

BEHIND THE BOOKSHELVES

ANECDOTES ABOUT LIBRARIANS

ZALÁN SZAKÁCS

BEHIND THE BOOKSHELVES

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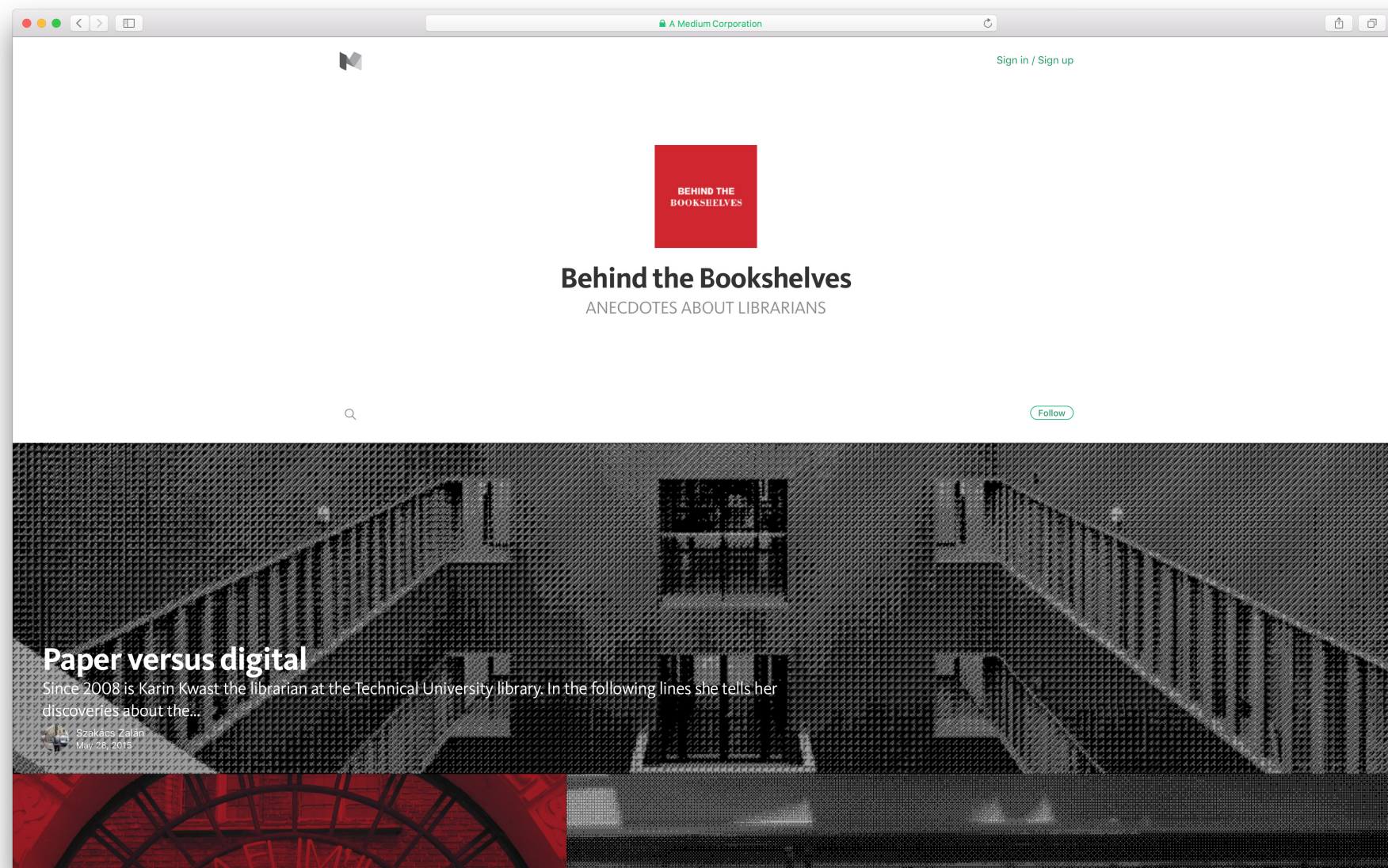
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THE ISSUU PUBLICATION

↑ → https://issuu.com/szakacsuniverse/docs/behindthebookshelves_final_issuu



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LIBRARIAN
AT THE UNIVERSITY
LIBRARY IN AMSTERDAM

EDUARD A. TEN HOUTEN

I AM NOT A LIBRARIAN AT ALL

EDUARD A. TEN HOUTEN INTERVIEW BY GUY DE VRIES

EDUARD A. TEN HOUTEN works as a librarian at the University of Amsterdam. In the following interview he shares his discoveries about the secret world of the pirate libraries.

Tell me about how you became a librarian?
I started in 2007 as a student at one of the libraries of humanities faculty, english, slavic languages and history. I was there at the front office, which means that I help students with questions, help them find books. Then I moved to the main library of the University of Amsterdam, where they installed a new system to borrow books. It was regarded as the future and now it is a bit outdated. That system was very interesting, because it allows students and members to get their books without a person having to hand a book to them. It was a self service one and they can also use it on the weekends and they can use it until midnight until the library closes.

I finished there as de facto team leader and then I moved to Berlin. And I returned in October 2013 to Amsterdam to work at the library again and then I worked in the depot, which is the place where most of the books are kept. You can go there but you can't take out the books from the shelves. There is around 20 km of material there. And I returned when they were in the middle of the restructuring of the library in the Centre of Amsterdam. In 2018 they want to open a central library in the heart of Amsterdam. That means that all the humanities libraries, which are now on different locations have to be moved and this process is massive. It means reducing the open stacks, so shelves where you can go as a normal member to take a book of the shelf. There has to be a reduction from 12km to 7 km. That means 5 km is either has to be moved to the old depot or has to be destroyed or sold. Around 20 percent of the books that they want to destroy, were already at the depot, so they are gone and most of this has now finished.

That means off course a lot of books had to come to the depot and had to get a new signature a new number, because the old signature was for particular collection like English or German and had to be added to existing label. They created a machine that creates both the sticker that you physically can put on the book and the containing change from the location. So a very interesting thing was developed for University of Amsterdam. When I got there I found hundred boxes full of books, so there was still a lot of work to do and I got very motivated by seeing all these books and seeing them grow every day, because twice a week we would get new boxes full of books from the centre. So I developed a workflow that made it easier to predict and to get the whole work flowing. Then I was fired there, so I could move to the library services, where I had already worked, so I was in the other side of the production process.

Then I moved to information centre services. Now I mainly work at the information desk, that means, if students, who have problems with the software, problems with computers, that they can use, but

LIBRARIAN AND ARCHIVIST
AT THE VAN ABBE MUSEUM
IN EINDHOVEN

ODILIA VAN ROIJ

"I HAVE TO ADMIT, I DON'T READ BOOKS"

ODILIA VAN ROIJ INTERVIEW BY GUY DE VRIES

Odilia van Roij works as a librarian and archivist at the library from the Van Abbe Museum in Eindhoven. In the following interview he explains about the unique characteristics of books and why they are important for her.

Could explain to me a bit your daily profession as a librarian?
I have two jobs in the library. We are the only institution in the Netherlands and maybe in the world, who has his archives and the library at the same area. So that's why we can be an institution for knowledge and research.

Why an archive with a library?
You can combine your document from your institution with your publications, so it is connected together. We have an only working with three people, one is head librarian and archivist, one librarian and I am a documentation officer and librarian. In the morning I working in the archive, it is not only books, it is the beginning and starting of all kinds of documentation, which enters by mail into the museum. I am allowed to open all mail, it is a strict area, that needs a special education as well. I am more like a liaison officer. I know all kind of jobs, in the museum, I know everything from the director till the education.

So I can connect document, which are coming into the museum towards the person and especially people in the office. They can work on it, so they can choose that policy, but also plans to make exhibitions. In that workflow, we get questions from the library, if they are planning an exhibition, then they need publications as well for their own research, so that's why they are coming to the library. So then you can see the start, where the combination of website library also starts. They can also ask us for special publications for exhibitions and we can help them to give them advice, where they can get the information, and if we don't have the information at home, we can order it. If we only make exhibitions, then, when the exhibition finally occurs, all the information about the exhibition, press releases, pictures, photos, all print for there, also with financial details come back into my office and then we are going to split, what is necessary for documentation in the archive area, but also for the library. So it will always be on the level that we make subject files, so it will stay together. Then we try to make as much as to give our visitors in our online catalogue also a structure for the publications and also for the exhibitions to make it digital. Digital can only be a certain area, because not everything is public space. Other tasks are that every publications, which comes in, we have to fill all data bases, so that is behind the scenes, to make our online catalogue as correct as possible. In mind always look at what we have got inside, to remark from our own collection in first degree, and then people, who want to follow certain artist are also a very important subject. To fill in all the important details from the publications into the system.

BUSINESS DEVELOPER
AT THE EINDHOVEN LIBRARY

CILIA GROOTHUIS

THE LIBRARY IS MORE LIKE A COMMUNITY

CILIA VAN ROIJ INTERVIEW BY GUY DE VRIES

Cilia Groothuis works as a business developer at the Eindhoven Library. In the following interview she explains about the unique characteristics of books and why they are important for her.

Could explain to me a bit your daily profession as a business developer?
I have two jobs in the library. We are the only institution in the Netherlands and maybe in the world, who has his archives and the library at the same area. So that's why we can be an institution for knowledge and research.

Why an archive with a library?
You can combine your document from your institution with your publications, so it is connected together. We have an only working with three people, one is head librarian and archivist, one librarian and I am a documentation officer and librarian. In the morning I working in the archive, it is not only books, it is the beginning and starting of all kinds of documentation, which enters by mail into the museum. I am allowed to open all mail, it is a strict area, that needs a special education as well. I am more like a liaison officer. I know all kind of jobs, in the museum, I know everything from the director till the education.

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SUBJECT LIBRARIAN
AT THE NATIONAL LIBRARY
IN THE HAGUE

MELINDA KONYA

"JAPANESE WAS MY DREAM AS A CHILD"

MELINDA KONYA INTERVIEW BY GUY DE VRIES

Since 2011 Melinda Konya works as a subject librarian at the National Library in Den Haag. In the following pages she tells about her daily profession and her passion for the Japanese language.

You are subject librarian modern languages and the classics. Could you tell me more about your work?
Yes, I am a subject librarian, and I am responsible for the library's collections on modern languages and the classics. My task is to ensure that these collections are developed, interpreted and managed effectively. The Royal Library has collection specialists on several academic disciplines like history, law, Dutch language and literature, arts, social sciences and of course the special collections. Our librarian subject specialists provide a wide range of services, including collection assessment and development. Preservation of the existing physical collections is my main task. Next I acquire material in my subject kept on the open shelves in the reading rooms. There are books, newspapers, magazines and international scientific publications on language and literature. Nowadays it is important that the content has, next to our physical collections, access to as much digital content as possible. Therefore the online resources I provide are very important. The future is the realisation of the national digital library where the content has access to all digital content, freely accessible.

What do you think of digitisation?
Do you think that it is a good way for the libraries to go? Digital is the growing standard for use. As a national library, the KBI collects and preserves everything that was ever published in or about the Netherlands, from the period of handwritten books, to printed and digital books. During the past few years an important amount of the published, textual heritage of the KBI and other institutions from across the nation was digitised and made available on various websites for text or images. We would like to increase the available amount of digital content, but we have to take into consideration the legal restrictions as well. In terms of copyrights we work together with other national and international library organisations. It is a long process which started years ago and will continue in the future.

What is the physical space and physical importance of the library of the future?
The physical function of a library will change. I think that the open shelves in the reading rooms will be reduced. Instead study corners will be created, a new environment will be realised with computer facilities where virtual books and web exhibitions can be presented. The library will include a range of possibilities to the whole population to gain knowledge and information.

What do you think are the main differences between the past and the present of a library as you experienced through your career?
Our cataloguing system for the library was completely different from now. We had a complete alphabetical catalogue. Readers were able to consult alphabetical and systematic registers of the library in the form of bound catalogue cards, known as ladder books.

ECONOMIST AND
PIRATE RESEARCHER AT THE
UNIVERSITY OF AMSTERDAM

BALÁZS BODÓ

NO SINGLE MODUS OPERANDI OF PIRATE LIBRARIES EXIST

BALÁZS BODÓ INTERVIEW BY GUY DE VRIES

Balázs Bodó, PhD is an economist and a piracy researcher at the Institute for Information Law (IVIR) at the University of Amsterdam, who investigated an intensive research of 3 years on pirate libraries. In this interview he tells about how they operate and their impact on the society.

How did you decide to do an intensive research of 3 years on the pirate libraries?
The creative commons library had in Hungary to be implemented in creative commons license into the Hungarian internet, but after doing creative commons and open source work for a while I realized, that the creative commons is a wonderful solution, but not for the problems, but not for the Hungarian digital culture here. So it is a nice tool, but it is not for the particular issues that happen back in Hungary deep problem. There wasn't many results to content and people. The problem wasn't that there many creative people, who wanted to have access to content for music purposes, but the issue was there was no access in the first place. Just to illustrate this, I was asked to do a kind of study, what has been the best librarian of one of the universities in Budapest and she told me that at the time, she didn't have the budget to buy new books for three years. How also there was a very serious access problem and creative commons was not going to solve that. Unlike pirates, who when doing very serious without wanting to access to go without limitations, but my attention shifted to this phenomenon, because I felt that this is very the impact is.

Since when have they been existing?
Quite some time ago. I know that there was a very early Hungarian community since library project, which digital books in Hungary. I bonded into them quite early and I was doing work on what they were doing back then more than ten years ago. As different other pirate libraries emerged I tried to follow them. What my main question of my work is what is the role of pirates in the cultural ecosystem? What kind of risk they are fulfilling? What is the relationship with all the other members or stakeholders in that domain, with the readers, the publishers, the intermediaries, the authors, the retailers and so on? I tried to gather empirical evidence on their impact within the culture.

How are those sites operating? Does everybody has access to pirate books and publications or only the members from the pirate libraries?
It depends, because what you see there is wide variation of different operating within the pirate scene and that's possible because there is a very few limitations on how things should be done. This is a fundamental change towards the legal alternatives and which counter economic constraints, which approaches are profitable and which approaches are not, a technological solution appeared to support the business and legal constraints. Pirate do not have any of those. So they even under different constraints or under different laws. They are not bound by intellectual property regulations, they are not bound by profit expectations. In they are

LIBRARIAN
AT THE TECHNICAL UNIVERSITY
LIBRARY IN EINDHOVEN

KARIN KWAST

PAPER VERSUS DIGITAL

KARIN KWAST INTERVIEW BY GUY DE VRIES

Since 2008 Karin Kwast is the Director of the Technical University Library. In the following pages she tells her discoveries about the secret world of the digital libraries.

Which kind of changes have you experienced through your career as a librarian?
I started working as a librarian in 2001 and worked there until a few years ago. I was paper in digital. And I don't think that everything will become digital. The important is to ensure to have as much books to borrow through.

What are the main differences between the past and the present?
There is a big difference between the past and the present. The library has more of a place to keep a book where people can read it, instead of a place where people can read it.

What do you think about the future destination of the libraries or archives?
I believe that the library is a physical location will become more a place to study and have places to borrow books.

What do you think about the library role from the libraries?
I think that the library is a physical location will become more a place to study and have places to borrow books.

How does it change the relationship (communication factor) through the years between the readers and the libraries?
I think that the library is a physical location will become more a place to study and have places to borrow books.

In which way will the library have to change so that it does not lose its values in the digital era?
Libraries have a big role to play to prevent information overload. Our job of making it easier to find information hasn't changed only the media in which the information presented is changing.

**INCLUDING INTERVIEWS WITH LIBRARIANS AND
RESEARCHERS FROM INSTITUTIONS SUCH AS:**

AMSTERDAM UNIVERSITY LIBRARY

NATIONAL LIBRARY IN THE HAGUE

VAN ABBE MUSEUM IN EINDHOVEN

TECHNICAL UNIVERSITY LIBRARY IN EINDHOVEN

DESIGN ACADEMY EINDHOVEN

PUBLIC LIBRARY IN EINDHOVEN

LIBRARIAN
AT THE UNIVERSITY
LIBRARY IN AMSTERDAM

EDUARD A. TEN HOUTEN

I AM
NOT
A LIBRARIAN
AT ALL

■ UNIVERSITY LIBRARY OF AMSTERDAM
GOOGLE SCHOLAR
BIBLIOTHECA ROSENTHALIANA
PIRATE LIBRARY
MICROFICHES

**“THAT MEANS 5 KM
IS EITHER HAS TO BE
MOVED TO THE OLD
DEPOT OR HAS TO BE
DESTROYED OR SOLD.”**



“IN *100 YEARS*
THERE WILL
STILL BE
FREAKS, WHO
WOULD LIKE
TO TOUCH
BOOKS AND
TO OWN
BOOKS”

“BUT I AM NOT ALLOWED
TO TELL YOU, BUT I WILL,
THESE BOOKS ARE PACKED,
HUNDREDS A WEEK AND
THEN SENT TO SOMEWHERE,
LITERALLY *NO ONES KNOWS.*”



“WHAT THEY DO,
THEY TAKE THE BOOK
AND THEY PUT IT INTO
AN *ACID FREE BAG*.
*NEVER TO BE
OPENED AGAIN.*”

LIBRARIAN AND ARCHIVIST
AT THE VAN ABBE MUSEUM
IN EINDHOVEN

ODILIA VAN ROIJ

“I HAVE TO ADMIT, I DON'T READ BOOKS”

■ VAN ABBE MUSEUM
BASISARCHIEFCODE
EL LISSITZKY
CHARLES ESCHE
MINIMALISM
FLUXUS ART
IMPRESSIONISM
RUSSIAN AVANTGARDE

**“I DON’T THINK THAT YOU CAN HAVE POETRY
IN A DIGITAL AREA, BECAUSE THE ARTIST GIVES
HIS FEELINGS INTO A MATERIAL SUCH AS PAPER.”**



“ I H A V E T O A D M I T , *I D O N ’ T*
R E A D B O O K S . I T I S M O R E
L I K E I A M W O R K I N G I N T H E
A R C H I V E S , F O R M E A B O O K
M E A N S T H A T *I C A N N O T*
R E L A X A N Y M O R E , B E C A U S E
I H A V E T O D E A L A G A I N S T
T I M E . ”



PROGRAMME
MARCEL BROODTHAERS

LES DE CLARENCE 1924

WATSON-GALEY 1924

LES DE CLARENCE 1924

WATSON-GALEY 1924

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“WE HAVE GOT THE
LARGEST COLLECTION IN THE
WESTERN WORLD.”
ELISSITZKY

BALÁZS BODÓ

ECONOMIST AND
PIRACY RESEARCHER AT THE
UNIVERSITY OF AMSTERDAM

NO SINGLE
MODUS OPERANDI
OF PIRATE LIBRARIES
EXIST



■ CREATIVE COMMONS
HUNGARIAN COMMUNITY SILENT LIBRARY PROJECT
INTELLECTUAL PROPERTY LEGISLATION
MODUS OPERANDI
RENAISSANCE
COLLABORATIVE ENTERPRISE

“WHAT IS THE ROLE OF PIRATES
IN THE CULTURAL ECOSYSTEM?”

I TRIED TO GATHER EMPIRICAL
EVIDENCE ON THEIR IMPACT OF
WITHIN THE CULTURE.”

POETRY

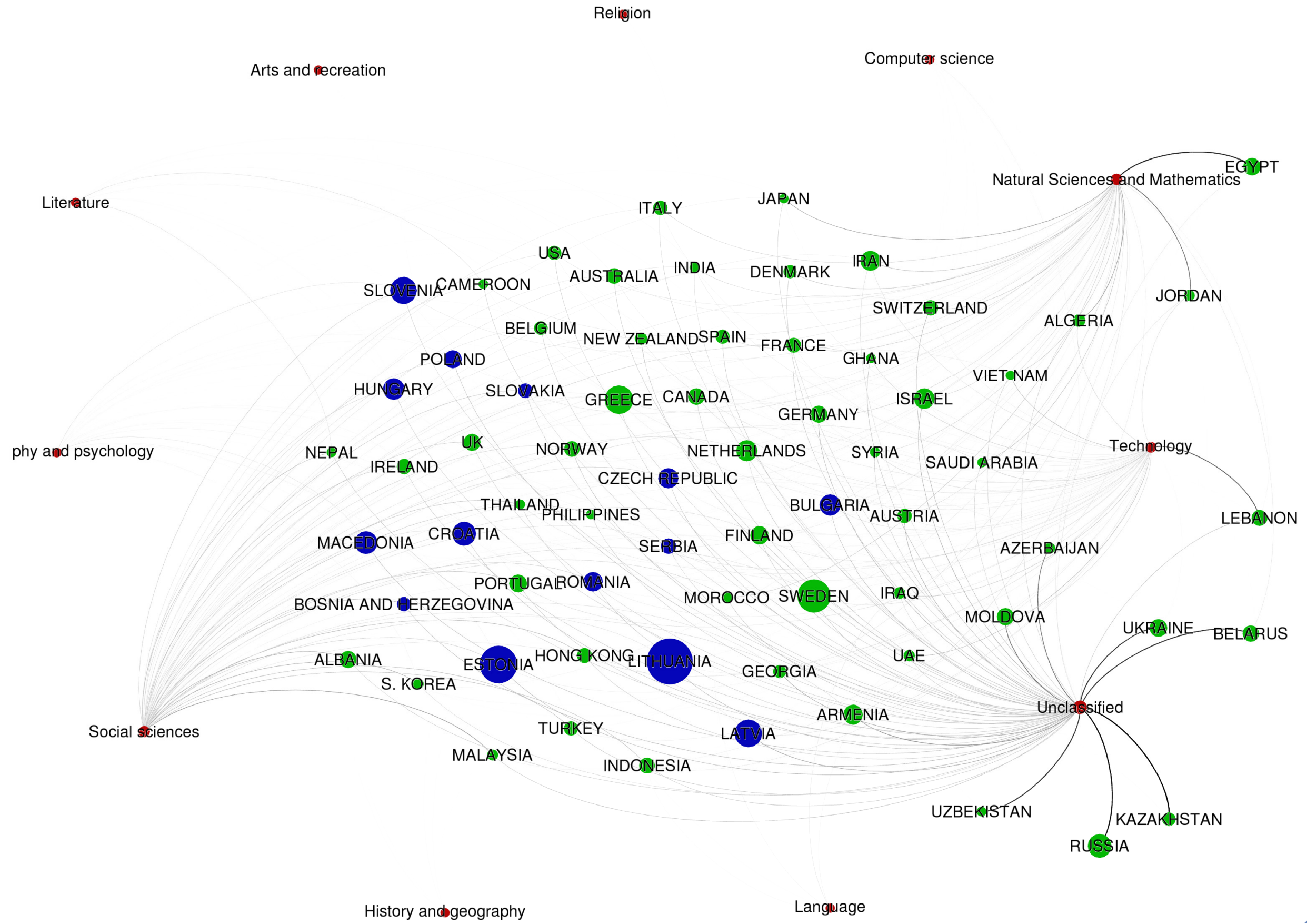
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given to what accords with an essential category of the nature of the thing being classified; but anything imperfect in form or content or both is not what it ought to be and precisely for this reason cannot readily be brought under the essential nature of its field, i.e. under the specific category defining what a thing ought to be and, in truth, actually is. As an appendix, in conclusion, I will add a little about such subordinate collateral branches of epic proper.

The chief of these is the idyll, in the modern sense of the word. In this sense it disregards all the deeper general interests of the spiritual and moral life and portrays mankind in its state of

"THEY ARE NOT BOUND BY INTELLECTUAL PROPERTY LEGISLATIONS,
THEY ARE NOT BOUND BY PROFIT EXPECTATIONS."

"IN THAT SENSE THERE ARE
THE MOST IMPORTANT VEHICLES
OF KNOWLEDGE TRANSFER IN
THE HISTORY OF MANKIND."



"IT IS IMPORTANT TO TAKE
A LOOK TO PIRATE LIBRARIES,
BECAUSE THEY MAY UNDERSTAND
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