

Have Library Symbols Been Changed by Cultural Differences? A Comparative Study of the Example of the Logos of Libraries

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Abstract. This article analyses some visual artifacts which are using by libraries. Due to the spaciousness of the topic they focused on two of the main and popular artifacts: the watchwords and the logos of libraries from two cultural areas, the first area of several countries connected with Muslim culture and being under the influence of such traditions. Among described institutions are libraries from e.g. Turkey, Kuwait, and Kazakhstan. Second area are countries that belonged to the Soviet sector of domination, such as Poland, Lithuania, Croatia, Russia and Ukraine. The mentioned countries are entirely different from historical, cultural and the political point of view. But now all of them are similar in common questions/developments: dynamic building or rebuilding economical consequence. One of the important instruments to gain this is good marketing the marketing of cultural artifacts including libraries and/or other information centers. This instrument shows a long and rich history and tradition in those countries. Comparing and finding some parallel points among these countries related to marketing and the socialization of information are main aims of this speech. In this work watchwords and logos of libraries will be explained and mentioned to compare information services, marketing library services and planning them, and will also mention the cultural differences of marketing library services among two separate cultures. Authors of this study used two scientific approaches: semiotics and diachronic method.

Keywords: cultural differences, library logos, library watchwords, semiotics and diachronic methods, marketing library services, comparative research

Czy biblioteczna symbolika jest podatna na różnice kulturowe? Studium porównawcze na przykładzie logo bibliotek

Streszczenie. Autorzy artykułu podjęli się opisu i analizy wybranych artefaktów wizualnych bibliotek: logotypów i logo. Skupili się na dwóch obszarach kulturowych, tj. wybranych krajach świata islamskiego oraz państwach bloku postsowieckiego. Dobór terenu badawczego podyktowany był dwoma zmiennymi: silnymi przeobrażeniami polityczno-ekonomicznymi w ostatnich 2-3 dekadach i/lub sukcesem gospodarczym. Kraje te posiadają diametralnie odmienny potencjał kulturowy i inne tradycje. Współcześnie jednak globalizacja warunkowana jest podobnymi mechanizmami ekonomicznymi. Porównanie i znalezienie kilku równoległych punktów między państwami w zakresie marketingu bibliotecznego to główny cel tej pracy. Autorzy do badania posłużyli się dwoma podejściami metodologicznymi: semiotyką i metodą diachroniczną.

Słowa kluczowe: zróżnicowanie kulturowe, logo bibliotek, semiotyka i metody diachroniczne, marketing bibliotek, badania porównawcze

1. Introduction

The basic goal of the libraries having various collection characteristics is to meet information needs of users/customers in a short time and in a correct/reliable/sufficient and cheap way. While the libraries are conducting this basic goal, they target the real and potential users, determine their different aspects and plan the library services in accordance with them. The libraries should plan and conduct their services in an institutional integrity whether they serve in traditional way or in electronic way. The libraries are one of the institutions serving in a wide range and having excessive users/customers. For this reason, they should serve within the frame of institutional conscience/institutional identity professionally. The institutions use logos and watchwords which express themselves in the best way in order to introduce themselves, market their services, and create awareness. This method expresses not only institutionalization but also the service quality, future plans, historical past, spiritual feelings and respect for the users/customers. Today, logos and watchwords are used in marketing and introducing of many institutionalizing libraries having long histories, and planning their services currently.

In the scope of the study, the countries with mostly Muslim populations among the Islamic countries, which have been developing politically and socio-economically in last 20 years, are chosen. The geographical positions,

administration/management systems and populations of the chosen countries are different. Since the mentioned countries use different alphabets, they also have noteworthy data that can represent a major part of Muslim countries. In the study, Turkey, Kazakhstan and Kuwait are the ones chosen among Muslim countries. These countries have experienced different economic, political and social changes in the last 20 years and they have targeted to reach a more effective and powerful position on their geographies. For this reason, they have been preparing new policies and national plans especially on education-science-technology. Taking these three countries into consideration generally, it is possible to see that they have made serious quantum leaps especially in higher education. The features such as foundation of new public and private universities, spreading of international exchange programs, education-science agreements, spreading of research centers, developing collections of information centers and planning online information services are the concretizing impressions of this idea. Furthermore, it is determined that serious academic studies - in which particularly lacks and the necessities that should be done are emphasized - have been carried out as critical for socialization and spreading of information. Moreover, foundations of libraries on particular subjects, trying to meet “particular information” demands and developing service policies for this purpose in recent years should not be ignored. It is observed with examples that usage of logos and watchwords, which are signs of marketing and institutionalization for announcing and introducing these services, and creating awareness, started to be developed slowly in the chosen countries.

Also post-communist Europe is going through intensive changes. Such countries as Poland, Slovakia, and Lithuania have had growth rates much higher than West-European countries in the last 20 years. Due to large economic changes in this part of Europe we can observe many new social and cultural attitudes. Because these societies had begun to think in different ways there are were other communication tools necessary. The pathways of new communication should be easy to understand or memorable, intriguing and fetching. One of the most popular and effective methods is visual communication and its part in: corporate identity (CI).

Corporate identity is a special form of the demonstration of public spheres. It consists of uniform communication patterns, which are unique groups of the features. These features allow you to distinguish an organization from the environment, especially to distinguish it from competitors or organizations showing a similar social status. One of the features of corporate identity could be image including: brand image, corporate image or product image. In this speech we will analyze the corporate design of libraries. To show cultural determinants which have an impact on library design we will focus on two different cultural and political areas: the world of Islam and post-soviet countries.

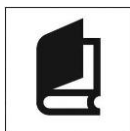
What is corporate design? There is some optical code (or visual language) with the main elements: logo and logotype (wordmark), it means the name of the institution which was processed graphically (Black, 2001). In addition to these two main elements of corporate design among visual identity there is: “jobbing work”, the characteristics of products (packaging), external and internal labeling, advertising publications (printed and electronic), architecture and the interior design of buildings, forms of clothing, uniforms, etc. They have “specific psychological power”, which attracts the attention of the recipient and evokes in his or her mind certain illusions – the so-called perceptual strengths. In varying degrees, they are also present in libraries, although corporate design was originally developed for business.

Returning to the graphic mark (logo, emblem or coat of arms), it must be emphasized that it is a tool of information. In contrast to the trademark (i.e. 1) and especially to pictogram (i.e. 2) logo is not monosemic. It should stimulate the imagination and sensitivity, thanks to its aesthetic properties (i.e. 3). The logo can use an abstract symbol, a metaphor of some gesture or posture. For example, in the national branding you can use symbols that evoke different attitudes, including patriotism.

i.e. 1

i.e. 2

i.e. 3



Logos are not of one general type (Saint-Martin, 1990). Thus I propose the following types according to the prime elements (from visual semiotics point of view) used in the logo and graphic style:

- A) monograms and acronyms
- B) logo: acronym with a book
- C) logo with a "book" theme
- D) logo with architectural motifs
- E) logo with a patriotic or religious motif
- F) abstract logo based on the expression of the line (Kruszewski, 2011).

Work will discussed the logos and watchwords from selected countries separately for comparative point of views.

2. Examples from Muslim Countries: Turkey, Kazakhstan and Kuwait

2.1. Logos/Watchwords of Libraries in Turkey

It can be said that the libraries and librarianship have a 1000 year history in Turkey. However, order and taking place of this institutions and profession in the formal education have been realized in the last 130 years. The process started with palace, mosque and waqf (foundation) libraries in the empire period, gained a new acceleration with the foundation of the first "national-state" library (Kütübhane-i Umumi-i Osmani/now Beyazıt Devlet Kütüphanesi - Beyazıt State Library) in 1882.

In the republican period, organization of public, community centers and university libraries gained speed and the organization of libraries was completed with the foundation of National Library of Turkey in 1946. The basic point that should be emphasized in this process is the change of the understanding/phenomenon in the library services. While *keeping of information sources* in various libraries and serving them to the usage of capable-talented-learned people were majored in the empire period, this understanding focused on *servicing the sources* to the usage of all section of the society in the Republic period. Considering the political effects of the process, serious differences on announcing/introducing of library services and institutionalization between the two periods can be seen. While the object-symbol and/or watchwords used for libraries and library services were religious/spiritual¹ and monarchical structures, it is seen that they were in more secular/liberal structures in the Republic period, especially after the 1950s.

The libraries, the new institutions of the young republic, have experienced important changes with its five basic elements (building, user, collection, personnel and budget). It is proved that the libraries were connected with every section of the society and the state, in other words, the library was a social/cultural/education-training institution in that period. There are two basic conclusions displayed by the political structure of the period through libraries; the first is the protection and transfer of information and cultural assets produced by Turkish nation since 1923 to the next generations, the second is the libraries founded in the structure of education-training institutions contribute to the education, culture and socialization of information. This new process started by Mustafa Kemal Atatürk and the other politicians of the period including the institutions of art and culture has an undeniable importance in Turkey's current position. The taken over institutions and targets, with adding the new ones, made the development of Turkey's last 15 years possible.²

¹ Verses of the Koran, suras and prayers - Tughras.

² *Population* (15-64) 1995 [32 million], 2011 [45 million]; *Literacy Rate* 1995 [70%], 2011 [85%]; *Number of students per school in higher education* 1991/92 [625-aver.1700], 2011 [1.914-aver.2100]; *Number of published book* 1993 [5.978], 2011 [about 30.000]; *Number of public libraries and users* 1993 [1.004 - 9.718.725], 2011 [1.118 - 15.621.478]; *Internet subscriber* 2005 [2.248.105], 2011 [14.117.815], *Gross Domestic Product per Capita - GDPPC* 1998 [4.338\$], 2011 [17.553\$], *Number of*

The development/changing process about library services in the new period started in Turkey in 1923 is connected with the increase of the university and public/community center libraries' number and economic advance directly. However, beginning of institutionalization and using logos/watchwords, the most important symbols of the institutionalization, in the last 30-35 years shows that libraries and library services have not changed rapidly in the historical process. But in the last 20 years, development of communication technologies, privatization/personalization of information needs, differentiation of information demands, and economic system's entering into a stable process have made restructuring and changing policies obligatory for the information centers in order to meet the information needs of the different sections of the society. This basic view, in fact, expresses the same process in general meaning for all three countries chosen as examples.

In the result of the detailed literature survey and web-based researches, 19 libraries using logo out of national, academic/university/scientific and public libraries in Turkey are determined. 14 of these libraries belong to the public and 5 of them are foundation university and special libraries. The categorization of the 14 public libraries is; 1 national, 9 public and 4 municipal libraries. However, these numbers are less in comparison with the total number of libraries in Turkey.³ 9 public libraries having logos use their own logos on their web pages beside the official logo and watchword of Ministry of Culture and Tourism.

There is no library using logo and/or watchword except from these public libraries. Examining logos, it is understood that they are divided into 3 main groups. These are; **A.)** monogram and acronym logos, **B.)** logos with book themes + logos mixed with national/religious motives and **C.)** architectural logos.

The first logo taking place in Group A is the one belonging to Izmir National Library, which was founded as waqf in Izmir in 1912 and has been working since then. The elements forming the logo on a hexagonal ground designed as quite plain; the first letters of the Ottoman name of the library, "**K**ütübhan**e-i M**illî"⁴, and an open book, which was added later, symbolizing reading, learning, researching and science. The other component of the logo on an orange/honey ground is "1912", the foundation date of the library. Looking at the logo as wholly, it seems like a honey comb emphasizing productivity; cooperation and discipline (see Fig. 1). The library served as one of the 6 deposit libraries of Turkey until 2011. It is not a public information center although there is "Millî" (National) word in its name. It is the private library which has the richest collection in Turkey.



Fig-1
İzmir National Library

universities and academic libraries 1993 [55/49], 2011 [149/487]. See *İstatistik Göstergeler=Statistical Indicators*, TÜİK, Ankara, 2012.

³ The number of the public and children's libraries affiliated to Ministry of Culture and Tourism is 1118. Although the exact number of municipality libraries is not known, it is estimated that there are 150 municipality libraries and there are 100 special libraries.

⁴ It is the first library founded according to the "a national library will be founded in each city" decision taken in IV. General Congress of Union and Progress Party in 1911, one of the important organizations of Turkish political history. See; Tark Zafer Tunaya, *Türkiye'de Siyasi Partiler: İkinci Meşrutiyet Dönemi 1908-1918*, c.1., İstanbul, 1984, p. 110.

The other three logos in Group A are the logos of Atılım University Library, Vitali Hakko Creative Industries Library and Koç University Suna Kıraç Library. The first, the logo of Atılım University Library is one of the two universities having library logos out of 72 foundation universities in Turkey. Examining the logo, it is seen that the university logo, that is “a”, the first letter of “atılım” (progress), which means change, renewal and restructuring, is combined with the word “library”. It is seen that the other university library logo is designed with a similar thought and design. Although there is no specially designed logo for the university libraries in these two examples, being the only two university libraries with library logos among 175 universities in Turkey, is the basic distinctive characteristics of these institutions. (see Fig. 2/3).



Figure 2
Atılım Univ. Lib.

Figure 3
Koç Univ. Suna Kıraç Lib.



Figure 4
Vitali Hakko Creative Industries Library

The logo of Vitali Hakko⁵ Creative Industries⁶ Library is an example of acronym design (UNESCO, 2013; DCMS, 2010). The library, one of the libraries founded on a special subject in memory of Vitali Hakko in Istanbul in 2010, is the first and unique library serving with published and electronic resources on fashion,

art, cinema, photograph, picture and design. On the logo, the name of the library is written on a light grey ground in fonts getting smaller from top to bottom. The reason why the logo consists of only words may be the thought that since the creative industries have a

quite wide and various branches/fields, the objects that would be used on the logo could not consist of the whole creative industries. The library can be accessed through Facebook (see Fig. 4).

On the logos in Group B, the book theme is generally used as an open book or books leaning to each other. Another basic characteristic observed on these logos

is the usage of regional/local themes as connected with the book. Ankara Adnan Ötügen Public Library, which took his name from Adnan Ötügen (1911-1972), the founder of Turkish Librarianship, was founded in 1922. Book and pen figures are used on its logo designed recently. On the logo, it is aimed at expressing that “culture” forming the base of the Turkish Republic with the plane tree that is in the logo of Ministry of Culture and Tourism of Turkey, literacy with leaned books, recording and transfer of the information with pen are united in the library (see Fig. 5). On the web page of Ankara Adnan Ötügen Public Library, which also served as National

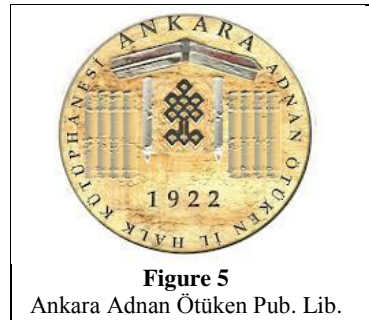


Figure 5
Ankara Adnan Ötügen Pub. Lib.

⁵ 1913-2007, Jewish originated Turkish fashion designer, industrialist and businessman.

⁶ The creative industries are defined as: those industries which have their origin in industrial creativity, skills and talent and which have a potential for wealth and job creation through the generation and exploitation of economic property. See; UNESCO, *Understanding Creative Industries: Cultural Statistics for Public-Policy Making*, p. 3 http://portal.unesco.org/pv_obj_cache/pv_obj_id_7D7822788289E0813D7CE385533915A9E27A0100/filename/cultural_stat_EN.pdf,

They include; advertising, architecture, art and antiques, crafts, design, fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio. See DCMS, *Creative Industries Economic Estimates (Experimental Statistics) Full Statistical Release 9 December 2010*, p.9, www.culture.gov.uk/images/research/CIEE_Full_Release_Dec2010.pdf

Library between 1946-1981, there is also a watchword “General/Public Library of the Nation” supporting its own logo. The watchword expresses that this library in the capital city of the republic is the basic resource of educational, cultural and social life of Turkish nation. Serving also as “national” library once states its characteristic of being the most important institution protecting and maintaining Turkish scientific, cultural and artistic heritage.



Figure 6
Ministry of Culture and
Tourism of Turkey

The logo of Ministry of Culture and Tourism, which is used with library logos, symbolizes plane tree. The telescoping branches that unit with the roots characterize that Turkey is a whole with its east, west, south and north. The plane tree (*Platanus Orientalis* - Oriental Plane since its natural habitat is Turkey) expresses long live, commitment, integrity and the oldness and richness of Turkish culture (see Fig. 6).

It is seen that the other libraries using logo in Turkey, except one (see Fig. 21), use book themes and complementary figures on their logos. The most prominent characteristic of the old and new logos belonging to the public libraries is that regional/local motifs are associated with book theme. For example, on the background of the logo of Anamur Public Library, there is the logo of Ministry of Culture and Tourism of Turkey. On this logo, there are sun symbolizing both the Mediterranean and the illumination of book and book pages in the appearance of blue-white sea. The other example is Aydın Public Library that was opened in 1950. On the logo of the library, logo of Ministry of Culture and Tourism is drawn at the center again as rising on an open book. On the logo, there is “Efe-Zeybek”⁷ figure, the symbol of Aegean Region in which Aydın takes place, and a scene/section from “Harmandalı”, one of the most famous folk dance of the region. “Efe”, which means brave and reliable, states the heroism and efforts of the region’s resistance during the Independence War (1919-1922). The watchword “Bilginin Efesi” (Efe of Information) under the logo expresses that the privilege and superiority of locally having information and information resources as locally (see Fig. 7/8).

The other example in which the book them is associated with local/national/religious figures is the logo of Konya Public Library. On the logo of the library opened in 1950, a “semazen” (whirling dervish) symbolizing Mevlânâ Celaleddin-i Rûmî’yi (1207-1273), who introduce Konya and Turkey to the world, and his mevlevîs (dervish) adopting his doctrines is seen on an open book. This logo on white ground on red, which are also the colors of Turkish flag, shows the ceremonies called “wedding day - Şeb-i Arûs”, the day Mevlânâ, whose views and doctrine were accepted in Anatolia and Middle East, died (see Fig. 9). The other logo, in which local/national themes are used with book as forming and content, is the logo of Van Public Library consisting The Lake Van, Van Cat and ski objects symbolizing regional tourism (see Fig. 10).

⁷ It is the common name given to the ones rebelled against the existing order and began an armed struggle in the West Anatolia (Aegean Region), especially around Aydın, Denizli, Muğla and Ödemiş in the middle of the XIX. Century. They gave much effort for the salvation of the region in the Independence War.



Figure 7
Anamur Public Lib.



Figure 8
Aydın Public Lib.



Figure 9
Konya Public Lib.



Figure 10 Van Public Lib.

Among the libraries using only book theme on their logos, the most noteworthy one is the logo of Women's Library and Information Center. The information center opened in 1990 is the first and the only library and archive on "women" theme. On the logo of the foundation, the private information center, there are the sign of Planet Venus, which dates back to the Ancient Rome and symbolizes "woman" (it is also known as the mirror of Venus), and an open book as complementary to it. In contrary to the general understanding, it is emphasized that Turkish woman is active and productive in all fields, and therefore reading, education, science and culture has importance on the logo on red and white base. There is the watchword "If there is no records, there will be no history" written on the web page of the library. In this watchword, it is emphasized that the written documents are on the basis of the research since they have evidence quality legally and scientifically, and the past should be explicated for structuring the future (see Fig. 11).



Figure 11
Women's Library and Information Center

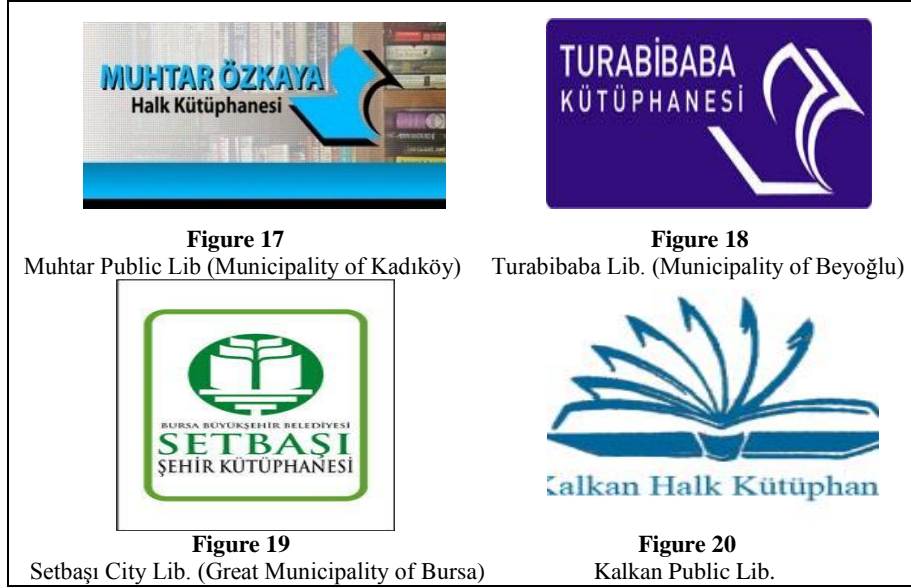


Figure 12/13
National Library of Turkey

on its logo. The book theme on the logo expresses information, illumination, reliability and culture in whole world. This figure leaning to each other shows that National Library of Turkey takes place in the center of the country's information and culture accumulation and all information resources, which are produced in the country and in the foreign countries, are presented to the service of the society in one building (see Fig. 12/13).

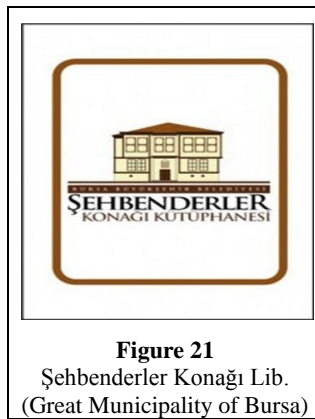
National Library of Turkey also uses book theme on its logo as the many other similar ones. National Library of Turkey, founded in 1948, symbolizes its duty of supporting national culture services, collecting all works and documents on this purpose, facilitating every kind of scientific and artistic work, and transferring them to the following generations,

In the other three examples, in which book theme is used, it is observed that the definitions, reading books and utilizing libraries are the cultural and intellectual illumination of the individual (see Fig. 14/15/16). The common figures used in these three logos are book-sun and individuals. There is only book theme on other logos (see Fig. 17/18/19/20).



There is only one logo in Turkey in which the architectural motif in Group C is used. There is a two-storied mansion, one of the rare examples of traditional Turkish residence architecture on this logo. However, the logo is not reminiscent of library and library services.

It is seen that most of the libraries in Turkey do not use logo or they prefer using the logos of the foundations to which they are affiliated. In Turkey, only 19



libraries out of the 1 national, 1118 public and children's, 175 universities, nearly 150 municipality and nearly 100 private libraries, have logos. Despite the increase in the number of the librarians and the research/university and private libraries opened in the last 10 years, development in online library services and social media opportunities, the libraries still do not use logo and watchword for "institutionalization", marketing/introducing their services, and being easily remembered/well-known. The logos of the ones using them usually consist of book theme and some local/regional/national motifs. There are only three logos designed as monogram and acronym. The scarcity of using logo in the libraries affiliated to public institutions may result from the hierarchic structure and the regulations arranging the hierarchic structure. Especially the libraries of state universities, public/children's libraries are affected from this problem, and do not consider designing/using independent/peculiar logos positively. It is seen that these libraries prefer using official logos of the foundations they affiliated to. Moreover, any information about the meanings of the mentioned logos and the date when they are designed cannot be reached in the official sites of the libraries. This proves the libraries' lack of using logo/watchword in the introduction

of information marketing and library services and forming institutional identity. Another noteworthy characteristic is not using religious theme/motif/figure in the mentioned logos in Turkey where most of the population is Muslim.

2.2. Library Logos/Watchwords in Kazakhstan

Kazakhstan is the biggest and richest Turkic Republics, which conquered their independences after the disintegration of Soviet Unions in 1991, in respect of its geography and underground resources. Kazakhstan, which reached at its political and economic stability rapidly after conquering its independence, became one of the important countries with its great petrol, natural gas, uranium, gold and lead reserves. However, early institutions and practices in the region were Islamic and later Russian Imperial and Soviet influence is also still evident in educational philosophy, scientific practice, and institutional structure. Today institutions face the challenge to modernism and globalize information practices in a multiethnic and multilingual state (Kazakhstan..., 2010). Of course, there are also educational and cultural institutions within the restructured institutions. The major of them is the higher education institutions, that is, universities. These institutions, which are tried to be restructured according to the direction/fields towards which the country plans to advance, try to give the students changing point of views through research libraries within them. Research libraries maintained brood and deep collections for the restricted use scientist; university libraries provided approved knowledge to students; and public libraries worked towards universal literacy and the transfer of practical knowledge to the society (Kazakhstan..., 2010).

It is clear that the academic/university libraries in Kazakhstan have developed and changed rapidly in the last 20 years. Furthermore, two more libraries; National Academic Library/Astana and Presidential Center of the Culture of the Republic of Kazakhstan/Atmaty, which have shared the duties of National Library of Republic of Kazakhstan that was reorganized in 1991, were also founded. These national libraries encourage the technological informatization of Kazakhstan public regional libraries in various ways (Kazakhstan..., 2010). It is determined that there are two ministries (Ministry of Culture and Information - Ministry of Education and Science), which are responsible for management of libraries, and 15 scientific, regional (oblistik) and public libraries using logos through web pages. Categorizing the determined 15 logos, it is seen that they divide into three basic groups. **A.**) monogram and acronym logos (including acronyms designed with books), **B.**) logos with book theme + national/religious motifs and **C.**) logos with architectural structures. However, book theme is also used as complementary figure on the logos in Group **A.**

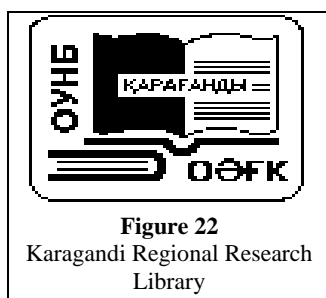


Figure 22
Karagandi Regional Research
Library

The first example in Group **A** is Karagandi Regional Research Library. Besides being the biggest and richest library of Karagandi Region (oblast), it has undertaken a pioneering role in the development of librarianship and information services in Kazakhstan. On the logo of the library, which has been serving with various names in various places since 1934, the first letters (monograms) of its Russian name [Karagandinskaya Oblastnaya

Universalinaya Nauchnaya Biblioteka - **ОУНБ**] and Kazakh name [Karagandi Oblistik Gılimi (Ä)Embebap Kitaphanasi - **ОӘФК**] take place in horizontal and vertical lines. Two book figures, one open and one closed, supporting each other and symbolizing universal life, reading and science, complement these monograms.

Another example designed with monograms is the logo of Republican Scientific and Technical Library. There is a generic atomic model / Rutherford Model figure symbolizing science on an open book symbolizing the way towards the information on a white base in the middle of the logo, and on the bottom side of the logo there are the first letters of Kazakh [Respublikalik Gılimi-Tehnikalik Kitaphanasi - PFTK] and Russian [Respublikanskaya Nauchno-Tehnicheskaya Biblioteka - PHTB] names of the library, and on the top side there is a half globe symbolizing the world. It is depicted that resources of science-fiction techniques, the basic power of advance and change of the societies, are presented to the service of the users under this cupola of one of the most important libraries of Kazakhstan through an open book and pages.

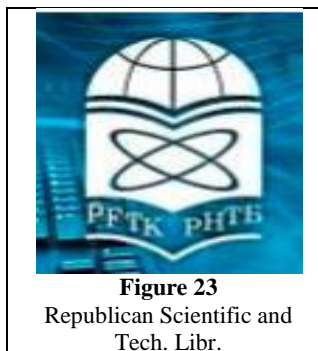


Figure 23
Republican Scientific and
Tech. Libr.

On the logos except these two monogram logos, the examples using book theme and national motifs/figures in Group B stand in the forefront. Following kinds/compositions are seen in the logos designed in this way; **Ba.**) The logos designed with only book and library themes and **Bb.**) The logos designed with book theme + national/religious/local motifs.

“Open books or book pages” are preferred in the all library logos in Group **Ba**. This theme is supported with different motifs/figures according to the type of library and/or the duties and situations of the institutions they affiliated to. Especially in the university/technical/scientific libraries, Pure and Applied Sciences, half world/world, gears are united in the same framework and book themes defining libraries are used (see Fig. 24/25/26/27/28). Book and pen figures symbolizing reading, researching and learning stand in the forefront in the logo of Kostanai Regional Children’s and Youth’s Library, which was founded on the name of İbrairai (İbrahim) Altynsarin (1841-1889), the famous Kazakh educator. The compass between the colorful books at the top of the logo expresses the children’s and the young’s access to the concerned/needed resources among the various works in rainbow colors (red, orange, yellow, green, blue, dark blue and purple). Logo represents a flower wholly (see Fig. 29).

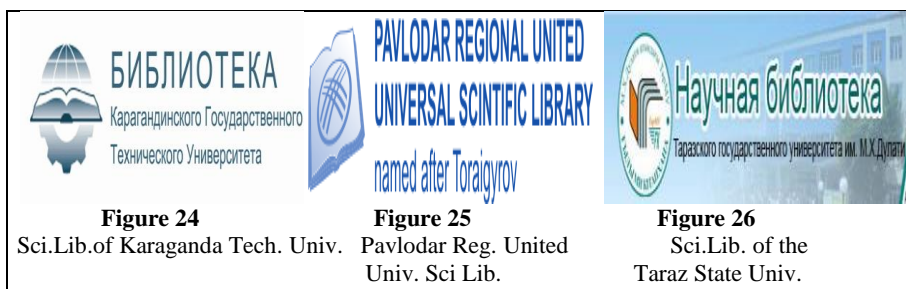


Figure 24
Sci.Lib.of Karaganda Tech. Univ.

Figure 25
Pavlodar Reg. United
Univ. Sci Lib.

Figure 26
Sci.Lib. of the
Taraz State Univ.

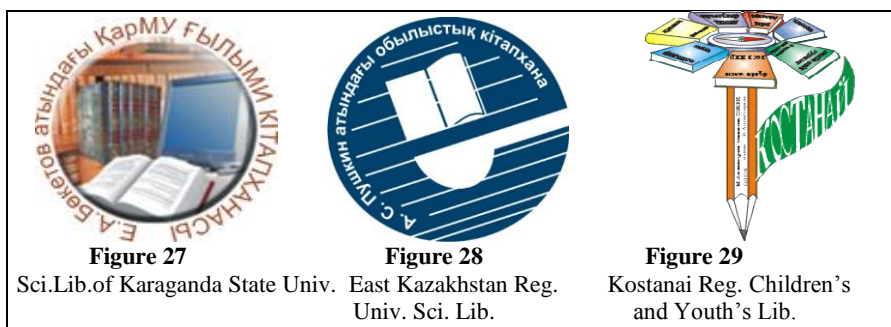


Figure 27
Sci.Lib.of Karaganda State Univ.

Figure 28
East Kazakhstan Reg.
Univ. Sci. Lib.

Figure 29
Kostanai Reg. Children’s
and Youth’s Lib.

The logos of some libraries are designed according to the book theme in accordance with the target audience/users to which libraries serve. The logo of Republican Library for the Blind and Weak-Sighted Citizens of MCERK is an

example for them. *BIBLIOTEK* is written in Braille alphabet on a book for blinds on the logo of this library (see Fig. 30).

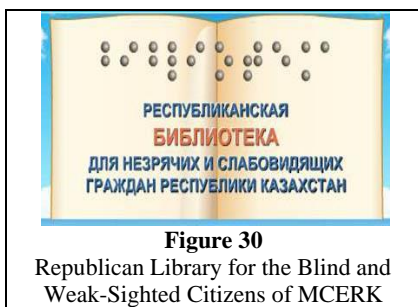


Figure 30
Republican Library for the Blind and Weak-Sighted Citizens of MCEK

In Group **Bb**, on the logo of the library (S. Seyfullin Atindagi Almati Oblistik (Ä)Embebap Kitaphanasi) taking its name from Sekan Seyfullin, the famous Kazakh intellectual, Independence Monument of Kazakhstan, on which Saka warrior rising to the sky on a winged leopard rising to the sky on a winged leopard on a book figure and Kazakh flag take place. This logo is the only logo on which national motifs are used among the 15 libraries (see

Fig. 31/32). Another example, a portrait of Alexander Sergeevich Pushkin (1799-1837), the person accepted as the founder of Russian literature and poetry, is seen on an open book. The national motifs on Kazakh flag around the open book theme define the artistic and cultural traditions of Kazakh society (see Fig. 33) (State Symbols..., 2013).



Figure 31 S. Seyfullin Oblistik Embebap Kitaphanasi **Figure 32** Independence Monument

There are architectural motifs with the book theme on the logos in Group C. There are the picture of the library (S.Mukanov Atindagi Oblistik (Ä)Embebap Kitaphanasi) with an open book figure on hands symbolizing the national colors of Kazakhstan (see Fig-34), on the other example; there are the entrance gate of Kazakstan Respublikasının Bilim Jane Gıłmi Ministerliđi **Ortalik Gıłmi Kitaphanasi** and pages of an open book indicating life/information, and a two-volume book figure on which there are the abbreviations of library's Russian name [**Sentralnaya Nauchnaya Biblioteka - ЦНБ**] and Kazakh name (**ОҒК**) (see Fig. 35).

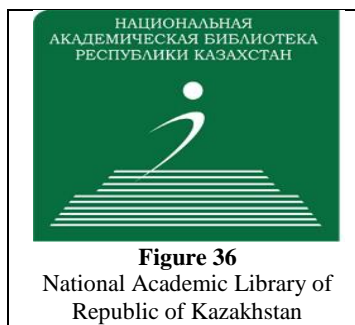
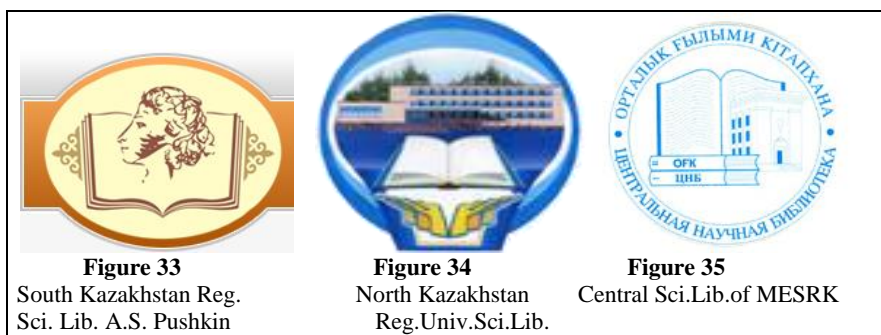


Figure 36
National Academic Library of Republic of Kazakhstan

The last one of Kazakhstan library logos is the logo of National Academic Library of Republic of Kazakhstan which is a differently designed from monogram-acronym and book themed logos. Book pages resembling steps on a green based are seen on the logo of the library which is the new manager of information and is also expected to undertake an important role in education in Kazakhstan. On the top of these rising steps, a human motif heading towards the upwards is seen. This figure whose arms and legs are backwards also resembles the letter "i". "i" can be interpreted as to access "information" and to develop through it, that is the foundation purpose of the library (see Fig. 36).



It is seen that the preferred shape is circle and the preferred theme is book in the logos used by Kazakhstan libraries. These two elements are designed similarly. It is determined that only two of the determined logos include national/local/regional themes, and the others are designs having book themes and monogram/acronym characteristics. The interesting finding is that no religious theme is used in the reached and examined logos. It is also understood that most of the logos are used by university/research libraries, and the logo belonging to Kazakhstan National Library is not used in its web page. Furthermore, a multilingual design is seen in most of logos. It is clear that using logo and watchword in introduction of library services in Kazakhstan, where there are nearly 4000 libraries in different aspects and size, is on a very low level.

2.3. Kuwait Library Logos/Watchwords

Kuwait, chosen as an example in the scope of the study, is one of the richest countries in the world and it is also a strategic and socio-economic determiner of the region thanks to its underground resources and its coast to Persian Gulf like Kazakhstan. After wearing out economically and politically because of the Iraq's occupation, Kuwait has gained its efficiency in the region in a short time. Kuwait, which is smaller than Turkey and Kazakhstan in respect of its population and area, has turned this into advantage thanks to its underground resources and had a better position in respect of national income and the share assigned to public services. Iraq's occupation also affected the libraries of the country negatively between 1990-1991, and it caused serious damages. Today, there are totally 631 libraries as 1 national, 10 university, 25 public, 555 children and 40 special libraries in Kuwait (Al-Ansari, 2011; Motey and Al-Ansari, 2003). Despite these numbers, in the last 20 years public library users in Kuwait which revealed that 50% of the respondents do not use public libraries. Inadequate reading materials, space and facilities, poor circulation policies, and the insufficiency of user programs and services were the major problems facing public libraries in Kuwait (Motey and Al-Ansari, 2003).

Kuwait has been extraordinary growth in the past two decades, due to its oil resources and the wealth these resources have brought to all aspects of life in the country. Kuwait's government infrastructure international dealings have proliferated. A multitude of departments and ministries most with libraries and information services, support the government. About 40 special libraries attached to government ministries and organizations. Others are attached to academic and research institutions, and private and non-governmental organizations (Al-Ansari, 2011).

Only 4 examples are found out in the web searches and site visits done in order to determine logo usage in Kuwait's libraries. These are Kuwait National Library, Al-Babtain Central Library for Arabic Poetry, Gulf University for Science and Technology A.M. Al-Refai Library and Kuwait University Health Sciences Central Library. It is possible to divide the logos of these libraries as; **A.)** Monogram and acronym logos and **B.)** Book themed logos and **C.)** Logos on which national motifs (buildings and/or examples of traditional structure) are used.

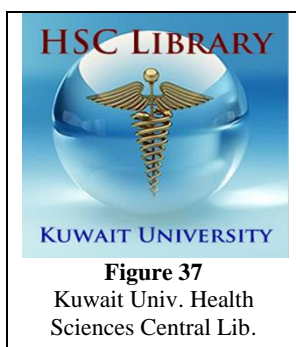


Figure 37
Kuwait Univ. Health Sciences Central Lib.

The only example in Group **A** is the logo of University Health Sciences Central Library. On the logo, there is a double serpents twined around the *caduceum*, which is the universal symbol of medicine and peace and trade providing security and inviolability, in a globe made of glass or water, the basic source of life. *HSC* acronym is united with “library” and the name of the foundation is formed at the top of the logo. The expression Kuwait University (Library Administration) takes place at the bottom of the logo. The logo designed with a universal symbol also symbolizes the importance given to medicine and

health sciences in Kuwait.⁸

Book theme and some national motifs complementing this theme are used in the logos Group **B**. The first one is the logo of Al-Babtain Library for Arabic Poetry founded by Abdulaziz Saud Al-Babtain (2002), a poet, a man of letters and businessman. It is also the first private library on Arabic Poetry. There is an open book with written pages on a white base in the middle of the logo. Like the other logos, book symbolizes reading, researching, discussing and learning and also the “library”. Considering that it is a subject library, this book theme also indicates “literature”. The noteworthy section on the logo is the gate figures covering the book over (see Fig. 38). These figures are designed in traditional Arabic style (Arabesque) and put on two statues (see Fig. 39/40). The two gates may symbolize the galleries with columns on both sides of the library entrance. The gate also has many religious/spiritual meanings such as heaven and hell in Islam. It is a fact that the library contributes a new dynamism to Arabic language in a wide geography with the visits of the statesmen, the awards and supports it gives (Balci, 2010). The name of the library is written in English and Arabic under the logo.

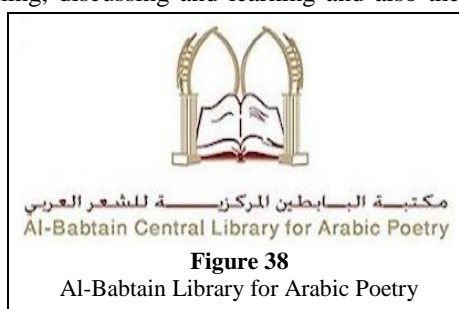


Figure 38
Al-Babtain Library for Arabic Poetry

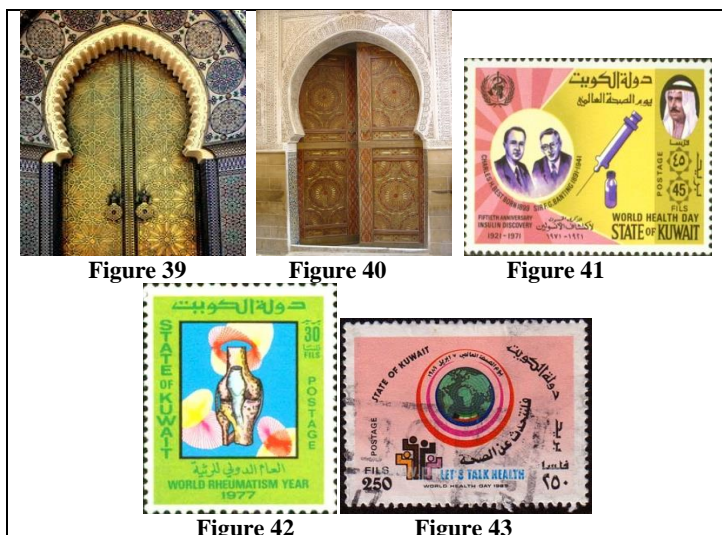


Figure 39

Figure 40

Figure 41

Figure 42

Figure 43

On the other logo, the logo of M. Al-Refai Library, in Group **B**, a “Boom - يوم”, which is a kind of boat called “Dhow - دھو” widely used by the countries on the Arabic Gulf and also a national symbol of Kuwait on an open book symbolizing

⁸ One of the most striking resources about this importance is stamps. Many stamps about medicine, health and the institutions concerning them by Kuwaiti Government; see Fig. 41/42/43.

information and learning on a blue base expressing sea/gulf. The names of the library and university are written above and under the circle (see Fig. 44).

The logo in Group C, is the logo of National Library of Kuwait founded in 1923. There is no design directly depicting the library. A design was created by writing *Maktabat'ü-l Kuveytü'l-Vataniyye* [مكتبة الكويت الوطنية] National Library of Kuwait in Taliq style under the emblem of State of Kuwait (see Fig. 45). Comparing with the other logos, they do not have any meaning and characteristic reminding library and library services. However, the Kufi writing style is more attracting than the logo and a more artistic design (see Fig. 46).⁹



3. Examples From “Western World” Countries: Russia, Croatia, Poland, Lithuania and Ukraine

3.1. Logos with Architectural Motifs

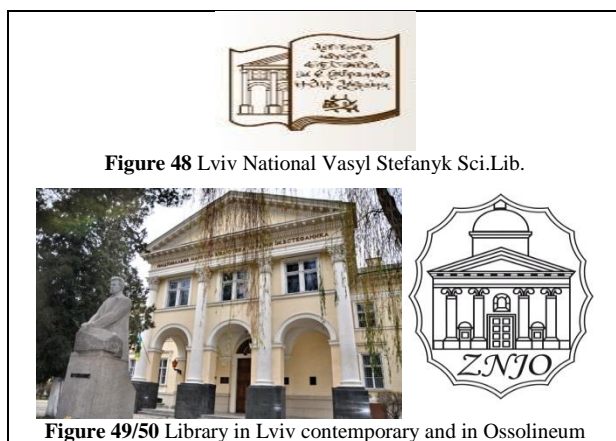
The Russian State Library in Moscow (Российская государственная библиотека) announced a competition for a new corporate design in 2001 in connection with the changing of the Russian State Library's status. The logo of this library (see Fig. 47) was designed by the design studio “Shire Shag” in 2002. The library's logo depicts the columns of the main building of the Russian State Library and the open book.¹⁰



Architectural motifs of the logo are connected with so-called style (1927-29) of main building which was projected by Wladimir Schuko and Wladimir Gelfreich. The monumental granite columns from portico remind us about classical history of science and literature. We can know about it also due to the scenes from frieze above mentioned portico of front elevation. Sculptures (reliefs) of Archimedes, Copernicus, Galileo, Newton, Lomonosow, Darwin,

Pushkin or Gogol were the symbols of connection between past and early

communistic Soviet Union. Also now - after marketing rebranding and after changing political system - they still have the same “power”. Classism and book in Russian logo which are symbolic relations with these men still give us similar fillings, even changing situation around: filling about power of human ideas.



Interesting sign with the architectural motif we can observe in The Lviv National Vasyl Stefanyk Scientific Library of Ukraine (Львівська національна наукова бібліотека України імені В. Стефаника). On the pages of open book there is Ukrainian sentence and facade of

⁹ *Mebni* [مبنى] expression meaning erected/built is written in the first line of the epigraph.

¹⁰ Information from Tatiana Andrianova - Head of Foreign LIS and International Relations Department, The Russian State Library (e-mail from: 2.04.2008).

the library building (see Fig-48). Lviv before WWII belonged to Poland and this building was the headquarters of National Ossoliński Institute which was relocated to Wrocław in 1945. But still the logo of Ossolineum shows us the old library from Lviv (See Fig 49-50) (Saint-Martin, 1990).

3.2. Logo with Patriotic or Religious Motifs

The sub-group of logos with a patriotic or religious motif are logos consisting of human figures. That is very important for some cultures and ethnicities you can impersonate the library, making this institution similar to these figures, their ideas, notions or acts - of course metaphorically (Žytko, 2000). It is clear that the choice of topics, based on national considerations, mainly to improve patriotism and historical memory within society etc. Such features are logos of Martynas Mažvydas National Library of Lithuania (Lietuvos Nacionalinė Martyno Mažvydo Biblioteka) founded in 1919 and The National University of St. Clement of Ohrid, Skopje in Macedonia (Nacionalna i Univerzitetska Biblioteka “Sv. Kliment Ohridski” - Skopje; Национална и универзитетска библиотека “Св.Климент Охридски” - Скопје) founded in 1944. Both of the logos show the patrons of these libraries. If we assume that the standard symbolic logo is a type of graphical representation of a natural object: a person, animal or artifact, the two signs represent the type of logo in its purest form (Altkorn, 1999).

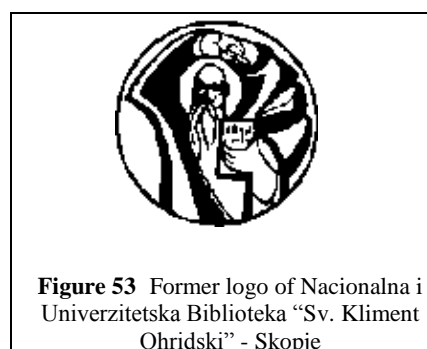
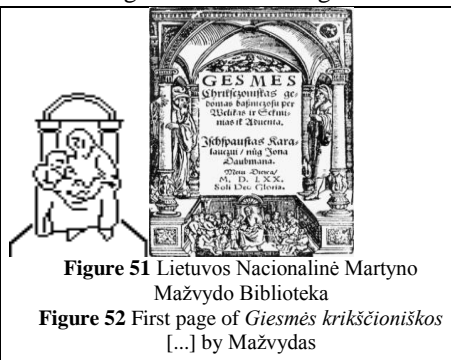


Figure 53 Former logo of Nacionalna i Univerzitetska Biblioteka “Sv. Kliment Ohridski” - Skopje

Martynas Mažvydas was the author of the first books published in the Lithuanian language. The logo of NLL refers to one of those books: a translation of the Psalms: *Gesmes Chriksczoniskas, Gedomas Baszniczosu Per Welikas Ir Ik Sekminias Aduenta* issued in Königsberg (now Kaliningrad in Russia) in 1570 (see Fig. 52). On the decorative title page we can see a sitting, mature man with a book, who is teaching children gathered around him. The simplified form of this scene is in the library

logo, but a group of students was replaced by one child sitting on the lap of Mažvydas (see Fig. 51). The presented scene symbolizes the intellectual wealth, which is the library and its role in keeping this heritage for future generations. The second message shows how reading is important in planning the world for all human life.¹¹ The vault and columns are symbolic icons of a stout home of knowledge and the home of an ethnic (Lithuanian) culture.

The circular former logo of the Macedonian library is occupied by Clement of Ohrid a student of ss. Cyril of Methodius, a medieval saint who was probably born in Macedonia (see Fig. 53). But Clement of Ohrid was an extremely important person for the development of many Slavonic languages, he mainly used the Glagolitic and Cyrillic alphabets. We could say that he is a patron of literature for these ethnic groups (e.g. he had a large influence in establishing libraries in the Balkan Peninsula monasteries). The book in his hand reminds us about his role for the culture of Macedonia, including the construction of

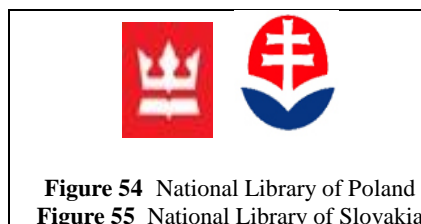


Figure 54 National Library of Poland
Figure 55 National Library of Slovakia

¹¹ Information from Birute Peculeviciute - National Library of Lithuania, during correspondence in 2009.

literature.¹² The logo shows these symbolic connections: a book (there is a suggestion that it is some Slavonic text) and an old man (metaphorically: the father of Balkan culture). Other patriotic motifs are used in the logos of The National Library of Poland in Warsaw (the crone) - on Fig. 54. and Slovak National Library in Martin (Slovenská národná knižnica) (colours of national flag) on Fig. 55. Both of the logos cross patriotic signs with world of a library: a book.

3.3. Abstract and Other Logos Based on the Expression of the Line

Logo projects which are based on the expression of the line are the most innovative attempts to manifest the identity of the library. The clarity of such signs is dependent on many factors, including the competence of the recipient, it means his or her knowledge of the symbolic codes. These logos are difficult to learn, but on the other hand different types of lines suggest rhythm, dynamics, and this attracts the attention of the recipient. Understanding the logo of the Croatian National and University Library (Nacionalna i Sveučilišna Knjižnica u Zagrebu) (see Fig. 56) it is connected not only to general knowledge and a good sense of aesthetics, but also membership of a particular social or cultural group, because this apparent typographic logo has a deeper meaning. The background refers to the frame construction of the glass facade of the library building in Zagreb. Ligature was applied to it in the Glagolitic alphabet. This ligature means: *to be here*.¹³ Patriotic echoes are strong in this sentence but there is an ulterior motive hidden in the abstract logo.



Figure 56 Nacionalna i Sveučilišna Knjižnica u Zagrebu

Expression of the line but with more traditional sense is measurable in signs of National Library of the Republic of Albania (Biblioteka Kombëtare e Shqipërisë) Fig. 57, and National Library of Hungary (Országos Széchényi Könyvtár) - Fig. 58. Motif of the book returns in both of them however the book from Albanian logo has the shape of computer monitor. This is the information about merge tradition (book) and modernity (IT). At the same time the logos like these are typical representation of open forms in visual language and semiotics (Saint-Martin, 1990).

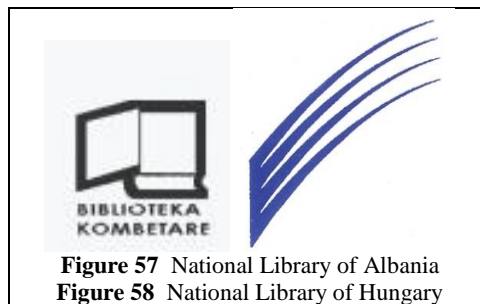


Figure 57 National Library of Albania
Figure 58 National Library of Hungary

4. Conclusion

Examining logos and watchwords used by different libraries of the chosen countries because of their characteristics in the introduction among the Islamic countries and post-communist Europe in the study, change, differences in point of views and institutionalization process are evaluated. It is possible to categorize the libraries of mentioned countries as; **A.)** Monogram or acronym logos, **B.)** Logos in which book theme is used (with complementary figures) and **C.)** Additionally in European countries we can notice many logos with architectural motifs as well as abstract theme logos. The most preferred logo design among the examples are the ones in Group **B.** However, "book" theme is sometimes united with acronyms and integration is tried to be made. From time to time are preparing other mixed logos with the book as the main theme, e.g. the logos with artistic expression of the line. It is known that noteworthy developments have occurred in the countries chosen as examples for the study in the last 20 years. These developments occurred due to the economic and political stability, have also made these countries noteworthy in education-science-economy and culture in their own regions. These targets are tried

¹² Zob. *Nacionalna i Univerzitetaska Biblioteka Skopje* [online], [dostęp: 8.06.2010]. Dostępny w World Wide Web: <http://www.nubsk.edu.mk>.

¹³ Informacje uzyskane od Mory Novosel - pracownika Biblioteki Narodowej i Uniwersyteckiej w Zagrzebiu, w drodze korespondencji listownej w 2009 r. (notatki w posiadaniu autora).

to be realized in long-terms through founding private universities beside public universities, exchange programs with other countries, founding research centers and development plans in all three countries in order to get on an assertive position. Furthermore, foundation of new different kinds of information centers and providing wider mass of people “much more user as soon as possible” with access of resources are the noteworthy developments in the socialization of information process in which the universities undertake serious roles. Considering foundation of academic/scientific and subject libraries in the example countries in the last ten years, it can be said that referred Muslim countries have conducted continuation and role model policies. When the logo samples and web pages of the libraries chosen from the example countries’ different kinds of libraries are examined, it is understood that logos have started to be used recently. After these explanations, a general evaluation can be made as following:

It is true that the logos of the chosen countries reflect the point of views to information services. The figures used on logos major on book-library-research-reading-learning-science and national/local motifs are added in order to attract attention of the country, geographical region/political region to libraries and information services and introduce them with these values. Logos/watchwords are not only the indicators of the importance given to library and information services, but also they are indicators of being adopted in professional and philosophic respects.

Logos and watchwords also have great importance in respect of institutional identity. During the study, logos of national libraries of the example countries have also been examined. It is seen that three (Turkey, Kazakhstan and Croatia) of the information centers, which have similar duties and responsibilities, have peculiar logos. The reason of not using logos can be thought as the libraries are “known by the society”. However, considering it has a pioneering/guiding characteristic in library services in that country, it is a must especially for those libraries to reflect their institutional identities through logos and watchwords.

One of the noteworthy characteristics of the examples from these three Muslim countries, which are different from each other in population, geographical area, administration type and richness, is that the religious motifs/figures are not used in the logos. There is no visible and forefront figure, expression and notation in the logos of the determined libraries of these countries whose populations are mainly Muslims (Mapping the..., 2013). As mentioned above, national motifs have been preferred instead of this. National figures are usually chosen among the ones belonging to new age/recent history and the ones including the whole country/society. Taking the mentioned logos into consideration, it can be said that they are “laic” designs. Other situation we can notice in more laic post-communistic Europe. Here trend to show Christian roots is quite strong. We can suppose that the reason is not connected with higher percentage of the worshippers in these countries but with lack of independence in the second half of 20th century. Tendency to use patriotic motifs in such countries like Poland or Lithuania also is some effects of difficult period after World War II.

It is found out that the logos of private and research libraries are more peculiar than the logos of other public/state libraries. Due to the user profiles, purposes, targets, sources and management styles, to design logos that will reflect, announce and introduce their characteristics and to create watchwords is an important development. Moreover, being autonomous or private foundations and aiming profits makes using marketing techniques in introducing their services obligatory for them. However, the number of the private libraries using logo is quite less in all three countries.

Thanks to the technology’s effect on information services rapidly, an easily accessible-usable medium is created in online information services for users. These applications, in which visibility also stands in the forefront, are directly related with the libraries’ logo/watchword using that form the theme of the study. It should not be ignored that logos/watchwords that take place/should take place in web pages of the libraries will introduce both library and also library services. This situation will be an important application not only for introducing the institution/creating awareness but also for drawing attention of users. The application of this is wholly related with how artists, designers and librarians make their logos and watchwords visible, effective and meaningful.

Have library symbols been changed by cultural differences? The examples show that the most frequent “book” theme is doubtless supracultural. Additionally this motif is stronger than marketing recommendations because it symbolises heritage and tradition of the libraries instead their moderinty.

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List of Figures’ Web Sources

- Fig-1 www.izmirmillikutuphane.com/default.asp
- Fig-2 www.library.atilim.edu.tr
- Fig-3 <http://library.ku.edu.tr/tr>
- Fig-4 www.facebook.com/VitaliHakkoKreatifEndüstrilerKutuphanesi
- Fig-5 www.adnanotukenkutup.gov.tr
- Fig-6 www.kultur.gov.tr
- Fig-7 www.anamurkutup.gov.tr
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- Fig-9 www.konyakutuphanesi.gov.tr
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