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The marketing model of creating value, building relationships, and capturing value in return may be applied to library events and programs. A library event of an artists' books book reading combined many parts into a cohesive whole to create value for customers based on the marketing model. This research uses a case-study analysis of an event to suggest how value is created for customers attending the artists' books book reading.

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MARKETING AND CREATING VALUE FROM AN ARTISTS' BOOKS BOOK
READING

by
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1. Introduction

A crucial piece of marketing is the creation of value. The current marketing model focuses on how value is created for the customer, building relationships, and capturing value in return from the customer. This value-based approach to the marketing model can be applied to many products, services, and experiences that a company or organization might have.

The marketing model may be applied to library events and programs. One specific event – containing many entry points for an investigation about the creation of value – is an `artists' books` book reading. This event combined many seemingly disparate parts into a cohesive whole. The dissimilar parts include a book reading that is largely visual, artists that act as authors, and the creation of a profoundly meaningful experience in an intimate library setting. This research uses a case-study analysis of an event to suggest how value is created for customers attending the `artists' books` book reading.

The term `artists' book` is differentiated from the rest of the paper's. This differentiation highlights what makes an `artists' book` unique. An `artists' book` is not just an art book. Artists produce `artists' books` as artwork. In some cases, an artists' body of work may be the subject matter of an `artists' book`, but this is not always the case. Frequently artists experiment with materials, exploring what substance can create an `artists' book`. Examples of materials include: various types of papers, bindings, and folding structures. These are just the first paragraph of possible materials for artists to

use. Another important piece about `artists' books` is their artistic concept, idea or process. The Merriam-Webster's definition for art works nicely when discussing this, saying: "The conscious production, arrangement, or processing of colors, forms, materials, or other elements in a manner that affects an aesthetic sense" (2003) is an integral part of `artists' books`. Searching for meaning is another way to explain this process. The definition is explored in depth later in the paper, but an explanation about formatting this term helps with the readability of the paper.

This paper investigates the how value is created through five parts. First, as part of a literature review, the label of `artists' books` is discussed and the definitional issues that label incurs. Second, the marketing model is discussed, both how the model applies to library programs and how it applies art-related events. Third, meaningful experiences are discussed in relation to arts marketing. Fourth, a case study analysis presents data about an `artists' books` book reading event and how relates to the marketing model. This analysis investigates how the event created value for customers, built relationships, and created value in return.

2. Review of the Literature
Artists' Books Definition

What is an artists' book? The difficulty appears as soon as you start dissecting the term into *art* and *book*, and how problematic those two words can be to define. A book is simply defined by Merriam-Webster's Collegiate Dictionary as "a set of written, printed, or blank sheets bound together into a volume" (2003). The definition of a book seems easy enough, but when the modifier "artists" is added, complications arise.

"Accordingly, this work raises more questions than it answers" (Lorenz, 2010). Lorenz is a book artist who combines research with experiments in materials, or "the physical making of art" (2010). The latter of is a definitive characteristic of artists' books: an investigation into materials. Book artists combine this material inquiry with a search for meaning, to produce artists' books.

Marcia Reed examines material investigation and the search for meaning in a lecture called "Material Encounters Content". Reed refers to artists' books as containers, or boxes or meaning:

> Each one of us is the activator who initiates a process that is different each time the box is opened, following a different order in selecting and reading or not, recognizing references, re-collecting and shifting arrangements of items as they present themselves. This essential necessity to experience the different dimensions of the material and content is why archival storage and reading room protocols, not to mention closed museum exhibition cases, are equally difficult and ultimately destructive in the limiting conditions they provide for reading these important twentieth-century works on paper (2010).

Reed's suggests the challenge people have accessing the meaning contained within artists' books. Readers have individual responses when exploring the works. These experiences connect to the material form of the book, but also to wherever the book exists. For readers, the import of context, location, and space where art is experienced is equivalent to how artist's experiment with material and language.

Tony Godfrey writes about artists' usage of words in his 1998 text, and quotes the conceptual artist Lawrence Weiner: "Unless you can prove me wrong, any artist who has ever used language has had to get more and more visual to say the same thing, to the point where it becomes all visual spectacle and the meaning is lost." Weiner is a

conceptual artist, often making work that exists solely as words. His work is displayed on museum walls, printed on index cards, sold as a list of instructions, collected in `artists' books`, or compiled in combination of the above. Weiner's quote suggests the difficulty in displaying word-based art. The difficulty happens when words are displayed as large images, emphasizing the letters, typeface, design, and visual appearance. So much attention is called to the look of the words in an artwork that the meaning may be lost.

`Artists' books` also suffer from the problem Weiner describes: so much attention is given to the look, appearance, and definition of `artists' books` that it potentially prevents people from having a meaningful experience. `Artists' books` might only ever become as meaningful to people as ordinary books, which are usually seen as private experiences. Book artist Audrey Niffenegger says. "`Artists' books` don't get around much […] But they are preserved, loved, cared for, and sent into the future more tenderly than ordinary books" (2007). The print runs are smaller than regular books (Drucker, 2004), so not as many versions are available to go around. The books are accessible to people, stored on shelves, held on-reserve in libraries, and collected by people who buy the works.

`Artists' books` visualize not only new ways to see language, but also new ways to see books. This combination of language, art, and book is not always a comfortable place to exist. People access `artists' books` differently than ordinary books. `Artists' books` present language and meaning to viewers in a more complicated way than just viewing the works. The viewing activity might be separated into three categories: people visually *see* `artists' books`, literally *read* them, and – crucially important – *explore*

them. Identifying the ways people explore these unique books is an important concern in this research. Some people explore artists' books on their own, as suggested by artist Johanna Drucker: "The experience of making and reading books occurs in a private and meditative space, amounting to immersion in a virtual world" (2007). Other people view in museum displays, (Wasserman, 2007). Others have access to a library's collection, and can handle artists' books in person. This research examines those people who do not always seek out artists' books through those activities.

Collecting Artists' Books

The collection of artists' books is an important piece for libraries and institutions to consider, especially when sharing the works with others. One collection development policy, written for Michigan State University, includes information about the uses of the collection, saying that "Artists' books are not only interesting and unique aspects of an art library's collection, they are a modern art genre that supports those studying the book arts, graphic arts, and contemporary art history" (Wilson, 2002). This suggests that other people do need to study the artists' books, but does not include how to do so. Interestingly the collection of artists' books is kept in a separate library, in the special collections library. This remote storage of the collection, physically disconnected from the art library, suggests problematic access to the artists' books. The biggest problem is how the location of artists' books complicates how library customers value the art library. Instead the customers might value the special collections library. This in itself is not a bad thing, but it could confuse customers. They are more likely to forget that the art library is generating value by creating the collection of artists'

book. The art library may lose out on generating value, building relationships, and capturing value in return specifically for artists' books.

Counterpoint to the above is Morris' statement about special collections departments possessing more resources to create artists' books exhibitions and special displays (2010). This is a valid position, and partnerships between special collections libraries and art libraries could work to combine resources. A marketing strategy is necessary for each library to investigate, so value is generated for each library in return.

The ways the artists' books collection is used or accessed by customers is not addressed in the collection development policy. This is not necessarily a problem with the policy because it is only a guide to collecting. However the question remains: how do people use artists' books? What are the ways people ask for them, handle them, and inquire about the books? Is the process like checking out a book held on reserve for an academic course? Is the process like finding any other book via call number, pulling it off a bookshelf, and checking it out from a library circulation desk? Or perhaps the process is neither? Perhaps a customer sees a display of artists' books in a museum case somewhere in the library or near the library. Or maybe a customer attends a library event where the artists' books are shared, passed around from person-to-person, and explored? How customers explore artists' books is an essential question for libraries to ask. Asking how any library resource is explored by customers suggests the library is inquired how a service generates value, a core marketing concept.

The Marketing Model

The marketing model is based on the most current definition of marketing: create value for customers, build relationships with customers, and generate return value from customers (American Marketing Association, 2011). In other word: "marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders" (2011). This model provides the general framework for the rest of the research.

Only marketing terms as they apply to this research will be discussed. Not every marketing term and catchphrase is included. This research focuses on generating value for customers, building relationships, and capturing return value. There are various ways to analyze how those three things are accomplished. Here are definitions of terms that the author utilizes to analyze the marketing model:

Customer-Perceived Value

Identifying customer-perceived value is one component of the marketing model. This piece relates to creating value for customers, specifically the customer's evaluation of the difference between all the benefits and all the costs of a market offering relative to those competing offers (Zing & Peterson, 2004). A customer perceives a value offered by a company's product or service. The perceived value could be any number of benefits offered by the product or service. The benefit could be financial, meaning that it costs less than a competitor's similar product or service. The value could be an intangible benefit too, meaning the customer could feel the experience satisfied their wants. Finally

the value could be a combination of benefits, creating a superior value for the customer featuring multiple levels of wants/needs. Marketers need to keep in mind the many ways customers perceive value, noticing not only the products and services, but the benefits and experiences produced from those products. Forgetting a customer's underlying needs is called marketing myopia (Levitt, 1960). A customer might choose any product or service that satisfies his/her need to experience art, but a customer will select a product or service that also satisfies his/her wants (Zing & Peterson, 2004).

Customer-Managed Relationships

Customer-managed relationships are another strategy of the marketing model. This component relates to building beneficial relationships. A company manages relationships with customers in order to enable growth of long-lasting relationships between customers and a company. Customer-managed relationship strategy attracts new clients, nurtures current clients, entices former clients back into the fold, and reduces the cost of marketing and service (Beverland & Lindgreen, 2004).

Recently the current literature about marketing emphasizes partnership marketing, improving ways companies select, develop, and manage their marketing partnerships with their marketing brands (Kunitzky, 2011). Partnerships are built in various ways. *Distribution marketing partnerships* means different companies take responsibility for different aspects of their business. *Cross-marketing partnerships* are two competitors who work together to create a new distribution channel for a product, service, or experience. For the purposes of this research, competitors are difficult to identify, especially in a non-profit art-related field. *Added-value marketing partnerships* is when a

primary company has an ideal product or service to complement a secondary brand with an attractive value proposition, ultimately connecting to more customers through the secondary brand's ability to target their audience. Partnerships are excellent ways for companies to extend their customer base into new areas.

Marketing Mix

The four Ps of marketing consist of the marketing mix: *Product, Price, Place*, and *Promotion*. This is a primary marketing concept (McCarthy, 1960) that is the set of controllable, strategic marketing tools that the company blends to produce the response it wants in a target market. The four P's are *Product, Price, Place, and Promotion*. These tools mix together to achieve the company's marketing goals, delivering value to customers.

According to Phillip J. Kitchen, the 4 Ps approach is outdated. He suggests that this approach is "essentially outbound, linear, and driven by supply orientation" (Kitchen, 2010). He counters by saying markets are not product-, production-, or even marketing-driven. Instead markets are driven by customers, consumers and products. This suggests that today's companies, libraries included, need to focus on customers to continue growth. Kitchen also asks, what is the purpose of business? One answer comes from the marketer Theodore Levitt: "The surviving and thriving business is a business that constantly seeks better ways to help people solve their problems" (1986). Both these approaches suggest that library programs need to focus the most marketing attention on their customers. This approach moves beyond existing measurement tools and devices to

any form of behavioral segmentation and associated measurement techniques". (Kitchen, 2010).

Marketing in Libraries

The marketing literature about libraries covers many topics and is an expansive field. This literature review selects literature geared toward libraries. This literature review also includes other marketing literature that is relevant to this study.

Many sources exist for librarians to explore marketing ideas. Eileen Elliot de Sáez writes about marketing in libraries in her 2002 text *Marketing Concepts for Libraries and Information Services.* Elliot de Sáez distills the core concepts of marketing and applies these concepts to general library settings. For example, she writes about the four P's of marketing: *Product, Price, Place*, and *Promotion*, but adds library-centric terminology to augment primary marketing concepts, such as the additional P's that benefit libraries creating marketing strategies: *people, physical evidence, and process*. Elliot de Sáez also mentions what pieces of information she purposefully leaves out of her book. She rightfully omits *promotion* and *publicity* from her definition of marketing, stating that those terms need not be utilized until a marketing strategy is selected. Although Elliot de Sáez is vague when addressing specific types of libraries, the book acts as a primer to nearly all librarians interested in marketing.

The literature does contain research investigating specific types of libraries. Raymond Ranier's *Programming for Adults* text is one such source, and reads like a cookbook of ideas for public library programs and events. Ranier's text may be too specific, providing ideas that succeed in library settings he has worked in, but the ideas

contained within his text are ones every librarian should be familiar with. The text does not have any ideas about `artists' books`, only art and literature cultural programs are mentioned.

Another text that focuses on marketing is Nancy Rossiter's *Marketing the Best Deal in Town: Your Library* (2008). The subtitle of the book asks, "*Where is your Purple Owl?*" meaning where is the unique characteristic you can use to show off your library. Rossiter draws heavily from the writing of Seth Godin, presenting Godin's ideas as they translate to libraries. This book is valuable to librarians because it suggests how current marketing ideas are transferrable to a relevant, accurate setting. This text also focuses on identifying, measuring, and constantly assessing a library's community. This idea appears in other works (Doucett, 2011) and suggests practical methods for libraries to begin evaluating their services' value to customers. Doucett promotes understanding the population your library serves, and understanding what is important to your library, in order to figure out the role of your library in that population (Doucett, 2011).

When reading the literature about marketing in libraries, the author investigates the preferred nomenclature for library customers. Some of the options are: patrons, audience members, visitors, community members, the general public, or specific populations of people. For the purposes of this study, and to position the data in relation to the marketing model of creating value, library patrons will be referred to as customers.

Projecting Images

The art of projection relates to this study because three of four the artists simultaneously projected a live view of their work, as it was filmed with a video camera,

projecting `artists' books` image onto a screen during the reading. The history of projecting images dates back to Etienne-Gaspard Robertson's phantasmagoria spectacle in Paris at the end of the eighteenth century. This showcase of light and shadows was created with lanterns held behind a screen, pulled toward the light source so the images loomed larger and larger out of the darkness. This effect created a spatial environment that "truly shook up the spectators, reportedly causing women to faint and men to rise, striking out with their canes against the apparently threatening phantom (Gunning, 2009). This scene is the first example of using projected images to create a new experience for an audience.

Another experience with projected images was Andy Warhol's Exploding Plastic Inevitable. This "overwhelming expanded cinema production" happened from 1966 to 1967 (Joseph, 2009). Three to five film projectors overlapped on a single screen to create an immersive space that flickered between sensual hallucination and fragmentary synesthesia. The art process was described as "intermedia" because the experience existed someplace between movie theatre and finding oneself in an entirely reimagined space. The spatial component was essential to the effect: the audience was equally aware of the overlapping images as well as the space the imagery was projected on. One observer recalled how the experience "brings you information in much the same way your mind gets it – in fragments and glimpses" (Joseph).

The history of projected images and creating an effect for an audience is relevant to this research because the `artists' books` book reading sought to create a new visual effect for an audience involving `artists' books`. The book reading was to present a

visual element in addition to the aspect of an author reading his/her work. Understanding how art was utilized for projecting images is useful for visualizing how an audience could be immersed in an artists' book as a group experience.

Creating Meaning

Fundamental to the consumption of art is "the creation of a profound aesthetic experience" (Bradshaw, Kerrigan, & Holbrook, (2010). The meaningful experience is crucial to remember when developing marketing for a product, event, or brand because without a meaningful experience people will not remember the moment. More often with art-related experiences, people feel confused, and cheated by not understanding the work of art. This relates to the marketing of events because a person's art experience is different in every instance, different context, and new space.

Csikszentmihalyi's seminal work from the field of psychology explains the theory of a person being in a state of flow, or experiencing life while fully immersed in what he/she is doing. The entire book summarizes years of research to explain that full concentration and an optimal state of intrinsic motivation, is the most desirable place for people to be, living "in the flow." Csikszentmihalyi's work includes a chapter called "Making Meaning." This chapter specifically addresses how people create meaning from various life experiences and how to best facilitate that process.

Researcher Yuri Dormashev expands on Csikszentmihalyi's work, looking at causal explanations for the processes of attention, instead of just descriptive ways. Dormashev points out the gaps that exist in flow research, asking point blank, "Does attention even exist?" He investigates the ways to explain how attention works instead of

merely describing what it feels like. Dormashev's main assertion is flow theory operates

with a *significance principle*: environmental stimuli and associations are different than

social and personal significance. This relates to people viewing art in any sort of location:

library, museum or otherwise. Dormashev's research suggests people's attention spans

are influenced by the space they physically occupy. This has implications for people

experiencing art - how does the setting alter how significant an experience the person

has? Spatial concerns are often central to many art experiences, so this research is

especially relevant for those who wish to understand how a person's attention and flow

experience is shaped by their current location.

3. Significance of the Study

The significance of this research is defining how marketing is beneficial to library

events, and libraries overall. The study pinpoints the most successful, unsuccessful, and

meaningful aspects of one library event. Even though this study uses data from a specific

context, the lessons from this context apply to other artists' books book readings, and

other library events. The study also suggests ways to measure future library events using

the marketing model, and inquiring how an event creates value, builds relationships, and

creates value in return.

The study is also significant because it suggests new ways for people explore

artists' books. The ways people experience art are varied and often difficult to

pinpoint. Each person has a unique relationship with art, and this relationship is no

different with artists' books. Specific considerations of experiencing art in relation to

artist's book include: format – an artist's book exists somewhere between a book and

artwork, context - the various places where people read the work includes a library, museum display, or other location, and shared/individual art experience – an artists' book is often accessed by one person at a time when reading it. This study suggests new ways to explore each of these considerations – format, context, and shared/individual art experience.

4. Purpose Statement

This study seeks to identify how a library event creates value for its customers. The study seeks to analyze the ways a library event creates value through the model of marketing. The study has three main questions:

1. How does the library event create value for customers?
2. How does the library event build relationships with customers?
3. How does the library event create value in return from customers?

5. Methodology

The case study approach was used to investigate how the marketing of a library event relates to the marketing model. The method is appropriate because it asks "how" and "why" the library event relates to the marketing model.

The unit of analysis was the marketing of a library event. The event was an artists' books book reading, which happened September 14, 2010 at the Sloane Art Library, at the University of North Carolina at Chapel Hill. The event took place concurrently with other artists' books events, on Duke and UNC's campuses. All the events fell under the umbrella of a program called, "Book + Art", highlighting artists'

books in various ways. The events included two art exhibitions, a curator's lecture, a trunk sale, a book distributor's presentation, and more. The book-reading event was the focus of this study.

The data was collected via direct observation of the event. The event was observed when it occurred for two hours at the Sloane Art Library. Four artists showed their individual works by presenting background information, followed by reading out loud from their books. Three of the four artists simultaneously projected a live view of their work, as it was filmed with a video camera, projecting artists' books image onto a screen during the reading. After the book reading, discussion between the artists and audience was observed. Physical materials available at the event were gathered and included in the analysis. The materials included an event flier and event program. Finally, online materials related to the book reading were observed, including the online Flickr photography galleries of the various "Book + Art" events.

The position of the author must be addressed. The author acknowledges a bias in the collection of data for this study because he helped produce the event with library staff. Specifically, the author worked with at the staff at the Sloane Art Library, assisting with the implementation of the artists' books book reading. The capacity of the author in implementing the event included creation of the event flier, event program, and coordination of technical equipment. Even though the author's perspective is biased, the rich data collected from the author's experience combined with the direct observation of the event provides a relevant analysis of the event. One of the strengths of case studies is particularization: "the richness with which a particular setting or phenomena can be

described" (Choemprayong and Wildemuth, 2009). The inclusion of the author's experience strengthens the validity of the study because the author participated in every step of the marketing process for this specific event. All the pieces that made up the whole of the marketing approach are readily available to the author.

The data set analysis involves data triangulation (Choemprayong and Wildemuth, 2009). This means that multiple perceptions are used to clarify meaning, verifying the repeatability or interpretation. This study uses methodological triangulation, combining data collected via direct observation of the `Artists' books` Book Reading Event, revisiting the associated printed and online promotional material, and analysis using the marketing model to learn how the event generated value.

One possible criticism of this study is the general weakness of case studies, in terms of their generalizability. The results are not universally applicable. However, the goals of the study did not include translating the findings to another context. Instead, the author focused on understanding one person's experience of marketing a library program and observing how the approach impacted the event. The data gathered provides support for the marketing model underlying the study.

The data was observed for this case study came from the audience's perspective and the event volunteer's perspective. No surveys, questionnaires, or forms were distributed to gather quantitative data. Instead the data was collected via direct observation and reflection. Future research could collect data using quantitative methods. Evaluating this data, in addition to future studies' data, would greatly contribute to generative value related to a marketing model.

6. Description of the Artists' Books Book Reading Event

The artists' books book reading took place on September 14, 2010 at Sloane Art Library at the University of North Carolina at Chapel Hill. The event started at 7pm and went until 8:30pm. Four book artists presented their work to an audience of 45 people. Three of the four artists simultaneously projected a live view of their work, as it was filmed with a video camera, projecting artists' books image onto a screen during the reading. After the book reading, discussion between the artists and audience was observed.

Various people attended and participated in the event. The people can be categorized as book artists, audience members, event staff, library staff, and other people who did not fit into these categories. The book artists who presented were four North Carolina-based artists, who each presented their artwork during the book reading portion of the event. The artists brought work from their own collections. One artist pulled her work from the Sloane Art Library shelf and used it during her presentation. Other book artists' were also present in the audience, but they are categorized as audience members – the people attending the event. Event staff includes people who coordinated, and implemented the event. Library staff oversaw and ran the library, as the event happened during regular library hours.

Preceding the book event activity was a closing reception for an artists' book exhibition that the Sloane Art Library had organized and installed. This exhibit happened in one of the hallways at the Hanes Art Center, nearby the art library (The Sloane Art Library is housed in the Hanes Art Center). The exhibition was called Art in Books

Clothing. This event was held in collaboration with the Sallie Bingham Center for

Women's History and Culture at Duke University. The collaboration was called Book +

Art, featuring events and exhibits at Duke's and UNC's campuses. AMLISS, the Art

Museum Library and Information Science Society at UNC-Chapel Hill, organized the

reception. The reception preceded the artists' books book reading, and offered

audience members to meet each other, the book artists, and other attendees of the event.

The reception featured tasty food and started around 6:15pm until the book reading began

at 7pm inside the Sloane Art Library.

The artists' books book reading portion of the event is the focus of this study.

This took place in the reference area of the Sloane Art Library. The large, wooden tables

used for studying were moved outside the library and chairs were placed into the

reference area. The size of reference area was around 40" x 45", containing 42 chairs.

The space was quite small although additional attendees could stand in the stacks of the

library and still view the presentation.

Audience members entered the art library and received a program that listed the

order of artists, with the corresponding titles of work the artists were sharing. The

audience filled the entire seating area. Additional attendees stood on the sidelines of the

makeshift auditorium, lining the book stacks. The presentation consisted of speakers and

artists reading from their work. After a brief introduction, the program kicked off, the

lights dimmed, and artists began presenting their work to the audience.

Three of the four artists presented their work by projecting it onto a movie screen.

The fourth artist presented work on a library book cart because it was too delicate to hold,

read from, and keep steady enough to be filmed for projection. The artists who did project images of their work stood at a wooden podium, with a video camera positioned at about their head level. The video camera was titled downward, and filmed the work that the artist was reading from.

Following the presentation was a 15-minute question and answer session between the audience and book artists. One of the book artists assembled an impromptu group of audience members to visit the art department's print studio, showing off and touring the studio space where this artist created her work for a few minutes after the event.

The event concluded, tables were returned to their place in the art library's reference section, and book artists traded stories among each other about their work and the upcoming Book + Art events. The attendees left around 9pm, the usual closing time of the art library.

After the event positive feedback in the form of emails and face-to-face comments between audience members and event staff were observed. The feedback data was documented by the AMLISS officers and event staff, but is not publicly available information. Even without measurable data from the event, the value created from the book reading can be analyzed using the marketing model.

7. Results
Value Creation and Exchange

The artists' books Book Reading created value in many ways. The following section discusses the specific ways the event created value, analyzing the event through a

contemporary marketing model. The people included in this analysis are audience members, book artists, and the event staff. The audience members and book artists are considered the primary customers of the event, even though they created and exchanged value with each other throughout, as discussed in the below analysis. The people staffing the event are considered the primary creators of value. The distinction between the event staff and artists is blurred because some of the artists help staff the event. In any case, value was created and exchanged among the various population groups and group benefited the other in various ways.

The event created value in three essential ways: **Storytelling Exploration, Projected Images, and Accompanying the Artist**. These values are explained in the following sections, defining what they mean, and including how they fit into the overall value creation system. The marketing model suggests why value is created and discussed in relation to each essential way

Storytelling Exploration

The greatest value created during the event was a new way for people to explore `artists' books`. Storytelling exploration is an essential way to explore an artists' book. This means a book artist tells a story and reads it aloud to an audience. Participants in storytelling exploration focus their attention on the language, words, and content conveying the story. In turn the book artists also engage in sharing a story with others. This engagement with `artists' books` provides a richer understanding of the book artist's work and builds relationships between the book artist and audience.

This value relates to the first part of the marketing model: creating value for customers. In this instance, the primary customers are the audience members. Audience members gain value by the overall experience of storytelling. Book artists also gain value from this experience, but first a discussion about how the audience members gain value through storytelling exploration.

The audience hears the reader's words, sees the `artists' book's` images, and combines these auditory and visual aspects into an experience of focused attention. The experience creates a feeling of continuous interest for audience members, similar to Csikszentmihalyi's flow experience. Audience members listen and watch intently, engaging with the language and images that are presented to them during the `artists' books` book reading. These attributes of the book reading – concentration and uninterrupted observation – are the same attributes a person experiences when engaged in a flow.

Storytelling exploration is similar to a writer reading aloud from a recent work, like a short story or poetry reading. At those events, telling a story or reading a poem is the primary focus. The presentation may include what a book of poetry is, or how the book of poetry is constructed. Rather the events focus on telling ideas and the author's voice. In a sense, the `artists' books` book reading positions book artists as authors, instead of as visual artists. This is not precisely the case, as the study will analyze in upcoming sections called projecting images. The triangulation between authors, artists, and book artists is useful because it shows how book artists connect with both authors and artists.

Storytelling exploration also paves the way for customers to have a profoundly meaningful experience. The story contained with an artists' book may become an emotional focus point for audience members. Storytelling connects to an audience's emotions more than a summary about an artists' book. Storytelling creates feelings of empathy, compassion, and more beyond just recounting an explanation.

An example of the value of storytelling exploration occurred when the first book artist, Beth Grabowsi read from her work *Countenance*. This work was based on letters written by her mother about family, loss, and regret. The reading of this work was a moving and emotional experience for the audience members, suggested by people visibly crying during Grabowski's reading. The silence that filled the event after Grabowski finished reading her work suggested a profoundly meaningful experience. The act of storytelling to explore Grabowski's work creates a new way for the audience to experience her work making artists' books. The essential value of storytelling exploration benefits audience members because they may experience artists' books in a profoundly meaningful way.

Storytelling exploration also creates return value for the book artists. During the reading of their works, the artists received the satisfaction of sharing their work with others. The ability to share work with an audience in a new way, especially if storytelling generated a profound meaningful experience with the audience, created a unique feeling of satisfaction. Even if this feeling was accompanied with nervousness and stage anxiety, the feeling of elation was a return value from the event. This return value to book artists is intangible, meaning this study did not measure the level of satisfaction book artists felt.

However the feelings of happiness showed by artists during and after the book reading suggest a return value captured by the book artists.

Finally, storytelling exploration captures a value in return for the art library. The event was the first of its kind the Sloane Art Library hosted and the exploration via storytelling suggested a compelling new way to share artists' books with an audience. The storytelling exploration method is something the art library can promote to customers as a way to view their collection. Instead of just offering artists' books accessible via traditional book check-out procedures, the art library can also offer programs like the book reading to share artists' books with audiences in new ways. This makes the art library's collection of artists' books more dynamic because it is accessible in different ways.

The exploration of artists' books via storytelling may be the most valuable component of the book reading when analyzed using the marketing model. Storytelling exploration creates value for audience members, and creates return value for the book artists and art library.

Projecting Images

Projecting images is another essential way to create value during the event. A video camera, positioned above the book artists as they read from their work, captures a live view of the work. This perspective shows the book's appearance from the perspective of the reader. The view is similar to a reader's perspective because the image is just what a person sees if he or she were exploring the book individually. If a camera were placed next to a person's head, recording whatever he/she was looking at, this

would encompass the reader's perspective. This perspective is projected on a movie screen for other people to see. Audience members watch the reader turn pages, flip-over sections, or otherwise navigate through an artists' book.

The sounds accompanying the projected images heighten the experience for audience members. The foremost sound is artist's voice, reading aloud from the work. This sound relates more to explorative storytelling, instead of projected images because the intonations and change in speaking style convey meaning through storytelling. Other sounds relate to the projecting of images. For instance, the materials used to make the book – like the noise of paper pages turning – heighten the experience of projected images. Other sounds are the book materials shifting on the podium, or the nearly silent clicking of a keyboard on a computer keyboard to advance through an artist's work that has online pieces included in the whole of its display.

Audience members see the words of the book appear throughout the projected images. In some cases, the words were filmed with enough clarity that the audience could read along with the book artist's voice. The audience is drawn to the typeface of fonts, noticing how the look of the letters affects the artists' story. One of the artists' shows work based on her family member's letters and journal entries, using handwriting instead of a mechanically printed typeface to display information. The handwriting draws viewers in more than printed letters and creates a heightened personal connection with the work, especially considering the context familial correspondence. The intimacy of seeing a person's handwriting creates a more emotionally charged experience for audience members.

Projecting images creates value for the audience members attending the event. Book artists watched the projected images only insofar to keep their work visible to the video camera, making sure their work appeared in the frame. The event staff also made sure to carefully align the camera angle so the greatest possible portion of the work was visible. The visual display of the `artists' books` on a movie screen was key consideration of the event staff. Projected images became another way to experience `artists' books`, throwing an individual reader's perspective out onto the screen for the group to see.

Projecting images also created value for audience members because they saw the equipment utilized to create the images. This means the audience was aware of how the imagery was captured, filmed, enlarged, and projected for their viewing purposes. The filming-projection process was not hidden or concealed from the audience. Rather, the equipment set-up was easy to see. This conveyed a do-it-yourself attitude that increased the intimacy between the event staff and the audience members.

In another instance of projecting images, Josh Hockensmith – one of the book artists – connected a laptop computer to the projector to show one of his works called *Googled English frontier deedbook*, investigating how language typed into a Google searches may yield zero results. He performed the same word searches as printed in his book, projecting the results for audience members to see. Hockensmith's live searching with the same words caused laughter and increased suspense among the audience as they guessed whether or not the phrases would net any results from the search engine.

Projecting images also creates value for the art library. The art library generates goodwill among the artistic community and the general public by presenting `artists' books` in a dramatically visual way. Photographs documenting the event demonstrate how the artists share their work using a video camera, projector, and movie screen. These photographs and the memory of the event distinguish the art library from other libraries among audience members and book artists. The art library occupies a position as a unique value provider for customers. This is the art library's capability to offer compelling and insightful `artists' books` events. This differentiation from other art libraries captures the most return value from customers.

Even if the immediate value is not monetary, the art library succeeds in distinguishing itself from other libraries in other ways. Non-monetary returns include an increased awareness of the art library's collection of `artists' books`. Strengthened relationships build relationships between the art library and the book artist community. These relationships build bridges from person to person, potentially leading to more donations and gifts for the collection. Finally the art library adds to its image as an innovator, increasing awareness among the general public as a location for forward-looking events and cultural programs to take place. Positive attention to the art library allots more influence and power among the general public and the book artist community.

Projecting images was considered the most unique essential value to the book reading when event staff designed the activity. However, the storytelling exploration offered more value to audience members and more return value to book artists and the art library. Projecting images plays an integral role in storytelling exploration, and in another

of the methods to create value. This method is discussed next, called accompanying the artist during the event.

Accompanying the Artist

Storytelling exploration and projected images creates value for the audience members in singular ways, as discussed in previous sections. This section discusses how value is created with both methods by accompanying the artist. The audience watched and read along with the book artists. In turn the book artists saw and felt how people reacted to their work. A unique relationship between the book artists and audience members occurred, a relationship that can be termed "accompanying the artist." The book artists, audience members, or event staff members did not expect this essential value to happen when the event was suggested or even when the program began that evening. However, accompanying the artist occurred during three of the four artists' presentations.

Three of the four artists read from their work and simultaneously showed the audience what the work looked like. Spoken language and images conveyed a continuous, flowing experience for people to experience. Audience members pondered the artists' work during their presentations. Book artists similarly accompanied the audience members through their work, guiding them through storytelling and projected images. The feeling created by this combination of storytelling and imagery was similar to a person being in flow, when a person is fully immersed in an activity, feeling energized and focused on what is immediately happening. Not only were the audience members experiencing flow, but the book artists were also engaged in moments of concentration. The multi-sensory experience was effective at immersing both the

audience members and book artists. This created a relationship of accompanying the artist through their artwork, providing people with a meaningful experience of others see, express, and reflect back their view of the world.

The fourth book artist demonstrated a different combination of storytelling and projecting images. The artists' work was larger than the other book artists, so it was stored on a movable book cart instead of on the filmable podium. This distance separated the work from the video camera. This artists' work was unable to be filmed and displayed on the large screen. Instead the audience viewed it from their seats, watching as the book artist held up the sculptural book forms. The book artist gave explanatory summaries about her work, without using explorative storytelling. No projected images were visible during her presentation. Perhaps because of this disjuncture, the previous feeling of flow was missing from this artist's presentation. The book artist still effectively shared a meaningful experience with the audience, but the value of the experience was lessened. The audience accompanied the artist in a different way than other presentations. This ways could be described as more show-and-tell. This different experience was not a result of the duration of the event, or the order of presenting artists because this disjuncture occurred in the middle of the event. Instead the experience was different because it happened without storytelling exploration or projected images.

This value is possibly the most difficult to define. This section describes more of what the experience was not, instead of what it actually was. Another way to describe accompanying the artist is presenting his/her artwork without storytelling or projected images. The experience is similar to walking with a tour guide and features summaries

and explanations to create a meaningful experience. This is not a lesser experience, but the author wishes to suggest how the result was different than other presentations.

Accompanying the artist creates value by building relationships between the audience members and the book artists. The audience feels a relationship with the book artist and he/she shares her work. The relationship results from either a focused flow experience of storytelling and imagery, or it results from simply observing the artist share work in an explanatory manner. The relationship goes back and forth between the audience and book artists, meaning the book artists also benefit from the experience. The experience suggests other ways people interact with an artists' work, where humorous moments, or where painfully emotional intervals exist in the work.

8. Further Study

This case study only examines the creation of value through a marketing model. While this case study examines the import of storytelling, it does not measure how storytelling creates the potential for a profoundly meaningful experience. Future research might examine how people have profoundly meaningful experiences and what conditions cause those experiences. This case study does not measure the amount of satisfaction of various customers experience during the event. These customers include audience members, book artists, and event staff. Book artists may feel an amount of satisfaction from sharing work with others, as do audience members also feel pleasure from hearing artists' share their work. A future study might measure these levels of satisfaction or pleasure, specifically studying one population group from this study.

Monetary cost was not factored into this research, but was a factor during the event. Although monetary value was gained from the event, library staff time added to expenses. Event costs – such as printing programs and fliers – also contributed to the expenses. Future studies would analyze how these costs contributed to the success of the event. How the monetary costs effect the overall value generated from the `artists'` `books` book reading would be considered.

9. Conclusion

In conclusion, the `artists'` `books` book reading creates value for customers in various ways. These ways include storytelling exploration, projected images, and artist relationships. Each of these constituent elements mix together to create value, like the four Ps of marketing mix together to create value in the marketing model.

The place where value is created is the art library, specifically the site of the book reading. The reference area of the art library becomes the prime location where value is created for customers. The promotion of the book reading event creates value because the positioning offers a unique, new way to explore `artists'` `books`. The price of the event was free, so no monetary value was gained. Monetary expenses accrued, and the library staff's time contributed to the cost of the event. The people involved with creating and capturing value are audience members, book artists, event staff, and library staff. Each population group nets and captures value from each other.

The difference between the book reading mix and the linear 4 Ps mix is the book reading provides a continual mix of value to customers, benefiting them in various ways. Audience members capture the most immediate benefit, by exploring `artists'` `books` in

new ways. Book artists also capture value from the event, by creating a relationship between themselves and the audience, and solidifying the relationship between the art library and themselves. Finally the art library, where the event happens, captures value. The art library becomes a location of a profoundly meaningful experience for others to talk and share about. The library also increases awareness about its artists' book collection. The overall experience creates value for all these customers in the mix.

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