliotheek (boeken, cd's, dvd's en ga zo maar door) is bij jou favoriet?	<u>boeken, ik ben een boekenworm</u>
• Welk soort spullen is het belangrijkst voor een bibliotheek om te hebben voor iemand van jouw leeftijd, denk jij?	<u>films, cd's en informatieve en leuke boeken</u>
• Waarom?	<u>omdat mensen van mijn leeftijd (in mijn klas) niet van boeken houden maar van films en cd's.</u>
21. Welke dienst zou je in deze bibliotheek graag terug zien?	<u>eigenlijk niks maar ik vind dat ik meer 10 boeken per keer moet kunnen lenen.</u>
• Leg uit.	<u>ik lees veel en ik wil zoveel mogelijk boeken mee naar huis nemen.</u>

Heel erg bedankt ☺!

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	<u>13</u>
2. How often do you visit this library?	<u>yes</u>
Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.	
3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	<u>yes, but a very long time ago, I don't remember what I did then</u>
• What kind of activities did you participate in?	
• What did you think of these activities?	
• What did you learn of these activities?	
• Why?	
4. Did you like reading more after such an activity?	
• Why did / didn't you?	
5. How does the space for you and your peers look like in this library?	<u>nice</u>
• Where can you go (are there special departments or floors for your age)?	<u>mostly at the children's department, or at the 2nd or 3rd floor</u>
• What do you think of this space?	<u>good</u>
• Why?	<u>there are a lot of opportunities to read</u>
6. Can you describe the placing of the cases for you and your peers?	<u>the cases who are the most on the side (at the children's department)</u>

• What do you think of this placing?	<u>kind of okay.</u>
• Why?	<u>I don't care at all where the cases are placed</u>
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>no</u>
• What did you think of this conversation?	
• Did you learn anything from it?	
• Why did / didn't you?	
8. Did you like reading better after such a conversation?	
• Why did / didn't you?	

Questions about how your library looks like	
9. Describe the architecture of your library.	<u>a big building with a lot of floor with view on central station + center</u>
• How do you feel here?	<u>safe, happy</u>
• Is the building attractive to you?	<u>yes</u>
• Why is / isn't it?	<u>because it looks nice, but I think that there should be more color, that that makes it nicer</u>
• Can you find your way easily?	<u>Yes</u>
• Why can / can't you?	<u>because there are a lot of signs with what is where.</u>
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>good, but there have to be (I think) more seats and more colors.</u>
• How do you feel in this environment?	<u>kind of good</u>
• Is the interior design handy?	<u>yes</u>
• Why is / isn't it?	<u>why not?</u>

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>books</u>
• Why?	<u>because I read a lot of books</u>

12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>very interesting</u>
• Explain.	<u>the books I'm searching for are always there</u>
13. Are you ever asked what you think is important in this collection?	<u>no</u>
• Would you like to talk about the contents of the collection?	<u>not really.</u>
• Why would / wouldn't you?	<u>I don't care what kind of books are in the library, as long as the books I'm searching for are there</u>
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>yes</u>

Questions about the people who work in your library

15. What do you think the staff members of the library do?	<u>answering questions about the collection and putting books in the bookcases</u>
• Why do you think that?	<u>because I see them do that.</u>
16. What do staff members of this library do well according to you?	<u>answering questions about things I search for.</u>
• Explain.	<u>if I ask something they answer it.</u>
17. What could staff members of this library improve?	<u>I don't know.</u>
• Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>sometimes</u>
• How often did this happen?	<u>1 time</u>
• What did you think of it?	<u>good</u>
• Did you receive good / useful help?	<u>no</u>
• Did they give you the information you needed?	<u>no</u>
• Why did / didn't they?	<u>I didn't need anything :P</u>

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are

services your library offers to you.	
19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	<u>the searching of books</u>
Like the best? Write down the first thing that comes to your mind.	<u>" "</u>
Why?	<u>because I always read books.</u>
20. What kind of things from the library (books, CD's, and so on) is your favourite?	<u>books, I am a book worm</u>
What kind of things do you think is the most important for a library to have for someone of your age?	<u>movies, CD's and instructive and fun books</u>
Why?	<u>because people my age (in my class) don't like books but movies and CD's.</u>
21. What service would you like to see back in your library?	<u>actually nothing but I think that I should be able to borrow more than 10 books a time.</u>
Explain.	<u>I read a lot and I want to take as many books home as possible.</u>

Thank you very much ☺!

Appendix L: Questionnaire TioTretton R1

L.1 Swedish TioTretton R1

En student från Holland skriver ett skolarbete om TioTretton och ett bibliotek som ligger i Holland. Hon vill gärna veta vad du tycker om TioTretton. Det är helt anonymt och du svarar på de frågor som du vill!

Allmänna frågor	
1. Hur gammal är du?	<u>11</u>
2. Hur ofta besöker du TioTretton?	<u>nästan varje dag</u>

Frågor om hur biblioteket uppmuntrar till läsning.	
3. Brukar du göra andra saker än läsa i biblioteket? (om inte hoppa till fråga 5)	
• Vad brukar du göra på TioTretton?	<u>Läsa manga och rita.</u>
• Vad tycker du om dessa aktiviteter?	<u>Jätteroligt!</u>
• Lärde du dig någonting av dessa aktiviteter?	<u>Ja!</u>
• Varför?	<u>Man lärde sig att läsa och rita bättre.</u>
4. Blev du mer intresserad av att läsa efter dessa aktiviteter?	<u>Ja, det blev jag!</u>
• Varför/varför inte?	<u>För att det fick en att tänka på att det finns många roliga böcker som finns att läsa.</u>
5. Hur tycker du att biblioteksrummet ser ut?	<u>Mysigt, det får en att känna sig bekväm och Hemma.</u>
• Tycker du att det är bra med vuxengränsen?	<u>Ja, utan vuxna blir det en mycket lättare stämning.</u>
• Vad tycker du om TioTrettons lokaler?	<u>Jättebra!</u>
6. Kan du beskriva hur bokhyllorna står?	<u>Lite överallt men indelat i delar så att man vet vilken sorts bok man letar efter.</u>
• Vad tycker du om hur bokhyllorna står?	<u>Bra, det är lätt att hitta och det känns inte ihoptryggt.</u>

7. Brukar du prata om böcker på TioTretton(I bokklubbbar, med personalen eller med andra besökare)? (om inte så hoppa till fråga 9)	<u>Ja, hela tiden. Jag försöker få mina vänner att åka dit.</u>
• Vad tyckte du om dessa diskussioner?	
• Lärde du dig någonting av det?	
8. Blev du mer intresserad av att läsa efter detta?	
• Varför/Varför inte?	

Frågor om hur biblioteket ser ut?	
9. Beskriv arkitekturen i TioTretton!	<u>Bra gjort, fina färger och mysiga soffor.</u>
• Hur känner du dig på TioTretton?	
• Tycker du om rummet?	<u>ja</u>
• Varför/Varför inte?	<u>fint och roligt!</u>
• Kan du hitta det du vill på TioTretton?	<u>Ja eller så kan man fråga då så jobbar!</u>
• Varför/Varför inte?	
10. Vad tycker du om inredningen på TioTretton? (tex möblerna och färgerna)	<u>jättefint!</u>
• Hur känner du dig i miljön?	<u>lugn å glad</u>
• Tycker du att inredningen är bra?	<u>ja</u>
• Varför/Varför inte?	

Frågor om samlingen (det som går att låna, böcker, ljudböcker, datorer, iPads, köket, kameror osv.)	
11. Vad lånar du mest på biblioteket?	<u>böcker och ritsaker</u>
• Varför?	<u>det tycker jag är roligt</u>
12. Vad tycker du om det som finns att låna på TioTretton? (är det tillräckligt, finns det någonting du saknar?)	<u>bra!</u>
• Exempel på saker du skulle önska tex.	

13. Har du någon gang fått frågan på TioTretton om vad du tycker om det som finns att låna?	<u>Ja och på stora datorn kan man ønska vad som man ska kjøpa for bøcker!</u>
• Skulle du vilja prata mer om vad som finns att låna?	<u>pratar om jag behöver.</u>
• Varför/Varför inte?	
14. Tycker du att det du kan hitta nye bøcker som præcis kommet ut på TioTretton?	<u>här finns alla bøcker!</u>

Frågor om personalen som jobbar på TioTretton	
15. Vad tror du att personalen på TioTretton jobbar med?	<u>bøcker och att jobba med barnen</u>
• Varför?	
16. Vad tycker du att personalen gör bra?	<u>alla saker!</u>
• Exempel	
17. Vad skulle personalen kunne gjøre bättre tycker du?	<u>dom är bra!</u>
• Exempel	
18. Har personalen frågat dig om du funderar over någøt eller vill ha hjelp? (om inte hoppa till fråga19)	<u>ja om man inte vet</u>
• Hur ofta brukar det hända?	<u>ibland</u>
• Vad tycker du om det?	<u>jättebra om man letara efter en bok!</u>
• Får du bra hjelp av personalen?	<u>ja</u>
• Fick du veta det du ville?	<u>ja eller så frågar man en kompis</u>

Frågor om det som finns på biblioteket.
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19. I biblioteket finns det olika saker som gör det lättare för dig att hitta till böckerna eller som gör det roligare för dig att vara på TioTretton och roligare att läsa.	
Skriv ned det första som du tankar på som du tycker bäst om.	ritbordet å alla böckerna!
Varför tycker du bäst om detta?	finns bra böcker om hur man ritat
20. Vad lånar du mest på TioTretton?	
Vad tycker du är det absolute viktigaste för ett bibliotek som finns till för barn i din ålder?	
Varför är detta viktigast?	
21. Vad skulle du vilja att alla barnbibliotek hade?	ritbord och mangaböcker
Varför	

Tack för din hjälp ☺!

L.2 English TioTretton R1

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	11
2. How often do you visit this library?	nearly every day

Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.

3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	
What kind of activities did you participate in?	<u>Reading manga and drawing.</u>
What did you think of these activities?	<u>Very funny!</u>
What did you learn of these activities?	<u>Yes!</u>
Why?	<u>You learn to read and to draw better.</u>
4. Did you like reading more after such an activity?	<u>Yes, that was me!</u>
Why did / didn't you?	<u>Because it made you think that there are many fun books available to read.</u>
5. How does the space for you and your peers look like in this library?	<u>Cosy, it makes you feel comfortable and at home.</u>
Where can you go (are there special departments or floors for your age)?	<u>Yes, but adults will be in a much lighter mood.</u>
What do you think of this space?	<u>Great!</u>
Why?	
6. Can you describe the placing of the cases for you and your peers?	<u>A bit all over the place but divided into parts so that you know which kind of book you're looking for.</u>
What do you think of this placing?	<u>Well, it is easy to find and it does not feel safe at the same time.</u>
Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>Yes, all the time. I'm trying to get my friends to go there.</u>
What did you think of this conversation?	
Did you learn anything from it?	
Why did / didn't you?	
8. Did you like reading better after such a conversation?	
Why did / didn't you?	

Questions about how your library looks like

9. Describe the architecture of your library.	<u>Well done, nice colors and cozy sofas.</u>
• How do you feel here?	
• Is the building attractive to you?	<u>yes</u>
• Why is / isn't it?	<u>nice and fun!</u>
• Can you find your way easily?	<u>Yes or you can ask the lady how it works.</u>
• Why can / can't you?	
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>beautiful!</u>
• How do you feel in this environment?	<u>calm and happy.</u>
• Is the interior design handy?	<u>yes</u>
• Why is / isn't it?	

**Questions about the collection meant for you
(the gathering of books, CD's, DVD's, and all other things you can lend or use)**

11. What do you lend / use the most of this library?	<u>books and drawing tools</u>
• Why?	<u>I think this is funny</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>good!</u>
• Explain.	
13. Are you ever asked what you think is important in this collection?	<u>Yes, and on the large computer you could ask what kind of books they should buy!</u>
• Would you like to talk about the contents of the collection?	<u>talking about what I need.</u>
• Why would / wouldn't you?	
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>All the books are here!</u>

Questions about the people who work in your library

15. What do you think the staff members of the library do?	<u>books and working with the kids</u>
• Why do you think that?	
16. What do staff members of this library do well according to you?	<u>all things!</u>
• Explain.	
17. What could staff members of this library improve?	<u>they're good!</u>
• Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes if you do not know</u>
• How often did this happen?	<u>sometimes</u>
• What did you think of it?	<u>great if you're looking for a book!</u>
• Did you receive good / useful help?	<u>yes</u>
• Did they give you the information you needed?	<u>yes or you ask a friend</u>
• Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	
• Like the best? Write down the first thing that comes to your mind.	<u>The table were you can draw and all the books!</u>
• Why?	<u>there are good books on how to draw</u>
20. What kind of things from the library (books, CD's, and so on) is your favorite?	

What kind of things do you think is the most important for a library to have for someone of your age?	
Why?	
21. What service would you like to see back in your library?	<u>tablet and manga books</u>
Explain.	

Thank you very much ☺!

Appendix M: Questionnaire TioTretton R2

M.1 Swedish TioTretton R2

En student från Holland skriver ett skolarbete om TioTretton och ett bibliotek som ligger i Holland. Hon vill gärna veta vad du tycker om TioTretton. Det är helt anonymt och du svarar på de frågor som du vill!

Allmänna frågor	
1. Hur gammal är du?	<u>12</u>
2. Hur ofta besöker du TioTretton?	<u>nästan varje dag</u>

Frågor om hur biblioteket uppmuntrar till läsning.	
3. Brukar du göra andra saker än läsa i biblioteket? (om inte hoppa till fråga 5)	
• Vad brukar du göra på TioTretton?	<u>göra film läsa serier</u>
• Vad tycker du om dessa aktiviteter?	<u>bra!!</u>
• Lärde du dig någonting av dessa aktiviteter?	<u>Ja lite</u>
• Varför?	<u>göra film</u>
4. Blev du mer intresserad av att läsa efter dessa aktiviteter?	<u>ja när man får nya serier</u>
• Varför/varför inte?	
5. Hur tycker du att biblioteksrummet ser ut?	<u>jättefint</u>
• Tycker du att det är bra med vuxengränsen?	<u>ja!</u>
• Vad tycker du om TioTrettons lokaler?	<u>fina</u>
6. Kan du beskriva hur bokhyllorna står?	<u>vid väggen</u>
• Vad tycker du om hur bokhyllorna står?	<u>det är gjätebra</u>

7. Brukar du prata om böcker på TioTretton(I bokklubbar, med personalen eller med andra besökare)? (om inte så hoppa till fråga 9)	<u>med kompisar och fråga dom som jobbar här</u>
• Vad tyckte du om dessa diskussioner?	<u>bra</u>
• Lärde du dig någonting av det?	<u>ibland</u>
8. Blev du mer intresserad av att läsa efter detta?	<u>ja lite</u>
• Varför/Varför inte?	

Frågor om hur biblioteket ser ut?	
9. Beskriv arkitekturen i TioTretton!	
• Hur känner du dig på TioTretton?	<u>det är fint det är gjäte kult att vara där.</u>
• Tycker du om rummet?	<u>jag tycker att det är gjäte fint</u>
• Varför/Varför inte?	
• Kan du hitta det du vill på TioTretton?	<u>ja när jag är sugen på att läsa så läser jag om jag vill göra en film så kan jag göra en.</u>
• Varför/Varför inte?	
10. Vad tycker du om inredningen på TioTretton? (tex möblerna och färgerna)	<u>det är gjäte fint allt</u>
• Hur känner du dig i miljön?	<u>jag käner mej lungn inte sträsade</u>
• Tycker du att inredningen är bra?	<u>jag tycker att det är gjäte fint</u>
• Varför/Varför inte?	

Frågor om samlingen (det som går att låna, böcker, ljudböcker, datorer, iPads, köket, kameror osv.)	
11. Vad lånar du mest på biblioteket?	<u>dragon ball walking dead manga.</u>
• Varför?	<u>dom är roliga att läsa</u>
12. Vad tycker du om det som finns att låna på TioTretton? (är det tillräckligt, finns det någonting du saknar?)	<u>nej det finns allt tidningar böker.</u>
• Exempel på saker du skulle önska tex.	

13. Har du någon gang fått frågan på TioTretton om vad du tycker om det som finns att låna?	
• Skulle du vilja prata mer om vad som finns att låna?	
• Varför/Varför inte?	
14. Tycker du att det du kan hitta nye böcker som precis kommit ut på TioTretton?	<u>jag tycker att jag kan hitta böcker som redan kommit ut</u>

Frågor om personalen som jobbar på TioTretton	
15. Vad tror du att personalen på TioTretton jobbar med?	hitta böcker hjälpa barnen
• Varför?	
16. Vad tycker du att personalen gör bra?	
• Exempel	
17. Vad skulle personalen kunna göra bättre tycker du?	<u>inget dom gör redan ett bra jobb</u>
• Exempel	
18. Har personalen frågat dig om du funderar over något eller vill ha hjälp? (om inte hoppa till fråga19)	<u>ja dom har frågat om jag behöft hjälp</u>
• Hur ofta brukar det hända?	<u>2gångar i timen</u>
• Vad tycker du om det?	<u>bra</u>
• Får du bra hjälp av personalen?	<u>ja</u>
• Fick du veta det du ville?	<u>jag fick veta allt</u>

Frågor om det som finns på biblioteket.
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19. I biblioteket finns det olika saker som gör det lättare för dig att hitta till böckerna eller som gör det roligare för dig att vara på TioTretton och roligare att läsa.	
Skriv ned det första som du tankar på som du tycker bäst om.	
Varför tycker du bäst om detta?	
20. Vad lånar du mest på TioTretton?	rolig manga tidningar
Vad tycker du är det absolute viktigaste för ett bibliotek som finns till för barn i din ålder?	barn , böcker , tidningar och rita på paper
Varför är detta viktigast?	
21. Vad skulle du vilja att alla barnbibliotek hade?	
Varför	

Tack för din hjälp ☺!

M.2 English TioTretton R2

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	12
2. How often do you visit this library?	almost every day

Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.

3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	
What kind of activities did you participate in?	<u>movie making reading comics</u>
What did you think of these activities?	<u>good!</u>
What did you learn of these activities?	<u>Yes a little</u>
Why?	<u>make video</u>
4. Did you like reading more after such an activity?	<u>Yes when you get new comics</u>
Why did / didn't you?	
5. How does the space for you and your peers look like in this library?	<u>really nice</u>
Where can you go (are there special departments or floors for your age)?	<u>Yes!</u>
What do you think of this space?	<u>fine</u>
Why?	
6. Can you describe the placing of the cases for you and your peers?	<u>at the wall</u>
What do you think of this placing?	<u>it is very good</u>
Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>with friends and asking the people who work here</u>
What did you think of this conversation?	<u>good</u>
Did you learn anything from it?	<u>sometimes</u>
Why did / didn't you?	
8. Did you like reading better after such a conversation?	<u>yes a little</u>
Why did / didn't you?	

Questions about how your library looks like

9. Describe the architecture of your library.	
• How do you feel here?	<u>It is beautiful and really fun to be there.</u>
• Is the building attractive to you?	<u>I think it's really nice</u>
• Why is / isn't it?	
• Can you find your way easily?	<u>yes when I'm tempted to read I read if I want to make a movie I can make one</u>
• Why can / can't you?	
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>it's all very nice</u>
• How do you feel in this environment?	<u>I feel peace and no stress</u>
• Is the interior design handy?	<u>it's all very nice</u>
• Why is / isn't it?	

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>dragon ball walking dead manga</u>
• Why?	<u>they are fun to read</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>No everything is here, magazines and books</u>
• Explain.	
13. Are you ever asked what you think is important in this collection?	
• Would you like to talk about the contents of the collection?	
• Why would / wouldn't you?	
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>I think I can find books that are already published</u>

Questions about the people who work in your library
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15. What do you think the staff members of the library do?	<u>find books help children</u>
• Why do you think that?	
16. What do staff members of this library do well according to you?	
• Explain.	
17. What could staff members of this library improve?	<u>no they are already doing a good job</u>
• Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes they have asked if I needed help</u>
• How often did this happen?	<u>2 times an hour</u>
• What did you think of it?	<u>good</u>
• Did you receive good / useful help?	<u>yes</u>
• Did they give you the information you needed?	<u>I got to know everything</u>
• Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.

19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	
• Like the best? Write down the first thing that comes to your mind.	
• Why?	
20. What kind of things from the library (books, CD's, and so on) is your favorite?	<u>funny manga magazines</u>

What kind of things do you think is the most important for a library to have for someone of your age?	<u>children, books, magazines, and drawing on paper</u>
Why?	
21. What service would you like to see back in your library?	
Explain.	

Thank you very much 😊!

Appendix N: Questionnaire TioTretton R3

N.1 Swedish TioTretton R3

En student från Holland skriver ett skolarbete om TioTretton och ett bibliotek som ligger i Holland. Hon vill gärna veta vad du tycker om TioTretton. Det är helt anonymt och du svarar på de frågor som du vill!

Allmänna frågor		
1.	Hur gammal är du?	13
2.	Hur ofta besöker du TioTretton?	ibland

Frågor om hur biblioteket uppmuntrar till läsning.		
3.	Brukar du göra andra saker än läsa i biblioteket? (om inte hoppa till fråga 5)	13
	Vad brukar du göra på TioTretton?	Läsa spela på datorn
	Vad tycker du om dessa aktiviteter?	ok
	Lärde du dig någonting av dessa aktiviteter?	nej
	Varför?	
4.	Blev du mer intresserad av att läsa efter dessa aktiviteter?	gillar redan at läsa
	Varför/varför inte?	
5.	Hur tycker du att biblioteksrummet ser ut?	coolt
	Tycker du att det är bra med vuxengränsen?	bra!
	Vad tycker du om TioTrettons lokaler?	cool
6.	Kan du beskriva hur bokhyllorna står?	olika hyllor för olika böcker typ spännande, deckare å sånt.
	Vad tycker du om hur bokhyllorna står?	ok

7. Brukar du prata om böcker på TioTretton(I bokklubbar, med personalen eller med andra besökare)? (om inte så hoppa till fråga 9)	<u>med kompisar å så</u>
• Vad tyckte du om dessa diskussioner?	
• Lärde du dig någonting av det?	<u>ibland eller sådär</u>
8. Blev du mer intresserad av att läsa efter detta?	
• Varför/Varför inte?	<u>om det är bra böcker</u>

Frågor om hur biblioteket ser ut?	
9. Beskriv arkitekturen i TioTretton!	<u>coolt, skönt att ligga i den stora röda soffan</u>
• Hur känner du dig på TioTretton?	<u>lugn</u>
• Tycker du om rummet?	<u>ja</u>
• Varför/Varför inte?	
• Kan du hitta det du vill på TioTretton?	<u>ja</u>
• Varför/Varför inte?	
10. Vad tycker du om inredningen på TioTretton? (tex möblerna och färgerna)	<u>snyggt och coolt</u>
• Hur känner du dig i miljön?	
• Tycker du att inredningen är bra?	<u>ja</u>
• Varför/Varför inte?	<u>ja</u>

Frågor om samlingen (det som går att låna, böcker, ljudböcker, datorer, iPads, köket, kameror osv.)	
11. Vad lånar du mest på biblioteket?	<u>böcker dator och ipads</u>
• Varför?	
12. Vad tycker du om det som finns att låna på TioTretton? (är det tillräckligt, finns det någonting du saknar?)	<u>Bra</u>
• Exempel på saker du skulle önska tex.	

13. Har du någon gang fått frågan på TioTretton om vad du tycker om det som finns att låna?	<u>nej</u>
• Skulle du vilja prata mer om vad som finns att låna?	
• Varför/Varför inte?	
14. Tycker du att det du kan hitta nye bøcker som præcis kommet ut på TioTretton?	<u>jæmt næstan eller så kør jag.</u>

Frågor om personalen som jobbar på TioTretton	
15. Vad tror du att personalen på TioTretton jobbar med?	<u>køper bøcker och fixar datorer och pratar</u>
• Varför?	
16. Vad tycker du att personalen gør bra?	
• Exempel	<u>coola</u>
17. Vad skulle personalen kunna gør bættre tycker du?	
• Exempel	
18. Har personalen frågat dig om du funderar over något eller vill ha hjælp? (om inte hoppa till fråga19)	<u>ja om bøcker och om når man ska logga ut på datoren</u>
• Hur ofta brukar det hända?	
• Vad tycker du om det?	
• Får du bra hjælp av personalen?	<u>ja</u>
• Fick du veta det du ville?	

Frågor om det som finns på biblioteket.
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19. I biblioteket finns det olika saker som gör det lättare för dig att hitta till böckerna eller som gör det roligare för dig att vara på TioTretton och roligare att läsa.	
Skriv ned det första som du tankar på som du tycker bäst om.	böckerna och sofforna
Varför tycker du bäst om detta?	
20. Vad lånar du mest på TioTretton?	bok och dator
Vad tycker du är det absolute viktigaste för ett bibliotek som finns till för barn i din ålder?	
Varför är detta viktigast?	
21. Vad skulle du vilja att alla barnbibliotek hade?	många nya fantasyböcker och inga vuxna
Varför	

Tack för din hjälp ☺!

N.2 English TioTretton R3

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	13
2. How often do you visit this library?	sometimes

Questions about the ways your library encourages you to read. These can be 'extras', like a performance in your library, or maybe the bookcases for your age look really nice.

3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	<u>13</u>
What kind of activities did you participate in?	<u>reading playing on the computer</u>
What did you think of these activities?	<u>ok</u>
What did you learn of these activities?	<u>no</u>
Why?	
4. Did you like reading more after such an activity?	<u>I already liked reading</u>
Why did / didn't you?	
5. How does the space for you and your peers look like in this library?	<u>cool</u>
Where can you go (are there special departments or floors for your age)?	<u>good!</u>
What do you think of this space?	<u>cool</u>
Why?	
6. Can you describe the placing of the cases for you and your peers?	<u>different shelves for different exciting types of books, crime and stuff.</u>
What do you think of this placing?	<u>OK</u>
Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>with friends and such</u>
What did you think of this conversation?	
Did you learn anything from it?	<u>I like it sometimes</u>
Why did / didn't you?	
8. Did you like reading better after such a conversation?	

• Why did / didn't you?	<u>if it's good books</u>
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Questions about how your library looks like	
9. Describe the architecture of your library.	<u>cool, nice to be in the big red couch</u>
• How do you feel here?	<u>calm</u>
• Is the building attractive to you?	<u>yes</u>
• Why is / isn't it?	
• Can you find your way easily?	<u>yes</u>
• Why can / can't you?	
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>stylish and cool</u>
• How do you feel in this environment?	
• Is the interior design handy?	<u>yes</u>
• Why is / isn't it?	<u>yes</u>

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>books computer and ipad</u>
• Why?	
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>good</u>
• Explain.	
13. Are you ever asked what you think is important in this collection?	<u>no</u>
• Would you like to talk about the contents of the collection?	
• Why would / wouldn't you?	
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>yes almost or I queue</u>

Questions about the people who work in your library	
15. What do you think the staff members of the library do?	<u>buy books and fix computers and talking</u>
• Why do you think that?	
16. What do staff members of this library do well according to you?	
• Explain.	<u>cool</u>
17. What could staff members of this library improve?	
• Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes about books or when to log off the computer</u>
• How often did this happen?	
• What did you think of it?	
• Did you receive good / useful help?	<u>yes</u>
• Did they give you the information you needed?	
• Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are services your library offers to you.	
19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	
• Like the best? Write down the first thing that comes to your mind.	<u>books and sofas</u>
• Why?	

20. What kind of things from the library (books, CD's, and so on) is your favourite?	<u>book and computer</u>
What kind of things do you think is the most important for a library to have for someone of your age?	
Why?	
21. What service would you like to see back in your library?	<u>many new fantasy books and no adults</u>
Explain.	

Thank you very much 😊!

Appendix O: Questionnaire TioTretton R4

O.1 Swedish TioTretton R4

En student från Holland skriver ett skolarbete om TioTretton och ett bibliotek som ligger i Holland. Hon vill gärna veta vad du tycker om TioTretton. Det är helt anonymt och du svarar på de frågor som du vill!

Allmänna frågor	
1.	Hur gammal är du? <u>12</u>
2.	Hur ofta besöker du TioTretton? <u>lite då och då</u>
Frågor om hur biblioteket uppmuntrar till läsning.	
3.	Brukar du göra andra saker än läsa i biblioteket? (om inte hoppa till fråga 5)
•	Vad brukar du göra på TioTretton? <u>Läsa böcker och låna en dator</u>
•	Vad tycker du om dessa aktiviteter? <u>bra att det finns bärbara datorer</u>
•	Lärde du dig någonting av dessa aktiviteter? <u>nej</u>
•	Varför? <u>eller läste nya böcker men inte så att jag lärde mig saker</u>
4.	Blev du mer intresserad av att läsa efter dessa aktiviteter? <u>ja</u>
•	Varför/varför inte? <u>om man hittar nya saker att läsa</u>
5.	Hur tycker du att biblioteksrummet ser ut? <u>ganska fint</u>
•	Tycker du att det är bra med vuxengränsen? <u>ja</u>
•	Vad tycker du om TioTrettons lokaler? <u>dom är ganska bra</u>
6.	Kan du beskriva hur bokhyllorna står? <u>på svarta bokhyllor vid väggen</u>
•	Vad tycker du om hur bokhyllorna står? <u>bra. de står inte ivägen.</u>
7.	Brukar du prata om böcker på TioTretton(I bokklubbar, med personalen eller med andra besökare)? (om inte så hoppa till fråga 9) <u>nej eller fråga om jag letar efter en bok</u>

• Vad tyckte du om dessa diskussioner?	
• Lärde du dig någonting av det?	
8. Blev du mer intresserad av att läsa efter detta?	ja
• Varför/Varför inte?	om jag hittar boken.

Frågor om hur biblioteket ser ut?

9. Beskriv arkitekturen i TioTretton!	ja, det är ganska fint en cirkels model
• Hur känner du dig på TioTretton?	ja jag brukar vara där ensam oftast
• Tycker du om rummet?	
• Varför/Varför inte?	rummet.. där är väl ok för att det är lagom mycket
• Kan du hitta det du vill på TioTretton?	de mesta ja
• Varför/Varför inte?	för att det är ganska enkelt att hitta när man är där om man har varit där förut
10. Vad tycker du om inredningen på TioTretton? (tex möblerna och färgerna)	ja det ok men jag gillar inte röd så mycket tyvärr
• Hur känner du dig i miljön?	det brukar vara lugnt och stilsamt men även högljud i vissa fall
• Tycker du att inredningen är bra?	iden är väl också ok
• Varför/Varför inte?	för att den är lite udda

Frågor om samlingen (det som går att låna, böcker, ljudböcker, datorer, iPads, köket, kameror osv.)

11. Vad lånar du mest på biblioteket?	manga och fantasy böcker
• Varför?	för att jag älskar japansk kultur (manga) och läsa fantasy är kul
12. Vad tycker du om det som finns att låna på TioTretton? (är det tillräckligt, finns det någonting du saknar?)	ja tycket de finns för lite böcker om japan och cosplayers
• Exempel på saker du skulle önska tex.	mer japansk manga one piece och japanska tidningar som kera och fakata böcker
13. Har du någon gång fått frågan på TioTretton om vad du tycker om det som finns att låna?	ja någon gång

• Skulle du vilja prata mer om vad som finns att låna?	kanske...
• Varför/Varför inte?	de brukar fråga då och då vad som fattas och sådant
14. Tycker du att det du kan hitta nya böcker som precis kommit ut på TioTretton?	nja inte alltid kanske men jag brukar själv läsa lite gamla böcker några år altså

Frågor om personalen som jobbar på TioTretton	
15. Vad tror du att personalen på TioTretton jobbar med?	..att försöka få barn mellan 10-13 ska bli mer motiverade och läsa mer och lära sig saker när de lånar saker
• Varför?	för att de är bra att vara motiverad och kan hjälpa framtiden
16. Vad tycker du att personalen gör bra?	de är hjälpsamma
• Exempel	trevliga
17. Vad skulle personalen kunna göra bättre tycker du?	kanske fixa mera aktiviteter
• Exempel	em..något tema med workshop som japan med otaku cafe och cosplay workshop
18. Har personalen frågat dig om du funderar över något eller vill ha hjälp? (om inte hoppa till fråga19)	ja
• Hur ofta brukar det hända?	oftast frågar jag om hjälp när jag vill
• Vad tycker du om det?	bra
• Får du bra hjälp av personalen?	ja det tycker jag att jag får
• Fick du veta det du ville?	ja

Frågor om det som finns på biblioteket.

19. I biblioteket finns det olika saker som gör det lättare för dig att hitta till böckerna eller som gör det roligare för dig att vara på TioTretton och roligare att läsa.	
Skriv ned det första som du tankar på som du tycker bäst om.	sofforna
Varför tycker du bäst om detta?	man kan sitta länge och läsa eller vara med en dator
20. Vad lånar du mest på TioTretton?	
Vad tycker du är det absolute viktigaste för ett bibliotek som finns till för barn i din ålder?	nya böcker och att man vill vara där länge
Varför är detta viktigast?	för att det ska vara trevligt
21. Vad skulle du vilja att alla barnbibliotek hade?	samma som frågan innan
Varför	samma som frågan innan

Tack för din hjälp ☺!

O.2 English TioTretton R4

This research is about you and your central library (and not about an affiliate location): TioTretton in Kulturhuset. What do you think of your library? Is it a place where you like to come, or do you think it is boring?

You will get questions about how the library tries to encourage you to read, but also about how your library looks like, what you think of the books, DVD's and other stuff, the people who work there and the help your library gives you. **Please explain why, because your opinion is very important!** Fill in as much as you want, the box enlarges by itself ☺. Maybe you can give a good tip, which your library can use.

The questionnaire takes approximately 10 minutes.

Ready for take off?...

Go!

General questions	
1. How old are you?	<u>12</u>
2. How often do you visit this library?	<u>now and then</u>

Questions about the ways your library encourages you to read. These can be 'extras',

like a performance in your library, or maybe the bookcases for your age look really nice.	
3. Are you participating in activities in your library, like workshops or cooking in the kitchen, or something else like this? (If your answer to this question is 'no', then move on to question 5)	
• What kind of activities did you participate in?	<u>Read books and borrow a computer</u>
• What did you think of these activities?	<u>good that there are laptops</u>
• What did you learn of these activities?	<u>no</u>
• Why?	<u>or read new books but not that I learned things</u>
4. Did you like reading more after such an activity?	<u>yes</u>
• Why did / didn't you?	<u>if you find new things to read</u>
5. How does the space for you and your peers look like in this library?	<u>quite nice</u>
• Where can you go (are there special departments or floors for your age)?	<u>yes</u>
• What do you think of this space?	<u>they are pretty good</u>
• Why?	
6. Can you describe the placing of the cases for you and your peers?	<u>on black bookcases to the wall</u>
• What do you think of this placing?	<u>good. they do not stand in the way.</u>
• Why?	
7. Did you ever participate in conversations about reading in this library (for example a reading club, or a conversation with a staff member of this library)? (If your answer to this question is 'no', then move on to question 9)	<u>no or asking if I'm looking for a book</u>
• What did you think of this conversation?	
• Did you learn anything from it?	
• Why did / didn't you?	
8. Did you like reading better after such a conversation?	<u>yes</u>
• Why did / didn't you?	<u>if I find the book</u>

Questions about how your library looks like	
9. Describe the architecture of your library.	<u>well, it's pretty nice that there's a circle model</u>
• How do you feel here?	<u>I won't be there alone usually</u>
• Is the building attractive to you?	
• Why is / isn't it?	<u>room .. which is rather ok because it is just enough</u>
• Can you find your way easily?	<u>the most part yes</u>
• Why can / can't you?	<u>because it is quite easy to find when you are there if you've been there before</u>
10. What do you think of the interior design (for example what do you think of the furniture and the used colours)?	<u>yes it is ok but I do not like red so much unfortunately</u>
• How do you feel in this environment?	<u>it tends to be a quiet and peaceful setting but although noisy in some cases as well</u>
• Is the interior design handy?	<u>it is probably also ok</u>
• Why is / isn't it?	<u>for it is a bit odd</u>

Questions about the collection meant for you (the gathering of books, CD's, DVD's, and all other things you can lend or use)	
11. What do you lend / use the most of this library?	<u>manga and fantasy books</u>
• Why?	<u>because I love Japanese culture (manga) and reading fantasy is fun</u>
12. What do you think of the collection in this library? (for example very interesting, interesting, normal, not fascinating, stupid)	<u>I think that there should be more books about Japan and Cosplay</u>
• Explain.	<u>More japanese manga especially one piece and japanese magazines like Kera and non-fiction books</u>

13. Are you ever asked what you think is important in this collection?	<u>yes no steam</u>
Would you like to talk about the contents of the collection?	<u>perhaps ...</u>
Why would / wouldn't you?	<u>they usually ask from time to time what is missing and such</u>
14. Is the collection often enough complemented with new books, DVD's etcetera in your library?	<u>well maybe not always but I myself read some old books since a few years so</u>

Questions about the people who work in your library

15. What do you think the staff members of the library do?	<u>.. trying to get the children between 10-13 will be more motivated and learn more and learn things preneur they borrow things</u>
Why do you think that?	<u>because they are motivating and it can help me with my future</u>
16. What do staff members of this library do well according to you?	<u>they are helpful</u>
Explain.	<u>pleasant</u>
17. What could staff members of this library improve?	<u>may fix more activities</u>
Explain why.	
18. Staff members of a library sometimes approach visitors, for example to ask them if they need help. Does that happen here as well? (If the answer to this question is 'no', then move on to question 19)	<u>yes</u>
How often did this happen?	<u>usually I ask for help when I want</u>
What did you think of it?	<u>good</u>
Did you receive good / useful help?	<u>yes i think that i get</u>
Did they give you the information you needed?	<u>yes</u>
Why did / didn't they?	

Questions about the services your library offers. A service can be a database on the computer, a staff member who helps you if you have a question or if you can't find something, but also the books, CD's, magazines en other things you lend are

services your library offers to you.	
19. In the library certain services are available which can help you, for example with searching for books, or services which makes reading more fun for you, like a theater. Which services do you use the most? Write down the first thing that comes to your mind.	
Like the best? Write down the first thing that comes to your mind.	<u>sofas</u>
Why?	<u>you can sit and read a long time or be there with a computer</u>
20. What kind of things from the library (books, CD's, and so on) is your favorite?	
What kind of things do you think is the most important for a library to have for someone of your age?	<u>new books that you want to be there for a long time</u>
Why?	<u>so it's nice</u>
21. What service would you like to see back in your library?	<u>same as the question before</u>
Explain.	<u>same as the question before</u>

Thank you very much ☺!

Endnotes Appendices

- ⁱ Leeskr8!
- ⁱⁱ Zoek je suf-les.
- ⁱⁱⁱ Nederlandse Bibliotheek Dienst (NBD)
- ^{iv} De Wereld Draait Door
- ^v De Wereld Draait Door Lab
- ^{vi} Delft Universiteit
- ^{vii} Mijn Kind Online
- ^{viii} Mijn Stad