Report of the Fine Arts Library Task Force

University of Texas at Austin

April 2, 2018

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Introduction

The Fine Arts Library (FAL), a branch unit of the University of Texas Libraries (UTL), supports the teaching and research mission of the College of Fine Arts (CoFA), including the Department of Art and Art History, the Butler School of Music, the Department of Theatre and Dance, and the School of Design and Creative Technologies.

Located in the Doty Fine Arts (DFA) Building since 1979, the FAL has seen significant change over the past several years, including the creation of the Richard T. and Jan J. Roberts Reading Room in 2006, the addition of the Visual Resources Collection and the A/V Library in 2009, the opening of the Foundry in 2016, and a major renovation to 4th floor in 2017 that resulted in the removal of stacks to make way for classrooms, seminar rooms, and offices for the School of Design and Creative Technologies. See Appendix A for more information on the history of the Fine Arts Library.

Background

Background information on the 4th floor renovation is necessary in order to understand current discussions around the future of library materials located on the 5th floor of DFA.

The effort to repurpose the 4th floor of the FAL developed from long-term planning conversations between the Dean of the College of Fine Arts and the Head Librarian of the FAL. Their discussions were focused on finding a joint solution to several challenges facing CoFA and the FAL. The initial plan included classrooms, group study and presentation rooms, graduate-student independent-study space, a special-collections reading room and seminar space, screening rooms for AV media, a visualization room, and a gaming studio. The Head Librarian left the FAL in December 2015, and an Interim Head Librarian was appointed shortly thereafter.

In early 2016, the Provost's office approved funding for CoFA to proceed with renovation of the 4th floor in order to create new space for the Department of Arts and Entertainment Technologies (at that time, called the Center for Arts and Entertainment Technologies). Planning for the renovation ensued through the spring semester of that year. CoFA administration had responsibility for providing information about space repurposing, while the Libraries had responsibility for communicating about the impact to the collections. As information was disseminated, faculty expressed concerns about the impact to the collections, the lack of prior consultation, and the loss of teaching and research resources both during and after the time this information was conveyed.

The renovation required the clearing of library materials and shelving from the 4th floor. Rather than simply moving everything from the 4th floor to an offsite location, FAL librarians worked to identify materials from both the 4th and 5th floors to be relocated to offsite storage, allowing for the consolidation of the remaining items on the 5th floor. Materials were pulled and transferred to offsite storage over the course of 2016, with impending construction deadlines driving the pace of work. Pulling of items wrapped up in early 2017, and the collection was shifted to the 5th floor over January and February 2017, allowing for the renovation of the 4th floor to begin later in the spring.

Over the course of the project, it became clear that the space needs of new CoFA programs and the available budget would require eliminating some options that had originally been included in the project vision. As a result, many of the new spaces envisioned for the library, such as the special collection

reading room and screening rooms, were not realized and the project was completed with offices, classrooms, and seminar rooms in September 2017.

Presently, CoFA administration is looking for additional space to continue growth of the new programs. The Dean has argued that decreasing circulation and increased availability of materials in digital format mean space in the FAL could be better used for the expansion of the new programs.

Faculty, staff and students in the College, and within the wider UT community, have expressed deep alarm over the threat of further reduction of the collection footprint in the library. General concern was so strong that the Fine Arts Council student organization arranged a Town Hall event in which the Dean, the Vice Provost and Director of the Libraries, and select CoFA faculty, answered questions and heard strongly voiced anxiety about the future of the library. In a further effort to address the ongoing concerns about the future of the library, the Dean released a statement to the community, announcing his intention to form two Task Forces: one to explore and evaluate alternatives to having the Fine Arts collection concentrated on the 5th floor of the Doty Fine Arts Building, and another to consider the space needs of new programs and to assess space use in the college.

The Dean, "with advice from the Vice Provost and Director of the Libraries and the department chairs of the College, named an 8-member task force to study usage of the Fine Arts Library collection and evaluate a range of possibilities for housing and managing the collection currently concentrated on the fifth floor of the Doty Fine Arts Building."[1]

The Task Force was given three charges:

- Clarify trends in the management of and accessibility to library materials, especially fine arts libraries, as well as trends in the redesign of library facilities housing academic and research collections.
- Provide data on the size and circulation of the Fine Arts Library collection, as well as information about projected use of the library spaces.
- Identify a range of scenarios for providing access to the materials currently housed on the 5th floor of the Fine Arts Library—including continuing the present configuration—and articulate the merits and demerits of those scenarios.

Task Force members included four librarians, and from the College of Fine Arts, two faculty members, one graduate student and one undergraduate student.

- Wendy Martin, Assistant Director of Stewardship, UT Libraries (chair)
- Susannah Crowell, replaced by Christian Clark, Junior, Butler School of Music
- Katie Pierce Meyer, Humanities Liaison Librarian for Architecture and Planning
- Becca Pad, Humanities Liaison Librarian for Fine Arts
- Stephen Page, Assistant Professor of Saxophone, Butler School of Music
- Glenn Peers, Professor of Art History, Department of Art and Art History
- Eric Vera, Graduate Student and Assistant Instructor, Theatre and Dance
- Amber Welch, Head, Technology Enhanced Learning, UT Libraries

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[1] https://finearts.utexas.edu/update-re-fine-arts-library-task-force-12817

In a memo[2] to the chair of the task force, the Dean laid out the following expectations:

- The college expects the best and most complete collection affordable—in all relevant media—that serves the research, teaching, and learning needs of our faculty, students, and community.
- We wish for library materials to be readily, rapidly, and reliably accessible with liberal hours.
- While we understand that no existing space is large enough to house the entire collection, our community puts a high value on having collections that can be accessed in "open stacks."
- Quiet study space, strong technology support, and access to librarians with discipline-specific expertise are also strongly desired.

Furthermore, the Dean stated that the Task Force's role was not to make a decision, or even recommendations, about the disposition of the FAL collection, but rather to "outline a range of feasible scenarios—and the merits and demerits of those options—for ensuring continued, ready access to a continually growing, well preserved collection."

The Task Force met weekly beginning in January 2018 and completed work on March 30, 2018.

Inputs to the Task Force

The timeframe in which the Task Force had to work was short. Given this time limitation, the group chose to use existing information and commentary on the topic. The Task Force group reviewed a variety of materials including:

- Letters submitted directly to the Dean and other administrators, written both prior to formation of the Task Force and during the tenure of the group (either copied or forwarded by senders and recipients).
- Responses to surveys devised and sent by the Butler School of Music and the Department of Art and Art History in October 2017, prior to the formation of the Task Force.
- Video of the Town Hall event organized by Fine Arts Council student organization on November 9, 2017.

See Appendix B for summaries of these inputs.

Additionally, the Task Force stayed abreast of coverage of the Fine Arts Library situation in the media, social media, and various publications.

The Task Force reached out to fine arts librarians at peer institutions to find out information about their collections. The Task Force contacted 37 librarians at 16 peer institutions. The group identified peers based on library collections and academic programs and we directed our questions to librarians with responsibilities for art, music, theatre, and design collections (See Appendix C). Eleven librarians representing 9 institutions responded to the survey via email. Eight of the nine institutions represented by our respondents report that fine arts collections are housed in a stand-alone branch library and several specified that that there are separate branches for Art and Music on their campus. Themes that emerged from the responses from peer institutions include:

- Concerns about balancing the needs of collections and user spaces;

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[2] https://finearts.utexas.edu/sites/files/cofa/fal_task_force_martin_memo_final_final.pdf

- Off-site storage for portions of collections to allow for collection growth, preservation of the variety of media, and maintaining on-site collections that support current research of students and faculty, with an emphasis on highly visual materials and scores;
- Proximity to departments and relevant resources for academic communities was noted as valuable;
- Delivery times of 24-48 hours was reported as key.

The primary input to the Task Force was through email. The fal-taskforce@lib.utexas.edu address was established in early December 2017. The address was posted on the Future of the Fine Arts Library web pages for both CoFA and the Libraries, and reminders of this method input were sent to faculty, staff and students in the College and staff in the Libraries. As of March 21, 2018, we received over 70 emails from a range of constituents, including faculty and students from multiple academic units on campus, staff from the College of Fine Arts, alumni from a range of disciplines, museum curators, and others in the wider community. Some of the messages were submitted by individuals, while others were submitted on behalf of a group. Many concerns about proposed changes to, as well as defenses of, the FAL emerged from these emails:

- Enduring value of books;
- Need for proximity of collections to classrooms, studios, and offices in the Fine Arts complex;
- Necessity of access to robust collections in open stacks as part of the research process;
- Necessity of access to robust collections in open stacks as part of undergraduate education;
- Poor and misleading image reproduction quality in many digital resources;
- Digital resources in subject areas with copyright issues cannot be offered as compensation for lack of print resources;
- Requirement for access to librarians with subject specific expertise and for a head librarian for FAL;
- Role of the FAL in creating a sense of community within the school and broader constituency of UT in the state;
- Impact that relocating collections would have on student/faculty recruitment and retention;
- Overall devaluation of teaching and research in the arts and humanities.

A number of the emails noted an understanding of the need to stay relevant in a changing field, and those writers noted the value of the new programs, but not at the expense of the library. Many emails suggested that it was short-sighted to follow new, yet-unproven trends, while giving up an established resource that took years to build.

A handful of the emails offered potential solutions. Some suggested that a new building should be constructed. Some mentioned specific spaces elsewhere in the college that might be repurposed. Still others suggested that the creative strength of students in the college, this college in particular, could play a role in devising solutions.

We appreciate the amount and variety of feedback received. We have used selected comments gathered through the letters, survey responses, emails to the Task Force and responses from peer libraries throughout the report. Because there was no definitive statement on how comments might be used at the outset, we have opted not to identify the individual respondents.

Overwhelmingly, constituents submitting input were opposed to the idea of removing more collections from the Fine Arts Library.

Charge 1

Clarify trends in the management of and accessibility to library materials, especially fine arts libraries, as well as trends in the redesign of library facilities housing academic and research collections.

The Task Force reviewed specific trends in libraries that relate to, or may have impact on, the considerations around the Fine Arts Library collections. A summary of these trends follows. Please see Appendices D-G for further information on each trend, compiled by Task Force members in the course of their work.

Offsite Storage, Cooperative Collection Management, and Print Preservation

Libraries have used offsite storage for many years as a means to retain materials in their collections, while making space for new acquisitions in open stacks. The University of Texas Libraries initiated construction of a high-density storage facility at the Pickle Research Campus in 1993, the Library Storage Facility (LSF). The facility has shelving that is 30 feet high. Materials are arranged by size on densely packed shelves in boxes and trays and are retrieved through the use of an order picker. The facility maintains a high-quality preservation environment with very low and stable temperature and relative humidity, which extend the life of paper-based materials. Storage facilities with these features are often referred as Harvard-model facilities, because Harvard University built the first of this design in 1986.[3] Many peers in the Association of Research Libraries (ARL) use offsite storage to manage growing collections. At this point, the use of offsite storage is not considered a trend, but rather a necessary tool for the ongoing management of a research collection. More information about LSF can be found on page 14 of this report.

Peer libraries responding to our survey noted that user satisfaction with the use of offsite storage was largely dependent on quick and predictable delivery of requested materials. Many individuals from the UT community providing feedback to the Task Force noted long and unpredictable retrieval times when requesting materials from UT Libraries storage facilities. While it is possible for a request from LSF to be delivered in 2 business days, that is clearly not the routine experience for many of the Libraries' users. Recognizing this criticism as an opportunity for improvement, work is already underway to speed up delivery time through review of existing workflows and implementation of new processes. With support from the Office of the Provost for additional human resources and new equipment, the Libraries will be able to implement more robust delivery services by Fall 2018.

Cooperative collection management allows libraries to share the cost and responsibility of managing print collections across multiple organizations or networks. Libraries have long relied on cooperative systems to support basic functions, such as cataloging and services like interlibrary loan. Likewise, the long-term stewardship of print materials is increasingly in part a consortial and/or regional collaborative effort. These cooperative collection management efforts can take many forms, including the use of shared storage facilities and the development of shared print preservation programs.

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[3] Lizanne Payne, *Library Storage Facilities and the Future of Print Collections in North America,* (Dublin, Ohio: OCLC, 2007). Accessed March 25, 2018. https://www.oclc.org/content/dam/research/publications/library/2007/2007-01.pdf

Shared storage facilities allow libraries to share cost of planning, building, and staffing a storage facility. As previously noted, competing demands for space on campuses and the ever-growing body of academic and research publications necessitate the use of storage facilities, if robust collections are to be maintained for the long-term. The Joint Library Facility (JLF) in College Station is an example of a collaborative effort between the University of Texas System and the Texas A&M System to share the costs of storage for print materials. For more information about JLF, see page 14 of this report.

As libraries move to the use of shared facilities for long-term storage, which sometimes results in withdrawals from individual collections, the field is keenly aware of the need to ensure deliberate preservation of the print record of academic scholarship. Numerous large- and small-scale print preservation programs exist that aim collaboratively to address preservation of print materials for academic libraries. These programs are often regional and are frequently based on existing consortia or are linked to a large-scale digitization effort. The operating models vary for each program, but generally, participants in a program will formally commit to retain the physical volumes of certain titles for a specific amount time. Retention decisions may be based on overall collection analysis across the consortia, system, or project. These programs frequently utilize shared storage facilities as described above. For examples of print preservation programs, see Appendix D.

Closure and Consolidation of Branch Libraries

The closure or consolidation of branch libraries is a trend among academic libraries. A 2015 study of art branch-libraries in ARL member institutions shows a 9% increase in closures from 1978 to 2015.[4] These art collections were consolidated into other branches or a central campus library. There is a documented increase in closure of art branch libraries. However, 47% of the ARL member institutions reported their art collections remain in decentralized in branch libraries.[5]

Reasons for closure or consolidation include changing needs on campus, realignment of library goals, and budget concerns. Administrators note the proliferation of digital resources paired with decreasing gate counts and circulation statistics in arguments for library closure. Some institutions, like the University of Wisconsin – Madison, are reducing the campus-collection footprint in order to initiate a different model for library spaces and services. In this instance, then, UWM will downsize from 20 campus libraries to six library hubs.

Two responses from the peer library survey discuss consolidation or closure of a branch library. One respondent shared that their Fine Arts Library merged with the Architecture Library several decades ago. This consolidation meant similar collections are now housed in a single facility. Another respondent discussed the impact of their Fine Arts Library closure on the community, "Students talk about a loss of the sense of community in their programs, due to the fact that they don't have space dedicated to studying their discipline." This sentiment expressed one of the negative impacts feared from closures of branch libraries, as also witnessed in the professional literature.

Redesign of Library Facilities Housing Academic and Research Collections

Academic libraries are constantly engaged in assessment of the use of physical spaces, as well as the interaction among physical spaces, books, technology, and people. In the last decades, there have been

[4] Steven A. Patton and Kristina M. Keogh, "The Branch Art Library in ARL Institutions: A Longitudinal Study and Environmental Scan," *Art Documentation: Journal of the Art Libraries Society of North America* 34 No. 2 (September 2015): 249-266.

[5] Ibid.

notable trends in the way that libraries redesign spaces to accommodate evolving teaching, learning, and social needs on university campuses. Library administrators often engage in multi-year space reviews, which can include extensive population research. After renovations are completed, space reviews, assessment, and ongoing evaluation are standard practice. This research provides administrators with the opportunity to better understand what students and faculty value in library spaces, and it also allows them to abandon or alter spaces that aren't well received. A summary of these trends can be found in Appendix F.

The Fine Arts Library is an example of the way that academic libraries are continually assessing and responding to space and service needs, and opportunities. In 2016, The Foundry, the only makerspace on campus that is accessible to any student, staff, or faculty member irrespective of departmental affiliation, was placed on the third floor of DFA. In order to make space for the addition of this service point, reference books and bound journals were removed from the main reading room, in some cases being placed elsewhere in DFA. Following the addition of The Foundry, the 4th floor of DFA was renovated in 2017 to create classroom and office space for a new academic program, the School of Design and Creative Technologies. This renovation resulted in additional library materials being moved within DFA, or being moved to off-site storage. The renovation provides access to classroom spaces for use by CoFA faculty, and when not in use for teaching, the spaces are used by staff, faculty, and students for meetings, study sessions, and special events. Both of these projects began as joint initiatives of the College of Fine Arts and UT Libraries.

Proliferation of Digital Resources and Hybrid Collections

Academic libraries collect, preserve, and provide access to resources in multiple formats. Since the 1990s, changing publication practices have resulted in some traditional scholarly content becoming available as digital resources, particularly eBooks and electronic serials. Librarians make decisions about acquiring, managing, and providing access to both print or digital content, although some publishers are shifting to electronic journals subscriptions only. In the arts and humanities, publishers and vendors have not shifted as quickly to digital publication models for journals and monographs as those in the social sciences or STEM. While many have predicted the proliferation of digital resources that would lead to "bookless" libraries, academic research libraries continue to maintain hybrid collections, where print publications are still the norm in many fields and the types of resources sought by scholars cannot be met solely with digital or digitized content. A summary of these trends can be found in Appendix G.

Fine Arts Libraries also collect specialized digital collections of primary resources, but the literature suggests that these materials are often siloed, based on discipline and format. Scholarly practices include browsing[6] collections, using physical copies of books and journals, and often studying multiple

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[6] For the purposes of this report, the Task Force defines "browsing" as the act of visual and physical searching, exploration, and critical thinking that often involves serendipitous and tangential discovery of additional relevant resources. Browsing is a significant type of information-seeking behavior, particularly in the visual arts. For more information of browsing, information-seeking, and visual literacy, see Stephanie Beene and Shannon Marie Robinson, "When Research Does Not Start with a Question: Teaching with the Framework and Visual Literacy Standards within Art and Architecture Librarianship," *Art Documentation* 36, no. 2 (Fall 2017): 254-280; Effie Patelos, "Research Intersections within Practice: Artists and Librarians," *Art Documentation* 32, no.1 (Spring 2013): 41–53; Helen Mason and Lyn Robinson, "The Information-Related Behaviour of Emerging Artists and Designers: Inspiration and Guidance for New Practitioners," *Journal of Documentation* 67, no. 1 (2011): 159–80; Barbara

versions of a single source in ways that are not well supported by digital platforms. Scholars also report the need for print for some pedagogical and research activities, such as sustained reading or the analysis of texts, images, and scores, as objects of study and comparison. Those same scholars also profess a preference for digital content for other activities, such as sharing content and searching across a wide corpus.

Feedback submitted to the Task Force aligns with the literature on the complex needs of print and digital resources for research and teaching. One faculty member stated:

> *For undergraduate students in a variety of humanities disciplines, looking along the shelf at books or journals adjacent to the one they came to look up, or nearby, taking down these book and journals, and looking through them, is an essential part of the process of intellectual maturation, because it is the prime way of finding out more. Especially in the history of art, it is the one irreplaceable method of broadening understanding.*

The creation and proliferation of digital resources are not substitutes for print publications, but complementary material. New modes of scholarly communication result in a wide range of digital content, from personal research collections of images and texts to compound objects such as databases, visualizations, and interactive websites. Another faculty member at UT highlighted the significance of FAL print collection materials in her digital project.

> *My project would not have gotten its start without hours initially spent with countless heavy catalogues raisonné at the FAL. At the time I did not know what type of documentation I was looking for or what scholarly books could help contextualize these Georgian exhibitions. Only because these large books, the reference texts of the field, were to hand in the library's stacks and reading spaces, did I move from one catalogue raisonné to another researching the basis of what eventually and after much further toil by many additional people became the digital publication that, with 100,000 visitors in the first year alone, has had arguably more impact on my field (of English Literature) than anything else I have published on paper. So I am not innocent of digital tools and their impact; I built one. However, I built my digital site with the help of the FAL's paper books.*

In the Fine Arts, digital resources can include born-digital as well as digitized publications, recordings, time-based media, digital design objects, online catalogs, and ephemera.

Discovery Mechanisms

Librarians note that fine arts libraries have always managed multiple formats – print, microforms, audio-visual materials, images, but the rapid proliferation of digital content and variety of tools for storing and providing access to increasingly complex digital content add challenges to the management of these collections.[7] Access to library collections, both print or digital, often begins through the library website

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Rockenbach and Carol Ann Fabian, "Visual Literacy in the Age of Participation," *Art Documentation* 27, no. 2 (Fall 2008): 26–31.

[7] D. Vanessa Kam, "The Tenacious Book, Part 1: The Curious state of Art and Architecture Library Collections in a Digital Era," *Art Documentation: Journal of the Art Libraries Society of North America* 33, No. 1 (Spring 2014): 2-17.

or through patrons discovering library content through online searching. Long-term stewardship of the scholarly record requires preservation, storage, management, and improving discovery mechanisms to ensure accessibility. Libraries are actively evaluating and developing tools to make local collection content discoverable, from library catalogs to archival finding aids, as well as investigating ways to increase discovery and access of local collection content in regional, national, and international platforms.

Rich, accurate, standardized, as well as subject- and format-specific metadata, are critical to the discovery, access, and use of libraries' collection materials, whether patrons are requesting an item from off-site storage or the library is contributing digital content to a national discovery platform. One peer respondent specifically noted that criteria for off-site storage included "items easily findable in the OPAC," which points to effective description of collection items and ease of discovery through the online catalog.

Libraries are looking forward to emerging features such as virtual browsing in next generation library systems. Virtual browsing will allow for serendipitous discovery in the library catalog, even for items that are shelved in offsite storage.

Fine Arts resources require specialized expertise to describe collection materials, in all the various forms described above, in ways that promote discovery through multiple systems.

Charge 2

Provide data on the size and circulation of the Fine Arts Library collection, as well as information about current/projected use of the library space.

Size of the Fine Arts Library Collection

The Fine Arts Library collection contains over 630,000 items including books, journals, scores, audio/audiovisual materials, archives and special collections. Items in the collection are housed in four separate locations: the Doty Fine Arts (DFA) building, the Collections Deposit Library (CDL), the Library Storage Facility (LSF) and the Joint Library Facility (JLF).

The Fine Arts Library itself is located in the Doty Fine Arts building (DFA 3.200). The 3rd floor of the library space in DFA includes a service desk, librarian offices, a reading room with current periodicals and computer workstations, and The Foundry. The 5th floor contains open stack shelving for approximately 236,000 items, including the reference collection, books, journals, and scores. As noted previously, the 4th floor of DFA underwent significant renovation in 2017. Prior to that renovation the books, journals, and scores were arranged on both the 4th and 5th floors. In preparation for the 2017 renovation, the collection was consolidated on the 5th floor. To accommodate the consolidation, approximately 75,000 books, scores, and journals and 75,000 CDs and DVDs were relocated to offsite storage locations.

Browsable print materials on the 5th floor are arranged on open-stack shelving. Non-browsable materials on the floor include bookable media stored in secure cabinets and special collection materials. The 5th floor also contains work spaces for the Visual Resource Collection (VRC) staff, storage areas, open study tables, study carrels and 8 graduate student offices.

Fine Arts materials not located at DFA are stored in one of the following locations:

- The Collections Deposit Library (CDL): Located on the main campus, CDL serves as storage and staging space. For many years, it has been the home for the Historical Music Recordings Collection (HMRC), the VRC slide collection, and other media collections from the FAL. There are approximately 230,000 cataloged FAL items housed at CDL. CDL also houses materials from other units and branches within the UT Libraries, as well as materials from other campus repositories.

- The Library Storage Facility (LSF): Located 9 miles north of main campus at the Pickle Research Campus. LSF is a Harvard model high-density storage facility, with a tightly controlled environment designed to preserve library materials for the long term. The shelves in the facility are over 30 feet tall and require an order-picker to retrieve materials. Presently, staff in the facility pull materials daily from a 'pick list' that is generated from patron requests through the library catalog.

  The first module of LSF opened in 1993, the second in 2009, and the third in 2017. There are over 2 million items in the three modules, including 130,000 items from the Fine Arts Library.

- The Joint Library Facility (JLF): Located in College Station, Texas, this facility opened in 2013 as a joint undertaking between the University of Texas System and the Texas A&M System. The facility is operated by Texas A&M, but materials in the facility are not wholly owned by Texas

A&M. Any item housed at the facility may be declared a resource in common (RIC) by any other partner institution, provided that institution had acquired the item at one time. In other words, if an institution never owned a particular volume they could not claim it as a resource in common, and therefore would have no joint ownership for that volume.

The RIC model allows partners flexibility in managing their physical collections based on the knowledge that JLF holds a print copy. For example, a partner library may decide to claim a resource in common at JLF and therefore jointly own that item. Since the resource in common is physically located at JLF, the partner library would then deaccession the locally-held copy from its shelves. At UTL, these deaccessioned items become surplus state property and are handled according to University rules and regulations.

Presently nearly 34,000 items from the Fine Arts Library are stored at JLF. 780 of these items have been declared a resource in common by other institutions. UTL deaccessioned 2,770 items after claiming resources in common already housed at JLF. Approximately 10.4% of the 34,000 FAL items at JLF are resources in common.

FAL materials at JLF are discoverable through the UTL online catalog and are requested and delivered through interlibrary loan.

Use of the Fine Arts Library

The Fine Arts Library serves multiple overlapping scholarly communities, including each of the departments and centers in the College of Fine Arts, as well as colleagues in College of Liberal Arts, the School of Architecture, The Blanton Museum of Art and the wider campus community. Additionally, it is a resource for Austin community members and visiting scholars.

The Fine Arts Library is broad in scope, covering a wide range of subjects including art and art history, theatre and dance, design, music, gaming and more. Within the College of Fine Arts, scholars depend on this wide variety of collection materials, and they engage with the materials and the space in different ways.

Circulation Information

Circulation counts are one measure of the use of a library. The chart below shows the decline in general circulation (initial checkouts, plus renewals) over the past several years at the FAL. This Task Force did not investigate reasons for this decline, as that was not part of our charge. While there is clearly a demonstrated decline, it should be noted that a total of 91,455 checkouts in a single year is not an insignificant amount of activity.

FAL Total General Circulation
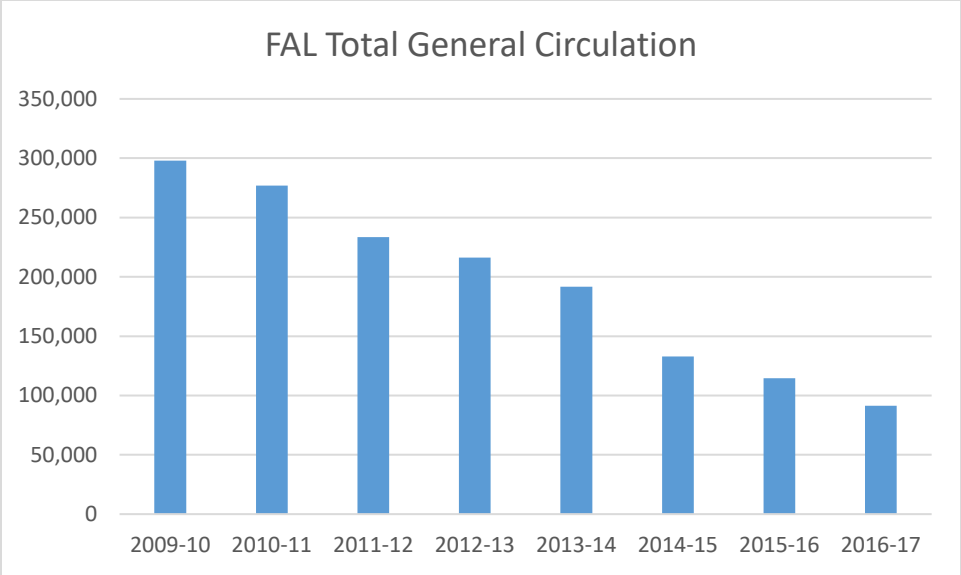
As materials have moved offsite, the number of FAL items circulating from offsite locations has increased.

Circulation by Storage Location

CDL/LSF   Doty Fine Arts
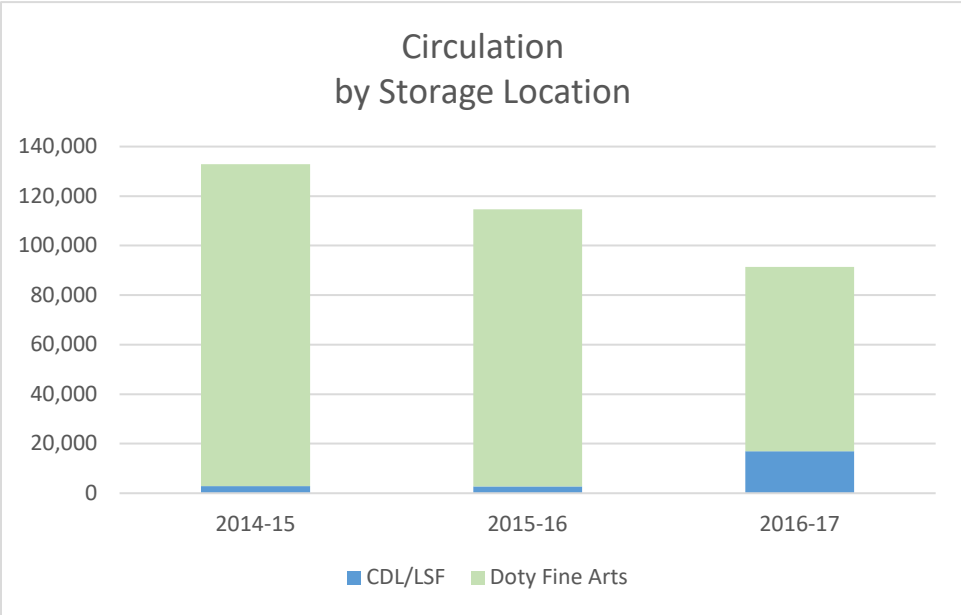
Gate Counts

Gate counts are another measure of use of a collection. At FAL, a count is collected automatically as a patron passes through the security gates on the 3rd floor at the entry of the library. These counts do not provide information as to why patrons are coming into the library space, merely that they are. They may be using any or all of the services offered, including access to physical materials for check out or browsing, use of The Foundry or other technology, or visiting classrooms or office space on the 4th floor.

The chart below shows gate counts for FAL from 2009-2017. While there is a decline in the number of visitors entering the library, the decline is not drastic and the number of visitors is still significant.
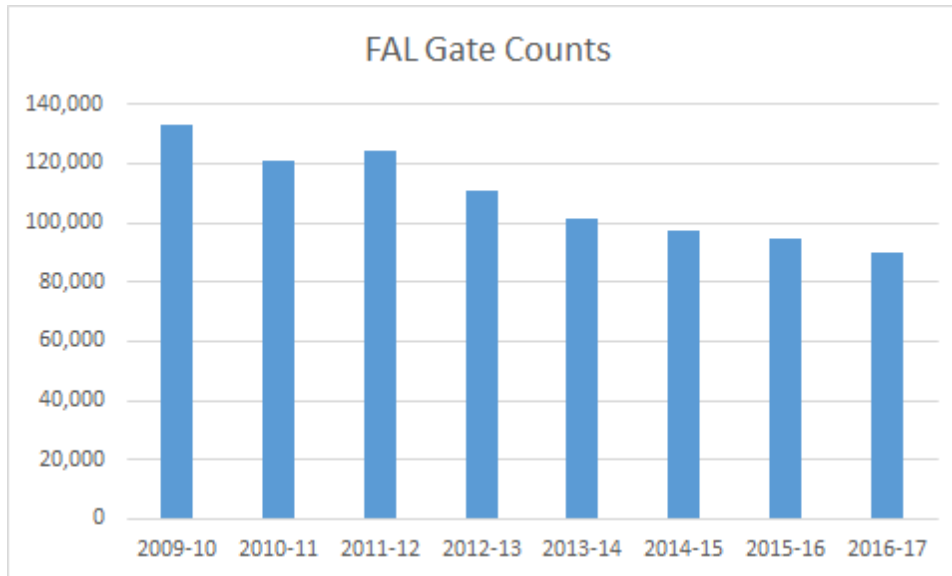
5th Floor Usage

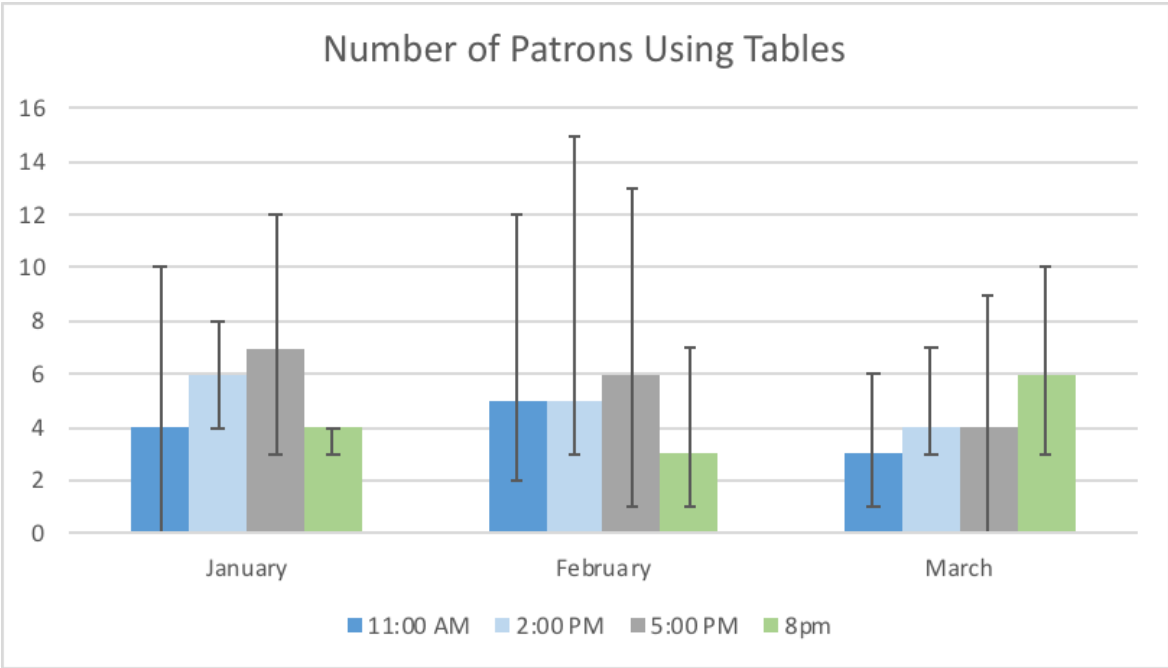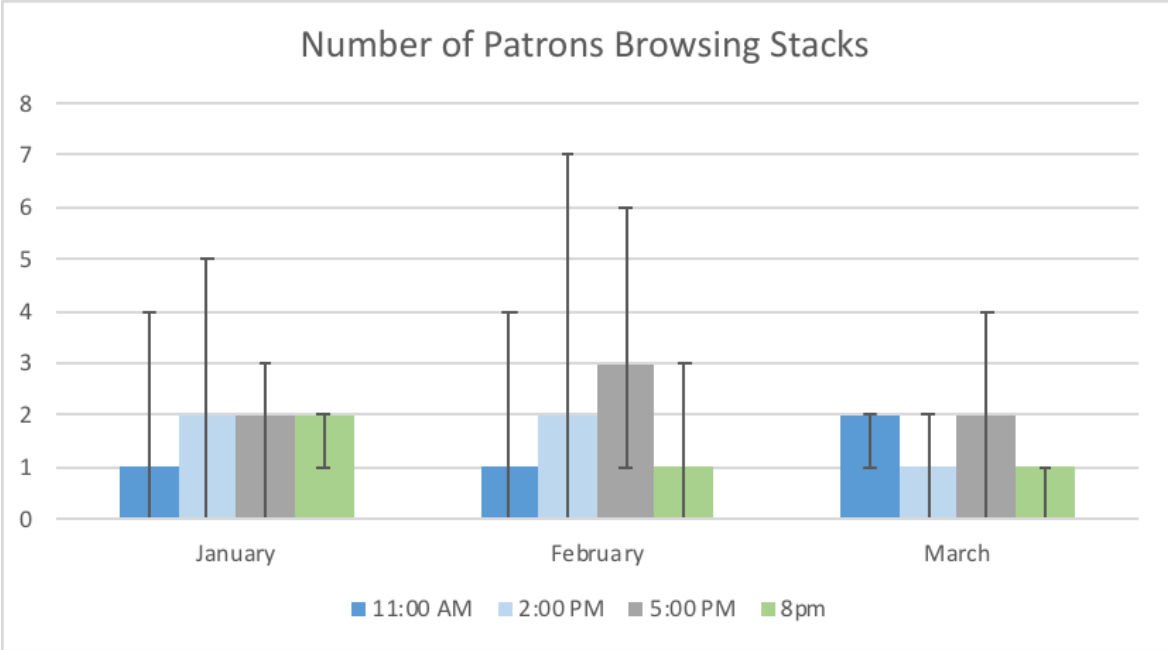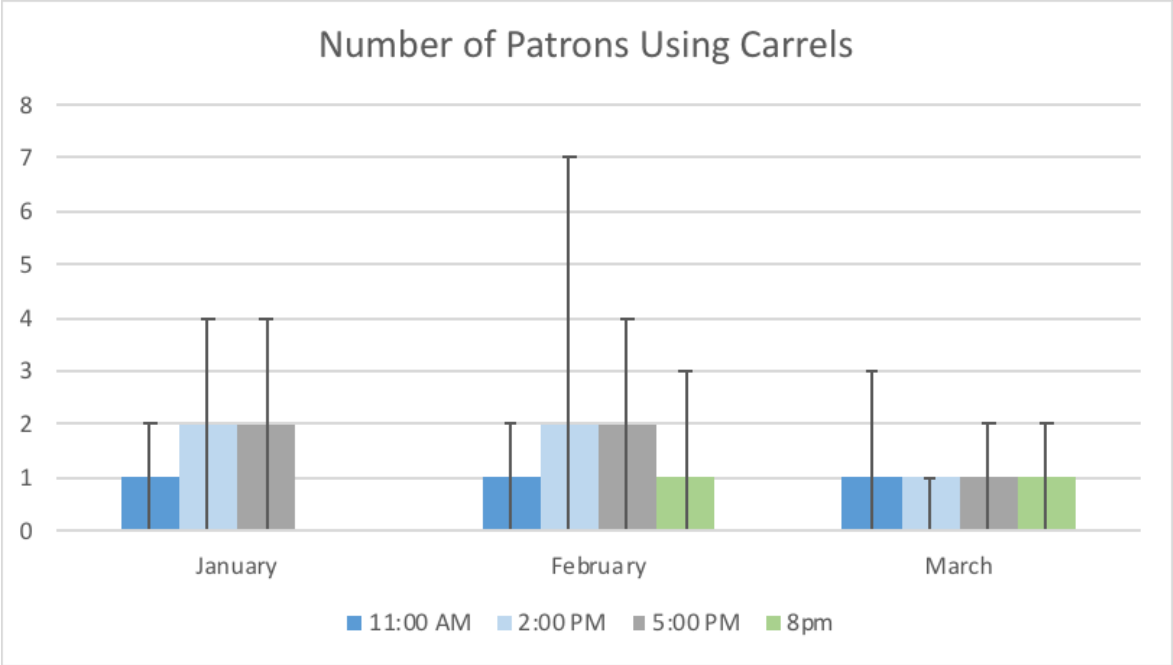It is important to recognize that circulation statistics and gate counts do not tell the complete story of how materials in the Fine Arts Library are used. Through letters, emails, and survey responses, numerous members of the CoFA community have indicated that they often use the collection by browsing and reviewing materials in place, rather than checking them out.

In an effort to gather quantitative data to demonstrate this use, the FAL staff collected data on patron usage of the 5th floor from January 17th to March 9th, 2018. Head counts were done four times a day at 11:00 am, 2:00 pm, 5:00 pm, and 8:00 pm. The three graphs capture data on the primary ways patrons use the space, including browsing collections, using tables for studying, and using individual study carrels. The colored bars represent the average number of users per month for a designated time. The black bars show the minimum and maximum number of users per month for a designated time.
The data sample is small because of the limited time and human resources available for capture of this data. This data only provides a snapshot of how the 5th floor space is utilized during the times of day surveyed, and as such should not be considered comprehensive. Also, this data does not take into account patrons who may be using 5th floor materials on other floors. More extensive data gathering and analysis would be required to draw accurate conclusions about the use of the space.

Number of Patrons Browsing Stacks

Number of Patrons Using Tables

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Number of Patrons Using Carrels

Legend: 11:00 AM, 2:00 PM, 5:00 PM, 8pm

Fine Arts Library as Community Space

In communications with the Task Force, numerous constituents touched on the idea of the Fine Arts Library as a community space for the college, the campus, and segments of off-campus society (see Appendix H). They described how the loss of the collection would not only hinder research, but would also limit important interdisciplinary social and intellectual interactions among College of Fine Arts students, and further weaken the sense of community. Respondents noted that these interactions were inspirational and encouraged further exploration of opportunities for new research endeavors. Respondents also expressed concerns that a diminished or disappeared FAL would negatively affect the recruitment and retention of undergraduate students, graduate students and faculty.

Charge 3

Identify a range of scenarios for providing access to the materials currently housed on the fifth floor of the Fine Arts Library—including continuing the present configuration—and articulate the merits and demerits of those scenarios.

The Task Force identified the following 5 scenarios for providing access to the FAL collections. It should be noted that the information presented is based on preliminary thinking, discussion, and consultation. The working time for the Task Force was too short to determine true feasibility for any of the scenarios. Those that require renovation of space or movement of the collection would require both planning and resources that have not been addressed here.

It should also be noted that the findings of the second task force identified by the Dean would further inform the scenarios presented below. Correspondence with the Dean indicates that the work of the second task force is ongoing. We had no opportunity to share information or coordinate work between the two groups.

Scenario 1

Maintain the current configuration of the 5th floor with no changes. College of Fine Arts identifies space other than the 5th floor of Doty Fine Arts Building to meet new program needs.

Merits

- Keeps the Fine Arts Library in close proximity to offices, studios, and classrooms in the Fine Arts complex, and eases accessibility to meaningful collection content.
- Allows for continued browsing and consultation of the collection.
- Permits continued access to specialized librarians near collections and departments and allows the library to serve as a hub for student and faculty research development.
- Maintains space for study/research with extensive print and digital resources at hand.
- Makes for efficient retrieval of resources in central location for the college, including ILL and materials paged from other locations via the Pick-it-Up service.
- Ensures the library continues to serve as a community space for schools/departments in College of Fine Arts and the broader community.
- Location for digital image scanning and cataloguing, a service highly useful for many on campus, but especially anyone teaching visual studies of any kind.

Demerits

- Space remains outdated, unless dedicated renovation funds are made available.
- While Wi-Fi upgrades have been made, the space still does not adequately meet the needs of the user community in terms of connectivity and access to power outlets.
- Neither provides enough desk space for comfortable and efficient student work, nor common areas for interactions among students and books, nor individual office space needed by graduate students for deep, reflective study and writing.

Scenario 2

Maintain current collection footprint on the 5th floor, with enhancements to the space including improved Wi-Fi access and more power outlets, updated furniture and fixtures, as well as additional common study areas and private study spaces for graduate students. College of Fine Arts identifies space other than the 5th floor of Doty Fine Arts Building to meet new program needs.

Merits

- Keeps the Fine Arts Library in close proximity to offices, studios, and classrooms in the Fine Arts complex, and eases accessibility to meaningful collection content.
- Allows for continued browsing and consultation of the collection.
- Permits continued access to specialized librarians near collections and departments and allows the library to serve as a hub for student and faculty research development.
- Maintains space for study/research with extensive print and digital resources at hand.
- Makes for efficient retrieval of resources in central location for the college, including ILL and materials paged from other locations via the Pick-it-Up service.
- Ensures the library continues to serve as a community space for schools/departments in College of Fine Arts and the broader community.
- Location for digital image scanning and cataloguing, a service highly useful for many on campus, but especially anyone teaching visual studies of any kind.
- Provides updated, appealing space that meets the group and private study needs of both graduates and undergraduates.

Demerits

- Cost of renovation.

Scenario 3

Curate smaller onsite collection to be housed in open stacks at the Fine Arts Library on 5th floor, the 3rd floor, or some combination thereof, with some of the 5th floor space adapted for new CoFA program needs. Materials not selected to stay onsite in the Fine Arts Library would be moved to other UT Libraries locations, including PCL, branch libraries, or remote storage.

Merits

- A refined collection is maintained in the FAL for browsing and consultation.
- To some extent, all of the merits listed for Option 1, though within the constraints of the smaller collection.
- Serves as a compromise between needs of various departments within CoFA and the program enlargements proposed by the administration.

Demerits

- Collection may feel fragmented depending on other changes to 5th floor space.
- Diminished effectiveness and engagement due to reduced collection footprint.
- Further reduction of the collection will not be welcomed by library users.
- Challenge of deciding what materials stay in the smaller footprint, while balancing the needs of all Fine Arts constituents in this decision-making.
- It would take time to assess collections in order to make decisions about relocation of materials.

Scenario 4

Move the onsite collection (or portions of the collection) to a hybrid space outside of FAL but within the Fine Arts complex. Possible spaces could include the ground floor of DFA, the VAC or the 4th floor of the north wing of ART. Faculty, staff and students have made these recommendations, but the committee has the ability neither to ascertain the viability of those spaces, nor to identify other spaces in CoFA that might serve as location(s) for portions of the current collection on the 5th floor of DFA. In this scenario, no collection footprint would remain on the 5th floor of DFA. Depending on space selected, collection footprint may need to be reduced. Materials not selected to stay onsite in the Fine Arts complex would be moved to other UT Libraries locations, including PCL, branch libraries, and/or remote storage.

Merits

- Maintains proximity to departments in the Fine Arts complex.
- Some students, staff and faculty have expressed support for use of the VAC as a potential blended library and exhibition space. Creating a hybrid space would meet multiple demands, and its existing architectural footprint provides a unique backdrop for housing the collections, providing study, exhibition, and event space. While existing faculty support has been noted, this statement should not be taken as an understanding that majority opinion has been expressed.
- Explore new configurations that would increase the strengths of the collections. Enhancement would have to be part of selling point for a move within college and not just convenience of shifting books to a secondary space.

Demerits

- Feasibility of moving the collection to non-library spaces in the college is unknown.
- High cost to renovate space.
- High cost to relocate collection materials.
- Reduction in onsite collection size would not be welcomed by library users.
- It would take time to assess collections in order to make decisions about relocation of materials.
- The VAC is strongly defended by some students, staff and faculty; it provides excellent programming and high-quality exhibitions. A strong statement for equal support of both exhibition (which is necessary for an art and art history program to function at the national level) and library space would need to be made, and funding would need to be secured.

Scenario 5

No collection footprint in DFA, collection dispersed to other UTL locations, including PCL, branch libraries, and/or offsite storage.

Merits

- Allows space for expansion of new CoFA programs.

Demerits

- Feedback from constituents does not support this scenario.
- Prevents browsing and consultation of the collection in open stacks.
- Creates a barrier to access for patrons using the collection, especially given the size and heft of art books.

- Must consider services and materials on the 3rd floor. Would the library maintain a service desk in DFA if there is no collection?
- FAL Librarians may relocate to other UTL locations and no longer office within CoFA.
- Eliminates community space for CoFA at large.
- Creates the perception of privileging the School of Design and Creative Technologies over resources for other communities served by the library (i.e. art, theatre, music, etc.)

Conclusion

The Fine Arts Library, in its location at DFA, is highly valued on this campus. Faculty and students have expressed this view in numerous outlets, including direct communication to the Task Force. In fact, the Faculty Council has recently adopted a resolution objecting to the further removal of books, journals and other materials from the Fine Arts Library.

These forceful expressions of support notwithstanding, the Task Force acknowledges that space is a rare and desirable commodity on this urban, built-out campus. Without question, decisions will have to be made about how to use limited space on this campus.

Decisions should be made carefully, not in haste, and with full consideration of outcomes and consequences. Opportunity for input from key constituents is critical, as is affirmation of clear communication protocols between faculty, librarians, and the administrations of both CoFA and UTL.

This Task Force recommends that the decision-making process for these endeavors be approached in a way that respects and acknowledges the role of stakeholder engagement and research-driven approaches to space analysis. Engaging in holistic space use analysis provides time for due process, which includes seeking input from key constituencies, in this example, faculty, students, staff, and alumni. This process allows for deeper and more thoughtful consideration of the potential positive and negative impacts of a given project or space renovation. Clear communication about the timeline for these processes, along with providing ample time for key constituencies to provide input are critical, as is stewardship of and access to library collections.

Decisions around the future of the Fine Arts Library are not ours to make, but we hope that administrators in CoFA and UTL will carefully consider the scenarios we have laid out, and the merits and demerits for each. We arrived at these scenarios by having considered feedback from our community, by reviewing trends in the field, and by reaching out to peers for relevant information.

What further scenarios could be considered with more time allotted? As one member of the Task Force asked early in our work, how, as a group of artists, can this community respond to this challenge? Indeed, how do we think of this as a design problem? How do we bring the unique creativity of CoFA to the question?

In closing, the Task Force would first like thank the librarians at peer libraries who responded to our call for information. We appreciate their collegiality in sharing their insights. We would also like to thank constituents from the Fine Arts community, the campus community, and the public for the passionate input they all provided. We heard many detailed, fervent descriptions of pleasurable, stimulating time spent in the Fine Arts Library, both in academic and quotidian pursuits. We would like to acknowledge the heartfelt connection to books and the life of the mind that led us all to this investigation of the meaningful place of libraries in our lives.

Appendices

Appendix A: Timeline of the Fine Arts Library

The Fine Arts Library, located in the Doty Fine Arts building, opened in 1979. The Fine Arts Library brought together the Music Library, Art Library, and Theatre and Dance collection. In 2009, the Fine Arts Library acquired the A/V Library and the Visual Resources Collection. The Recent History section documents notable Fine Arts Library events, including staff changes discussed in the narrative of the report.

Please note that some of these dates are approximations. Collection histories are not comprehensive.

Music Library

1942-66:   Music Building (now Homer Rainey Hall) Room 108

1966-67:   606 E 23rd St. (apartment house)

1967-70:   University Junior High School S1-S5

1971-72:   Pearce Hall (formerly Law School; demolished to make way for Graduate School of Business) Room 108

1972-80:   Old University Library (named Battle Hall, 1973)

1980- :   Fine Arts Library in Doty Fine Arts Building

Art Library

1948-63:   Surplus Army Barracks (near stadium on UT Campus)

1963-1979:   Art Building

1979- :   Fine Arts Library in Doty Fine Arts Building

Theatre and Dance Collection[8]

-1979:   Perry Castañeda Library

1979- :   Fine Arts Library in Doty Fine Arts Building

A/V Library

1963 - 2005:   Undergraduate Library, Flawn Academic Center

Fall 2005:   Undergraduate Library closes[9], A/V library remains in Flawn Academic Center

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[8] Unlike visual arts and music, there was not a theatre and dance library prior to the creation of the Fine Arts Library. Librarians pulled materials from the Perry Castañeda Library to include at the new Fine Arts Library in 1979.

[9] Library materials from the Undergraduate Library with the subject matter on visual arts, music, and theatre and dance were sent to the Fine Arts Library.

2005 – 2009:   Flawn Academic Center

Spring 2009-:   Fine Arts Library in Doty Fine Arts Building

Visual Resources Collection

1940 – 2009:   Department of Art and Art History

Fall 2009- :   Fine Arts Library in Doty Fine Arts Building [10]

Staffing and Space Changes, 2006-2018

2006:   Fine Arts Library Reading Room named for Richard T. and Jan J. Roberts

2009:   Staff from A/V Library and Visual Resources Collection join Fine Arts Library

2014:   Creation of Digital Media Lab on 3rd Floor of Fine Arts Library[11]

2015 – 2017:   Initial review of Fine Arts Library collection takes place[12]

Fall 2015:   Head Librarian leaves UT Libraries

Interim Head Librarian appointed

Interim Art Librarian appointed

Fall 2016:   The Foundry, UT Makerspace opens on 3rd floor of Fine Arts Library

Fall 2016:   New Art Librarian hired

Summer 2017:   4th floor Fine Arts Library renovations begins

Annual collection review of Fine Arts Library takes place

Fall 2017:   4th floor renovated classrooms and offices open

School for Design and Creative Technologies shares 4th Floor of Fine Arts Library

Interim Head retires

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[10] The Visual Resources Collection transitioned from management under the College of Fine Arts to becoming a unit of The University of Texas Libraries.
[11] The Digital Media Lab is replaced by The Foundry.
[12] 4th and 5th floor holdings are consolidated to the 5th floor or moved into off site storage.

Art & Art History Department Survey Summary

Respondents expressed a strong view to maintaining the library in a similar form and setting to the current FAL. They predominantly represent a student vantage point: of 180 responses, 79% were undergraduate or graduate students (respectively, 67 and 75 students; of the remainder, 32 were faculty, 6 staff). Overall, respondents spoke strongly for their frequent reliance on the print resources of the FAL, and they indicated the significance of those resources for choosing UT (78%).

Respondents addressed the possibility of FAL's resources being shifted to off-site storage or to another location on campus. In that scenario, they preferred the option of PCL as a library to house the collection, but many looked to other libraries on campus, namely architecture, law or the Benson, or other sites in the college. Among the latter, the VAC was named or currently under-utilized areas of the art building. Many respondents expressed strong opinions about the limitations of off-site storage: unpredictable time-lag between request and receipt was cited often as a major impediment for efficient and effective research. That impediment was also claimed as a difficulty for pedagogy, because of the need for timely presentation and ongoing housing of materials once they are sent off-site. Furthermore, the advantages of a consulting library was endorsed frequently; respondents remarked on the necessity of being able to range among a number of printed materials, in ways not possible in online catalogue or databases. Discovery and inspiration were one side of this process; thorough investigation of all possible resources in a first-rate research library was the other, in the pursuit of creative, informed innovation.

Likewise, many expressed deep reservations about increasing reliance on digital resources. For art historians, image quality is a major issue, and digital files are notoriously uneven, while most academic publications make serious efforts to provide accurate color and scale reproductions. Moreover, they are stable. Many digital articles and books are not able to include images, because of difficulties of rights and reproductions. In many historical fields, very little has been digitized, and many national initiatives in other countries have scarcely touched digitization, because of resource limitations; increasingly parochial scholarship is, paradoxically, a possibility with greater digital reliance. Reference to and storage of images, and their historical presentation in books, journals and artist books, were mentioned as distinct advantages in print-based research processes. The effectiveness of research based on print resources was strongly advocated for among respondents.

The necessity of a space on campus dedicated to the study and dissemination of the history of art and with the presence of specialist librarians, was a common feature of many comments included in the survey. A common space creates important intellectual community, among students, staff and faculty, and moreover, from among the public, who must also be permitted access to a state institution's resources. Several respondents provided thoughtful insights concerning the social assumptions behind questioning the ongoing viability of dedicated library units: open and free access to these print resources has been a strong tradition in a democratic society; a common work space, usable by anyone, is an egalitarian commitment, when not everyone, students included, can be assumed to have such common meeting spaces, nor even adequate work spaces of their own. Moving the books off-site, to

another location on campus, increasing reliance on digital resources were all noted as seriously detrimental to the creation of new and original art, and vital and progressive scholarship—both of which need their own, proximate space to thrive.

Selected commentary from Art & Art History Survey:

"Please please PLEASE do not move! I gain so much just from browsing and existing in the space. Moving the library will not only seriously affect students' time and energy devoted to studying, but it will be a blow to their confidence in their importance and place in UT's community."

"Already this semester, I have to order many books from offsite storage. Normally, I would just go up to the stacks and find the book that I think might be relevant to my research, I can sit down at my carrel and skin through the book to determine if it will indeed be useful to my thesis. Oftentimes, the book would be an appropriate addition for my research. However, other time the title and description of the book does not necessarily represent its contents, and I choose not to check out the book for further use. In this case, I simply put the book back on the brown shelf for reshelving. Not only do I have to wait a week to receive my materials (which has been greatly slowing down the research process) the university is now paying someone to retrieve the book, the gas expenses of transporting the materials to the library and in the event that the text is indeed not as useful as I anticipated, the book gets sent right back after the great inconvenience to myself and at the expense of the college's funds."

"In CORE II (a drawing-based foundations class), we had to walk through the library's collection and choose from the collection a book about an artist and replicate the drawings inside. Without the collection nearby, we would probably have to use online resources, which is a less fulfilling and different experience than being in a library environment."

"Please give us the library back. That's why I chose at 36 to come into this program and as I walked up for the first time the other day and seeing the stacks of books and books of artists that I love I felt so sad that the entire downstairs was removed for another project. I understand why, but at the same time, I kind of growl as the tech people that took 'our' floor."

"My painting teacher often requires that we find images from famous artists in books and brings them to class to demonstrate our understanding of various principles, because the images in the books are higher quality and truer color matches than what would be available to print."

"In our current neo-liberal age, it is easy to claim that a space is useless if it is not drawing significant revenue or packed full of people. I urge you not to fall prey to this transactional and short-sighted position, or to the argument that a group of crusty historians are now holding back progress by clinging to obsolete printed materials. This problem is much more complex. Thoughtful, intelligent visual culture of the twenty-first century rests on our ability to nurture a sense of continuity between past and present."

"Part of our obligation as scholars is to talk to students about the ways our discipline and arguments are constructed. With the FAL, we can walk with students to the stacks and talk about these issues, compare multiple books that present arguments or objects of images in different, sometimes conflicting ways."

The Butler School of Music Survey Summary

The Butler School of Music Survey included 325 students, 61 faculty, and 9 staff. Of these 400 responses to the survey (including 1,099 individual written responses), the general points are:

- The respondents use the library for both scores and books
- The respondents need physical access to materials often/every day
- The respondents browse the stacks/reference collections frequently
- The respondent's choice to study/work at BSOM was made with the FAL as an important factor
- The respondents overwhelmingly support the FAL remaining in place, as it is important to have easy access to the collection
- The respondents believe that a dedicated music librarian is critical and non-negotiable.
- The respondents believe that physical libraries are still a necessity.

The commentary within the poll is enlightening, as responses, summarized below, make it clear that the Fine Arts Library is absolutely and undeniably vital to those within the Butler School of Music, and indeed, the College of Fine Arts by extension. This is true, not only due to the vast and diverse contents of its collection, but also to its location within the Fine Arts campus. The physical access to these materials are vital to faculty, students, and staff, and serves as an essential part of student's education and to the faculty's teaching and research on a daily basis. The FAL functions as a laboratory for all within CoFA, serving as an important place of focused discovery and collaboration, indeed one in which the most important moments of education may take place. To disperse of or dispense its treasured collection would do irreparable harm to the College.

Some 90% of respondents (359 individuals, of 362 responding) noted that physical libraries are still a necessity. More than 83% of respondents gave specific examples of why it has been invaluable to have hands-on access to the materials in the Fine Arts Library, drawing attention to the great depth of the collection's holdings, both in music and beyond. Many responses highlight the necessity for browsing access, supported especially by the opportunities in tangential discovery, yielding much more thorough and diverse research. Similarly, strong points were made against technology-based replacements and/or access. Such arguments focused on music as a discipline being overwhelmingly print-based, leading to additional important points pertaining to copyright law and infringement, and further examples citing incomplete or insufficient digital access, and lack of online subscription availability (both in that such subscriptions either do not exist, or UT does not offer access to them).

In response to the possible relocation of the FAL's collection to PCL, JJ Pickle Campus, or other, a majority of respondents took time to comment specifically that the collection should not be removed from the FAL, citing that a change of location on campus would greatly impact the accessibility of said materials, and serve as a major hindrance to their studies, research, and general education. It was also noted that such a change would directly influence the organization of courses and assignments, because without reliable, fast access, students and faculty alike could not possibly acquire and utilize materials necessary for their individual needs inside and outside the classroom. Many also expressed exceptional misgivings about the possibility of JJ Pickle Campus housing the collection. The respondents speak clearly to the point that remote recall is far too unreliable and unpredictable to be at all useful in

supporting the needs of the Butler School and the College of Fine Arts, and further, that such a move would contradict the University core values and mission.

Selected commentary from BSOM Survey:

"If the FAL were to be eliminated, it would be a tremendous burden for students and faculty who need, and should expect, reasonable access to physical scores, non-digitized fine arts media, and rare collections."

"New initiatives should absolutely not come at the expense of such fundamental, valuable resources. Frankly, it would be embarrassing to be at an institution that would think a research library is dispensable."

"The idea that the University would not support the need for access to scholarship directly contradicts its core values of learning, discovery, freedom, leadership, individual opportunity, and responsibility."

"I understand the need for more space, but taking that space from the library, a valuable resource for all Fine Arts students including these new initiatives (I assume), is not the solution. "What starts here changes the world" is our motto. The homepage of the website states, "The University of Texas at Austin provides public access to a first-class education and the tools of discovery have resulted in a culture of ambition and leadership, where physical scale is matched by bold goals and achievements." The removal of the physical collection means the removal of those "tools of discovery" that are essential to even begin "changing the world.""

"If the powers at be bring in 3D printers for the small number of student designers and a Foundry workshop that takes up half of the space available on the main floor, I think we can accommodate the music collection. Just a thought."

"Facilitating research and study for students and faculty in our existing programs is a higher priority than providing convenient office space for a new program."

"Our responsibility as a college is to provide numerous opportunities for students to engage in scholarly and artistic endeavors - without adequate resources that are accessible, we neglect our responsibility."

Summary of Fine Arts Library Town Hall

Student Concerns

"3D Printers vs. Beethoven Scores"

Maintaining the library as is.

"Issue of discovery is paramount for our students"

Raised concern about digitizing efforts

Instant accessibility

Data does not reflect perusal use of books and are therefore inaccurate of personal experiences.

Difficulties getting into new class/programs because there is no space.

5th floor underutilized because of its current condition.

False stipulation that the 5th floor isn't already utilized well.

Who is/on this Task Force and how do we get a hold of them?

Panel Concerns

Need to accommodate new demands and new programs.

Space not being utilized well.

Shrinking activity and circulation of materials.

Quotations that got a reaction positive or negative:

Panel:

"Issue of discovery is paramount for our students."

On moving items:

"It's CDs" "CDs aren't books"

"Storage" "Where are they? I don't see these DVDs"

"You are giving us a red herring." – Audience applause.

On the data provided:

"We are not numbers – how can you reduce us to data?"

"We don't always check out the books."

Summary of letters written to Dean Dempster regarding the future of the Fine Arts Library (as of January 30, 2018)

Letters came from faculty (written by individuals and behalf of departments/groups), students, and alumni. All of the letters express deep concern with the idea that the collection materials on the 5th floor of the Fine Arts Library may be moved from their present location.

Several recurring themes emerge from these letters:

The Fine Arts Library, as a distinct branch library, plays an important role in the college:

The library is regarded as a place for discovery. It is analogous to lab space for the College. Several people, both faculty and students, describe the Fine Arts Library as the heart of the college. One student

describes the FAL as "the only connective tissue for all of CoFA departments." There are overall concerns that dismantling the Fine Arts Library threatens teaching and research in the college and threatens the world-class reputation of both the college and the library.

The importance of the proximity of the library to Fine Arts classrooms, studios, and offices:

Again, both faculty and students mentioned this. The fact that academic work is punctuated by deadlines of many kinds means that library users value the fact that they can step down the hall or across the street to the library during brief breaks in their day. Some also noted that they check out too many books to carry them a far distance. Students in particular find it untenable that they would have to walk across campus to view or retrieve materials. One faculty member noted that having librarians with subject expertise in close proximity is also important, particularly for undergraduates who are navigating research for the first time.

The importance of the ability to browse the stacks:

Numerous letters noted the value of having a browse-able collection on hand; both for the ability to review and select materials in place, but also to allow for the serendipitous discovery of items.

Concerns about lack of communication and/or taking of input:

One faculty member notes that the creation of the new school and the space changes in the FAL were done with little/no consultation with faculty. Furthermore, faculty have not been asked how they might help the new program succeed.

One student notes that the decision to trade books/journals for collaborative/technological spaces was made without input from the graduate students.

There is also concern that creating the new program threatens the success/excellence of the rest of the academic units within the college.

Digital resources do not meet the needs of users in the fine arts:

It is noted that most art history materials are not digitized, nor are musical scores for copyright reasons. Visual resources that are digitized may not provide a faithful representation of the original. Also, using digital materials does not allow for serendipitous, creative discovery.

Dissatisfaction with off-site storage:

Numerous letters noted the inconvenience of waiting several days to receive items from the offsite storage facility. One noted that item seem to get lost in transit.

Impacts on recruitment and retention of faculty and students:

Numerous graduate students mentioned the Fine Arts Library as an important factor in their decision to come to UT. Many speak generally of the value of the collections themselves, but a few specify that they selected UT because of the location of the library. Many believe dismantling the library will negatively affect the recruitment and retention of faculty and students.

FAL as a study space is important:

Students noted that use of the Fine Arts Library as a study space is important. It was noted that carrels were valuable because it was difficult to transport the number of books used in thesis or dissertation research home. In addition, one student noted that there are no other spaces in the building that students can use to do research or writing,

Use of technology:

The pressure to remain relevant seems to be understood, but there is concern about pushing unnecessarily for new, untested technology. Concern that this is merely an effort to follow external trends, without regard to current needs. Many note that technology cannot replace books, and they recommend a measured response to implementing new technology.

Additional thoughts/concerns:

- "Support for the arts continues to be threatened everywhere, sad to see that happening here as well"
- "The gutting of physical resources from the library to be a short-sighted and ultimately harmful prospect"
- "Surely there is room for one floor – one single floor – for books within the Fine Arts area of campus"
- "Books may seem out of fashion now, but will never be irrelevant"
- "Sends a demoralizing message across CoFA that rigorous scholarship is not important"

Appendix C: Survey to Peer Libraries

The Task Force contacted 37 librarians at 16 peer institutions. The group identified a combination of peer institutions based on library collections as well as academic programs.

We posed the following questions:

1. Are your fine arts collections housed in a stand-alone branch library?
2. Which disciplines are represented in/served by your collections?
3. How many students and faculty do you serve?
4. Would you be willing to share your annual circulation numbers?
5. Is any portion of your fine arts collection housed in remote storage? What are your criteria for storing materials off-site?
6. Is your library considering moving any of the fine arts collections to off-site storage, or considering consolidating/relocating the fine arts collections to another campus library?

Peers contacted:

Yale University
Robert B. Haas Family Arts Library
Music Library, Sterling Memorial Library

Harvard University
Fine Arts Library
Eda Kuhn Loeb Music Library

Princeton University
Marquand Library of Art and Archaeology
Mendel Music Library

Columbia University
Avery Architectural & Fine Arts Library
Gabe M. Wiener Music & Arts Library

Duke University
East Campus Libraries
Music Library

Indiana University Bloomington
Cook Music Library
Herman B Wells Library

New York University
Institute of Fine Arts, Stephen Chan Library
Bobst Library, Avery Fisher Center for Music & Media

Johns Hopkins University
Friedheim Music Library
Milton S. Eisenhower Library

Northwestern University
Art Library
Deering Library

Stanford University
Bowes Art & Architecture Library
Music Library

University of California, Berkeley
Art History/Classics Library and Music Library

University of California, Los Angeles
Powell, Arts, and Music Libraries

University of Michigan
Fine Arts Library
University of Michigan Music Library
Art, Architecture & Engineering Library

University of North Carolina, Chapel Hill
Sloane Art Library
Music Library
Davis Library Research & Instructional Services

University of Pennsylvania
Fine Arts and Museum Libraries, Fisher Fine Arts Library
Otto E. Albrecht Music Library & Eugene Ormandy Music & Media Center
Van Pelt-Dietrich Library Center

University of Pittsburgh
Frick Fine Arts Library
Music Library
Hillman Library

Offsite Storage
Libraries have used offsite storage for decades as a means to retain important, but infrequently used materials in their collections, while making space for new acquisitions in their open stacks.

Modern offsite storage for libraries is designed with long-term preservation in mind. Often called high-density or Harvard-model storage these facilities have the following key features:

- Stacks are very high, usually around 30 feet.
- Materials are arranged by size (not call number), in order to use the space most effectively.
- Materials are barcoded and entered into an inventory control system, which tracks location in the facility by aisle, ladder, shelf, and box/tray.
- An order picker is used to pull items, using a list generated from patron requests.
- Facility has usually has preservation-quality environmental control.

Preservation environment
Many offsite storage facilities (including our own LSF) maintain preservation-quality environmental conditions, with stable, low temperatures (usually 50-60˚F) and low relative humidity (usually 35-50%). These conditions significantly slow the inherent chemical breakdown of paper, prevent mold growth, eliminate the likelihood of insect infestations, and reduce mechanical damage that occurs with fluctuations in temperature and relative humidity, as the materials that make up books (paper, cloth, leather, adhesives) flex, expand, and contract. Materials stored in such conditions will have a much longer lifespan than materials stored in open stacks space designed for human comfort.

Downsides to offsite storage
Clearly, moving materials out of open stacks into offsite storage impedes direct access to materials. Patrons and researchers cannot browse these materials. They are dependent on delivery of materials from the storage facility to a library on main campus.

Offsite storage for the University of Texas Libraries
>**Library Storage Facility (LSF)** – located at UT's Pickle Research Campus in north Austin. Construction of the first module began in 1993. LSF 2 opened in 2009, and LSF 3 opened in 2017. This facility is managed by the UT Libraries, and holds collection materials from UT Libraries, The Briscoe Center for American History, the Tarlton Law Library, the Harry Ransom Center, and the Texas A&M Libraries (LSF 2 only).
>
>**Joint Library Facility (JLF)** - A shared facility located at Texas A&M's Riverside campus, this facility has many of the features of a Harvard-model facility. Materials deposited here become part of a shared collection, and have the ability to be declared resource in common (RIC) by any of the member institutions. Materials are accessed via Interlibrary Loan.

Offsite storage at identified peer libraries (shared facilities are marked with an *):

- Yale University Library Shelving Facility, http://web.library.yale.edu/departments/lcs/lsf-fact-sheet

- Harvard Depository, http://hul.harvard.edu/hd/

- Princeton University, Columbia University, Harvard University, New York Public, The Research Collections and Preservation Consortium (ReCAP)*, https://recap.princeton.edu/about

- Duke University Library Service Center, https://library.duke.edu/lsc

- Indiana University Bloomington, Ruth Lilly Auxiliary Library Facility, https://libraries.indiana.edu/libalf

- New York University, Bobst Offsite storage

- Johns Hopkins University Libraries Service Center, http://ask.library.jhu.edu/faq/44644

- Northwestern University, Oak Grove Center, http://www.library.northwestern.edu/libraries-collections/oak-grove/index.html

- Stanford University, Stanford Auxilary Library, http://library.stanford.edu/libraries/sal3/about

- University of California, Berkeley, Northern Regional Library Facility*, http://www.lib.berkeley.edu/libraries/nrlf

- University of California, Los Angeles, Southern Regional Library Facility*, http://www.srlf.ucla.edu/

- University of Michigan, Buhr Remote Shelving Facility, https://www.lib.umich.edu/buhr-remote-shelving-facility

- University of North Carolina, Chapel Hill, Library Service Center, http://library.unc.edu/services/circulation/lsc/

- University of Pennsylvania, Penn Libraries Research Annex, https://www.library.upenn.edu/libra/

- University of Pittsburgh, Library Collections Storage Unit, https://www.library.pitt.edu/libraries-collections-storage-unit

Offsite Storage Readings:

Payne, Lizanne. 2007. Library Storage Facilities and the Future of Print Collections in North America. Report commissioned by OCLC Programs and Research. Published online at: https://www.oclc.org/content/dam/research/publications/library/2007/2007-01.pdf

Kondayen, Kate. 2014. Where books (and more) go to wait. Harvard gazette. Published online at: https://news.harvard.edu/gazette/story/2014/09/where-books-and-more-go-to-wait/

Cooperative Collection Management and Print Preservation Programs

For many years, academic libraries measured their value, at least in part, by the number of volumes in their collections. However, factors such as growing inflation, reductions in budget, the proliferation of digital resources, and changes in library spaces have caused libraries to rethink how they choose to retain physical collections for the long term. The use of offsite storage has clearly played a role in moving collections out of open stacks – either to make way for new uses of library space, or simply to make room for new acquisitions. In conjunction with the movement of print offsite, there are emerging efforts to develop cooperative print archiving programs that allow organizations to share the costs of maintaining print collections across institutions.

Libraries have always worked cooperatively with each other, as exemplified by national cooperative cataloging efforts and interlibrary resource sharing. It is therefore not surprising that the stewardship of print materials might shift from individual institutions to collaborative networks of libraries, too.

Intrinsic to idea of sharing the work of managing print collections is the acute awareness of the need to *preserve* the print record of academic scholarship. Numerous programs address this specific concern. These are often regional, frequently based on existing consortial arrangements. There is broad discussion of the intention to link these efforts together, creating network-level, above the institution and above the consortia, agreements for long-term retention.

Examples of print retention programs:
- Eastern Academic Scholars Trust (EAST) https://eastlibraries.org/
- Western Regional Storage Trust (WEST) https://www.cdlib.org/services/west/
- Scholars Trust, https://www.scholarstrust.org/
- Center for Research Libraries (CRL) JSTOR Print Archive, https://www.crl.edu/archiving-preservation/print-archives/crl-administered/jstor
- HathiTrust Shared Print Program, https://www.hathitrust.org/shared_print_program.

Appendix E: Closure and Consolidation of Branch Libraries

Trends in Closure and Consolidation of Branch Libraries

Kristina Keogh and Stephen Patton look at the status of branch libraries containing visual arts collections in *The Branch Art Library in ARL Institutions*. UT Austin is an Association of Research Libraries (ARL) member institution. This study defines art libraries as branches or stand-alone collections dedicated solely to visual arts or visual arts and other subject areas (i.e. art and architecture). The study identifies a downward trend in the existence of branch art libraries from 56% in 1978 to 47% in 2015. The authors explain that five institutions joined after the 1978 survey leading to a smaller overall decrease in percentile. Institutions that did not identify collections in independent art branch libraries reported that collections were centralized.

The increase in art library closures reflects a larger trend of consolidating or closing branch libraries at academic institutions. Specific reasons for closing branch libraries varied. Four central themes for closure include budget constraints, repurposing of non-library buildings, rethinking user needs, and redefining librarian roles. Additional reasons include the increased available and declining circulation of physical resources (books, CDs, DVDs).

Some comparable library systems have taken steps to eliminate fine arts libraries. Recently, the University of Wisconsin-Madison (UW-Madison) announced plans to consolidate over 20 branch libraries into six library hubs. This move will send two-thirds of current onsite collections to offsite storage. UW-Madison is reducing the collections footprint on campus and reimaging spaces to meet the evolving needs of researchers. Indiana University Bloomington (IU Bloomington) is another example of a university downsizing the campus library footprint. The Fine Arts Library is the most recent branch library closure. An American Libraries Association annual update also reports six other branch closures prior to the Fine Arts Library. It is important to note that the Fine Arts Library at IU Bloomington housed the art and art history collection. The William and Gayle Cook Music Library remains open. The examples at IU Bloomington and UW-Madison are not isolated cases. Instead they reflect a challenging decision many administrations have deemed necessary.

 Not all libraries have taken this step. At the University of Maryland College Park, the Architecture Library was under consideration for closure. The Architecture Library represents an example of students, faculty, and librarians participating in a Task Force to research needs of the School of Architecture and possible solutions to the problem. Students helped imagine creative possibilities for the future of the library. The Architecture Library remains open.

 Themes recur across articles describing the negative impact of closing branch libraries: collections housed in a central library will no longer be in close proximity to faculty and students, creating a barrier to access; spontaneous interactions between librarians and patrons decrease when the library and or librarian is moved outside of the college; and the central library will be less flexible to the needs of a specific college, compared to a branch library.

Readings:

- Eller, S. L. (2017). A new chapter for the Corcoran Library: Transforming an art school library into a university art and design collection. Art Documentation: Journal of the Art Libraries Society of North America, 36(1), 137-148.
- Engberg Anderson Architects, Brightspot Stragegy, & Van Germet, E. (2018, February). Final report: Campus libraries facilities master plan. Retrieved from University of Wisconsin-Madison Libraries website: https://www.library.wisc.edu/about/administration/facilities-master-plan/
- Frank, C., & Henry, C. (2016). How the University of Maryland Architecture Library avoided closure and emerged as a professional library. Art Documentation: Journal of the Art Libraries Society of North America, 35(1), 114-129.
- Indiana University Bloomington Libraries. (2016, June). ALA annual meeting update. Retrieved from American Libraries Association website: http://connect.ala.org/node/254020
- Lange, J., Lannon, A., & McKinnon, D. (2014). The measurable effects of closing a branch library: Circulation, instruction, and service perception. Libraries and the Academy, 14(4), 633-651.
- Patton, S., & Keogh, K. (2015). The branch art library in ARL institutions: A longitudinal study and environmental scan. Art Documentation: Journal of the Art Libraries Society of North America, 34(2), 249-266.

Appendix F: Redesign of Library Facilities Housing Academic and Research Collections

Below is a summary and overview of recent trends in academic library space use and modification.

Information and Learning Commons

In the 1990's, many academic libraries began renovating existing spaces that contained books to make way for more technology rich spaces. These spaces often included computers/computer labs, which would facilitate access to the increasingly growing digital collections hosted by the library. The IC has "four basic features: technology, spaces for group work, digital media and online collections, and access to librarians and technology experts".[13] The IC was envisioned as a way to facilitate services around digital environments. Today, many academic libraries have rebranded the IC to be the "Learning Commons", although the term Information Commons is still widely in use.

Generally, the Learning Commons model indicates that the library is pursuing partnerships with academic units, or in some way opening up its spaces so that they are being used in support of the curriculum or achievement of student-learning outcomes as defined by a major campus initiative. Academic libraries are increasingly opening up their physical facilities to faculty for use in classes, and many academic librarians work with faculty to provide library and research instruction to students in these spaces. Technological advancement has opened the door for pedagogical change, which can be, and is, facilitated by academic libraries/librarians in technology rich classrooms administered by Library IT departments.

Reading:

Beagle, Donald (2012) The Emergent Information Commons: Philosophy, Models, and 21st Century Learning Paradigms, *Journal of Library Administration*, 52:6-7, 518-537, DOI: 10.1080/01930826.2012.707951

Hisle, W.L. (2005), "The changing role of the library in the academic enterprise", ACRL Twelfth National Conference.

Lippincott, J.K. (2010), "Information Commons: meeting Millennials needs", *Journal of Library Administration*, Vol. 50 No. 1.

Seal, Robert A. (2015) "Library spaces in the 21st century: Meeting the challenges of user needs for information, technology, and expertise", *Library Management*, Vol. 36 Issue: 8/9, pp.558-569, https://doi.org/10.1108/LM-11-2014-0136

Hybrid Spaces: Hybrid spaces in academic libraries are spaces that accommodate both independent and group work. An example of a hybrid space is the Learning Commons area in PCL. There are spaces for students to gather around electronic displays and project their laptops, spaces for students to work independently, tables for groups, and seating that is for the individual. Adequate access to power for the multiple devices that students carry with them today is one key to the high use of the space. The idea of the hybrid space has, in some literature, been connected with the "third place" (Oldenburg). Hybrid spaces facilitate collaboration by providing patrons with collaborative work/socialization space, as well as by providing tools for collaboration (whiteboards, display screens, open workspaces, flexible/rolling

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[13] Robert A Seal, (2015) "Library spaces in the 21st century: Meeting the challenges of user needs for information, technology, and expertise", *Library Management*, Vol 36 Issue: 8/9, pp 560.

furniture). Students use these hybrid spaces for both social and collaborative learning, and relaxation. An extension of this concept would be the use of library spaces for exhibitions/display of student work and research.

Makerspaces: Makerspaces began appearing in academic libraries around 2012. <u>Makerspaces were adopted in public libraries at a faster rate than academic libraries</u>. The footprint dedicated to makerspaces in academic libraries, as well as the amount of staffing and of financial resources varies widely by institution. Some academic libraries purchase 3d printers and arduino supplies, and place them in a corner labeled "makerspace". Other libraries renovate spaces to provide larger dedicated workspace for patrons and faculty wanting to use the makerspace. In the case of major renovations, many academic libraries view makerspaces as places for social and collaborative learning, and see the potential for faculty to integrate the space into their teaching practices.

What libraries consider to be "makerspace technology" varies widely, leading to an incomplete picture of exactly when makerspaces began appearing in libraries. Some would argue that analog makerspaces have long been a part of libraries. In general, most academic library makerspaces contain a combination of programming/electronics materials (Arduino, Raspberry Pi), 3d printers, fabrication equipment (mills, laser cutters), fine arts/large format printers, sewing machines, virtual reality, and visualization technology. They also provide patrons with access to staff experts that can assist in learning the technology, or that are responsible for driving programming and learning opportunities in the space. The presence of makerspaces in academic libraries will likely continue to grow slowly.

Reading:

Results from "Makerspaces in Libraries" Study Released: Library Journal, 2013

Under Construction: Computers in Libraries 2014

Patron Preferences:

It is impossible to discuss trends in academic library space evolution without discussing patrons' research and needs assessment. When evaluating the potential for space renovations, many academic libraries engage in qualitative and quantitative data collection prior to making changes. The increased demand from students for spaces that accommodate both collaborative and solo work requires that administrators take a mixed-methods approach to understanding space use and space desires. This approach ensures that stakeholders and administrators have a shared understanding of current, and potential future, space and service needs prior to embarking on renovations.

A study conducted by Mann Library staff at Cornell University utilized both qualitative and quantitative data to understand better the needs of their patrons, to redesign spaces with those needs in mind, and then to assess the effectiveness of those changes. The Mann Library staff note that their patron-preference findings are replicated in other studies. They advocate (pg 653-4) for creating spaces that include both books and new technologies, and also for designing spaces that are specific to the population that uses the space.

A common theme that emerges from the literature about patron preferences is the importance of community in academic libraries. Whether this community is generated through students' use of the space as a "third place", a study space, or as simply a resting spot between classes, it is apparent that

students value the physical space of libraries as an important part of their learning experience while on campus. Academic libraries by and large are attuned to the value placed on their spaces by the patron population, and they are attempting to capitalize on that by creating opportunities for community evolution. Many academic libraries invest in their patron community by creating exhibits that display the results of student research and creative work, in addition to creating spaces, designing programming, and providing tools that will enable students to continually engage with their community.

Reading:

Andrews, Camille, Sara E. Wright, and Howard Raskin. 2016. Library learning spaces: Investigating libraries and investing in student feedback. *Journal of Library Administration* 56 (6): 647-72.

Khoo, M. J., L. Rozaklis, C. Hall, and D. Kusunoki. 2016. "A really nice spot": Evaluating place, space, and technology in academic libraries. *College & Research Libraries* 77 (1): 51-70.

Miller, Kelly E. 2014. Imagine! on the future of teaching and learning and the academic research library. *Portal: Libraries and the Academy* 14 (3): 329-51.

Appendix G: Digital Resources and Discovery Mechanisms

Proliferation of Digital Resources

Academic libraries collect, preserve, and provide access to resources in multiple formats. Since the 1990s, changing publication practices have resulted in many forms of traditional scholarship decisions about acquiring, managing, and providing access to both print or digital content, although many journal subscriptions are increasingly available only electronically. Academic libraries also contend with managing and providing access to digitized collections of library holdings and the availability of packages of digital content from vendors, including streaming audio and video content. Additionally, new modes of scholarly communication result in a wide range of digital content, from personal research collections of images and texts, to compound objects, such as databases, visualizations, and interactive websites. In the Fine Arts, this could include born-digital, as well as digitized publications, recordings, time-based media, digital design objects, catalogs, and ephemera.

Hybrid collections

While many have predicted the proliferation of digital resources allowing for a shift to bookless libraries, academic research libraries continue to maintain hybrid collections, where print publications are still the norm in many fields, and the types of resources sought by scholars cannot be met solely with digital or digitized content. In the arts and humanities, publishers and vendors have not shifted as quickly as in other fields to digital publication models for journals and monographs. Copyright, as well as reproduction quality, are among the issues cited, but research also indicates that scholarly practices include browsing collections, using physical copies of books and journals, and often studying multiple versions of a single source in ways that are not well supported by digital platforms. Scholars also report the necessity for print for some activities, such as sustained reading or the analysis of texts, images, and scores as objects of study and comparison, while preferring digital content for certain other activities, such as sharing content and searching across a wide corpus.

Fine Arts Digital Resources

Fine Arts Libraries also collect specialized digital collections of primary resources, but the literature suggests that these materials are often siloed, based on discipline and format. Individual collections or aggregated content may be available through online portals or repositories, but work is necessary to make these rich digital resources discoverable. Librarians note that fine arts libraries have always managed multiple formats (e.g., print, microforms, audio-visual materials, images), but the rapid proliferation of digital content and variety of tools for storing, and providing access to increasingly complex digital content, add challenges to the management of these collections.[14]

Improved Discovery Mechanisms

Access to library collections, both print or digital, often begins through the library website or through patrons discovering library content through online searching. Long-term stewardship of the scholarly record requires preservation, storage, management, and improving discovery mechanisms to ensure accessibility. Libraries are actively evaluating and developing tools to make local collection content discoverable, from library catalogs to archival finding aids, as well as investigating ways to increase discovery and access of local collection content in regional, national, and international platforms.

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[14] D. Vanessa Kam, "The Tenacious Book, Part 1: The Curious state of Art and Architecture Library Collections in a Digital Era," *Art Documentation: Journal of the Art Libraries Society of North America* 33, No. 1 (Spring 2014): 2-17.

Rich, accurate, standardized, as well as subject- and format-specific metadata, are critical to the discovery, access, and use of libraries' collection materials, whether patrons are requesting an item from off-site storage or the library is contributing digital content to a national discovery platform.

Fine Arts resources require specialized expertise to describe collection materials, in all the various forms described above, in ways that promote discovery through multiple systems.

Readings

ACRL Research Planning and Review Committee. "Environmental Scan 2017." Chicago, IL: Association of College & Research Libraries, March 2017. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/whitepapers/EnvironmentalScan2017.pdf

ACRL Research Planning and Review Committee. "Environmental Scan 2015." Chicago, IL: Association of College & Research Libraries, March 2015. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/whitepapers/EnvironmentalScan15.pdf.

Association of Research Libraries. Taskforce on 21st century collections. "Issue brief. 21st-century collections: Calibration of investment and collaborative action," May 2012.

http://www.arl.org/storage/documents/publications/issue-brief-21st-century-collections-2012.pdf

Kam, D. Vanessa. "The Tenacious Book, Part 1: The Curious State of Art and Architecture Library Collections in a Digital Era." Art Documentation: Journal of the Art Libraries Society of North America 33, no. 1 (2014): 2-17. http://www.journals.uchicago.edu/doi/abs/10.1086/675702.

Long, Matthew P. and Roger C. Schonfeld. "Preparing for the Future of Research Services for Art History: Recommendations from the Ithaka S+R Report." *Art Documentation: Journal of the Art Libraries Society of North America* 33, no. 2 (Fall 2014): 192-205. https://doi.org/10.1086/678316

Tancheva, Kornelia, Gabriela C. Gessner, Neely Tang, Erin Eldermire, Heather Furnas, Darcy Branchini, Gail Steinhart, and Nancy F. Foster. "A Day in the Life of a (Serious) Researcher: Envisioning the Future of the Research Library." Ithaka S+R. Last Modified 8 Mar

Quotes from Library Task Force Members Asked to Summarize Trends

"Several articles mentioned the negative impact of closing branch libraries. Collections stored at the main campus library may not be in proximity to the faculty and students. Spontaneous interactions between librarian and students or faculty decrease when the library is moved outside the college. The main library has less ability to be flexible to the needs of a specific user community compared to a branch library."

"A common theme that emerges from the literature about patron preferences is that of the importance of community in academic libraries. Whether this community is generated through students' use of the space as a "third place", a study space, or as simply a resting spot in between classes, it is apparent that students value the physical space of libraries as an important part of their learning experience while on campus. Academic libraries by and large are attuned to the value placed on their spaces by the patron population, and they are attempting to capitalize on that by creating opportunities for community evolution. Many academic libraries invest in their patron community by creating exhibits that display the results of student research and creative work, in addition to creating spaces, designing programming, and providing tools that will enable students to continually engage with their community."

"The library is regarded as a place for discovery. It is analogous to lab space for the College. Several people, both faculty and students, describe the Fine Arts Library as the heart of the college. One student describes the FAL as "the only connective tissue for all of CoFA departments." There are overall concerns that dismantling the Fine Arts Library threatens teaching and research in the college and threatens the world-class reputation of both the college and the library."

Anonymized Quotes Addressing the Role of Community in Letters to the Task Force

"The dissolution of the [Fine Arts] library, in any capacity, would affect our ability to do research and thus the quality our work; it would eradicate the only shared work space of our expansive department, weakening our unique scholarly community of historians and practitioners and educators, a community so important for the exchange of ideas; and inevitably, if not immediately, it would mean the quality of the COFA undergraduate education would also suffer."

"Access to books and journals is the most important reason to keep the FAL open, but I also want to add that the library has been an essential study space for me during these nine years. During my seminars, as both a master's and doctoral student, the library was where my classmates and I met to study. I would run into friends while working there or picking up books, which provided an essential point of community. During my qualifying exams I lived in my carrel because it was too difficult to bring all the

books I needed home. Now that I'm a PhD student, I work often in my fifth-floor office, which provides me much needed quiet and isolation while I write my dissertation."

"The irony of our always connected, always online time is that students are increasingly isolated and lacking in investigative and reading skills. Having a place to work quietly, surrounded by peers and with ready access to specialized library staff and a wealth of material is key to inspiring groundbreaking research and to developing a strong scholarly community. There is no "community hub," "dedicated work space," or "arts scholars' portal" that could make up what would be lost by dispatching what little that is left of the FAL."

"It will be a while yet before physical libraries are obsolete, and in fact, pushes to dismantle or otherwise hobble libraries not only fail to advance research, they in fact make it more frustrating and intimidating to young researchers, and actively discourage any growth or youth or diversity in the field of people willing to spend time in pursuit of excellent scholarly work. There is no place more important for libraries to remain physical than in universities, so that they may remain as accessible and convenient as possible to younger and less experienced researchers. They do not yet have the knowledge or experience necessary to effectively utilize whatever tools would remain in the wake of a library closure, and this would reinforce for them, for our community, and for our culture, the gross and unfounded undermining of the importance of scholarly work in the arts."

"Whenever I am in the FAL, I run into at least one or two Art History students and inevitably find out something completely fascinating and new about their research. Without the meeting place of the library, I am not sure I would have any idea what most of them are doing. Not only does this foster an important sense of community across disciplines, it also reminds me that there is a vast amount of compelling research still to be done, so many histories yet to be written. The FAL is a fundamental part of the writing and making of our histories; and the loss of its physical site will involve more than just books in its casualties."

"The library has been a critical component of recruitment (helping to counterbalance our lack of major funding packages),and it is central to the high quality of the research done at UT and the respect our program has earned. Moreover, ready access to the library and to spaces for student study are vital to the community of graduate students and their efficient access to materials."

"...a library is not just a place for books, it is also a symbol that powerfully communicates who we are and what our values are. The library operates as a library, yes, but also as a highly visible sign of our commitment to serious research and academic engagement for our current students, staff, and faculty as well as for potential future members of our academic community."

"The Fine Arts Library is not just for the Fine Arts community. I teach modern and contemporary drama in the English Department in the College of Liberal Arts, and I rely extensively on the print collections in FAL. It is impossible to study the history of modern drama without also understanding the history of theater as a performing art. I have yet to complete a single research project where I did not need to supplement the materials in the PCL with theater-specific materials from the FAL print collections. Likewise, many of my students would not be able to complete the research papers I assign them without investigating the history of theatre, scenography, and other performing arts using the FAL collections. The libraries are the lifeblood of the teaching and research work that is our shared mission at UT. Our work is all made richer when our libraries are most robust."