

# VISION 2020

## MAINTAINING RELEVANT LIBRARIES

Kevin Hennah has carried out in excess of 1000 onsite consultations at libraries internationally. His keynote presentations and workshops have been delivered throughout Asia, Europe, The USA, The UAE and Australia. He has a wealth of ideas to share and is passionate about keeping libraries relevant.

**"CHANGE IS INEVITABLE, HOWEVER MAINTAINING RELEVANCE IS A MATTER OF CHOICE"**

Kevin's background includes over 20 years experience working with international retail brands such as The Body Shop, Kathmandu, OshKosh and Westfield on store design, layout and visual merchandising.

In 2002 he made the transition to work with libraries on strategies to maximise productivity of space, improve presentation and maintain relevance. His understanding of the operational requirements of libraries is coupled with practical advice that is sensitive to budget restrictions and challenges traditional thinking. He is the Author of The Victorian Public Libraries' Image Handbook and the featured author in Re-think, Ideas for Inspiring School Library Design.

Kevin has input into the design of dozens of new libraries internationally. He also provides guidance to library staff on the coordination of self-managed makeovers at all budget-levels. Through this process, he has helped clients achieve a significant increase in usage by creating what he refers to as the 'Post-Internet Library' – a level playing ground between print and online resources.

As an extension of his conference presentations, Kevin has developed a suite of library-specific workshops exploring innovation in library design, layout, furnishings, navigation and signage. His workshops have been delivered throughout Australia, The USA, Japan, Hong Kong, Malaysia, Singapore, Thailand, The Philippines, Laos, Qatar, Dubai, Romania and Belgium.

**"IT'S NEAR IMPOSSIBLE TO GENERATE ADEQUATE SUPPORT IF YOU DON'T HAVE A VISION TO SELL: SURE, IT'S EASY TO CREATE A LONG LIST OF WHAT WE WOULD LIKE, BUT THIS PROBABLY WON'T COME TO FRUITION UNLESS YOU DEVELOP A STRATEGICALLY PLANNED AND BUDGETED VISION – WHICH HIGHLIGHTS THE VALUE YOUR IDEAS DELIVER"**

## **"THE FUTURE BELONGS TO THOSE WHO CAN SEE IT COMING" [DAVID BOWIE]**

The year 2020 can now be referred to as months away! Do you have a vision of how your library will look, function and what it will offer in order to maintain relevance to your community and it's evolving needs?

## **"WHEN CREATING A VISION FOR THE FUTURE OF LIBRARIES, THERE IS NO SINGLE-LANE ROAD TO RELEVANCE AND THERE IS NO QUICK-FIX"**

I believe the task of maintaining relevant libraries is far broader than Makers Spaces - or whatever 'sexy' sounding concept evolves next. I'm not suggesting that there is not value in the ideas associated with Maker's Spaces. In fact, I'm quite excited about the potential for these. However I'd prefer it be called a Making Culture for which the ideas translate across the entire library. I don't believe that it needs to be restricted to a compartmentalised space. In fact, to date, I have found the implementation of the physical space in libraries far less impressive than the colourful descriptive language that is attached to it!

Either way, I strongly believe that libraries need to develop a vision for how all areas of the 'business' will evolve in order to maintain relevance and pitch for funding and support. Today, the key areas I'm keen to explore include:

- 1. EVOLVING THE PHYSICAL COLLECTION**
- 2. DEVELOPING THE PHYSICAL SPACE**
- 3. BUILDING AWARENESS OF THE ENTIRE PRODUCT OFFERING**

# **THE COLLECTION**

Most libraries have failed to develop a visual merchandising strategy to help print compete with new technologies.

## **"IN FACT, IF A RETAILER WERE TO ADOPT THE VISUAL MERCHANDISING STRATEGY OF THE AVERAGE LIBRARY, THEY WOULD GO BROKE!"**

In the library design and renovation process, much effort is invested in architecture and décor. Of course this is very important, however in contrast, I believe insufficient time is spent exploring innovative ways to present the collection. The result is often a contemporary veneer around very traditional and often outdated ideas on how print should be managed and displayed.

## **"CHANGE IS INEVITABLE, MAINTAINING RELEVANCE IS A MATTER OF CHOICE"**

In schools, I have met with countless people who question whether Non Fiction print is becoming irrelevant. These schools have keep abreast of developments in technology over the past 20 years. However, during this time, the faded, poorly weeded Non Fiction collection has remained on tall, dated shelving arranged in narrow isles to the rear of the room. Rarely is a book displayed face-out and little or no innovative signage solutions have been developed to help print compete with online resources. There's really no more they could have done to make the collection look less appealing! I am a keen supporter of online resources and new technologies, as well as proactive weeding of the print collection.

However, I believe we cannot make an informed judgement on the relevance of books until we create a level playing ground between print and new technologies.

**"DON'T ASK FOR FUNDING FOR NEW SHELVING. INSTEAD SELL THE VISION OF WHAT YOU CAN ACHIEVE WITH THIS. FOCUS ON PRODUCTIVITY, NOT COST"**

I frequently hear the frustrated stories of people who have been requesting funding for shelving or furniture for years. For many, I don't think they should be selling the idea of new shelving. Instead, they should be selling the concept of injecting new life into the library by 'creating a flexible environment where genre-based collections punctuate multifunctional seating solutions and innovative merchandising replaces storage'.

**"DON'T FEEL DEFEATED IF PEOPLE DON'T IMMEDIATELY SHARE YOUR VISION – IT MAY BE A SIGN THAT YOU'RE ONTO SOMETHING BRILLIANT! INNOVATIVE IDEAS TAKE TIME TO DIGEST, SO KEEP SELLING YOUR IDEA WITH PASSION AS EVENTUALLY THAT BECOMES INFECTIOUS"**

Most libraries replaced old computer screens in favour of the newer slim-line version decades ago, which is of course a great aesthetic improvement and helped project a contemporary image. The same principles were not applied to books. Many libraries still use shelving that is many decades old and no longer functional. Aside from being unattractive, it is usually too tall, static, configured in aisles, and so old that they cannot purchase new components.... at least the ugly computer screens still worked – the shelves don't!

**"THERE'S A DISTINCT DIFFERENCE BETWEEN HOW MUCH A LIBRARY CAN PHYSICALLY HOLD AND HOW MUCH CAN BE EFFECTIVELY SHOWCASED"**

I believe most libraries would benefit from merchandising their collection in genre-based precincts. Both Non Fiction and Fiction. I know many libraries that have implemented this successfully and enjoyed a marked increase in loans as a result. In education, this concept might mirror the curriculum or areas of enquiry at IB schools.

**"OFTEN THERE APPEARS TO BE A HUGE GAP BETWEEN WHAT NEEDS TO HAPPEN AND WHAT SEEMS VIABLE – BUT RARELY ARE GREAT THINGS ACHIEVED WITHOUT A LEVEL OF AUDACITY AND MUCH PERSISTENCE – MAKE BOLD CHOICES AND GO OUT ON A LIMB"**

Implementing a contemporary merchandising strategy that places an emphasis on book covers requires more space than the traditional method of shelving. The capacity will be further reduced by introducing lower, portable units. As such, for many libraries, a significant weed is required when reinvigorating a print collection. This may seem difficult, however many libraries that have achieved a significant increase in loans attribute much of their success to weeding and the opportunities created by the space it creates.

**"CONSIDER HOW MANY BOOKS YOUR FLOOR SPACE CAN EFFECTIVELY SHOWCASE. ONCE YOU EXCEED THIS, VISUAL MERCHANDISING STANDARDS WILL DROP AND IN TURN, USAGE POTENTIAL. ONCE YOU HAVE ARRIVED AT YOUR OPTIMUM BOOK COUNT, AIM TO APPLY A ONE IN, ONE OUT POLICY"**

Shelving is a marketing tool for print. Design and configuration decisions must take into account available space, collection size, the need to increase loans and whether you wish to showcase all or part of the collection in genres. Importantly, each collection requires a different approach - one size does not fit all!

There is however a principle that applies to all: front-facing shelves play an essential role in making print look vibrant and attractive and this drives impulse loans.

As an example and at a minimum, I aim to include one front-facing display shelf in each Fiction bay. ‘



The number of front-facing shelves I aim to include increases in Non Fiction to reflect the need to reinvigorate loans. The percentage differs at each library. If space permits, Picture Books could be totally front-faced.

**"WHETHER YOU ADHERE TO DEWEY, MASSAGE THESE IDEAS OR 'BOUTIQUE' POPULAR GENRES, ALL LIBRARIES REQUIRE CLEAR GENRE-DRIVEN SIGNAGE"**

Coupled with front-faced books, genre-based signage has been the driving factor for most libraries that have achieved a significant increase in loans. The catalogue enables people to locate exactly what they are looking for - but it does little

to 'sell' and engage people on impulse.

Whether you adhere to Dewey or explore genre-based layout, I believe it is essential to display clear signs over each section/bay that highlights the key theme or genre in that location. For example, a Planet Earth sign may sit at the top of a section/bay.



Themes can then be broken down to topics at shelf level with signage such as Climate Change, Prehistoric Life, Sustainability, etc. The same applies to Religion, Travel, Art, History and so forth. A library with a large collection may be quite specific, while smaller libraries may choose broader language.



Avoid signs that state the obvious such as circulation desk, magazines, and photocopier in favour of signage that helps people to navigate the collection and discover items on impulse.

In response to demand, I have designed a collection of signage to meet the practical needs of libraries. The range is manufactured in Queensland, Australia, using high quality materials. Importantly, all text is tailored to your needs and specifications at no additional cost. They also offer a customised design service.

No paper, no laminate, no searching for a generic solution that comes closest to meeting needs but falls short! I've also worked with the supplier to keep prices as low as possible. Launched in 2008, it's called Merchandising Libraries. To date, they have shipped to numerous countries across Europe, Asia as well as The USA and of course Australia. The range can be viewed and ordered online at:

[www.merchandisinglibraries.com.au](http://www.merchandisinglibraries.com.au)

## THE SPACE

### DESIGNING LIBRARIES

Having attended countless design meetings internationally, I often wonder whether the design team and client share the same vision of what a library needs to offer today and in the future. A well researched and highly detailed brief is critical to success and this of course is the clients responsibility. Too often I am facilitating conversations during the building process that should have been addressed 12-18 months earlier. This can be detrimental to results and is usually avoidable if sufficient forward planning takes place.

Arrive at meetings with well-researched design objectives. Focus on initiatives that maximise flexibility and make good long-term financial sense.

**"VOID STATEMENTS THAT START WITH "I THINK" AND "I DON'T LIKE". REPLACE THESE WITH "IN THE INTEREST OF MAXIMISING PRODUCTIVITY OF SPACE AND USAGE IT WILL MAKE GOOD LONG-TERM FINANCIAL SENSE TO..."**

Nominate what you consider to be design essentials and provide a strong rationale to support these – keep reminding everybody why these initiatives are so important. Try not to dilute your credibility with statements such as "I really don't like that colour". Choose the battles worth fighting!

**"3D DESIGN RENDERERS SHOULD BE CONSIDERED NON-NEGOTIABLE. I'VE HEARD TOO MANY PEOPLE SAY THEY CAN'T AFFORD THESE, THEN LATER SPEND MANY TIMES THAT AMOUNT TRYING TO RESOLVE AVOIDABLE DESIGN ISSUES"**

Consider opportunities to benefit from traffic generated by other services that could share the space. Become a destination. If deemed viable, incorporate a café, art space, IT support, green space (garden), a small business incubator alike.

### LAYOUT:

**"THINK OF YOUR LIBRARY FLOOR AS A MONOPOLY BOARD AND YOURSELF AS THE LANDLORD OF THE REALESTATE. THEN QUESTION WHETHER EVERYTHING ON THE LIBRARY FLOOR PAYS THE RENT OF THE SPACE IT OCCUPIES"**

Since my first workshop for libraries in 2002, I have been asking: "How would you set up your library if you were to receive \$1 in your personal bank account for every resource borrowed?" This question is as powerful relevant today as it was years ago. In some instances, I've called it buying yourself a job!

#### SERVICE DESKS

**"INVESTING IN RFID AND SELF-CHECK TECHNOLOGY AND MAINTAINING A TRADITIONAL CIRCULATION DESK ALONGSIDE NEW TECHNOLOGY IS ALMOST LIKE SAYING 'DON'T BOTHER' TO THE CUSTOMER"**

I do not believe there is any relationship between excellent customer service and desks. Nor do I believe we require these in order to connect with people. In fact, I think many customers subconsciously avoid desks. Have you ever noticed that most people do so in retail stores? I've heard countless customers apologise for 'disturbing' staff. Mirroring retail, I suspect many people will gladly accept advice from a friendly staff member, when it is offered. I'm not suggesting that staff wander the floor using the tired old phrase "can I help you", of course you would be more creative than this. But I believe that once you have invested in RFID, it's time to let go of the traditional desk and be more present on the floor, connecting with people spontaneously. I particularly like replacing desks with mobile, less intimidating help-pods where staff can sit if they need to access a computer.

#### CULTURAL WEEDING

**"WHEN WE ARE NO LONGER ABLE TO CHANGE A SITUATION, WE ARE CHALLENGED TO CHANGE OURSELVES" – VIKTOR E FRANKL**

I coined the phrase Cultural Weeding to capture the idea that we cannot preserve the traditional library and continue to add new technologies and services on top.

I consider most Librarians to be 'new adopters', with an insatiable appetite for new ideas, technologies and resources. However in contrast, I have noted the act of discontinuation occurs at a significantly lower rate - the result is that many libraries are bursting at the seams physical and culturally!

**"YOU CAN'T DEVELOP A VISION FOR THE FUTURE WHILST HANGING ONTO THE PAST. THERE WILL ALWAYS BE A SMALL PERCENTAGE OF PEOPLE THAT FEAR CHANGE, BUT THAT SHOULDN'T HINDER INFORMED PROGRESS"**

#### POWER:

As technology expands, battery life seems to reduce. I frequently observe people hunting for power points in all types of libraries. I believe access to power for portable devices represents good customer service and a positive drawcard. We powered desktops in libraries for decades, so why stop now?

#### SEATING:

Seating has the potential to bring enormous personality to a library. Avoid conservative seating in large clusters. Instead create smaller seating pods and in turn, a layout that feels like the community's shared lounge. Use different designs in each location and mix and match interesting fabrics and textures. Seek professional advice from a trusted supplier of commercial grade furniture and fabrics. Ask about quality guarantees, country of origin and technical features of fabrics as you are making an important longterm decision. At times you may also need to reserve personal taste for your home.

## MEETING & COLLABORATIVE SPACES:

Whether it be a small breakout room in which a group of 4-6 people can meet and plug into a shared screen, a 1950's inspired booth or just a space with cleverly selected seating that creates a sense of privacy, collaborative workspaces in libraries are always popular. Libraries may not be able to keep abreast of developments in technology, print stats may drop, the Internet may no longer be a point of difference for libraries, but the need for people to work together will not decrease, so catering to this need is an obvious opportunity for libraries.

## LEARNING SPACES:

For school libraries to remain relevant, we need to create intimate study and learning spaces that are unique, as opposed to simply replicating classrooms. This requires both physical and cultural change. It's essential that you create a point of difference and this advice extends beyond seating!

## WORLD NEWS LOUNGE:

Consider linking magazines and newspapers with a wall-mounted screen playing world news (subtitles). Then enhance this zone with comfortable lounge seating.

## CAFES:

Providing it is financially and commercially viable, I see great value in linking cafes with libraries. Perhaps with an adjacent News Space. Popular with public libraries, the concept is also being trialled in some schools.

**"SEATING SOLUTIONS IN LIBRARIES MUST PROVIDE A SMORGASBORD OF FLEXIBLE LEARNING AND SOCIAL PRECINCTS THAT ARE PUNCTUATED BY VISUALLY DYNAMIC, GENRE-DRIVEN COLLECTIONS ON PORTABLE SHELVING"**

# AWARENESS

## THE LIBRARY BRAND

In education, I have observed many libraries renamed Learning Commons or alike in a bid to remain relevant. This often comes without significant cultural change. In most instances, I see this name change as an example of not 'walking the talk'.

**"I'M A CHANGE ADVOCATE, THOUGH I DON'T SEE ANY VALUE IN CHANGING THE NAME LIBRARY AND DISCARDING A CREDIBLE 'BRAND'. THIS IS NOT FORWARD THINKING – IN FACT, IT'S SHORTSIGHTED!"**

## IMAGE DRIVE PERCEPTION

Some people call me a perfectionist and that's not always said as compliment! I've learnt not to take this personally as I prefer to call it attention to detail. In fact...

**"I BELIEVE THERE'S NO SUCH THING AS AN INSIGNIFICANT DECISION BECAUSE SMALL DECISIONS CLUSTER TO CREATE SIGNIFICANT OUTCOMES. GOOD OR BAD – YOU CHOOSE "**

I think this is an exciting prospect as it means every decision, no matter how small can help you achieve your goals. Removing a small piece of sellotape left on the front door may seem insignificant - however the impact is huge if the team practice this attention to detail all the time, (on a basic level, I'd call this upholding the brand). The decision to frequently share small amounts of news about the value the library delivers to the community can have immeasurable impact over time (on a basic level, I'd call this public relations)

## "THE WAY THE LIBRARY LOOKS HAS A DIRECT IMPACT ON HOW PEOPLE PERCEIVE YOU – IMAGE DRIVES PERCEPTION"

### DEVELOPING A COHESIVE & MEMORABLE BRAND

In consultations, I find myself constantly using the word 'cohesive'. I don't see the notion of uniformity and brand as being unique to a large company or traditional corporate. On a basic level, it's about maintaining a consistent and cohesive visual style across your interior. This includes, but is not limited to the interior colour scheme, uniformity of signage, promotional strategies, even the style of seating you select.

### REINVIGORATING THE LIBRARY BRAND

Many libraries tell me the council or educational organisation manage their brand and they have no control over that. This is assuming that Brand is limited to logo - which of course it is not.

## "NOT LIMITED TO VISUAL ELEMENTS, THE CONCEPT OF 'BRAND' ALSO TAKES IN VALUES, IMAGE AND OVERALL VISUAL STYLE. ON THIS LEVEL, LIBRARIES THAT FEEL THEY HAVE NO CONTROL OVER THE BRAND MAY BE DIMINISHING BRAND IMAGE WITHOUT REALISING IT"

Here's just a few considerations that could bolster brand image and challenge outdated perceptions of libraries:

- Do you default to traditional ideas on layout or explore innovative new ways to breathe new life into the collection?
- Do you ensure that all visible staff areas look professional and tidy and not like an extension of your home? Keep in mind that everybody lives differently and has different taste - what you consider homely, others may deem disorganised and unprofessional.

- Do first impressions take in a service desk or an impressive array of front covers on a professional display stand?
- Do you uphold rules and restrictions that have lost relevance?
- Will you commit to removing all paper signs and stop using staple guns, sellotape and blu-tac?
- Have you adopted a uniform font/s and visual style for all digital and printed communication?
- Would you resist purchasing a piece of furniture that was on sale if out did not integrate into your decor/brand image?
- Do you and you team support decisions made for the brand? For example, your personal preference may have been to preserve the traditional service module. But saying things to customers like "they spent a huge sum of money on self-check terminals and nobody uses it" is actively diminishing brand credibility. In fact, it's not being used, I'd suggest the issue is a result of staff attitude more than customer reluctance.

### SUSTAINABLE POINT OF DIFFERENCE

## "I AM CONCERNED ABOUT LIBRARIES THAT RELY HEAVILY ON THE INTERNET TO MAINTAIN CUSTOMER NUMBERS. FREE ACCESS IS NO LONGER A POINT OF DIFFERENCE IN MANY COMMUNITIES, SO THE STRATEGY IS LOSING RELEVANCE"

I am frequently told "our library is popular as our community can't afford Internet access at home". Statistic on Internet access in Australian homes do not support this and even if they did, it's very dangerous to rely so heavily on one drawcard!

I'm concerned by libraries who cater predominantly to an elderly and traditional audience and don't work at expanding their customer base and product offering. When this generation of are no longer able to visit, the new generation of elderly will not fill their shoes. Their needs and views will be very



different - they won't drop their iPad and reach for a Mills & Boon! Of course this is a sweeping generalisation, but there's truth embedded in the point. I'm concerned that this (avoidable) situation could unfold in the not too distant future for some.

#### IN-HOUSE PROMOTION & DISPLAY

Step back a couple of decades and with the exception a small display of new items, it's likely that you would find very few promotions at a library. In contrast, today we see many libraries with an over abundance of mixed promotional messages and little ability to track their success. Some may have been provided by an outside source and have little relevance to your demographic. Many are text-heavy and fundamentally ineffective by design. Others have been randomly selected by staff based on their personal area of interest. The result is often a sea of disjointed messages and 'visual noise'.

**MARKETING INVOLVES MAKING STRATEGIC, FORWARD THINKING DECISIONS THAT WILL ENHANCE THE BUSINESS. IF YOU ARE NOT DOING THIS, YOU'RE LIKELY TO BE MAKING RANDOM DECISIONS THAT ARE BASED ON PERSONAL TASTE OR PERHAPS JUST SAYING 'YES' TO ANYBODY WHO TURNS UP ARMED WITH A PAMPHLET AND ENTHUSIASM FOR HAND-MADE DISPLAYS. THIS IS A COMMON OCCURRENCE IN LIBRARIES – BUT WHAT DOES IT ACHIEVE?**

Promotion falls under the umbrella of marketing. Marketing involves ascertaining how to best meet the current and emerging needs of our customer base. Perhaps many libraries feel that marketing is not within the realm of their responsibility. I believe that all libraries, large or small, education or public need to embrace the concept of marketing - if only on a basic level.

Once a marketing strategy has been developed, a promotional strategy can be tailored to bolster this. For example, on a basic level, if a library's marketing strategy included building awareness of online resources, this should be reflected in tailored in-house programs and promotions.

Where to start? All libraries need to carry out research on how to best meet customer needs. This will help make informed decisions on what should be developed and promoted. Create an annual promotional calendar and populate this with targeted themes. This will enable you to forward-plan and in-turn, improve execution. Think about timing, duration of promotions and importantly installation.

A simple, well executed idea will be more effective than a grand idea that has been compromised due to budget constraints or lack of professional display building skills. By this I mean, a simple display of front-faced books, enhanced by screen-based promotion to reinforce the message is far more impressive than a set of hand-made, computer generated signs. For the most part, props tend to look second-rate in libraries with a limited budget. Don't under estimate the power of book covers - they are the most persuasive and impressive display tool you have.

**"PEOPLE MAY RESIST CHANGE – THAT'S WHAT PEOPLE DO. LIBRARIES NEED TO EXPOSE THEM TO NEW IDEAS – THAT'S WHAT LIBRARIES DO!"**

#### COMMUNITY GROUPS

Like some libraries, the execution of community group displays is often in conflict with what they wish to achieve. Many do not have the resources or skill to create a professional, effective display. Providing a computer-based template, similar to a

web template may solve the issue. They simply insert text and images and return this to the library for inclusion on a screen-based rolling presentation. You include more material in less space and they benefit from professional, dynamic communication.

**"FOR SCREEN-BASED PROMOTIONS TO BE EFFECTIVE, YOU MUST BE CONCISE: 12 WORDS OR LESS IS ACCEPTABLE. 5 WORDS OR LESS IS MUCH MORE LIKELY TO BE READ, 3 WORDS REGISTER AT A GLANCE – COUPLE THESE WITH IMAGES AS THEY SPEAK LOUDER THAN WORDS"**

## FINAL THOUGHTS

Designing a presentation that addresses the needs and challenges of all libraries is probably impossible - certainly in a day! Libraries are as diverse and colourful as the interesting people that work in and with them! You know your customers better than anyone. Sort fact from assumption, themes from anecdotes and use this market knowledge to develop plans to implement some of the ideas you have seen today. There is no single-lane road to relevance. Libraries must develop a vision to nurture all parts of the business: the collection, the space, programs and overall awareness.

I hope my ideas, coupled with the achievements of the many libraries I have showcased will inspire your vision for 2020. Start planning now and sell your idea with persuasive, infectious passion and

**"NEVER WASTE ENERGY RESISTING CHANGE, BECAUSE IT'S FAR MORE EXCITING TO HAVE THE WIND IN YOUR SAILS THAN TO SWIM AGAINST THE TIDE"**

[ KEVIN HENNAH ]  
.com.au

## PUBLIC SPEAKING & WORKSHOPS

Whether planning a conference or professional development day, timing and content can be tailored around your needs. With thousands of impressive photographs of design and makeovers and an extensive suite of past workshops and presentations, Kevin can tailor content to your needs and available time, Contact Kevin Henna for inspiration or to discuss your ideas.

## CONSULTATIONS: MAKEOVERS & DESIGN SUPPORT

Drawing on extensive experience in the design, refurbishment and reinvigoration of libraries, Kevin Henna can provide big-picture planning advice, detailed recommendations for refurbishment or simply an injection of fresh ideas to makeover your library on a limited budget.

Half Day Consultation: (3.5 hours)

Sufficient to explore a specific need such as seating, décor, signage or a low-budget makeover.

Full Day Consultation: (9.00am – 3.30pm)

Recommended for new libraries, those renovating, planning new shelving, new layout or a full makeover. A full day generally allows time to prepare summary notes (most libraries prefer this option)

Contact Kevin to discuss needs and fee structure:  
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