

Incorporating multimedia art into the academic library setting

Mary Duke
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Media Management

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Advisor: John B. Fenn III, Ph.D.

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Incorporating Multimedia Art into the Academic Library Setting

ADVISOR SIGNATURE

APPROVED

DATE

3-11-14

John B. Fenn III, Ph.D.
Assistant Professor
Arts and Administration Program
School of Architecture and Allied Arts
University of Oregon

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To my research advisor, Dr. John Fenn III, thank you for your constant encouragement and guidance as I worked through my Master's research project at my own pace. Your excitement toward my topic and calm demeanor helped make a seemingly daunting task more enjoyable and extremely rewarding.

Thank you to my parents. You make all my accomplishments possible.

Mary Duke

Education

University of Oregon | Eugene, OR

Master's Degree in Arts Management

Media Management Concentration

(Completed 03.2014)

New York University | New York, NY

Publishing Certificate

(Completed 07.2011)

University of Wisconsin | Madison, WI

Bachelor of Arts Degree – Communication Arts

(Completed 07.2009)

Contact

Mary Duke

340 W 17th Ave

Eugene, OR 97401

541.953.6604

missmaryduke@gmail.com

Work Experience

Event Coordinator, Create! Eugene | Eugene, OR (02.2014 *Ongoing*)

Oversee planning of month-long arts festival promoting cultural tourism in the Eugene & surrounding area | Manage content creation & registration on the Create! Eugene website | Coordinate with teaching artists & workshop participants | Implement social media, e-newsletter, print & broadcast marketing avenues | *Illustrator, InDesign, Wordpress, MailChimp*

Tourism Assistant, Travel Lane County | Eugene, OR (08.2013 – *Ongoing*)

Track earned media featuring the organization's members | Prepare media updates for monthly board report | Manage photo library & obtain photo contracts | Coordinate with local photographers interested in gaining exposure through the organization's promotional materials | *Photoshop, Meltwater*

Advertising Representative, Emerald Media Group | Eugene, OR (09.2011 – *Ongoing*)

Responsible for sales of advertising space in print, online & special magazine publications | Meet with clients to create individualized advertising campaigns | Design advertisement layouts | *SmartPub, Photoshop, InDesign*

Program Coordinator, Young Writers Association | Eugene, OR (01.2013 – 06.2013)

Created a digital storytelling program for young writers in the community | Designed branding materials | Wrote program description | Marketed program via social media platforms | Lead facilitator of workshops | Taught students how to combine audio & images to communicate a story | *Photoshop, Tumblr*

Online Marketing Intern, HarperCollins Publishers | New York, NY (06.2012 – 08.2012)

Assisted with marketing tasks for three imprints (Harper, William Morrow & ItBooks) | Created Facebook tabs for multiple authors | Designed e-cards | Researched book blogger activity | Attended sales & marketing meetings | *CoverCake, Photoshop, Illustrator, Dreamweaver*

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Marketing Intern, University of Wisconsin Press | Madison, WI (09.2010 – 04.2011)

Designed brochures & direct mail flyers (print & electronic) to promote book series & individual titles |
Crafted the descriptive copy for press' forthcoming releases | *InDesign*

Publicist, Wisconsin Humanities Council | Madison, WI (08.2010 – 11.2010)

Promotional work for the 2010 WI Book Festival | Coordinated with presenting authors | Oversaw volunteer training sessions & assisted volunteers during the festival | Documented festival media coverage |
| Coordinator of Madison Zinefest | *InDesign, Constant Contact & FileMaker*

Multimedia Editor, Wisconsin Public Television | Madison, WI (05.2010 – 09.2010)

Reporter for Engage Wisconsin (a storytelling initiative) | Created digital storytelling pieces in order to localize WPT documentary film topics | Used audio, video, photography & written word to communicate stories in a creative way | *EOS Rebel T1i, Flip Video Camera, Soundslides, Photoshop & WordPress*

Outreach Intern, SERRV International | Madison, WI (05.2010 – 08.2010)

Researched potential media contacts | Pitched products for placement in local & national publications |
Assisted in the design & edits of Fall 2010 SERRV catalog | Oversaw social media efforts | *WordPress*

Photography Intern, Madison Magazine | Madison, WI (05.2010 – 09.2010)

Shot photo assignments & assisted at photo shoots | 4 photographs published | *EOS Rebel T1i & Photoshop*

Graphic Designer, Our Chosen Child | Madison, WI (08.2009 – 04.2011)

Created original design pieces for couples & individuals seeking to adopt children | Edited photographs of clients & designed elaborate layouts for print & digital | *Illustrator, Photoshop & InDesign*

Volunteer Work & Affiliations

Public Programs Coordinator, Wordcrafters

Eugene, OR (08.2013 - *Ongoing*)

Interviewer, Quickest Flipest Magazine

Eugene, OR (09.2012 - *Ongoing*)

Social Media Reporter, Oregon Arts Summit 2011 & 2012

Portland, OR (10.05.2011 & 10.12.2012)

Member, Emerging Leaders in the Arts Network (ELAN)

Eugene, OR (09.2011 - 06.2013)

Tutor, Jail Literacy Group

Madison, WI (08.2010 - 3.2011)

Passions & Skills

*InDesign | Photoshop | Illustrator | Soundslides | PowerPoint | Excel | SmartPub | WordPress
Constant Contact | basic HTML | the written word | graphic design | publishing | photography
new media | social justice | storytelling | community engagement*

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ABSTRACT & KEYWORDS

My Master's project examined the changing roles of academic libraries in the face of immense technological development. I examined various models of integrating multimedia artwork into the library setting in order to explore programming options that foster new kinds of engagement and learning by patrons. My research incorporated both domestic and international case studies of academic libraries. Reflecting on case study findings and overarching themes related to my inquiry, recommendations for best facilitating digital art in the University of Oregon Knight Library are provided.

KEYTERMS

Digital Art – Library – Multimedia – Engagement – Participation - Discovery

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CHAPTER 1: INTRODUCTION

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DEFINITIONS

ACADEMIC LIBRARY: A physical space, which is part of a larger learning institution, that houses manuscripts, publications and other materials for reading, viewing and study and also offers various digital resources.

ARTIST-IN-RESIDENCE: An arrangement that involves an artist leaving his or her normal routine to work – usually for pay – on a given art form in a designated space for an extended amount of time.

DIGITAL: A device or information system that is primarily technological in nature.

DIGITAL ART: Artistic works and practices that use technologies as the primary components of the creative process.

DIGITAL BOOK: A written work that is published online or formatted for a handheld technological device.

DIGITAL TOOL: A technological instrument that can be used to complete a specific task. For the purposes of my research, it is important to note that while digital art may be a tool, not all digital tools are art.

DISCOVERY: The act or instance of finding an object or idea.

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ENGAGEMENT: An opening for one to participate, influence or contribute his or her thoughts and – in most cases – receive insights or new ideas in return.

ENHANCE: To further improve the quality of something.

EVALUATION: A process through which the worth, value or condition of something is gaged. This is commonly achieved through careful appraisal and study.

INTERACTIVE: Involving the actions or input of a user.

LIBRARY: A physical space that houses manuscripts, publications and other materials for reading, viewing and study and also offers various digital resources.

MEDIA: The medium or means of communication - such as radio, television, newspaper - that is used as the vehicle for sharing information or data.

MULTIMEDIA: A media approach that utilizes multiple communication forms to create a more complex vehicle for sharing information and data.

PARTICIPATORY: A feature that involves the opportunity for involvement and input.

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TRADITIONAL: A model that is long established and well recognized.

CONCEPTUAL FRAMEWORK

The characteristics of today's media landscape and its impact on the climate of academic libraries, serves as the foundation for this research's conceptual framework (fig. 1).

Emerging from the media landscape is the growth of participatory and digital art. This study's conceptual framework positions participatory and digital art as products of the current media landscape. This study also frames these artistic tools as constructive avenues through which the challenges facing academic libraries can be addressed. Inclusion of multimedia art in the academic library space is strongly driven by these three topics.

My research inquiry pays particular attention to the artist-in-residence model as a useful strategy for addressing the integration of art into the library space. Reflection on the traditional artist-in-residence approach in this research leads to a broader consideration of approaches through which artistic work can be fostered in the library setting. Discussion of multiple program models, through the form of case studies, uncover a handful of key concepts related to this research inquiry - funding, institutional goals and relevancy, as well as evaluation. These topics emerge as a cluster from the artist-in-residence model in this conceptual framework and are the overarching themes of this research. Considering these notions is essential when planning how to integrate multimedia art into the library. The connections of topics and themes,

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communicated in the conceptual framework, serve as the guiding theoretical map through which this study was directed.

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RESEARCH QUESTION

The purpose of this study is to examine how libraries can incorporate art – namely digital art – into their environments as a way to strengthen the existing library infrastructure and encourage new types of engagement, discovery and learning by patrons. This approach highlights the evolving role of the library and views the library as a space for experimentation and play. Most discussion, related to libraries and the rise of digital information, focus on the growing prominence of digital books and the ease with which individuals can remotely access information and resources. I am more interested with discussion of how technological advancements can positively influence the shape of academic libraries. The purpose of this research is to reflect on digital art as a promising tool that can be used in conjunction with the traditional library environment in an effort to enhance student learning and engagement in the academic library.

MAIN RESEARCH QUESTION

How can art – namely digital art – be incorporated into the academic library environment in order to foster new types of learning, discovery and participation by library patrons?

METHODOLOGICAL PARADIGM

For this study, I used qualitative methodology. I conducted case studies using an interpretivist or constructivist lens. This methodological approach views reality as a human construct and places great emphasis on the role of human

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interaction in establishing reality (Creswell, 2009 p. 8). In terms of studying artist and patron interaction in the library space, this approach lends itself to placing great importance on the personal accounts shared through interviews.

BIASES & LIMITATIONS OF STUDY

Biases associated with this project stem primarily from the fact that I have a personal interest in libraries. I see value in both public and academic libraries and believe that even in the digital age – perhaps even more so in the digital age - communities and learning institutions require a physical place to gather, experiment, collaborate and freely explore. Another bias associated with this project is my positive outlook on the artist-in-residence program in various settings. I view artist-in-residence programs as a unique arrangement that can positively impact both the environment in which the artist is working and the artist's professional development.

It is important to make note of the delimitations that exist in this project. This project looked significantly at the works of one digital artist's work at a specific library – Chris Gaul at the University of Technology, Sydney (UTS) Library. Generalizing the experiences and findings was limited because of this. Another issue to note is that there are various types of technologies that are currently available and emerging in libraries such as computer labs, or most common in the literature, the rise of digital books. These kinds of technology were not discussed in this study. This research focused primarily on interpretive

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work and projects created in the library space and drew meaning from these works alone. I investigated how a digital artistic approach impacted that library environment. Since my primary case study was located in Australia, physically visiting the case study site was not feasible. Instead, I conducted remote interviews with artist Chris Gaul and Mal Booth, Head Librarian at UTS Library. Lastly, while input from UTS Library patrons would certainly be useful in understanding students' interactions with the digital art in the library environment, including this perspective was beyond the scope of this research.

There were also limitations to this research project. Since the main case study site is located in Australia, direct recommendations to academic libraries in the United States could not be made. Recommendations were only formed after careful consideration of the different institutional frameworks, funding models and resources.

RESEARCH STRATEGY

This research utilizes a case study approach. Initially, this project's research question was based solely on one case study - Chris Gaul's artistic work at UTS Library. However, after conducting interviews pertaining to this single case study site, it became clear that direct discussion with staff at the University of Oregon (UO) Knight Library would be useful in order to offer recommendations for arts administrators in the local setting. Lastly, examining additional examples of creative partnerships between academic libraries, students and nonprofit organizations helped further uncover the potential of collaborative approaches in the library.

I conducted two one-hour Skype interviews in the spring of 2013 with Chris Gaul, UTS Library Artist-in-Residence and with Mal Booth, Head Librarian at UTS Library. These interviews were conducted in a one-on-one and semi-structured format. In addition to direct discussions with Gaul and Booth, information was also drawn from the UTS Artist-in-Residence Program document.

Initially, I used purposive sampling to select a single site to examine through the form of a case study. I selected Gaul for this project after discovery of his work on the Library As Incubator Project website. The Library as Incubator Project highlights collaborative programming between libraries and artists. Gaul's work was one of the primary digital art projects featured on the site. As a Media Management Concentration in the Arts and Administration Master's program at the UO, I recognized Gaul's work as a unique opportunity to explore the potential

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of digital art in the library space. I was also drawn to Gaul's work because of its interactive nature. His pieces are designed for individuals to utilize in conjunction with printed books. The hands-on nature of Gaul's multimedia creations makes his work particularly interesting as a potential model to be used at other libraries.

After completing interviews with Gaul and Booth, I identified the need to include discussion of the UO Knight Library in my research. To do this, I conducted a semi-structured interview with Karen Estlund, Head of Digital Scholarship Center and Julia Simic, Visual Resources Librarian. Estlund and Simic both have offices in Knight Library.

I met with Estlund and Simic simultaneously for a short semi-structured interview. During the interview, I informed Estlund and Simic of Gaul's works as Artist-in-Residence at the UTS Library. Estlund was the main respondent during the interview. Estlund shared her opinion on the role of art in Knight Library. We discussed more specifically how digital art might be included in the library environment. Thus, while I met with both Estlund and Simic, I focused solely on Estlund's viewpoints in this research. Estlund's insights helped me identify central issues surrounding the inclusion of multimedia art into an academic library in the United States.

I formed further observations by examining two other projects found on the Library As Incubator Project website. Doing this allowed me to continue to identify over-arching issues related to my research inquiries. Most importantly, the

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information that I drew from these additional program examples was instrumental when articulating recommendations from my research.

Additionally, developing a thorough literature review was a crucial step in both further framing my research question and in solidifying the project's direction, scope and relevance to the field.

CHAPTER 2: LITERATURE REVIEW

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The purpose of my literature review was to examine the current state of academic libraries as well as the benefits of utilizing multimedia approaches when creating and sharing data. I also examined the characteristics of participatory and digital art.

ACADEMIC LIBRARIES TODAY

In order to remain a valued and relevant entity in the digital age, many libraries are revisiting their institutional strategies. Brainstorming “creative and flexible” (Crews, 2011, p. 3) service approaches in order to ignite a library culture that strongly “embraces experimentation and aligns itself with academic disciplines” (Crews, 2011, p. 3) has become a core objective for many academic libraries. This goal places value on the library as an incubator for learning. One strategy for achieving this goal is by establishing “meeting space and support to foster communities of shared interest on campus...New kinds of partnerships among scholars and their disciplines make it possible to ask questions and explore existing knowledge in different ways” (Wegner & Zemsky, 2007, p. 7). In the future, libraries can begin – or in some cases continue – to provide an open learning environment where individuals, academic programs and student groups can freely develop and express their ideas. The integration of engaging digital art in the library space – which is explored in this study – is a constructive step in that pursuit.

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Recognizing the library's role in a larger academic setting is necessary. "Despite its central academic importance, the library is not an independent entity... it is important that the library, while implementing and managing internal change, continue to look outward at the university as a whole" (Crews, 2011, p. 3). Coordinating with efforts taking place throughout the institution is a constructive step to enforce the usefulness of the library's services.

Another feature of the academic library that requires acknowledgment is the entity's (often) prime location in the campus setting. "Geographically and symbolically, it [the library] occupies the center of a community established to support the advancement of perpetuation of knowledge" (Wegner & Zemsky, 2007). As such, the library serves as a common ground of thought and inquiry, a single space where multiple disciplines can be further explored. Capitalizing on the library as a physical space that fosters learning is central to my research question.

Resource management strategies are another area in flux within academic libraries. There is tremendous responsibility that comes with overseeing large quantities of information:

"...when we unpack the influences that shape how we act as sponsors of literacy and to see ourselves as co-learners in a participatory community of learning who can collaboratively construct the possibilities of print, digital, information, and new literacies – rather than being a paternalistic

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sponsor that deliberately and/or unintentionally marginalizes the experiences and literacy histories of people we serve” (Hamilton, 2013). Ensuring that accessibility and equality are themes integrated in library services is beneficial for both library staff and patrons. In terms of my research, curating interactive digital art in the library has the ability to serve as an all-inclusive learning experience.

The Library As Incubator Project served as the initial motivation for this research project. Three former graduate students in the School of Library and Informational Studies at the University of Wisconsin – Madison started the project. The mission of the Library As Incubator Project is to highlight how artists and librarians can effectively collaborate in the library space. According to the Library As Incubator website, “the library is a place to connect and create” (Batykefer, Damon-Moore & Jones, 2011). The website provides resources for librarians and artists and emphasizes the ways in which these professions can partner. The work of the Library As Incubator Project illustrates the kinds of innovative and forward-thinking strategies people are testing in the library setting.

MULTIMEDIA APPROACHES

This literature review subsection explores the scholarly perspectives related to multimedia landscapes. Henry Jenkins (2006) identifies multimedia use as the conductor of greater free flowing information across platforms. Collective knowledge is created when individuals, with access to a variety of resources,

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create new media content. This allows for a wider spectrum of “insights and information” and ensures that “interesting content circulate more broadly” (Jenkins, 2006, p. 256). According to Jenkins (2006), this type of information forms “communal media – media that become part of our lives as members of communities” (p. 256). Individuals are empowered through their own media creation and impact others who experience the media as well.

David Thorburn, Henry Jenkins and Brad Seawell (2003) place value in multimedia approaches and celebrate both established and modern media platforms. They argue that the perceived competition between current and emerging media stifles opportunity to explore useful “hybrid or collaborative forms” (p. 3) of media. Further, “...convergence [of media] can be understood as a way to bridge or join old and new technologies, formats and audiences” (p. 3). Complex multimedia systems dominate over single-media structures (Thorburn, Jenkins and Seawell, 2003). This viewpoint recognizes the greater information sharing facilitated through the use of sophisticated digital systems.

Implementing multimedia approaches – which utilize old and new media – often face disapproval by those comfortable with traditional media strategies. However, according to Thorburn, Jenkins and Seawell (2003), psychological fears associated with the changing media landscape can be remedied:

“Old media rarely die; their original functions are adapted and absorbed by new media, and they themselves may mutate into new cultural niches and

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new purposes. The process of media transition is always a mix of tradition and innovation, always declaring for evolution, not revolution” (p. 12).

The integration of old and new media allows for the development of original information systems through which users can interact with data in new elaborate ways.

Technology allows knowledge to be transformed into a variety of mediums. Because of this, there are multiple avenues or modes through which one can receive and create information (McLuhan, 1964). “All media are active metaphors in their power to translate experience into new forms” (McLuhan, 1964, p. 63). Utilization of emerging media forms open doors to multiple perspectives. “For just as a metaphor transforms and transmits experience, so do the media” (McLuhan, 1964, p. 66). Employing multimedia approaches in the library allows for increased information dissemination and thus, greater opportunity for cross-platform learning by patrons.

PARTICIPATORY AND DIGITAL ART

Understanding the scholarly perspectives on participatory and digital art is vital to this study. For many modern artists, a central part of the artistic process involves incorporating the audience in the artwork. According to Bishop (2006), this artistic style can be characterized by a large degree of “openness” and places value on the recipients’ contributions and reactions. “In other words, the author offers the interpreter, the performer, the addressee, a work *to be*

completed” (Bishop, 2006, p. 36). This artistic style allows for an infinite amount of interpretations to be formed by audience members. “It [the interactive artwork] refuses to be hemmed in by any ideal normative conception of the world. It [the interactive artwork] shares in a general urge toward discovery and constantly renewed contract with reality” (Bishop, 2006, p. 32). This type of art is unique in that its flexible conceptual framework serves as an invitation for audience contribution and input toward the piece. Simanowski (2011) describes interactive art as a conversation starter for its audience. “Rather than presenting a message to be deciphered, theoreticians and practitioners of interactive art create spaces and moments that inaugurate a dialogue” (Simanowski, 2011, p. 102). For the academic library, these characteristics of interactive art are significant. The inclusion of participatory art strengthens the library as a hub for further learning and inquiry.

By nature, “compound” art – complex, multifaceted works - tend to be the kind of art that solicits participation from audience members (Noritz, 2001). In regards to my research - considering how art incorporated into the library space can increase participation by patrons - the highly interactive nature of multimedia art makes it a preferable art form for spurring engagement in the library. More specifically, many multimedia, participatory artworks require *in person* engagement by audience members. According to Noritz (2001):

“The kind of participation in the work that participatory art requires is public rather than private, actual rather than virtual or purely imaginary. The

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viewer has to be physically present in the work or a performance of it, and has to behave in a prescribed manner while there, so as to enhance his or her appreciation of it” (p. 154).

The requirement of an audience to engage with participatory artwork in person is useful to this research. A crucial part of re-establishing the value of the library in the digital age is utilizing the library’s physical space in innovative ways that communicate the benefits of its real estate to the larger campus community.

Since interactive digital art has the ability to foster a dialogue with those who engage with it, digital artists can play an influential role in knowledge creation. “The artist has now become a facilitator of the art experience with the interactive artwork becoming, in a sense, an extension of education, a hands on type of creative learning” (Rush, 2006, p. 227). The artist shapes the general scope of the “lesson plan” by designing a unique interactive experience. In addition to serving as a facilitator of learning, artists who create participatory artwork play a less supreme role in the art making process than traditional artists. The artist is removed from the spotlight and positioned amongst the audience (Simanowski, 2011). The qualities of artists who create interactive works are favorable for an academic library setting; their work serves as thought provoking instruments for others and they are positioned equally amongst others in the learning community.

This multi-faceted literature review is an important component of my research inquiry. Information on libraries today reveal a period of extreme flux

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and change. Libraries need to evaluate their services and readjust programming to better meet the needs of higher educational learning in the digital age. This trend is significant to my research because these transitional times for libraries call for exploration of new programming and unconventional institutional approaches. Incorporating digital art into the library is a clear possibility.

Additionally, literature discussing the characteristics of the media landscape point to the increased information sharing and knowledge creation that can result from multimedia approaches. Digital art, specifically, is a promising and relevant art form that is often participatory in nature. The core characteristics of digital art demonstrates the medium's ability to facilitate increased involvement and discovery by those who interact with it.

CHAPTER 3: CASE STUDY DATA

CASE STUDY SELECTION

For the purpose of this study, I sought an interactive digital art project situated in an academic library setting. My goal was to examine how this type of artistic work fosters participation and learning in the library. I was also interested in studying the dynamics of the artist-in-residence approach. The artworks that Chris Gaul created during his time as Artist-in-Residence at the University of Technology, Sydney Library were highlighted on the Library as Incubator Project website. Gaul's digitally focused works intrigued me. Additionally, in order to successfully apply my research findings to a local setting, I examined the University of Oregon Knight Library. Drawing from the information I gathered from Gaul's work, and information gained from additional projects featured on the Library as Incubator Project website, I address the process of integrating multimedia artwork in the Knight Library.

CASE STUDY 1: UNIVERSITY OF TECHNOLOGY, SYDNEY LIBRARY

OVERVIEW

The University of Technology, Sydney is located in Sydney Australia. There are 35,000 students enrolled at UTS making it one of the largest universities in Australia. The institution focuses on technological based disciplines and places an emphasis on real world application of subject matters. The UTS Library is an important resource for the institution and is recognized for its innovative strategies and services. According to the UTS Library Client Services Charter, the main goal of the library is to “support the teaching, learning and research needs of students and staff” (“Client Service Charter,” p. 1). UTS Library considers itself a service organization, which focuses on the needs of its patrons.

Responding to the changing needs of today’s students, the UTS Library is adopting a Library Retrieval System (LRS). This structure has the ability to hold nearly 1,000,000 printed works and will hold about 75% of the UTS Library’s collection - UTS Library as around 850,000 physical books in its collection. When UTS students identify a book they want to access using the online catalogue, a robotic crane will quickly retrieve the physical book for that individual (Stuart, 2012). With the freed up space, UTS Head Librarian Mal Booth envisions “creating opportunities for really exciting spaces that will be focused on connecting people, knowledge and culture” (M.Booth, personal communication, March 7, 2013). Booth sees this new media management approach as a chance

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to use the library space for more engaging strategies. “The space in the library itself becomes less about book storage and more about people” (M.Booth, personal communication, March 7, 2013). Installation of the LRS began in 2014.

ARTIST-IN-RESIDENCE

For a six-month period, from March to August 2012, Chris Gaul served as UTS Library’s first Artist-in-Residence. According to the UTS Library Artist-in-Residence Program description (Library Planning and Policy Team, 2012), Gaul received a \$10,000 stipend, \$5,000 for art materials and support in kind - such as work space and library staff assistance. The funding for the program came from UTS Library’s existing budget. According to Booth, the library drew from the “consultancies” budget. Booth explained how “resources and in-kind funding is easier to find than cash, but that too comes from Library resourcing.” (M.Booth, personal communication, February 19, 2014). It is interesting to note that while strategic transferring of funds was required to finance the UTS Artist-in-Residence program, the financial resources came directly from current library funds.

Gaul’s assignment was to create a piece of work - or series of works - during his residency. Gaul was to document his process and final products, check in regularly with an appointed UTS Library staff member, attend and/or participate in various events around the UTS Library in order to increase the

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visibility of the UTS Artist-in-Residence program and, lastly, present his works to the UTS Library staff.

The launch of the UTS Artist-in-Residence program was strongly connected to the LRS scheduled to transform the library environment. Gaul's work during his residency was intended to contribute to the reimagining of the UTS Library space and the exploration of the types of new services the institution might offer students.

While basic artist-in-residence parameters existed, since it was a brand new program, the UTS library staff was generally open-minded to how Gaul chose to use his time and resources. On the UTS Library website, Booth reflects on the goal of the new program:

“When we started this program only last year, I was not really sure what it would ‘deliver’ and nor was I keen on providing too much direction to the selected artists. Rather, I wanted to provide them some context about the Library, let them explore it and see what resulted with full artistic or creative freedom” (Booth, 2013).

The UTS Library Artist-in-Residence program document more formally communicates the openness with which the UTS Library staff approached the residency:

“We also need to be challenged to think more innovatively and to imagine solutions well outside of our own comfort zone. It is hoped that an Artist in Residence Program, beginning in 2012, will stimulate and forge a more

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creative dialogue between our community and our staff as we strive to meet these challenges in a unique and relevant manner” (Library Planning and Policy Team, 2012).

From these writings, it is clear that Gaul had substantial institutional support and creative freedom.

In regards to Gaul as an artist, his professional website describes him as one who “explores the potential for art and design to create moments of mindfulness and discovery in everyday life” (Gaul, 2012). Gaul is a graduate of UTS. He studied visual communication design and international studies. Gaul currently teaches in the UTS School of Design in addition to working on an artist and visual designer. According to Gaul’s LinkedIn page (which was accessed on October 28, 2012 but at the time of compiling my research was no longer active), he is interested in how people are influenced by visual language. “As a visual designer I observe how people use and relate to images, and I use visual language to create tools that contribute to richer experiences and to social and cultural change.” Gaul’s artwork, according to his website, is exhibited at locations such as the Brooklyn Museum in New York and at the Art Gallery of New South Wales.

The UTS Library Artist-in-Residence program document explains how Gaul was selected for the residency program. Dr. Kate Sweetapple, Senior Lecturer at the UTS School of Design, introduced the UTS Library staff to Gaul. Sweetapple featured Gaul’s artwork in an exhibit she curated called “Incidental

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Data.” Gaul’s interactive piece – “Library Card” – involves running one’s library card through a music box when theoretically checking out a book. Gaul crafted this work in a way that enables it to scan a card’s information while also causing the music box to play a unique song from the data of each individual library card. This project interested the UTS Library staff. The staff viewed Gaul’s artistic approach as being in perfect alignment with the type of creative exploration they hoped to facilitate in the UTS Library.

According to Gaul, he focused on letting the UTS Library staff shape his artistic intention during the residency. He hoped to deliver artwork that would fit with their desire for the library space. Gaul considered the library staff the main audience of his work. According to Gaul, the UTS Library staff was very open to change. “The people who are managing the library are very aware of the paradigm shift in libraries and they kind of feel that if they don’t change and adapt then they are going to become irrelevant” (C.Gaul, personal communication, March 4, 2013). Gaul’s personal interest was to make the library a more interesting place. “What I like the most about libraries and what I’d like to do with them is make them more fun and weird and strange. Like a kind of Willy Wonka’s factory kind of vibe” (C.Gaul, personal communication, March 4, 2013). This artistic vision was reflected in the projects Gaul created during the residency.

One of the major projects that Gaul created in the UTS Library was “Library Tuner,” a kind of repurposed AM/FM radio (fig. 2). Gaul replaced the band markings on the radio dial with 000-999, the Dewey Decimal Numbers. A

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listener, wearing headphones, could turn the radio knob to different call numbers and hear the corresponding books being read. Gaul added 2,000 books to the Library Tuner during his residency (Gaul, 2012).

The Library Tuner offers patrons the opportunity to interact with a diverse selection of works. UTS Library's massive collection of books makes it difficult for students to extensively search the library. The Library Tuner allows one to travel great distances intellectually whereas traveling this same distance in the library physically would be difficult, even inconceivable. Gaul underscores this feature of Library Tuner:

"If you were going to flip from 400 to 800 and back to 500 you can do that on the radio pretty easily but in the library you would have to go up some stairs and around a corner and you'd have to go back down again."

(C.Gaul, personal communication, March 4, 2013).

Further, by moving the majority of books underground – via the LRS – students are unable to physically browse the UTS Library bookshelves altogether. Gaul's work helps address this issue. "They [UTS Library staff] really want to find other ways to replace physical browsing because you lose that serendipity of walking around the library and pulling things out" (C.Gaul, personal communication, March 4, 2013). Through the Library Tuner, Gaul delivered an original interactive digital tool that created a brand new serendipitous search experience for students.

Upon completion of his residency, a solo exhibition was held for Gaul's artworks. An informal evaluation process took place as well. According to Gaul,

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success was measured by how much his artworks “shook up” the library staff. Additionally, Gaul had a final debrief with Booth about the residency experience.

While in the later stages of my research, I discovered general information on the UTS Library website about the artist who followed Gaul. Dr. Chris Caines, the second Artist-in-Residence at UTS Library, is a Senior Lecturer in Creative Practices in Media Arts and Director of the Centre for Media Arts Innovation in the Faculty of Arts and Social Sciences at the UTS. Video production, installation, music, text and software are Caines areas of interest. One of the major projects that Caines created during his residency was “Fog Warning,” a digital textual display of fragments of conversation by patrons in the library space. This project highlights the interactions and thoughts of library-goers, which Caines artwork argues, is an important component making up the library space (“Fog Warning Exhibition,” 2013). Like Gaul, Caines work is both digital and interactive in nature.

The continuation of the UTS Library Art-in-Residence program into a second year demonstrates the success of Gaul’s artistic contributions during the first residency. Additionally, the work of another multimedia-focused artist speaks to the value of digital artistic mediums identified by both the artist and the library staff. It also reinforces the growing prominence of this art form.

Despite the UTS Library Artist-in-Residence program being in its early stages, Gaul integrated original digital artwork into the UTS Library. The guidelines under which Gaul conducted his residency work were vague and the program evaluation process was minimal and informal. Another notable feature of

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the UTS Library Artist-in-Residence was the highly supportive library staff.

Drawing from the UTS Library's Artist-in-Residence program and Gaul's participatory artwork, I reflect on the opportunities for interactive digital art and an artist-in-residence approach at the University of Oregon's Knight Library.

CASE STUDY 2: UNIVERSITY OF OREGON KNIGHT LIBRARY

OVERVIEW

The University of Oregon (UO) is the state's flagship institution enrolling nearly 25,000 students. Situated in the City of Eugene, Oregon the UO offers 260 academic programs in both the arts and sciences. According to the UO website, Knight Library is the largest library on campus housing "collections of materials in the humanities, social sciences, music, and business, as well as the library's special collections, government documents, microforms, and maps" ("Knight Library"). In order to provide these services, the library requires multiple avenues of funding. In 2013, 84% of the University of Oregon libraries funding came from tuition and funds, 8% came from gifts or endowments as well as small percentages from library grants, service centers, fees and campus grant overhead. With this income, the majority, 60%, goes to personnel-related expenses. Most pertinent to my research, technology accounts for 4% of the Library's budget and student employees receive 5% of the budget (Chu, Fowler & Slight-Gibney, 2013, p. 2). As the statistics reveal, only a small amount is allotted to technological resources in the UO libraries.

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In regards to inclusion of artwork in the Knight Library, Estlund cited the work of Brittney Maruska, a former Master's student in the UO Arts and Administration program. Maruska served as a Graduate Teaching Fellow (GTF) in the Knight Library's Digital Scholarship Center (DSC) during which time she headed a project pertaining to two of the library's murals. Northwest artists and brothers, Albert and Arthur Runquist, each created a mural for the library. The brothers' works are currently displayed in the Knight Library and have been a part of the library décor since its erection. The murals depict, what most would argue are outdated notions of race and ethnicity. In an effort to promote thoughtful reflection on the paintings, Maruska invited UO students to submit responses to the murals in a variety of forms to be included on the project's website. "That could include written, visual or musical interpretations, for example" (Cooper, 2013). According to Estlund, despite Maruska devoting time and effort to the project, nothing materialized. Estlund explained that the quality of writing submitted by students was not polished enough for display nor was there tremendous amounts of participation (K. Estlund, personal communication, October 14, 2013). Estlund's recount of Maruska's work illustrates the lack of digital art projects occurring in the Knight Library.

DIGITAL SCHOLARSHIP CENTER

The Digital Scholarship Center (DSC) is located in the UO Knight Library (fig. 3). DSC helps UO faculty and students integrate new media into academic research. The DSC website describes its goals:

“...to transform research, scholarly communication, and instruction using new media and digital technologies. Based on a foundation of access, sharing, and preservation, the DSC provides digital asset management, digital preservation, training, consultations, and tools for digital scholarship” (Digital Scholarship Center: About, 2014).

The DSC is open from 9 a.m. to 5 p.m. Monday through Friday offering a wide array of technological training and assistance. These services, as communicated on the DSC website, include digital asset management, digitalization, metadata, digital preservation, digital scholarship projects, digital exhibits, digital publication, institutional repository, technology workshops, credit courses, consultation, event and speakers series and a public sandbox lab. The DSC staff is available for consultations by appointment (Digital Scholarship Center: Services, 2014). It is clear that the DSC staff is eager to support students with their academic goals as they relate to digital scholarship.

Karen Estlund, currently a PhD student in Communication and Society at the UO is also an Associate Librarian and Head of the DSC. Estlund's areas of interest, outlined on her UO Faculty Profile, include digital libraries, intellectual property, scholarly communication, web design and development, information

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architecture, digital preservation, metadata and new media (“Faculty Profile: Karen Estlund”). Estlund’s personal website further articulates her professional work. Estlund describes her role as providing “the infrastructure, workflows, and consultations to promote access, sharing, and preservation of unique and/or local digital assets” (Estlund). Additionally, Estlund explains her desire to pursue her own scholarship while also assisting others with academic inquiries. Estlund’s rich media knowledge and involvement with digital resources at the UO Knight Library make her an immense asset to this research.

DIGITAL ART & ARTIST-IN-RESIDENCE

Upon discussing the work of Gaul at the UTS Library, Estlund expressed interest in the general idea of facilitating digital art in the library environment through an artist-in-residence model. However, Estlund’s intrigue was coupled with uncertainty. Estlund was frank in pointing out the various setbacks associated with implementing new projects in the library. The primary issues Estlund spoke to include limited library funding and the relevancy of the digital artwork under examination (K. Estlund, personal communication, October 14, 2013). Acknowledging the potential challenges of implementing multimedia art in the academic library space is necessary when testing the feasibility of such programming at the Knight Library.

In terms of funding issues, the Knight Library is not a distinct academic department of the UO and because of this it receives lower financial support (K.

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Estlund, personal communication, October 14, 2013). According to Estlund, grants are a major avenue through which the DSC and the broader Knight Library community seek funding for new projects. Since locating and applying for grants is time consuming, it is difficult for library staff to consistently tap into these resources (K. Estlund, personal communication, October 14, 2013). A lack of financial backing for pilot programs makes facilitating a new, traditional artist-in-residence program in the Knight Library difficult.

Estlund also communicated slight concern toward the “novelty” of digital artwork – such as Gaul’s – in the library and argued the necessity for artwork displayed in the library to strategically align with other programming. Specifically, Estlund expressed interest in displaying multimedia artwork in the library that highlights the various digital projects taking place in the DSC (K. Estlund, personal communication, October 14, 2013). Estlund addressed the concept of digital art in the library as a type of interactive marketing opportunity that could direct patrons to the broader digital services of the library.

Karen Estlund’s insights on the challenges, as well as the possibilities, of including digital art in Knight Library painted a picture of both the staff and institutional views toward digital art. While no specific digital art efforts have been tested in the Knight Library before, it is evident that Estlund is a forward thinker interested in innovation digital endeavors.

CASE STUDY 3: GLASGOW SCHOOL OF ART LIBRARY OVERVIEW

The Glasgow School of Art (GSA) in Scotland is an accredited institution of Glasgow University that offers fine art, design and architecture programs. According to the school's website, GSA aims "to contribute to a better world through creative education and research." Just fewer than 2,000 students attend the Glasgow School of Art. GSA Library serves these students.

The Hatchery – a project of the GSA Library – documents the ways that students engage with the library information and space (fig. 4). The Hatchery website offers a summary of the project's mission:

"Discover how artists, writers and creatives have used the collections of Glasgow School of Art to inspire, challenge or expand their practice. From interventions into our spaces, to installations amongst our shelves, our collections can be used to explore and challenge artistic, cultural and philosophical themes and preoccupations" ("The Hatchery," 2013).

The Hatchery website features more than a dozen student projects created in the GSA Library. It is striking how such a wide variety of student work emerged from one single space.

THE LIBRARY & CREATIVE COURSEWORK

Among the various projects featured on The Hatchery website, a few are multimedia in nature and illustrate ways in which an institution's academic courses can facilitate digital artistic expression by students in the school's library.

In 2012, GSA student Cedric Tai created "The Speed of Learning" for his required Master's of Fine Art interim show (fig. 5). Tai placed a ticker inside a nondescript book. The piece sat on the GSA Library shelf. When someone picked up the book the ticker "counted" that specific encounter with the piece. Tai describes his piece as "a book in which the contents comprise of everyone that has ever opened the book, including yourself" ("Cedric Tai 'The Speed of Learning,'" 2013). Tai's interactive design speaks to the book as an artifact and encourages the audience to reflect on how they decide what resources in the library to explore.

Similarly, GSA student Justyna Ataman created artwork in the library space for a class assignment (fig. 6). GSA's "2nd Year Environmental Art" course required Ataman to create public art. Drawing on dimensions of the physical library space, Ataman recorded the ambient sounds of four distinct areas in the library and added her work to the library's collections as a CD (Justyn Ataman 'Immortal Silence,' 2013). Ataman's work invites students to experience a unique auditory dimension of the library.

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The Hatchery highlights the unique ways that GSA students use the library space for creative pursuits. Most important to this research, Tai and Ataman's works demonstrate a bridge between academic courses and the institution's library. Both students created digital artwork in the library space that fulfilled an academic requirement and allowed fellow students to experience the library in an unusual way.

CASE STUDY 4: TARRANT COMMUNITY COLLEGE

OVERVIEW

Tarrant County College (TCC) is located in Worth Forth, Texas and is the sixth largest higher learning institution (in terms of enrollment) in the state of Texas. According to the TCC website, the institution offers an Associate of Arts, Science, Arts in Teaching and Applied Science. Enrollment, last reported in Spring of 2013 was 46,750. TCC aims to provide "affordable and open access to quality teaching and learning" ("Getting Started," 2014). There are five branches of the college and a library for each branch.

The Northeast Campus Library – the Ardis Bell Library - is one of TCC's five branch libraries and "provides a collection of books, periodicals, and electronic resources that primarily support the courses taught on our campus" (Northeast Campus Library). Nearly 40,000 square feet, the Ardis Bell Library facility offers a variety of media resources such as e-reader checkout, laptop checkout and a computer lab.

REPURPOSED TECHNOLOGY IN THE LIBRARY

Ayyoub Ajmi, Library Technology Manager at TCC, reconfigured dated laptop screens into digital platforms for display on the walls of Ardis Bell Library (fig. 7). According to the “Repurposed Laptop Project” page on the TCC website, a Title III Grant funded Ajmi’s work. A summary of the grant is provided:

“The U.S. Department of Education’s Title III, Part A, Strengthening Institutions Program Grant supports improvements in educational quality, management and financial stability at qualifying postsecondary institutions. Funding is focused on institutions that enroll large proportions of minority and financially disadvantaged students with low per-student expenditures” (Title III Program Grant,” 2011).

Multiple objectives are associated with the digital screen display. Growing library attendance, awareness of library resources and campus events, strengthening the relationship between the library and academic departments and providing the opportunity for students to participate in a digital publishing project – media displayed on the repurposed screens are archived (“Repurposed Lap Top Project,” 2013). The strategy of repurposing digital materials in order to integrate new media into the library, serves as a resourceful approach toward including unique, affordable and educational participatory art in the academic library setting. This project demonstrates the imaginative reconfiguring of seemingly obsolete materials that can be used to create digital artwork.

CHAPTER 4: FINDINGS & ANALYSIS

Incorporating Multimedia Art into the Academic Library Setting

Through my examination of digital artwork's role in multiple academic library settings, major themes related to this research inquiry emerged. Funding, institutional goals, relevancy and the evaluation process are central to the discussion of incorporating digital art into a university library. As I formulate specific recommendations for the UO Knight Library, it is crucial to thoroughly reflect on these key notions and allow these pertinent ideas to inform my research findings.

FUNDING & PROGRAM MODEL

Integration of multimedia art into the academic library setting is inseparable from questions of funding. Identifying avenues through which necessary resources and tools can be provided is essential. Available funding is directly connected to the type and quality of program that an institution is able to establish; as the creation and implementation of digital art requires specific technological resources and adequate infrastructure in order to create multimedia works.

The UTS Library's Artist-in-Residence program serves as an ideal example of a traditional-style program that provides art materials and an artist stipend through existing library funds. Meanwhile, UO Knight Library serves as a domestic institution with fewer funding streams available for such programming. Launching new, innovative projects requires additional funding efforts, usually sought through grants. The financial hindrance that the Knight Library and many

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other institutional libraries face calls for institutions to explore creative programming approaches. The Glasgow School of Art Library and the Ardis Bell Library at Tarrant Community College provide examples of how institutions can uniquely tap into institutional resources in order to bring multimedia art into the library.

At the GSA, the institution supports the integration of course curriculum into the library environment. This research examined two examples of GSA students producing multimedia art situated in the GSA Library in order to fulfill a course requirement. Connecting these students' course driven artwork in the library to earlier discussion about the changing role of the academic library is useful. The phenomena of students taking advantage of the library as a resource through which to explore artistic academic endeavors strongly supports the direction in which institutional libraries are moving. As the literature points out, the modern university library "embraces experimentation and aligns itself with academic disciplines" (Crews, 2011, p. 3). The Glasgow School of Art Library pursues this idea by providing a space for students to explore creative coursework related to their studies.

Tarrant Community College's Ardis Bell Library breathed new life into idle digital materials. By repurposing old computers, this project demonstrates the interesting, original and cost effective digital artwork that can emerge from resourceful thinking. Also in earlier discussion of the changing roles of academic libraries, a central idea was employing increasingly "creative and flexible" (Crews,

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2011, p. 3) administrative approaches in the library environment. Ayyoub Ajmi's work building unique, recycled digital displays that invite participation by the campus community is an example of the type of innovative work that today's academic libraries increasingly embrace.

Reflecting on the funding and program models explored in this study, I offer program strategies for best facilitating digital art in the UO Knight Library. First, close coordination between the Knight Library administrative staff and various art disciplines within the UO School of Architecture and Allied Arts (AAA) would serve as a constructive partnership. By communicating with these departments, UO Knight Library staff and UO AAA faculty can identify any digital course assignments that are applicable to the library setting. This type of collaboration between the library and academic departments creates a mutually beneficial relationship.

In terms of acquiring resources, drawing inspiration from the repurposed digital displays produced in TCC's Ardis Bell Library, the UO Knight library can form a strategic partnership with a local recycling organization. For example, Next Step Recycling in Eugene is a non-profit organization that encourages creative use of discarded technology and promotes education. According to the organization's website, Next Step Recycling strives to provide "technology and training to children and adults who have barriers to employment and education, while protecting our environment and community from hazardous waste" ("About Next Step Recycling," 2014). In regards to the types of materials that the

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organization obtains, “NextStep Recycling receives donations of obsolete electronics, including computer hardware, (desktop computers, laptops, handheld games, cell phones, etc), household electronics (clocks, radios, lamps, etc), white (microwaves, stoves, dryers, etc.) and brown (stereos, VCRs, DVD players, etc.) goods” (“About Next Step Recycling,” 2014). The organization’s diverse collection of old and new technology lends itself to the birth of original digital artworks by digital artists and/or digital art students. Additionally, the non-profit organization’s core focus on recycling and learning aligns with the UO Libraries’ goal to support the research of UO students.

Just as collaboration between the UO Knight Library and AAA Departments offer a mutually beneficial partnership, so too does a relationship between the UO Knight Library and an organization like Next Step Recycling. The use of Next Step Recycling materials to create digital art for the Knight Library environment serves as an additional channel through which Next Step Recycling is fulfilling its mission in the community. It also builds greater organizational awareness for Next Step Recycling.

In sum, there are two major components forming my recommendation for facilitating multimedia art in the UO Knight Library. First, the UO Knight library’s collaboration with campus departments and disciplines involved with the exploration of digital art is key. This relationship can provide the library with the artistic talent and passion it requires to realize digital art exploration. The second component of my recommendation is partnering with Next Step Recycling. In

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terms of resources, Next Step Recycling has a wide array of digital and technological tools necessary for making original multimedia artwork. These strategic efforts establish a clear connection between the library broader institutional learning in addition to demonstrating the type of innovative and experimental programming that the UO Knight Library embraces.

INSTITUTIONAL GOALS & RELEVANCY

The objectives and viewpoints of an academic library's administrative staff is an important indicator of the types of projects and programming that the institution explores and the kind of programming that is deemed relevant to the library's mission. As we saw at UTS Library, Mal Booth expressed a clear openness to innovation and was supportive of Gaul's exploratory artistic work in the library. Additionally, Gaul spoke more generally to the library staff as being progressive in their thinking and receptive to changes taking place in the library structure and programming. There were few specific requirements associated with Gaul's work as artist-in-residence. Thus, assessing relevancy was not a particularly involved or standardized process. The loose structure of the UTS Library's pilot Artist-in-Residence program is a central feature, which I argue, led to its success. The creation of a handful of complex and engaging multimedia artworks by Gaul at UTS Library, the positive reaction by Gaul toward his residency experience and the satisfaction expressed by Booth and other library administrators towards Gaul's work are some of the significant outcomes of the

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program. The continuation of the UTS Library Artist-in-Residence program into a second year is also a major indication of the program's success.

The experimental nature of the UTS Library's Artist-in-Residence program and the open-minded library leadership that supported Gaul's work demonstrates the concept of literacy sponsorship that was discussed earlier. It is important for arts administrators to see themselves as "co-learners in a participatory community of learning who can collaboratively construct the possibilities of print, digital, information, and new literacies..." (Hamilton, 2013). This viewpoint underscores the necessity for library administrators to place themselves alongside students and to embrace an open learning environment, being receptive of new discoveries and modes of inquiry. In a post on the UTS Library website, Booth highlights the important lessons the library staff took from Gaul. "He [Gaul] helped us understand more about many of our goals with the future Library and asked questions that we would have not asked of ourselves" (Booth, 2013). Booth conveys his ability to view himself as a student in the academic library setting, eager and willing to consider the intellectual contributions of others in the new media landscape we are all navigating for the first time.

Discussion with Karen Estlund about UO Knight Library's digital efforts and objectives revealed the importance of the work being done in the Digital Scholarship Center (DSC). In terms of digital art and institutional goals, Estlund expressed a firm desire for multimedia art in the UO Knight Library to point to the digital projects already taking place at the DSC. For Estlund, clearly identifying

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the connection between digital artworks and existing library programs was a priority.

However, lessons drawn from my case study of the UTS Library's Artist-in-Residence model leads me to suggest that strict preoccupation with the relevancy or aim of incorporating digital art in the library should not be central when first implementing a new program related to the exploration of digital art in the academic library. Over time, as an academic library learns important lessons from early efforts to incorporate digital art in the library space, more prescribed parameters and objectives can be formulated. Additionally, it is important to remember that multimedia art is a new and developing field. Part of facilitating this art form is acknowledging that no concrete standards exist yet in this realm. Overall, I argue that while initial efforts to bring digital art into the academic library require serious planning and guidelines, the implementation process should not be saturated with protocol, strict guidelines or expectations. Rather, arts administrators should initially meet the emergence of digital artwork in the library with open-mindedness, viewing themselves as students of multimedia systems.

EVALUATION

There are various measurements and strategies for assessing the success or value of artistic work and arts programs. The topic of evaluation is closely related to issues of institutional goals and relevancy. The concept of evaluation emerged in the case studies I examined. As was discussed earlier,

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there were minimal formal evaluative steps completed for the UTS Library's Artist-in-Residence program. According to Gaul, his work was evaluated on how much it stirred up the library staff. There was also a debriefing session that took place between Booth and Gaul at the conclusion of the program. In this case study, it appears that flexible and open views toward institutional goals and relevancy translated into minimal formal evaluation efforts.

Similar to her view on institutional goals and issues of relevancy, Estlund spoke to the importance of evaluation when considering the implementation of digital art in the library space. The programming approach that I recommend for UO Knight Library lends itself to concrete evaluative approaches. Coordination with UO academic departments provides an institutional infrastructure that is useful toward Estlund's desire for concrete assessment. Students are typically assigned grades for their course work. If students are creating digital works in the Knight Library for a course requirement, there is likely a grade that the professor will assign to that work at the completion of the project. Tracking grade letters and the number of students that create digital artwork - in the academic library to fulfill a course requirement - will be useful to library administrators hoping to measure the reach of program efforts. Additionally, surveys for students who create work for the library space could be gathered with the help of the class instructor.

The strategic partnership with Next Step Recycling also provides an established structure through which the UO Knight Library can build evaluative

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procedures. Next Step Recycling would likely track the types of materials and the amount of materials that they are providing to UO students creating digital projects in the Knight Library space. Additionally, Next Step Recycling may offer students advice or technological support that can be reported and shared with Knight Library staff.

My proposed programming approach for UO Knight Library provides significant infrastructure through which concrete opportunities for tracking and evaluation efforts are possible – a major priority for Estlund. Coordinating closely with UO department instructors and the staff of Next Step Recycling is important. Evaluating the general reach and outcome of the strategic partnerships can help identify program strengths and weaknesses and enable staff to report back to the UO and other entities about the developments of its original collaborative digital programming efforts.

These recommendations for the UO Knight Library are products of my research's case study examinations. It is important to note that these suggestions are meant to serve as a foundation or a starting point from which to launch the integration of digital art into the Knight Library. A more formalized program model, like the UTS Library's residency approach, can serve as a future goal once institutional goals and funding options are further explored.

CHAPTER 5: CONCLUSION

EXECUTIVE SUMMARY

There is an increasing focus on the integration of multimedia resources into the academic library environment. Utilizing media in order to provide increased avenues of inquiry and discovery is a highly relevant issue. The major shifts and changes taking place in the academic library settings are in response to the rise of technologies and the need for libraries to reestablish their value as constructive parts of learning institutions. This research explores participatory multimedia art as a specific form through which academic libraries can offer new programming models that facilitate hands-on experimentation and increased opportunities for learning and discovery by library patrons.

The suggestions for the UO Knight Library's integration of digital art that emerged from this research places emphasis on the need for library administrators to coordinate with the larger institutional learning objectives. My research findings also highlight the importance of utilizing resources outside the academic institution that are related to the digital efforts desired in the Knight Library's environment. In addition to providing innovative library programming approaches that serve as a response to the changing role of libraries, this research's recommendations offer creative and practical funding approaches.

Reflecting more broadly on the findings of this study is also beneficial. The relevance of digital art in our technological age combined with the shifting structure of the traditional academic library presents an intriguing opportunity for arts leaders, more generally.

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As arts administrators contribute to the changing services of today's academic libraries, implementing an artist-in-residence model – or an approach similar to this model – is favorable. Administering this kind of approach allows for a mutually beneficial opportunity for the selected artist and the library where he or she is working. Additionally, implementing the artist-in-residence strategy in an academic library setting is a constructive step in facilitating cross-discipline expression and learning. Organizing an artist-in-residence program in an academic library is an exciting opportunity for arts administrators to push traditional library formats and contribute to the dynamic changes taking place in libraries everywhere. By facilitating artistic exploration in the library, arts administrators are promoting multidimensional art creation and inclusive art exploration.

The growth of diverse, often multifaceted, digital art forms offers seemingly endless opportunity for digital artists to create their own original multimedia pieces. It is increasingly necessary for arts administrators to educate themselves on the field of media arts, being versed in the multimedia art landscape and recognize digital arts' rising prominence in the art world. Through this process, arts administrators will realize certain digital artworks' unique ability to foster participatory experiences for its audience. As the digital arts realm continues to develop, it is important for arts administrators focused on this art form to formulate best practices for facilitating the creation, display and experience of digital media.

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Developing greater professional knowledge of digital arts and the establishment of best practices for this art world is crucial for a variety of reasons. With a clear understanding of the art form to direct one's work, arts administrators will be able to confidently facilitate digital arts focused programming. Arts administrators will be able to effectively communicate with digital artists as well as the audience of multimedia artworks. Additionally, acquiring a thorough literacy of digital media as an art form will allow arts managers to strategically formulate and execute digital arts programming evaluation efforts that can help assess current efforts and inform future strategies.

These larger concepts related to arts administration as a field, coupled with the specific recommendations offered to the UO Knight Library, serve as the major findings of this study. The intersect between digital art and the academic library is a relevant and intriguing area that, I believe, forecasts the prominent types of work arts administrators will find themselves doing in the future; finding constructive ways to facilitate new age art forms in traditional art venues.

APPENDICES

IMAGES

FIGURE 1

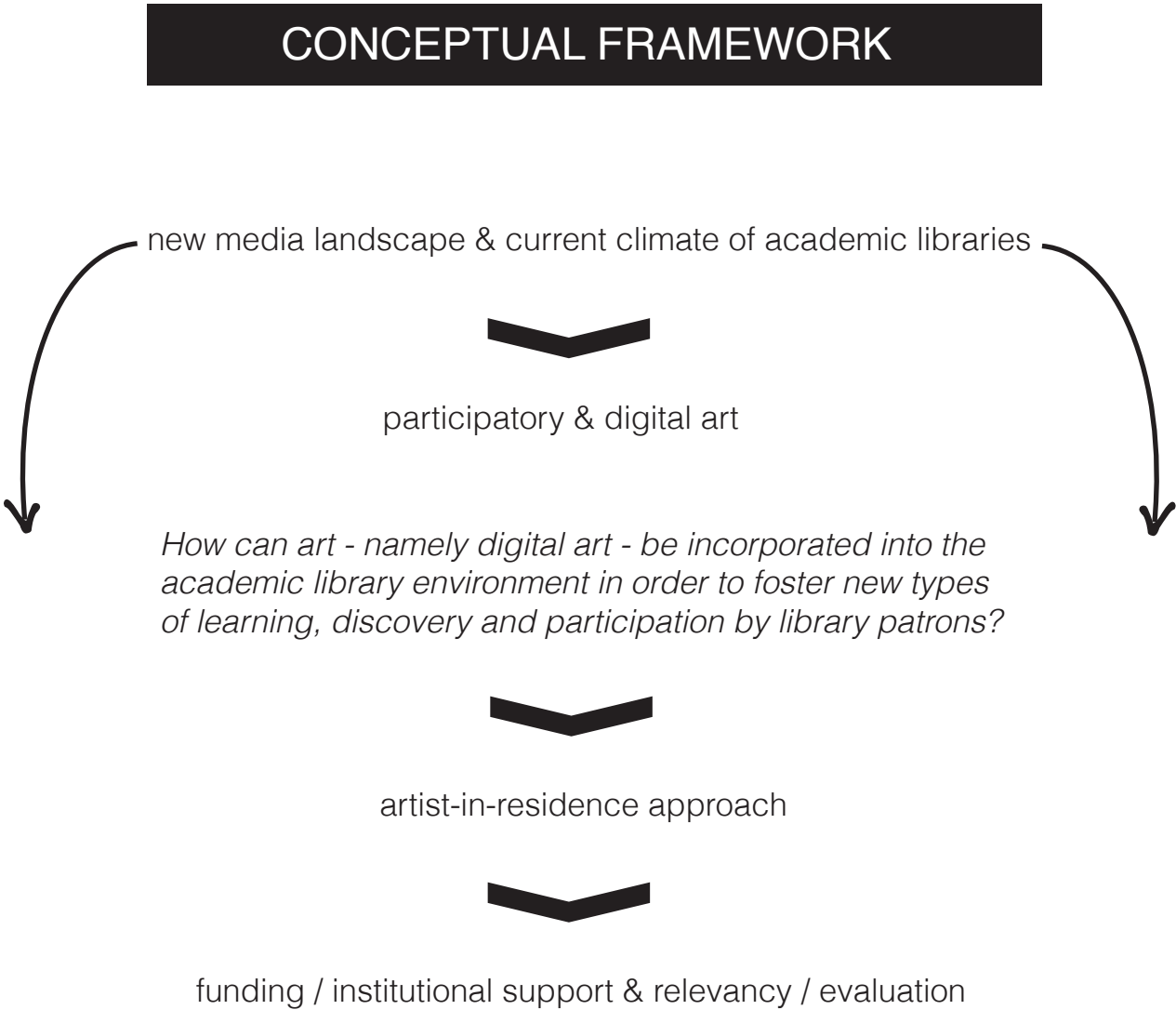


FIGURE 2



FIGURE 3

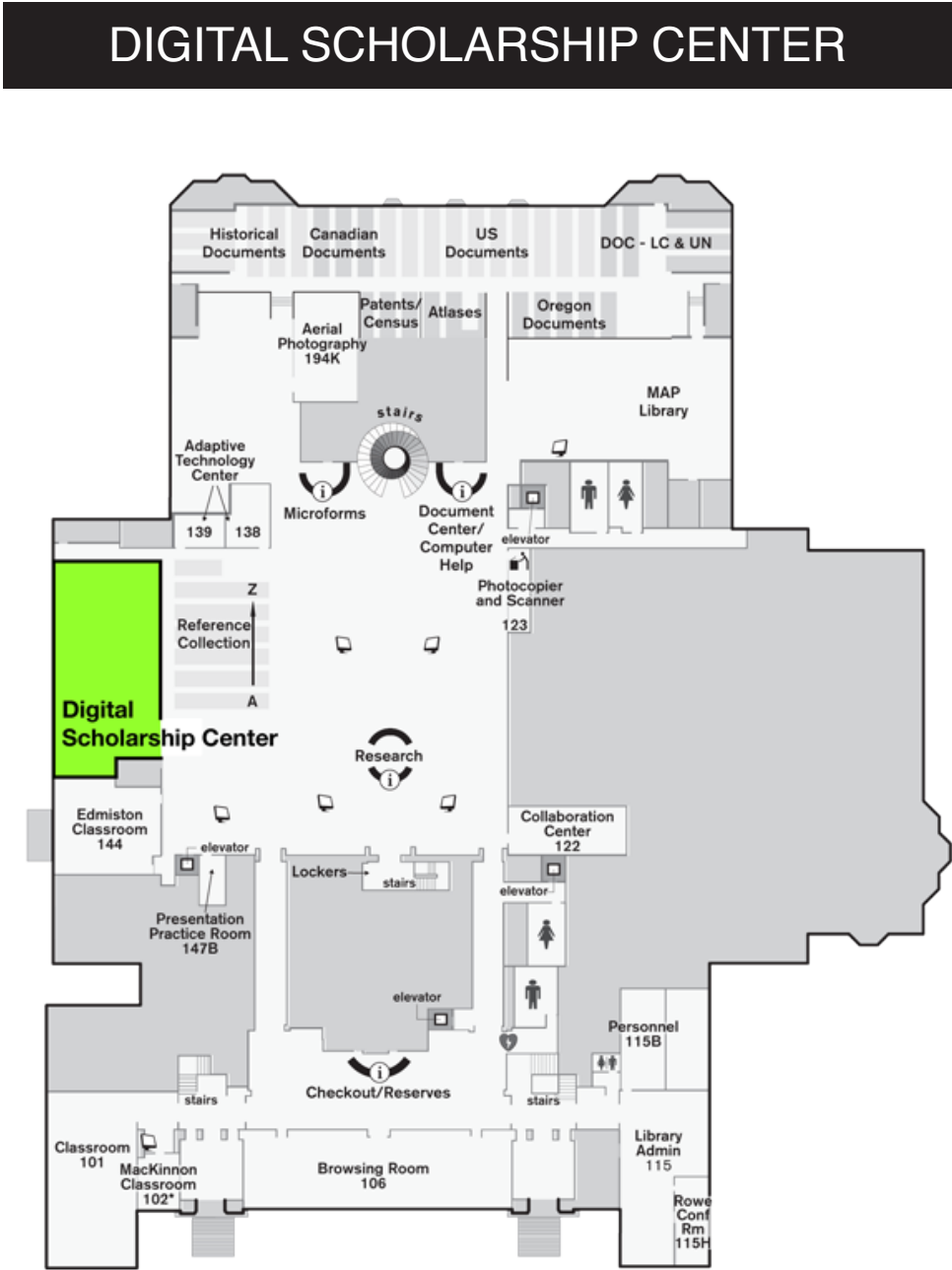


FIGURE 4

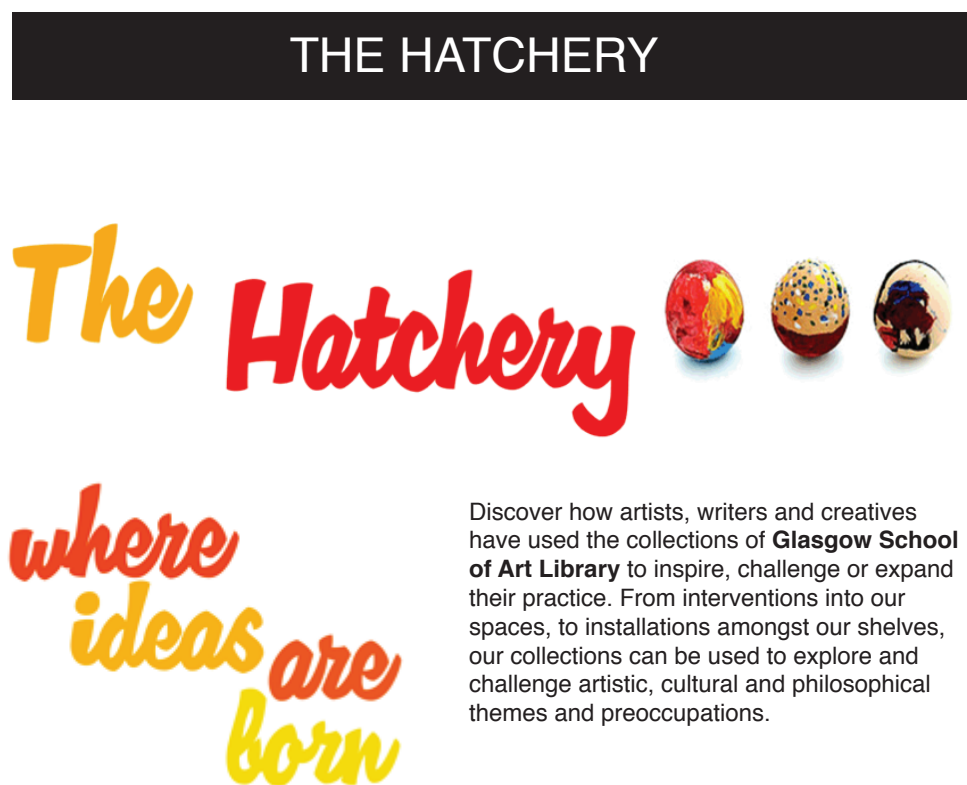


FIGURE 5

THE SPEED OR LEARNING

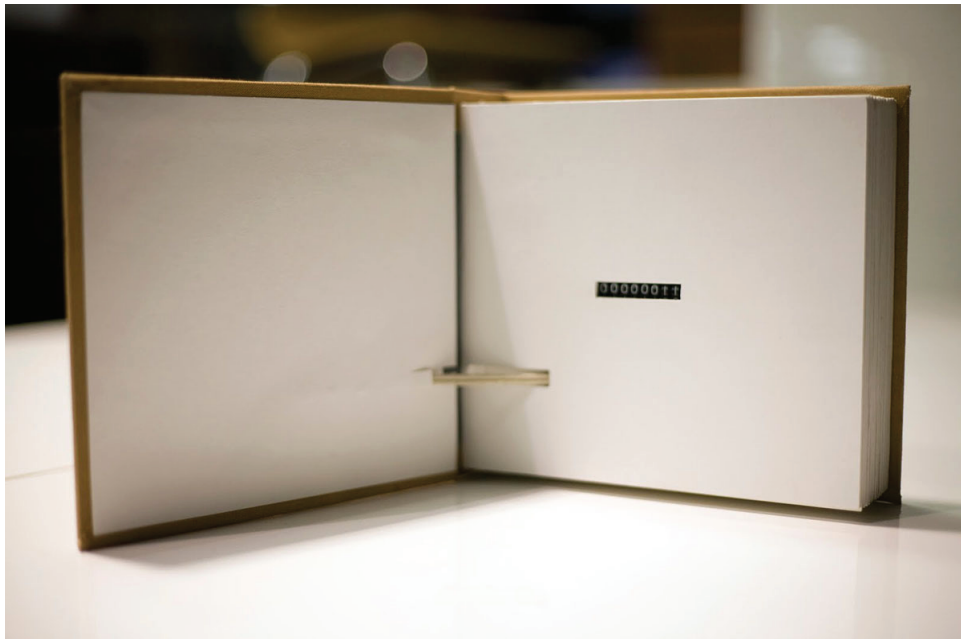


FIGURE 6

IMMORTAL SILENCE



FIGURE 7

REPURPOSED LAPTOP PROJECT



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DATA COLLECTION INSTRUMENTS

APPENDIX A: ARTIST INTERVIEW SCRIPT

What motivated you to create digital art work in a library space?

Can you speak a bit to the *Call Number Telephone* project? What was your goal in creating this project?

Can you speak a bit to the *Library Frequency Tuner* project? What was your goal in creating this project?

Can you speak a bit to the *Book Babble* project? What was your goal in creating this project?

How do you think your digital art projects impact one's experience with the printed word? Do you think your projects would hold meaning without the existence of books?

What were the challenges, if any, of creating digital tools, which centered on a non-digital art form (the book)?

What is your view of the modern library environment? What do you think the general public is expecting from this space in a highly digital age?

Do you see value in preserving printed works in the library space?

How did your experience at UTS library impact your professional development?

Incorporating Multimedia Art into the Academic Library Setting

APPENDIX B: LIBRARIAN INTERVIEW SCRIPT

Can you share how UTS library is positioned in the digital age? What value or priority is being placed on traditional print media?

What goals did you have in welcoming a digital artist into the library environment?

In what ways do you think the *Call Number Telephone* project effected the library setting? In what ways has this project impacted visitors' interactions with books?

In what ways do you think the *Library Frequency Tuner* project effected the library setting? In what ways has this project impacted visitors' interactions with books?

In what ways do you think the *Book Babble* project effected the library setting? In what ways has this project impacted visitors' interactions with books?

Did you see changes in book check out rate, exploration of printed works, and/or the public's use of the library space?

Libraries across the globe are integrating digital tools into their environment, primarily as resources separate from printed works. Can you speak a bit to the way in which Chris Gaul's projects demonstrate an intersection between printed works and media? What do you think is the significance of this relationship?

What benefits did the library derive from having Chris Gaul as an Artist in Residence?

APPENDIX C: SAMPLE RECRUITMENT EMAIL

Date
Name
Address
City/State/Zip

Dear <Potential Interviewee>

You are invited to participate in a research project titled *Incorporating Multimedia Art into the Academic Library Setting* conducted by Mary Duke from the University of Oregon's Arts Administration Program. The purpose of this study is to explore how digital arts can be used in the library space to create increased opportunities for learning and engagement.

With the rise of technologies in both our professional and personal lives, libraries need to adapt to these changes in order to remain vital entities in our society. There is much discussion focused on the role of libraries in the digital age and how library's can offer programming and resources that best fit the needs of patrons. The study that will be conducted aims to explore a specific type of library programming to understand its benefits and impact on the academic library environment. The case study focuses on Chris Gaul, a digital artist who served as Artist-in-Residence at the University of Technology, Sydney (UTS) Library. The case study will work to (1) Reveal the impact that Gaul's digital art had on the library setting and patrons; (2) Explore features of the artist-in-residence model; (3) Identify major themes and concepts related to Gaul's work as artist-in-residence.

You were selected to participate in this study because of your involvement with the UTS Library Artist-in-Residence Program. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a Skype interview, lasting approximately one hour, during the winter of 2013. If you wish, interview questions will be provided beforehand for your reference. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through email.

If you have any questions, please feel free to contact me at 541.953.6604 or maryd@uoregon.edu, or John Fenn at 541.346.1774. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subject, University of Oregon, Eugene, OR 97403, 541.346.2510.

Incorporating Multimedia Art into the Academic Library Setting

Thank you for your consideration. I will contact you shortly to speak about your involvement with this study.

Sincerely,

Mary Duke
340 W 17 Ave
Eugene, OR 97402

APPENDIX D: ARTIST SAMPLE CONSENT FORM

Research Protocol Number #12062012.014
Incorporating Multimedia Art into the Academic Library Setting
Mary Duke, Principal Investigator
University of Oregon Arts & Administration Program

You are invited to participate in a research project titled *Incorporating Multimedia Art into the Academic Library Setting* conducted by Mary Duke from the University of Oregon's Arts Administration Program. The purpose of this study is to explore how digital arts can be used in the library space to create increased opportunities for learning and engagement.

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You were selected to participate in this study because of your work as a digital artist during your time as artist-in-residence at the UTS Library. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a Skype interview, lasting approximately one hour, during the winter of 2013. If you wish, interview questions will be provided beforehand for your reference. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through email.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview by the appropriate authority in order to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you

Incorporating Multimedia Art into the Academic Library Setting

decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the cultural sector as a whole and of particular value to the realm of libraries and literary arts. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541.953.6604 or maryd@uoregon.edu, or John Fenn at 541.346.1774. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subject, University of Oregon, Eugene, OR 97403, 541.346.2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to use of audio recorder and note taking during my interview.

_____ I consent to my identification as a participation in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization in which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Incorporating Multimedia Art into the Academic Library Setting

Thank you in advance for your interest and participation in this study.

Sincerely,

Mary Duke
340 W 17 Ave
Eugene, OR 97402

APPENDIX E: LIBRARIAN SAMPLE CONSENT FORM

Research Protocol Number #12062012.014
Incorporating Multimedia Art into the Academic Library Setting
Mary Duke, Principal Investigator
University of Oregon Arts & Administration Program

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Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview by the appropriate authority in order to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you

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decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the cultural sector as a whole and of particular value to the realm of libraries and literary arts. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 541.953.6604 or maryd@uoregon.edu, or John Fenn at 541.346.1774. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subject, University of Oregon, Eugene, OR 97403, 541.346.2510.

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_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Incorporating Multimedia Art into the Academic Library Setting

Thank you in advance for your interest and participation in this study.

Sincerely,

Mary Duke
340 W 17 Ave
Eugene, OR 97402

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