

# <KEYWORD>

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## Aaron Swarz and the Open Library Project

Article by Ellen Madigan  
Photos by Meghan Cirrito

Do you remember way back on February 13th when Aaron Swartz of Open Library Project came to speak at Pratt? If you didn't make it or if you are having trouble remembering what all the hubbub was about, here is a recap and some recent articles about Aaron. I met Aaron at the Mid-Winter 2007 ALA Meeting where he was giving a lecture about the issues surrounding adopting new technologies in libraries. At the end of the lecture, he talked about the Open Library Project. During the Q&A, the audience of librarians strongly exhibited a passionately narrow proprietary and elitist perspective of librarianship. Inspired by his effortless clarity and disarmed by his youth, I stood in line behind top management at OCLC to talk with him. I asked him to come to Pratt because I knew he would answer our questions honestly about the future of digital culture and what it could mean to us.

I came to this conclusion for several reasons. Aaron has probably had more impact on the world than we can understand at this point in the history of the Web. In 2000, an adolescent Aaron co-authored the code for RSS- Really Simple Syndication. In 2001, he founded the Semantic Web Agreement Group<sup>1</sup>. (He explains on the working group's site, "The Semantic Web



From left to right: Romel Espinel, Josh Hadro, Aaron Swarz, Ellen Madigan, Alicia Gibb and Jessica Speer

is a Web that includes documents, or portions of documents, describing explicit relationships between things and containing semantic information intended for automated processing by our machines."<sup>2</sup> His resume includes the Internet Archive and Wired Digital<sup>3</sup> and is also a Creative Commons metadata advisor<sup>4</sup> and was the senior programmer for Reddit.com.

He is a self-defined hacker, writer, and activist. When he refers to himself as a hacker, he does not mean that he breaks into top-secret US computer files and gets into trouble with the secret service as in the film *Hackers* from 1995.<sup>5</sup> He considers hacking his night job, which includes webpy, Markdown, and Open Library. His day job is being an activist. He is the founder of Watchdog.net a site that "lets you find out what's going on in politics and make your voice heard about it," and contributes to Change Congress, a movement to build support to reform government where "both candidates and citizens can pledge their support for basic changes to reduce the distorting influence of money in Washington."<sup>6</sup> There is a huge connection in the underlying principles behind authoring open source code

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# From the Editor's Desktop


This will be my final editorial in Keyword. I am passing it on to the new SILSSA team; Jess Speer (Vice-President of SILSSA) will be the new Editor in Chief. You may still see me around as I will be finishing my art history thesis for the dual degree. My thesis, for those of you interested, will be a mash-up of art history and information science; regarding interactivity in New Media Art, or the history of the code in New Media Art. In my time at SILS, Dr. Walczyk has been a huge influence in my studies, particularly when he suggested physical computing as a project for People Centered Design. That spurred a mass robot building frenzy. I've had a crash course in computer programming and

electrical engineering. Thanks to Dr. Walczyk for the book *Processing* and endless lessons on programming. Thanks to Dr. Rubenstein for teaching me about ohms, resistance, and good solder joints. Thanks to NYC Resistor (nycresistor.com) for helping me debug both programs and hardware and allowing me to shriek with excitement when I see my LEDs go blinky blinky blinky. Thanks to Gian Pablo at ITP (NYU) for teaching me the basics of the Arduino. Thanks to Becky Brauer for being part of my team and half my brain. And thanks to the entire Open Source and Processing communities for giving me code to hack! My advice to Keyword readers is take initiative and learn a bit of code! It will come in handy as libraries become more technologically advanced. Code takes the science of information to a different level of information science that is becoming increasingly important. I'll step off my

soap box now, thanks for reading!

Signing off, Alicia Gibb, putting the 'science!' back in library science!!

```
<So Long and Thanks for all the
Fish>
load.Editor("Alicia-person")
load.Editor("Jess-person")

int i = 0; //0 = "Alicia-
person"
boolean b = boolean(i);
int n = 1; //1 = "Jess-person"
b = boolean(n);
float m = 5.6
void setup () {
  noLoop();
}
void draw();
if (i < m) {
  b = 0;
}
else if (n > m) {
  n=1;
}
</So Long and Thanks for all the
Fish>
//ok ok, so the html wouldn't really
go with this code [Processing], but it
was just too cute to pass up. 
```

## KEYWORD

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## SILSSA

### President's Notes

**By Julie May**

Dear SILS Students,

Welcome finals, welcome Spring! Amidst all the stress there is light at the end of the tunnel -- doing homework in the parks of New York City will soon be an option! For those of you (myself included) who are graduating, you'll be able to indulge in mindless repose in those parks, thank goodness.


As usual, it's been a busy year for SILSSA. We hope you were able to participate in some of the events we organized: general meetings, bar nights, the Library of Congress trip, our Speaker Series, and all around networking. If you haven't already done so, the Accreditation Survey (<http://studentvoice.com/p/?uid=e65ed7094cee46de801c5039a11803b2>) is still live and will be until we gather the data. Most importantly, our Graduate Network Event (aka shindig), is coming up on Tuesday, May 6 from 6:00 pm - 9:00 pm at PMC on the 2nd floor. All students are welcome and if you bring a non-Prattie, please send his/her name to jmay3@pratt.edu to insure our tough security guards let them in.

If you haven't figured it out by now,

this is my farewell presidential note. I am graduating and passing the reins of SILSSA on to a new crew. They will continue to Twitter the heck out of you, incessantly blast email notifications, and overwhelm the 6th floor with promotional flyers regarding events and other goings-on -- but not until the Fall. Please welcome your 2008/2009 SILSSA Officers and look out for communications from them:

President, Romel Espinel  
Vice President, Jessica Godden Speer  
Treasurer, Kate Kosturski  
Secretary, Lili Schestag

I also want to acknowledge the great work Tim Salazar has done on our behalf with regard to our recently redesigned website. Thank you, Tim, for doing every little thing we've asked with speed, accuracy, and best of all, usability.

Congratulations to all SILS Graduates and good luck. 

Julie May  
2008 SILSSA President

# Aaron Swarz and the Open Library Project

*continued from front page*

and being a defender of freedom in America and throughout the world. See Creative Commons or Lawrence Lessig's work on the intellectual property and copyright.<sup>7</sup>

Aaron came to Pratt mainly to discuss the Open Library Project, but also discussed reddit and other projects. As leader of the Open Library Project, he architects the site, assembled the team and keeps the project organized. Aaron sees the project as a Wikipedia for books. The Open Library Project's goal is "one web page for every book ever published." Achieving this goal will require hundreds of millions of book records. An Internet Archive project and supported in part by a grant from the California State Library, Open Library is a non-profit made up of a small group of programmers. At this time the project has gathered 20 million records of which 7,254,000 are now available on the site and 234,857 are full-text. Building a database on this scale to serve as a platform for a multi-language and constantly evolving world library catalog will have its challenges. To help meet those challenges the programmers have created ThingDB (tdb), a new database framework.

You may be thinking that WorldCat has already done this. However what makes the project different from WorldCat is that WorldCat is not a wiki where users can modify a record as they deem necessary. Although World Cat is now allowing for

reviews by any random person and a ton of other interactive features, it is still a for profit company with proprietary interests. It does not link to full text. It lacks a structure to express more complex relationships that could be expressed through the use of FRBR, something that Open Library Project aims to achieve. Open Library is completely open. All the code is free to use or modify. In contrast, try reading World Cat's policy<sup>8</sup>. "WorldCat.org Services may not be accessed or used by entities or individuals who are or become subject to United States trade restrictions." There is a lot more, and it is all very odd.

Here is a list of some libraries currently working with Open Library and their current status:

Library of Congress: imported (8M books)  
University of North Carolina: uploaded  
Oregon State University: uploaded  
Washington State University: uploaded  
Lewis and Clark: uploaded  
Oregon Health Science University: uploaded  
National College of Natural Medicine: uploaded  
Western States Chiropractic Community Library: uploaded  
Portland Community College: uploaded  
University of Toronto: uploaded (6M records)  
Miami University of Ohio: uploaded  
Western Washington University: uploaded  
Boston College: uploaded (2.1M records)

They are also a member of the Open Content Alliance. "Open Content Alliance represents the collaborative efforts of a



group of cultural, technology, nonprofit, and governmental organizations from around the world that will help build a permanent archive of multilingual digitized text and multimedia content."

The project is still in its development stages and is amended weekly. Changes are chronicled on their site (demo.openlibrary.org) If you want to know more about the development of the site, a great place to look is the Ol-discuss Archives.

If you missed him at Pratt, Google his Open Library talk on the web. You too can spend your days defending [www.aaronsw.com](http://www.aaronsw.com) I think of Aaron as a librarian from the future. **K**

## Free Culture with Fred Benenson

by Dalia Levine

"We stand on the brink of the day when it is possible for every human being on earth to have access to every piece of knowledge ever created, discovered or synthesized. We believe that is a good thing."

Does that sound like something you believe in? It's one of mission statements of Free Culture. Fred Benenson, President of Free Culture at NYU, a chapter of a national student movement spoke to SILS students on March 24th about the group he leads and to see if there was an interest in opening a chapter here at SILS. He shared some anecdotes about his experience leading Free Culture and his

current work with Creative Commons.

Free Culture is about liberties as summed up in their (sort-of) motto: "freedom of speech not as in beer." They use the term "Free Culture" like an umbrella and apply it across all media. One of their basic goals is

**"We stand on the brink of the day when it is possible for every human being on earth to have access to every piece of knowledge ever created, discovered or synthesized."**

"We want to preserve free speech, creativity and diverse participation in creative arts." The Free Culture @ NYU site explains their goal as a group as "exploring the nature of innovation in the context of American Copyright law and media distribution. Free

Culture is dedicated to the promotion of thoughtful and progressive discourse and debate, as well as relevant social activism."

Fred explained how his interest in copyright and freedom of speech issues came from the open source and free software movement. Yet the four freedoms that can be applied to software (freedom to share, build upon, copy and distribute) cannot be applied directly to other media. He recommended the web site [freedomdefine.org](http://freedomdefine.org) as a source

for a working definition for each media. It is important to keep in mind that it is very hard to do a physical analysis from the real

*continued on page 4*



# Our Fabulous Faculty . . .

**Dr. Walczyk** is the opening keynote speaker, at the Chelsea Art Gallery, for the Media : Overseas Conversations V conference. Dr. Walczyk's talk is titled 'Design as Media.' Join children's media and literacy practitioners from Kuwait, Hong Kong, UK, USA, Egypt, Korea, Australia, Spain and many other countries for a weekend of activities. In the spirit of Neil Postman's observation that 'children are the living message we send to a time we will not see,' the conference is open and free. All you need to do is RSVP prior to the conference. For more information see Dr. Walczyk or visit <http://www.mocnyb.org>.

**Dr. Walczyk** was selected as a Fellow by the Beal Institute for Strategic Creativity an affiliate of the Ontario College of Art and Design. As an ongoing fellow, Dr. Walczyk will work with public and private organizations in the areas of design-thinking, contemporary cultural informatics, physical computing, and

ubiquitous interaction with information in (urban) spaces

**Dr. Rabina** had 2 peer reviewed items published this year:

Article:  
Rabina, Debbie L. (2008). "A scholarly communication perspective of Grey Literature in library and information science education" /The Grey Journal 4/ (1), 34-40.

Book chapter:  
Rabina, Debbie L. (2008). "Preparing LIS students to provide reference service in a

hybrid environment."

In: Lakes, R.D., Nicholson, S., Radford, M.L., Westbrook, L. (Eds.). /Virtual Reference Service/, NY: Neal-Schuman.



Students from Dr. Rabina's International Information Sources class took a field trip to the United Nations collections at Princeton University, Firestone library.


## Free Culture with Fred Benenson

*continued from page 3*

world and apply to the world of digital information today. Copyright issues used to be compared to pencil and paper since the message was the same, but the medium in which it was conveyed is different. But that is no longer true, since the medium has changed and the information is different. The message has changed and the use of information is different, and therefore the issues have changed surrounding copyright.

While there are probably quite a few SILS students who support the ideas of the group, the timing of the master's program will probably not make it viable for an organization to form. Students are here at Pratt for

a short time and not long enough to get a local chapter of the organization up and running. Pratt students are interested in arts and School of Information and Library Science students are interested in curating content, organizing information (digital or not) and making it accessible. But any interested students are welcome to attend meetings of the NYU chapter ([www.freeculturenyu.org](http://www.freeculturenyu.org)). Many of the issues raised at his presentation are discussed at length in Dr. Rabina's Information Policy and Scholarly Communication classes.

It is highly recommended that any Pratt student interested in these issues take these courses. Either class will make sure you are a well-informed librarian and information professional. You will be well-equipped to a) understand all aspects of the issues b) you will understand how your role as a librarian and information professional relates to these issues and c) you will know what to do and where to go, and better yet, where to go look up the information you need to deal with one of these issues when they arise in your future career. 



freeculture.org

students for free culture

# Online Databases Available Through Pratt's Library:

## What Do You Think? How Do You Feel?

By Dan Weltsch

Pratt students have access to large quantities of scholarly material in online databases through the gateway on the Pratt Libraries website (<http://library.pratt.edu/databases>). Much of it is retrievable in full-text form, and all of it is accessible from home or any internet connection with a Pratt OneKey ID and password, thanks to a 2008 innovation. This access system replaced the previous clunky method, which required configuring browser proxies, then reconfiguring them back when finished – a process that was jeered by the Pratt community. While there still seem to be some kinks in the Pratt system, like the recent four-day remote-access database outage, April 7 - 10, the system generally seems to be functioning now.

Just how popular is this online database access? I'd like to find out. I've launched a simple 6-question survey that looks to get at our level of awareness and appreciation for these resources. The survey is available in the Pratt Manhattan Library on the 4th Floor and at the Pratt Brooklyn Library reference desk– I encourage you to fill it out and make your opinions known. It will be running through the end of April. This is being undertaken as my project for David Walczyk's course LIS-682, "People-centered Methods and Design."

An initial step, before launching the survey, was to assess how much we as a community use the databases. With the help of Stephen Klein, Pratt's Electronic Resources/Systems Librarian, and Jean Hines at Pratt Manhattan's Library I have been able to look over database usage statistics. The most popular of the databases receive, on average, about 1500 search requests\* per month from the Pratt community. One of these popular databases is H.W. Wilson Library Literature, which is naturally popular with us, the search-savvy library school community. Also in the "popular" category is JStor, the online repository for scholarly journal back-issues, organized, digitized and searchable, presented in PDF format. In 2007, Pratt sent 1534 search requests per month (average) through JStor, despite the fact that JStor doesn't index or provide access to recent journal issues, in some cases holding back journal access for five years. JStor can be browsed as well as searched, which allows users to quickly look over

**Pratt Libraries**

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| Encyclopaedia Britannica           | ArtBibliographies Modern <b>C</b>                 |
| Grove Dictionary of Art            | Art Full-Text /Art Retrospective <b>F</b>         |
| MaterialConneXion                  | Avery Index to Architectural Periodicals <b>C</b> |
| WorldCat                           | BHA: Bibliography of the History of Art <b>C</b>  |
|                                    | Business Full-Text <b>F</b>                       |
|                                    | DAAI (Design & Applied Arts Index) <b>C</b>       |
|                                    | EBSCO General Science Collection <b>F</b>         |
|                                    | EBSCO MasterFile Select <b>F</b>                  |

virtual journals page-by-page or issue-by-issue – this browsing was not tallied in the 2007 search statistics.

Some databases were used less frequently such as Emerald Insight (77 searches per month, average) and The Alternative Press Index (50 searches per month, average). But while these numbers seem small compared to the popular databases, they can be put in perspective if we think about how many times-per-month print reference books and indexes are searched as a comparison.

Another interesting statistic traces the change in number of Pratt searches of all the Wilson databases between the years 2005 and 2007: an average of 2223 searches per month in 2005, versus 4643 searches per month in 2007 – quite a jump, and this was before the improved OneKey access was instituted.

My survey seeks to: get at attitudes toward online databases; find out how aware Pratt people are of these resources; break down opinions demographically (graduate students versus undergraduates versus faculty); get a feel for the extent to which these resources are becoming a customary part of researchers' toolkits; and generally take the pulse of the Pratt community about databases. To augment the survey I'm

conducting small group discussions to get at more nuanced opinions and conducting other "anthropological" tests.

Further steps beyond this survey might include assessment of terminology (how do people refer to these online resources? Is the term "online database" clear? Is it too broad or confusing?) and heuristic assessments of the Pratt Library's web gateway (is it clear how to get what you want? Are the subject guides being used?). Some people in my preliminary group discussions have mentioned that the online interface webpage is "not intuitive" and "not clear." On the other hand, a few like it. I'm hoping we can continue the discussion here in Keyword and elsewhere. Any comments or suggestions about the survey can be directed to me at: [danweltsch@yahoo.com](mailto:danweltsch@yahoo.com). You can also write me with any thoughts on online databases.

\*All statistics cited are for year 2007, unless otherwise noted. "Searches" are individual requests, which distinguishes them from "sessions." An average "session" is comprised of about 3.5 "searches" according to the Wilson database statistics for Pratt. Interesting side note: according to Pratt stats, about 20% of our Wilson databases searches yielded no results at all. **K**

# Moving Toward the Development of Sustainable Architecture and Construction for Cultural Institutions

by Diana Garcia

The April 2008 issue of *American Libraries* focusing on library design and construction includes an article entitled "Going for the green: Three environmentally friendly libraries illustrate a county's commitment to sustainable design." The three Durham County regional public libraries featured have all attained, or are actively striving toward, LEED (Leadership in Energy and Environmental Design) certification, considered an international and "recognized standard for measuring building sustainability"<sup>1</sup>. This feature signals a critical milestone in more mainstream awareness of the need for developing sustainable construction for cultural institutions, whether this applies to new construction or additions, alterations or renovations of existing sites.

With increasing public awareness of the looming impact of global climate change and the need to move toward mitigating its effects, "sustainability" has become the new buzzword not only amongst environmentalists, but one increasingly on the tongues of forward-thinking business concerns and, most certainly amongst commercial marketers catering toward the more conscientious consumer. The word may be loosely applied, but one that cultural institutions, facing both shrinking budgets and higher energy costs, are wise to consider when it comes to the long-term preservation of not only their respective institutional fiduciary responsibilities, but of the collections that they house and the public that they serve.

Sustainable design and construction is not a new concept, nor is it a new consideration for cultural institutions. In fact, prior to the invention of the modern HVAC systems used in most modern construction, an understanding of local climatic variances was an integral element of architectural design. A study of the environmental performance measures of Cycladic medieval construction in Greece published in the *International Journal of Management of Environmental Quality* concluded that "the formation of these houses were the outcome of several socio-

political as well as environmental conditions... where the need for safety and the extreme climatic conditions especially during the summer months determined their architectural identity."<sup>2</sup> The comparative study found that the "traditional climate responsive constructions" performed better than contemporary ones with respect to moderating air temperature.

In tropical climates, numerous traditional buildings, particularly in Asia, have been modified using sustainable techniques in order to house archives and libraries. One example provided in *Preservation of Archives in Tropical Climate* describes a Buddhist Temple in Korea built in 1488 and also housing the complete collection of wood-carved Buddhist sutras:

"Sometimes very simple but effective solutions are found to ameliorate the worst effects... In order to improve the preservation of the books they [re]designed the windows on the north and south side of the wall. This way the windows opposite each other stimulate the current of air and thereby control the temperature and the relative humidity."<sup>3</sup>

One problem that exists, however, for some traditional structures is the loss of knowledge of traditional construction techniques<sup>4</sup> in order to maintain these building long-term. One could consider the loss of traditional building knowledge to be another cultural preservation concern and one that cultural institutions should consider integrating into their preservation plans and long-term sustainability models.

In Germany where a more temperate environment prevails, the Stehkämper model, developed and advocated in the late 1980s by Hugo Stehkämper, former Director of the Historical Archives of the



## Noah Gullickson's Earth Sheltered Solar House

**"I became inspired to research earth sheltered homes because**

**I have always loved the coolness I noticed in basements and caves in the summer and the warmth of a south facing hill in the winter. I wanted to use the temperature of the earth to insulate and moderate the internal temperature of a house."**

**Accord, New York (October 7, 2007)<sup>1</sup>**

**"Is there really an acceptable reason not to be healthy, productive, and environmentally sound? We pass these standards on as a legacy."<sup>2</sup>**

**-Rebecca Flora, Executive Director, Green Building Alliance**

City of Cologne and Dr. Helmut Bansa, former Head of Conservation at the Bavarian State Library, promotes 'natural' methods of air-conditioning in libraries and archives provided primarily by architectural means.<sup>5</sup> The Stehkämper principles were applied to extensions of the thirteenth century construction of the Maastricht and Limburg Regional Archives in the Netherlands (completed in 1995) and have also subsequently guided the construction in the notably harsher and more extreme climates of the Central Zionist Archives in Jerusalem, Israel, as well as the Cory Library for Historical Research at Rhodes University, Grahamstown, South Africa.

The construction of the latter, as documented in a presentation entitled

*continued on next page*



# ...Sustainable Architecture and Construction for Cultural Institutions

"The greening of archives and libraries: Stehkämper in Africa" by Sandy Rowoldt Shell at the 2005 SAPCON conference<sup>6</sup>, demonstrates that the principles can be locally adapted to take into consideration a number of local factors including slope of the site, solar orientation, wind vectors, the use of natural, locally obtainable construction materials (clay, stone, wood), the use of overhanging eaves, the retention of existing vegetation, triple-layer cavity walls and earth mass as the primary thermal insulator.<sup>7</sup> These considerations contribute not only to a diminished environmental footprint but to a more sustainable model for controlling costs related to energy use and management.

An excellent example of sustainable architecture that beautifully integrates both the collection policy of the institution with the structure that houses it, is provided by the Horniman Museum's Center for Environmental Education (CUE) in London. The building, completed in 1995 and now housing the Horniman library, was "commissioned to be a place in which to teach and encourage a greater awareness of environmental issues"<sup>8</sup> The building's green roof serves two purposes: to promote greater energy efficiency for the building and to serve simultaneously as a wildlife habitat for plant and animal species. Energy efficiencies are realized through the "natural cooling effect in summer and insulating effect in winter" of the earth-sheltered roof,<sup>9</sup> and the choice of low nutrient soil (high nutrient soil discourages the growth of more delicate species) used in order to promote greater variety of wild flowers.

The construction utilized a minimal number of foundations; double-glazed, low emissive glass; natural waxes and oils for the wood; organic paint and timber from sustainable sources and solar panels for heat. The building has a passive ventilation system that does not require the use of fossil fuels.

Hollow vertical columns support the whole structure, with triangular beams connecting them, while the building stands on stilts allowing cool air to circulate upwards. The large steel-crowned chimneys on top of the columns release hot air from inside the building in summer and are controlled by a computer that automatically assesses when to open and close the column vents.

Overall, the CUE building incorporates both traditional building techniques as well as a computerized environmental

monitoring system in order to regulate the climate and protect its holdings both within its walls and without.

More recently in the United States, the Children's Museum of Pittsburgh underwent extensive expansion and renovation in 2004 using sustainable techniques and guiding principles thereby earning silver LEED-certification, one of largest museums in the country to receive this designation, and the first children's museum in America to do so.<sup>10</sup> The Museum, in conjunction with the architectural team of Koning Eizenberg, the construction firm Mascaro Construction and materials recycler Construction Junction, succeeded in creating a building that not only fused traditional and green structures but holistically incorporated many environmental concerns from the pre-construction phases through post-construction. Construction waste was minimized, and high quantities of recycled construction materials were used that were locally manufactured and harvested. Furthermore, The interior of the museum was completed using adhesives, sealants, paints, carpets and composite wood that were certified formaldehyde free and that produce near zero-level off gassing.<sup>11</sup>

Since energy efficiency and water usage were both primary concerns, the architects designed the structure with this in mind-installing dual flush toilets, low-flow urinals, eliminating irrigation needs for the landscape, allowing for a high degree of natural lighting and ensuring that all electrical power provided come from renewable sources, "such as wind and hydroelectric, alongside an on-site photovoltaic system to convert sunlight into electricity."

In the post-construction environment, cleaning staff are provided with and educated in the use of environmentally-sound cleaning products, bicycle parking is provided for staff and patrons, and education programs developed for visitors based on the LEED process.

Overall, Children's Museum of Pittsburgh has forged a remarkable path for others to follow with respect to environmental stewardship, guarding their long-term institutional investments, and most of all, creating a healthy environment for their primary patrons: children.

It is encouraging to see sustainable architectural considerations entering mainstream awareness. This revival and return to our historical foundation of



building with the elements in mind serves as an inspiration for the good that we may still be able to pass on to those generations – of all species – that follow our most recent modern and volatile experiment.

Though we can never go back in time and undo our environmental mistakes, we can still carry the lessons of the past into our collective future.

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Cross, C.S. (2006). Working with nature: Children's Museum of Pittsburgh salutes the elements. Industrial Engineer, 38 (11), 24-29. Retrieved April 2, 2008, from the H.W. Wilson database.

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## careers

## Jobs After Library School

By Lyndsi Barnes

Congratulations on completing an MLS degree and good luck as you begin your career in librarianship. Oh wait, if there is a career to begin.

After recently reading an article published in *Library Journal* by John Berry entitled "The Vanishing Librarians," it has occurred to me that the future of libraries and librarianships may pose a problem for the thousands of library students planning on entering this particular field.

Berry's article covers a broad range of concerns and portrays the future of the library as a bookstore; however, one of the aspects that interested me the most was the fact that professional library jobs are being replaced with machines or turned into clerical jobs, not to mention somehow "librarians" have become librarians without even earning an MLS. One has to ask the question, why am I in library school paying too much money for tuition, when jobs are being given away for free?

Merely tens of days after the publication of Berry's article I picked up the current *Library*

*Hotline* newsletter where another article, "In Memphis, Concerns Over Nonlibrarian Leadership," revealed more evidence of the concerning truth. Judith Drescher, former director of the Memphis Public Library, was told that she would not be reappointed. Furthermore, it turns out she was replaced by Keenon McCloy, who does not hold an MLS degree. Now, if this doesn't rub you the wrong way may I add that a former mayoral bodyguard (also a former deputy director in public services and neighborhoods), Michael Gray, was appointed as McCloy's deputy? Does it surprise you that he also does not hold an MLS?

Let's put this all together, as library students we are in a graduate program working hard to earn our masters degree in Library and Information Science. The reason why we are in library school is because an MLS is the basic requirement to becoming a librarian and entering into librarianship. Since we continue to see entry level positions in libraries being taken by people that do not hold this degree, the fall of professional jobs to merely clerical positions, and positions of status and authority, such as directors of libraries, being appointed

without the requirement of an MLS it is only fair as students soon to be entering into this field to ask of the profession - have we been misinformed? **K**



cartoon by Alicia Gibb

## Children's Book Review



by Lauren McBride

Scieszka, Jon. *Jon Scieszka's Trucktown: Smash! Crash!* Illustrated by David Shannon, Loren Long, & David Gordon. unpagged. Simon

& Schuster. Jan. 2008. RTE \$16.99. ISBN 978-1-4169-4133-0.

Recently honored as the first "ambassador for young people's literature" by the Librarian of Congress, the popular children's book author Jon Scieszka has partnered up with award-winning illustrators David Shannon, Loren Long and David Gordon to create an exciting, rowdy, and vibrantly illustrated book entitled *Smash! Crash!*, which is the first book for Scieszka's new preschool/kindergarten Trucktown series. Personified trucks, Jack Truck and Dump Truck Dan, are best friends who love to smash, crash, and have fun. We follow Jack and Dan as they visit their industrious truck pals in Trucktown and encourage them to play along while simultaneously helping them get their

jobs done, the smash-crash way. Themes of friendship, hard work, and helping out are intertwined with imaginative free play and rumble-tumble fun. The digitally rendered illustrations have a sketched cartoon-like quality, and when combined with the text feel as though they jump off the page to engage young readers. With names such as "Wrecking Train Rosie" and "Monster Truck Max" the truck pals have unique and fresh personalities which are relatable, relevant, and bound to be popular with to readers aged 3-7. **K**