

# Abstracts

**Niels D. Lund: Litteraturformidlingens betingelser (The Conditions of Dissemination and Information of Literature)**

Page 7

The article deals with the very concept of what in Danish is called '*formidling*', a word not possible to translate into English. The concept deals with dissemination. Consequently '*Litteraturformidling*' has to do with the dissemination of literature. But the concept also deals with the spreading and encouraging of knowledge of literature, presentation of literature, communication of literature, and providing information of literature.

Though in a Danish context a well known – and often a mantra-like – contemporary concept 'dissemination and information of literature' is typically vaguely defined and slightly elaborated. It is argued that the concept primarily must be connected with the upcoming of a governmental policy of literature in Denmark during the recent decades, but the priority here has not proved to be powerful nor consequent; connected with a framework of literary studies little determined elaboration of the concept has been developed within university education and research.

Inspired by a large Danish research project about information of history it is tried to give a definiti-

on of information and dissemination of literature with an intense focus on the receiver/readers and the social context in which literature is read and used. On the one hand it is argued that within a theoretical triangle: State, Market and Civil Society the information and dissemination of literature has to be developed in connection to the latter. The market and the state – in different ways and with different objectives, public libraries inclusive – can make the literature accessible to people, but the proper unfolding and display of potency of literature among common readers belong to the lively conflicts and dialogues of the social movements and narratives. On the other hand it is with some sketches of the development of literary professions and institutions in the 20<sup>th</sup> century argued historically, that the idea of information and dissemination of literature is best understood in interaction with the motive powers of the civil society. Given the fact that literary educated experts are strongly controlling the circulation of literature, renewed questions must be asked about the life of literature among common readers, about social attitudes of experts and about democracy.

**John Chr. Jørgensen: Om at gøre lange liv korte. Det leksikalske forfatterportræt mellem videnskab og formidling med baggrund i projekt *Dansk***

***Forfatterleksikon* (Making long lives short. The profiles of dictionaries of authors between research and presentation. On the background of *Dansk Forfatterleksikon* [forthcoming Dictionary of Danish Authors])**

Page: 25

Writing articles to a dictionary of authors demands considerations of aesthetics. Reducing an academic thesis into a short encyclopedian author profile is a piece of craftsmanship or art. Jørgensen is the editor of a new Danish dictionary of authors, and on the background of this he describes the standards of the dictionary, the demands for linguistic precision, and furthermore the demands for the correctness of the facts. Each new dictionary must re-examine every detail of the author's biography. The description and argumentation are thoroughly illustrated through examples from the forthcoming dictionary.

**Helene Høyrup: Hvorfor formidle børnelitterære klassikere? Om børnenes kulturarv og børnelitteraturen som kulturspejl. (Why Encourage Knowledge of Classics in Children's Literature? A Few Reflections on Children's Cultural Heritage and Children's Literature as a Mirror of Culture)**

Page: 33

The following article argues that classics in children's literature can play an important role mediating between children's immersion in the perspectives of the present and the development of a wider cultural understanding. Concepts such as experience, power, generational epistemologies and enculturation tend to be thematized, as well as staged aesthetically, in children's classics, among whom many convey an ambivalent stance towards culture as absolutism.

**Susanne Gilling and Bettina Graabech: Kreativ bogføling – fra visionært fællesskab til fælles vision (Creative booktouch – from a visionary community to a common vision)**

Page: 39

This article is based on the fact that a growing number of public libraries produces literary web

products. Thus engaging in a new role as producers. This is exemplified through descriptions of the following projects: "Bogweb", "RomanNet", "Andreas' Kommode" and "ForfatterNet" originating in libraries in the towns of Århus, Gentofte, Silkeborg and Horsens. A common denominator is information and presentation of fiction combined with a number of different approaches in presenting library stocks of fiction.

Furthermore the article considers projects as tools for library work and as tools for qualification developments. It discusses methodical pros and cons. The conclusion is that working in projects has great advantages for the staff and for the library organisation. Finally the authors refer to a future web project involving 5 libraries engaged in the production of a common literary website.

**Esben Fjord: E-bogen og bibliotekernes formidling (The E-book and the Library Work)**

Page: 45

The article gives a thorough definition of e-book technology. The article reviews the various forms and shapes of e-book technology and offers examples of its practical use. The advantages of the e-book as media is compared to the traditional book and other parameters, the disadvantages and difficulties are likewise reviewed.

With this examination as a basis the second part of the article proposes a set of scenarios imagining how the e-book might change future library work. Among other things the scenarios envisage the users' opportunities for creating their own individual library and the possibility of making the library independent of time and place.

**Mette Strømfeldt: Brudstykker af det litterære på nettet (Fragments of the Literary on the Internet)**

Page: 51

The advent of the Internet has brought about a host of new applications of word processing and hypermedia. This article argues that in order to trace literary aspects in hyperspace, an interdisciplinary approach is pertinent because hypermedia

both creates and is situated in a blurred zone between the arts. The Internet consequently allows for a radical staging of literary strategies, and the article identifies and discusses examples of such stagings, tentatively labelled: *net events*, *E-mail novels*, and *art texts*.

**Pia Vigh: Distractioner og digital litteratur (Distractions and Digital Literature / an english version is found at [www.kulturnet.dk/en/artikel80.html](http://www.kulturnet.dk/en/artikel80.html))**

Page: 65

It is important to be aware of the distinction between digitalized literature and digital literature. The article presents a selection of digital interactive literary projects where the reader participates in controlling the work of art or a representation. The reader as co-author is also the idea behind CultureNet Denmark's concept, Art on Demand: the creation of a piece of literature – online, in real time, and in close interaction with a reader.