

Chapter 13

Library Markers Space in Academic and Public Libraries

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ABSTRACT

This chapter examines the library markers space in academic and public libraries. These spaces are specifically designed to meet the unexpressed needs of library users and to influence them to profitably engage in the library by creating physical or digital objects, which are open for the free use of all library users. Library makers space enables graphic arts, web design, and animation, and assists students in their projects that involve digital images. Nevertheless, factors such as lack of technical skills, inadequate power supply, and lack of trained manpower distort the application of library markers space in academic and public libraries.

INTRODUCTION

The University system is a multi-dynamic system been an institution that shares information and knowledge and it is a centre for discovery. The University also provides opportunity for skill acquisition and development of the students in various categories. As a result, in the word of Radniecki and Klenke (2017), universities look for ways to encourage innovation and entrepreneurship, and many academic libraries have begun providing access to maker resources and services. DeLaMare Science & Engineering Library became one of the first academic libraries to provide maker resources and services to anyone, regardless of discipline or even university affiliation. Therefore, a makerspace is only as vital to innovation and collaboration as its users are educated and skilled to use it. Users needed to learn how to 3D model and design in order to 3D print their own creations. They needed design and editing skills, such as Photoshop and Illustrator, to create complex designs and prototypes on the laser and vinyl cutters. Programming and hardware development skills were necessary to prototype on common makerspace electronics like Arduinos, Lego Mindstorms robotics kits, and Raspberry Pis Radniecki and Klenke (2017). According to Makerspace Playbook (2013), makerspace is a physical place set aside for creative hands-on activities/ actions/ endeavors ranging from Arts and Handcrafts to Mechanics, Electronics, Web and App Development and more.

DOI: 10.4018/978-1-5225-9034-7.ch013

The desire to meet the unexpressed needs of our library users and to influence them to patronize and profitably engaged in the library gave birth to the idea of makerspace known as “Digital Photography and Arts Makerspace (DPAM). Since the first official makerspace convened six years ago in a library in upstate New York, libraries have remained an ideal setting for makerspace events across the country. Many offer community resources like 3D printers, software, electronics, craft and hardware supplies, and more. One could argue that the phenomenon of makerspaces has led to a revitalization and reimagining of libraries in a digital world. As the means of circulating and accessing digital information outside of libraries continue to grow, this renaissance for the library as a place to gather, create, and collaborate has led to benefits for the host facilities just as much, if not more, than participants. Like book clubs, workshops, and other group meetings, hosting a makerspace alongside traditional offerings in a library is fast becoming the hands-on approach to learning and developing new skills. Many libraries at colleges and universities have incorporated program-specific makerspaces into their campus curriculum, bringing students together around a topic such as robotics or a particular fine art technique. The main objective of DPAM) is to create a community of library users for creative exploration using a variety of technology tools and process within the library environment. Specifically, Support the learning and the use of emerging technologies in the library, to connect the university community to the library, market the library, share and disseminate innovative ideas and for the production of digital information.

LITERATURE REVIEW

History of Making

To be a “maker” is to embrace a culture of experimentation and innovation. Makers are garage inventors, hackers, and collaborators. As Anand Giridharadas states in his 2011 *New York Times Magazine* article “The Kitchen-Table Industrialists:”

...the American romance with making actual things is going through a resurgence. In recent years, a nationwide movement of do-it-yourself aficionados has embraced the self-made object. Within this group is a quixotic band of soldering, laser-cutting, software programming types who, defying all economic logic, contend that they can reverse America’s manufacturing slump. America will make things again, they say, because Americans will make things — not just in factories but also in their own homes, and not because it’s artisanal or faddish but because it’s easier, better for the environment and more fun.

The idea of “making” has certainly been around for a long time, but the term “maker” as we understand it now wasn’t really used until the existence of *MAKE* Magazine. *MAKE* Magazine launched in 2005. The publication is devoted to people and projects that bring the DIY mindset to the technology movement. In 2006, the first Maker Faire was born. According to the Maker Faire website, Maker Faires are “...primarily designed to be forward-looking, showcasing makers who are exploring new forms and new technologies. But it’s not just for the novel in technical fields; Maker Faire features innovation and experimentation across the spectrum of science, engineering, art, performance and craft.” Maker Faires invite Makers to showcase innovative projects, and invite participants to learn and experiment with different hands-on activities. Maker Faires are now held annually in the Bay Area and New York City, and Mini Maker Faires are held all over the world.

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