Academic libraries on the Creative Industries track: the perception of Spanish and Brazilian professionals

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Abstract:

As governments around the world are beginning to recognize the role of creativity in the promotion of innovation and competitive advantage in a Global Knowledge Economy (GKE), Creative Knowledge-based Industries are becoming the focus of attention. Nevertheless, and in spite of the rise of Big Data, the prevailing absence of systematic library collection of activity data perpetuates the persistence of traditionalist and myopic approaches that tend to overlook the nexus between libraries and creativity while perceiving libraries as exclusively or basically collection gatekeepers, information brokers, and content providers. Given the universally acknowledged fact that the central value of the library is clearly creative, we embarked on the exploration of the academic library position within the Creative Industries system, as seen through the Ibero-American library community lens. In this vein, and following a literature review that focused on the interpretation of the intensity of creative in libraries, value, and content across different Creative Industries classification models, our survey within the library expert community attempts to investigate the relationship between academic libraries and the creative industries (CI) realm. Our overarching goal is to facilitate the articulation of targeted recommendations and to contribute to the conceptual foundations guiding the formation of a special interest group that will streamline the academic librarianship community response to this challenging area.

Keywords: academic libraries; creative industries; knowledge-intensive professions; creativity; value co-creation; Spanish libraries; Brazilian libraries

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1.Introduction

In our fast-changing, globalized and increasingly more complex world, creativity (intrinsically linked to innovation) is the backbone of economic sustainability, cultural, and technological advances. According to a study commissioned by the Directorate-General for Education and Culture of the European Commission (KEA European Affairs, 2009) investigating the relationship between creativity, the cornerstone of innovation (Çolaklar, 2014), and culture ''…seems an easy prospect. After all, creativity refers to the ability most characteristic of artists or professionals that are active in cultural/creative industries." However, in our data-intensive and data-driven globalized economy and research, although it is highly acknowledged that human traits such as creativity need to be fostered as they are the source of progress (Mayer-Schönberger & Cukier, 2013), the link between creativity and libraries is less evident as these institutions until recently have been perceived as old-fashioned static repositories rather than interactive places of knowledge creation and lifelong skill development (Zaugg & Warr, 2018).

In their effort to align with the flexible and activity-oriented new paradigms, higher education institutions all over the world are beginning to transform their very nature by applying new technology-intensive approaches to teaching, learning and experimenting with ways to enhance the innovative capacity and data capabilities of Learning Resource and Research Centers (LRRCs).

In this new scenario, library staff (core, support and embedded librarians) balance between the new mantra of "sharing 2.0," the accelerated application of new business models, and the alternative use of digital technologies that leads to rapid innovation. These developments are attempts to respond to internal and external pressures to relate, converse, learn, perform, and adapt. It may be true that the promotion of creativity and innovation in the academic library may still be occasionally challenging, partially due to the persistent *habitus* (in the sense of Bourdieu, e.g., 1990) and mimetism-driven worldviews that minimize the rate of radical change. Nevertheless libraries, in contrast with the stereotypes and preconceptions that present them as a somehow forgotten, underfinanced, passive, and no longer relevant institution, are

gradually becoming alternative learning centers. They are adopting agile approaches towards users' evolving needs and pursuing the radical collaborations, deconstruction, and reorganization processes that are crucial to reposition themselves at the center of the "multiversity" (Kerr, 1963).

Rising beyond their traditional scope and mission, research libraries seek to a) reinvent ways of capitalizing on the Information and Communication Technology (ICT) capabilities; b) move from predominant collection-focused worldviews to outcomes and learning; c) work with community instead of just distributing content, fostering library co-ownership and co-creation (Lankes, 2011); and, d) make conversation (Lankes et al., 2007) a central component of their professional development strategies in the light of learning, didactic, and motivational theories connected to postmodernism and social constructivism.

At a time in which creative knowledge-based industries are becoming the subject of an important focus of attention around the world (European Commission, Austrian Institute for SME Research and VVA Europe, 2016; Dirección General de Política e Industrias Culturales y del Libro, 2015; Fuertes, 2011; European Union, 2012; EUROSTAT-EC, 2011), library administrators, in the midst of this ongoing transition marked by their transformation to multipurpose learning centers, creativity catalysts, and innovation anchors within the institution, are looking for ways to reposition their organizations on the assessment and accountability table. Library administrators are striving to develop innovative programs for training people, collaboratively generate new ideas and technologies, enhance scholar productivity, and not just redesign but also repurpose library spaces and practices. However, despite the abundant literature around the topic, opinion papers in their majority, and tremendous creativity and associated innovation occurring in information organizations today, not too many studies (with the notable exception of the work of Mihaljevic (2015), Nichols et al. (2017), Boyle et al. (2016), Shapiro (2016) and David Lankes (2011)) have explicitly dealt with the academic library-creative industry/economy topic.

So far, there has been little discussion about the academic library's potential and prospective advancements in the creative industry classifications, especially in the Ibero-American and Caribbean contexts (Lassa, Azagra & Turmo, 2017; Gómez, Rodríguez & Cedillo, 2017; Aguilar-Losada, 2014). This could be attributed to the strong resistance to change among librarians or the fact that the literature on the Creative Industries and creative knowledge is not yet fully established. In this sense, before

articulating any targeted recommendations, it seemed imperative to survey the perspective of the actors involved in the topic, seeking their support through their valuable input to shape future avenues of academic librarianship engagement in the creativity advocacy cause. For this purpose, we developed a survey instrument aimed at gathering an initial set of viewpoints that would form the basis for further initiatives and at the same time raise stakeholders' awareness in this unresolved topic. In this paper, we present the results of our survey of library experts. Library and Information Science (LIS) professionals were invited to participate through a multi-channel approach, namely the main Ibero-American and Caribbean mail distribution lists on Library and Information professionals and scholars, IweTel[1], Spanish electronic forum for library and information professionals, and EDICIC[2], sponsored by the Association of Education and Research in Information Science in Latin America and the Carribean, as well as personal emails, in our attempt to record the community understanding of ways in which library creativity is supported within and beyond the creative industries.

2. Creative Industries definitions

The document entitled "Understanding Creative Industries" (UNESCO Global Alliance Team, 2006) explains CI as industries that combine the creation, production, and commercialization of creative contents that are intangible and of a cultural nature within eight domains (artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts, and audio and audiovisual media/multimedia) and six functions (preservation, creation, production, distribution, trade/sales, and education) that constitute the "cultural sector." Similarly, 'Creative Economy: A Feasible Development Option' Report (United Nations Conference on Trade and Development (UNCTAD), 2010) acknowledges that they are at the core of the creative economy. It defines them as cycles of production of goods and services that use creativity and intellectual capital as their main input and are further classified by their role as heritage, art, media and, functional creations. Finally, the World Intellectual Property Organization (WIPO, 2013) states that the copyright-based industries are those that are dedicated, interdependent, or that are directly or indirectly related with the creation, production, representation, exhibition, communication, distribution or retail of copyright protected material.

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[1] https://www.rediris.es/list/info/iwetel.html
[2]

http://www.rediris.es/list/info/edicic.html

According to Mihaljevic (2015) the latest data indicate that cultural and creative industries belong to one of the fastest growing sectors of the world economy. Although Buitrago Restrepo and Duque Márquez, authors of "The Orange Economy, an Infinite Opportunity" (2013), argue that a universal definition of the orange economy, cultural industries, creative industries, copyright-protected industries and cultural/creative economy would be both absurd and unnecessary, generally there is a certain consensus around creativity, arts, and culture as commodities and the presence of a creative value chain in most known definitions.

3. From linebackers to quarterbacks

In this era of exponential technological advances and rapid organizational changes, the more intellectual capital and content creation become critical to economic success (Brennan, 2005), the more libraries recalibrate their vision and revise their missions (American Library Association, 2015; Association of College & Research Libraries, 2015). Libraries, according to Johnson (2016), as a general rule are less concerned with "big C" Creativity (the generation of a product that is judged to be novel and also to be appropriate, useful, or valuable by a suitably knowledgeable social group) than they are with "little c" creativity (the expression of a new "mental combination" in the world). Within this realm, supporting creative practitioners in their varied and multifaceted activities seems just a natural extension of the new library remit and functions (Carvalho, 2010).

Indeed, the ways in which higher education and libraries in particular interact with the CI are many and varied (Light et al., 2016). They result in a complex and less transparent mosaic of activities that include but are not limited to the development of innovative people, the generation of new ideas, and technologies shaped by the delivery of a wide array of activities, experiences, and different types of meaning. In particular, these aesthetic, entertainment, and education-purposed experiences, related to both the physical and virtual library look and feel (Murzyn-Kupisz & Działek, 2015), aim to foster both inspiration and reflection through a number of meaning-providing activities that evoke a sense of:
   a) accomplishment, as libraries help students and other agents to achieve academic success
   b) appreciation of beauty as libraries are places where community members can indulge in the appreciation of the arts

c) creation with the assistance of librarians that provide new creativity stimulating materials (Nijboer, 2006; Bell, 2009).

Although academic libraries are undeniably a non-profit part of the industry based on a publicly-funded operational model (Kostagiolas et al., 2016), nevertheless, by transforming their traditional role as organizers of knowledge and providers of access to information into knowledge and highly valued novel service creators, in synergy with other areas of the creative industries and the academia, not only will they contribute to the innovative and evolutionary development of library and information activities, but also decisively encourage cultural, social, and economic changes. Through the creation of projects such as digital contents and the organization of digital collections, they directly inspire and provide support for other partners while contributing to the advancement of culture and science.

By producing a new type of practical, interdisciplinary, informal, applied, and contextual knowledge that is constructed through collaborations and networks (Roodhouse, 2009), and by remodeling at the same time library spaces in such a way that they enhance teamwork and creativity, libraries are projected as alternative innovation environments. It is exactly due to these new enhanced capabilities, offering an exceptional mix of place, content, technology, and mentoring, that they have started to share a lot of common characteristics with CIs, including a focus on innovation activities, human-centered design, user creative outputs, and collaborative work.

As new technology-intensive approaches to teaching and learning are transforming the very nature of the university, libraries are experimenting with organizational models that do not just provide support and intermediation, but also incentives, ideas, and training to both the closely affiliated partners and the broader community. Some characteristic examples of libraries with creative strategies will be given later on. They are upgrading their role into full-time strategic partners and creativity or innovation "movers and shakers" in an overarching desire to increase their value proposition and reinforce their role as one of the cornerstones of the creative economy. To this purpose, besides providing users the tools, resources, and facilities for the modelling and visualization of ideas and concepts, all necessary to the design of creative and innovative processes (Kelley & Littman, 2001), they are:

- promoting revolutionary new methodologies for the discovery and organization of information, ideas, and networks (MIT Institute-wide Task Force on the Future of Libraries Preliminary Report, 2017),
- co-developing viable models and systems for the long-term stewardship and preservation of digital research,
- experimenting new ways of scientific output dissemination by engaging in rigorous interdisciplinary research and by providing a platform for new types of scholarly communication,
- piloting and evaluating the reconfiguration of physical and online library spaces,
- transforming into digital hubs, innovation hubs, hacklabs, makerspaces[3] (Coe, 2015; Jones & Dysart, 2017), creative content and knowledge centers, media labs, innovation studios, startup labs[4] (Hynes & Hynes, 2017) and digital scholarship centers where new intellectual products are being generated; and creating a place of experimentation and innovation for humanists (Zorich, 2008),
- becoming one-stop destinations to learn, test, and drive the latest technologies, and experiential, entrepreneurial, and experimental spaces where access to technology enhances opportunities to learn, work, and create,
- spreading knowledge and enthusiasm about creativity, innovation, and expertise exchange, but also participating in the development of country-wide programs aligned to achieve local and national scale outcomes as well as deliver country-wide agendas,
- forming mutually beneficial partnerships from *ad-hoc* co-operations to strategic alliances with external players (the civic society, volunteers, municipal administrators, cultural institutions, and the market, that would be the least cultivated area of cooperation), thus blurring their activity scope and boundaries and turning dialog and co-production into key operating components and finally
- demonstrating a willingness to try new things, "dreaming big," through pursuing deeper research collaboration which translates to more tightly

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[3] "...collaborative learning environments where people come together to share materials and learn new skills. . . . not necessarily born out of a specific set of materials or spaces, but rather a mindset of community partnership, collaboration, and creation. A perfect match for public libraries!" (Jones, 2012, in [24]).

[4] "These descriptions highlight goals related to empowering students to make things and express their creativity. As such, the spaces have the tools and other resources necessary to prototype ideas alongside other students'' (Hynes & Hynes, 2017).

integrated library resources, services, and expertise within campus research and learning environments, taking calculated risks, sharing ideas and solutions instead of settling for the *status quo* (Holmgaard Larsen, 2010).

Among numerous North American and North European examples, special reference is made to (Speer, Mathews & Walters, 2013; Jaguszewski & Williams, 2013):

1. the University of Guelph super-liaison and functional specialist model development. It involves a fresh examination of liaison librarian roles with specialist areas of expertise, including copyright, geographic information systems (GIS), media production and integration, distributed education or e-learning, data management, emerging technologies, user experience, instructional design, and bioinformatics,

2. Duke University's cross-disciplinary Humanities Lab in partnership with faculty to develop and curate new scholarship forms in support of digital humanities,

3. the course-based widget system developed by the North Carolina State University libraries that provides a customized experience based on the courses that students are enrolled in,

4. Penn State University's publishing and curation services,

5. the library laboratory at the Norwegian Library System, a think tank and active communication and development platform for technology and innovation which is the outcome of the cooperation between several institutions among which public, university, and college libraries (Biblab.no). This laboratory aims to study the possibilities for future technologies development in the library system and seeking to communicate ideas and encourage cooperation across national borders (Holmgaard Larsen, 2010; Alsbjer, 2010),

6. University of Minnesota Libraries Experts@Minnesota initiative aiming to expand opportunities for faculty to engage in collaborative research, attract funding, and burnish their credentials as experts in their chosen field(s) by offering their services to a variety of clients (e.g., general public, media, and private sector). In this way, the library becomes an active organizational cheerleader for the professoriate and a catalyst for both scholarly research and grant funded projects (Shapiro, 2016).

However, although academic libraries can be very well situated between cultural heritage, media (publications, press, IT programs, and digitized creative contents), and functional creations (new media and creative R&D), their contributions are not adequately reflected in their public image. They are not encompassed in creativity

classification systems due to challenges related to either the definition or measurement of an amorphous and imprecise value when the concept is applied to intangibles like library services.

As user satisfaction is not only shaped by the actual quality of the service offered, but also by the image it projects (which is in turn complemented inter alia by the organization's ranking among highly creative counterparts), there is a need to remedy the marked lack of systematic data collection. This includes concrete information – both structured (census data and structured web-based e.g. Twitter data) and unstructured (unstructured user-generated content, social network information, unstructured informal user opinion) – which can be instrumental in:

- helping to appreciate how libraries support and facilitate creativity and innovation through meaningful public/academic libraries' integrations by recording the outcomes of inter-institutional or cross-community coalitions over an expanding spectrum of activities; in these coalitions, libraries play an invaluable role as community anchors, providing access to information and resources, promoting the use of technology to facilitate the discovery of knowledge, and furthering economic vitality in the long run (Ipsos Mori & Shared Intelligence, 2013; Streatfield et al., 2015),
- showcasing the capacity of academic libraries and the profession to achieve country-wide outcomes and deliver nationwide agendas and
- encouraging young students to seek librarianship as a highly desirable career choice.

Therefore, while academic libraries are seamlessly evolving to flagship organizations (Jones & Dysart, 2017), for the library to be acknowledged as a genuine creativity-bound environment, there must be an undisrupted flow of information on activities and events. In addition, library staff should become more aware of techniques for establishing and cultivating a feeling of genuine user participation in the library's public arena, as the value of the academic library's mix of assets and the intrinsic nature of the library are becoming less visible with the increasing engagement online (Delaney & Bates, 2015).

Within this context and with our mind set on the widely acknowledged fact that the research library's central value is clearly creative (Light et al., 2016), we deemed it necessary to examine the position of the academic library within the creative industries system. Our research is a first step to familiarizing the LIS community with this

challenging perspective by collecting basic facts and figures around CI classification systems and LIS expert opinions. In the quest of actionable evidence that could eventually inform further initiatives in the long run, we initially conducted an extensive research on (1) the attention attributed and the interpretation of the library characteristics, growth, creative intensity, value, and content according to different CI classification models, a value that in the case of non-profit organizations is often underreported and underestimated, and (2) its relationship with the CI as part of knowledge-intensive organizations.

4. The Library Case Exclusion Criteria

Since Cunningham's study (Cunningham, 2002) advocating the development of instruments to capture the notion of creative inputs into a range of non-creative industries, there has been a lot of discussion regarding the substantial differences in the emphasis that CI models place on distinct sets of inclusion criteria. Some, such as the WIPO model, clearly adopt a revenue-earning orientation or the Department for Culture, Media and Sport (DCMS) model in the United Kingdom (2013) that adopts a data informed approach based on the creative employment and fails to fully capture the creative activity. Others that originate in the field of cultural studies, by contrast, see the cultural value inherent in their products as the primary source of their economic worth (Throsby, 2008).

To this end, there have been reports such as the collaborative project ''Classifying and measuring the Creative Industries'', led by Creative Industries Council Skillset, partnered with Creative & Cultural Skills, and involving the British Department for Culture, Media and Sport (DCMS) and the Innovation Foundation Nesta (2013), that aim to create a shared understanding of a classification of the Creative Industries. These consultations suggest that the existing classifications should be questioned on the basis of professional judgment and by bringing to bear other more qualitative information. Other examples would include consultations such as the one of the Arts Council[5] (Arts

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[5] The Arts Council England in their consultation response (June 2013, https://bit.ly/2GEaqCI) cautiously support the use of the 30% threshold at which a sector is deemed to be "creative." They recognize this as problematic, for the same reason that employment data is theoretically an imperfect tool, as there are industries in which the creative employment is below 30% but the central value produced by the industry is clearly "creative." Particularly, in the case of libraries and museums, while the DCMS's assessment of occupation codes 2451 (Librarians) and 2452 (Archivists and curators) finds them to be creative, the percentage of these occupations within the industry codes is however not sufficiently high enough for the industries to cross the 30% threshold due to the high number of support staff that these two industries

Council England, Classifying and Measuring the Creative Industries. Consultation Report, 2013) that warns against "the risk of exclusion of some sub-sectors from the department's creative industries definitions…," stressing the importance of the enhancement of the creative intensities model with a further non-data stage in order to amend the classifications in a way that it soundly addresses the exclusion of library activities from the DCMS's evaluation.

While Throsby's 2008 definition of creative industries recognizes three specific types of creative activity, Florida's (the guru of the creative industry) "broad creative industries definition" (2002) acknowledges a strong link between creativity and the knowledge-based economy (Nijboer, 2006) placing librarians in a super creative core, highly concentrated in the creative process. Drawing from these definitions, we could argue that academic libraries stand in the middle sphere between the production of primary creative output and the supply of creative services. They play a decisive role by interchangeably following and preparing the re-conceptualization of industry-wide library services and practices in new groundbreaking ways that facilitate knowledge creation across organizational boundaries.

A successful model for assessing the cultural or commercial content of products and services should not be reliant on purely objective benchmarks. This is important to capture the value of multifaceted concepts, cultural content or the diffusion of creative ideas and influences that occur any time through the generalized communication and exchange processes that govern library workflows. One example of this would be the concentric circles model in which libraries – with however no specific reference to LRRCs - are placed at the 'Other Core Creative Industries' circle next to the Core Creative Arts.

5. Methodology

We first conducted an extensive literature review to collect evidence on the attention, weight, and interpretation attributed by different creative industries' classification models to the characteristics, growth, creative intensity, value, and content of the

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employ. They strongly support the inclusion of these two industries and propose two ways in which this issue might be theoretically addressed: first, a revision within the methodology, of the threshold from 30% to 20% at which museums and libraries are deemed to be creative; the second way to address the exclusion of SIC 91.01 (Library and archive activities) and 91.02 (Museum activities), would be to perform a qualitative secondary stage in the identification of creative industry sectors. Assuming that the creative intensity methodology is a baseline, upon which we might further amend the classifications, they believe this to be the soundest approach.

research library and its relationship with the CI realm. As in the case of non-profit organizations, this information is often underreported and underestimated. Our literature review confirmed a research gap on the topic.

As our next step, we embarked on a survey aimed at library experts through the distribution of a questionnaire aiming to record the Ibero-American LIS community's understanding of the ways in which library creativity is supported within and beyond the creative industries. As a result of our open call, sixty-seven Iwetel and EDICIC email distribution lists' subscribers took our survey between March 29 and April 13, 2018 and an additional small Greek LIS community sample of five respondents contacted through inter-institutional communication channels during the same period. The online survey format and the use of mailing lists - one of the first social media to provide advanced communication services to the Spanish-speaking scientific community (Muñoz-Cañavate, 2017) – proved quite effective in eliciting a prompt response from the community.

The results were processed using both descriptive and comparative analysis techniques. For the purpose of presenting our findings, Microsoft Excel spreadsheet program and JASP open source statistical analysis tool (University of Amsterdam) were used.

6. Survey Findings and Discussion

Statistical descriptive analysis of the 72 responses, that mainly came from faculty, library staff, and researchers (see Figure 1) and originated in their majority from Spain and Brazil (see Figure 2), namely 32 Spanish and 22 Brazilian participants representing 45% and 31% of all collected responses, revealed their strong conviction (72%) that academic libraries are creative enough to be part of the core creative industries circle (see Figure 3). The small but substantial "not sure" percentage nevertheless might be attributed to either a lack of familiarization with the CI topic or, alternatively, to idiosyncrasies of national LIS ecosystems and corresponding innovation rates. The most frequent expressed uncertainty on the inclusion of libraries in CI rankings mainly comes from faculty.

As for the concept of academic library creative intensities which was intentionally not predefined in the survey cover letter in order not to limit the concept just to creative employment but rather to give room to broader interpretations depending on the

respondent's idea and experience, it returned the following result: overall, 60% of the 72 participants judge the research library creative intensity to be between moderate to high. This gives us an initial proponent pool to kickstart the conversation.

In the context of our research, and building on Nesta's Report 'A dynamic Mapping of the UK's creative industries' (Bakhshi, Freeman & Higgs, 2013), creative intensity moves beyond creative occupation employment figures acknowledging that creative industries bring together a particular combination of creative talent, content and ICT skills; their integrity as an emerging economic entity relies on this combination, and if we attempt to define or measure these industries by omitting either component, the results make a lot less sense.

When asked about library position prospects in CI classification (see questionnaire, Appendix 1), 86,5% demonstrated a positive stance in favor of library CI ranking revision now or sometime in the future. The "little to no prospect" option was basically supported by faculty while most researchers voted for the ''great potential to upgrading library position in the Creative Industries ranking sometime in the future."

To collect the participants' viewpoints on which services are creative intensity conducive, we used a 10-item checklist shaped by a prior extensive topic-related literature review and included an open 'other option' question to potentially collect additional dimensions. This inventory was constructed on the basis of a review of the theory and research on the library experts' understanding of what actions and services foster a creative culture within the academic library walls. According to the responses, digitization projects, digital curation, research support, and Information Literacy are among the services that positively affect the library creative intensity and therefore potentially contribute to upgrade the library position in the CI realm.

The findings also hold great potential for High Impact Practices, makerspaces, super-liaisons[6], and library data integration in learning analytics. Their however moderate to low rates suggest that there is still a lot of experimentation in how to fully capitalize on

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[6] "Functional specialists who do not have liaison assignments to specific academic departments but instead serve as "superliaisons" to other librarians and to the entire campus with areas of expertise including copyright, geographic information systems (GIS), media production and integration, distributed education or e-learning, data management, emerging technologies, user experience, instructional design, and bioinformatics" (Jaguszewski & Williams, 2013)

these new types of services and functions as many of these interventions are still in their infancy in survey participating countries.

In particular, makerspaces, student-led innovation, and entrepreneurship hubs are part of the maker movement and a necessary dimension of the innovation commons (the natural extension of the learning commons). They allow students to pursue their research in innovative and unconventional ways by creating, building, and inventing things with technology (Nichols et al., 2017; Colegrove, 2015; Boyle et al., 2016). According to Boyle et al. (2016), by blending the digital culture's strong collaborative ethos and the ability to share and connect via the Internet with old and new skills to create a maker culture (with far more social power than ever before), these aspects have the potential to drive powerful educational impacts, industry innovation, and economic and social benefits.

Ultimately, the participants' perceptions of the factors hindering CI basically revolved around the lack of institutional support and librarian skills. Funding was rated third on the list, suggesting that the community is becoming increasingly aware that creativity does not always require a capital investment (at least not in the financial sense of the term). In view of these findings, it would not be an overstatement to argue in favor of the prioritization of future-proofing library staff over the library space reinvention and up-cycling. This could be achieved by introducing a creative management innovation that would be able to successfully help to coordinate the resources and activities in order to make creativity and innovation an integral part of the library culture (Jantz, 2017; Boyle et al., 2016).

According to additional comparative analysis conducted on an inter-country level, more specifically focusing on responses exclusively from Brazil and Spain, since there was not enough data from other countries to draw robust conclusions and thus make rigorous generalizations, the majority of the 22 Brazilian respondents were faculty while the majority of the 32 Spanish respondents were library staff. This difference in the composition of participants probably stems from the country-specific technological and educational contexts. Brazilian academic libraries are still behind in their attempt to adopt new information technologies for the services they offer and the national policies are excluding them from the plans and budgets for innovation. In this vein, the perspective of training library staff to be open to new workspaces in the face of an increasingly dynamic and competitive market still remains quite challenging (De Alencar & de Souza Fleith, 2010; De Lima et al., 2017). Therefore, the enhancement of

creativity in the academic library would currently be of a greater interest to the research community than to working professionals. This aspect has so far been to a great extent underestimated and creativity rarely included or explicitly mentioned in the official documentation of Brazilian university libraries as revealed by the review of the vision and mission statements of the library webpages of 14 Brazilian and Spanish top-rated universities that we conducted in October 2018. The sample was determined by the MEC ranking 2017 (http://portal.inep.gov.br/indice-geral-de-cursos-igc-) and the U-Ranking 2018 (http://www.u-ranking.es/analisis.php) lists respectively.

As for the distance of opinion between Spanish and Brazilian faculty members and associated with academic library creative intensity, Brazilian LIS Faculty supported the low intensity proposition (10 out of 15) while the majority of their Spanish counterparts (7 out of 11) supported the "moderate" to "high" options. These findings could eventually constitute the foundational basis of a more pervasive exploration of LIS educators' mindsets towards the creative influences and perspectives of the academic library complemented with further qualitative research components.

Overall, while both communities demonstrated a reserved optimism towards the academic library potential to upgrade its position in the future (37 out of 54 respondents), it was nevertheless interesting to note the small but noteworthy

Correlation Matrix

Spearman Correlations

		Participants job title	Libraries part of CI classifications	Library Creative Intensity	CI Ranking Library Revision Prospects
Participants job title	Spearman's rho	—	0.076	0.158	0.059
	p-value	—	0.738	0.907	0.689
Libraries part of CI classifications	Spearman's rho		—	-0.042	0.119
	p-value		—	0.364	0.839
Library Creative Intensity	Spearman's rho			—	-0.238 *
	p-value			—	0.022
CI Ranking Library Revision Prospects	Spearman's rho				—
	p-value				—

Table 1. Questionnaire items Q1-Q3 Bayesian correlational analysis. Note: all tests one-tailed, for negative correlation *p< .05, **p<.01, ***p< .001, one-tailed.

percentage of a mixed pool of Spanish LIS community members (5 out of 32) arguing that there are little to no prospects for libraries to be part of the CIs.

Finally, a correlational analysis of questionnaire items (Table 1) revealed a negative correlation between survey items Q2 (rating current academic library creative intensity) and Q3 (rating statements that most adequately represent the current position in the CI scenario). This supports the argument that no matter how ambivalent the community´s feelings around library creative intensity may be, the diffuse optimism observed around the academic library's potential to finding its place among the super-creative industries, the creative class super-creative core that includes those whose work constitutes "directly creative activity," creative professionals, and others whose work is constituted by a significant creative component (Florida, 2002), could be viewed as a possible key stepping stone towards the renegotiation of the library creative contributions' classification.

6.1. Key takeaways

These sets of responses can inform a baseline knowledge that can be leveraged as they come from a community of LIS experts, to initiate the discussion around the necessity to:
- systematically inventory genuine creative initiatives (whether solo or through mutually beneficial coalitions) by collecting disperse information
- form a special interest group charged with
  o the development and maintenance of a global library creative initiatives database
  o strategic planning, advocacy, and outreach interventions
  o design and delivery of workshops or conferences to showcase the developments that will raise awareness to both the closely affiliated community and the broader community around the academic library creative contributions to the field

7. Conclusion

This study was motivated by the lack of cross-cultural empirical research on the nexus between academic libraries and the creative industries. It was also underpinned by the library readiness to reexamine its role within colleges and universities in relation to

bringing student creative and digital content and concepts to the market, and thus helping to sharpen the national competitive edge in the creative economy (Johnson, 2016; Shapiro, 2016).

Our preliminary findings, in which information professionals acknowledge a moderate library creative intensity and indicate the lack of institutional support, information, HR skills, and funding as the main library creativity impediments, support the argument that academic libraries should definitely be part of the creative industries classification. Results also support the idea that library developments hold a great potential to upgrade the position of the library in the creative industries rankings at some point in the future. This however requires: (1) the revision of current creative industries evaluation frameworks and classification inclusion criteria and (2) the need for a systematic leverage of library-generated practical, interdisciplinary, informal, applied, contextual new knowledge and co-creation activities (Lyu, Yang & Chen, 2009) which could eventually lead to more value, growth, visibility, and unimaginable partnerships for both the closely affiliated circle of students, faculty, and staff and the broader global community.

Given the prevalence of surveys as a method of collecting data in LIS, the non-response problem has always been of paramount importance to LIS researchers (Hernon and Schwartz, 2000). Soon after the data collection, we were faced with two problems: 1) the extent to which the self-selection approach to our open call might have skewed the study results and 2) the question of whether the limited number of responses received could constitute sufficient evidence to proceed with our exploratory research.

Taking into consideration, on the one hand, that there are not specific guidelines to establish a reasonable response rate for a target group, and, on the other hand, Morton's et al. (2012) argument which supports that a response rate alone may no longer be sufficient evidence to judge a study's quality and/or validity as well as Burkell's, (2003) claim that non-response is not extremely problematic in the case of preliminary research, we considered that this initial set of responses could make a worth mentioning contribution to academic libraries within the creative industries realm conversation. As for the low participation rates, they could be attributed to a number of reasons such as LIS experts having less time and energy to spend on completing a questionnaire around the end of the semester and the use of mailing lists that, in spite of being a powerful social media tool to provide advanced communication services to the Ibero-American LIS community (Muñoz-Cañavate et al., 2017), might

have been proved to be less advantageous than initially expected. Also given the specialization and complexities of the topic covered and impossibility of explaining them all in detail in the introduction of the questionnaire, these aspects might have as well potentially discouraged professionals who are not experts on the topic. Future research might expand these aspects aiming at professionals from other countries and the perception of LIS professionals who are not specialized in creative industries. Other creative activities that are being put into action, in addition to the perception of professionals as it was the scope of our study, might also be collected using information from Brazilian and Spanish library websites in future research.

In conclusion, we would like to reiterate, building on the well-known Massachusetts Institute of Technology (MIT) Future of Libraries Task Force's (2017) quote on libraries transition to the digital world, that the future of libraries is [not just] more complicated or interesting [but also exponentially creative] than a simple transition from a predominantly print world to a digital one. Finally, it should also be emphasized that only by systematically collecting actionable data from the creativity/innovation intersection we can help the library to confidently advance to the Super-Creative Core of the CI classification charts in our budget-conscious, Big Data-intensive and evidence-based era.

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Appendix 1: Questionnaire

Demographics
1. Country
- Greece
- Spain
- Brazil
- Other:

2. Job title
- Faculty
- Researcher
- Library & Information Science student
- Library staff
- Other:

Topic-specific questions

1. Should academic libraries be part of the Creative Industries classification?
- Yes
- No
- Not sure

2. How would you rate current academic library creative intensity?
- Low
- Moderate
- High

3. Given actual academic library roles, services and contributions to the community, which of the following statements do you believe that adequately represents the current scenario?
- library low ranking in the Creative Industries classification should be definitely revised
- academic library developments hold great potential to upgrading its position in the Creative Industries ranking sometime in the future
- there are little to no prospects for libraries to be part of the Core Creative Industries group

4. Which of the following service functionalities positively affect the most library positions in the Creative Industries realm?

Choose all that apply

- digitization, preservation
- digital curation
- research support, research data management
- makerlabs, co-working spaces
- information literacy / academic literacy courses
- open instructional programs (OERs, MOOCs)
- scholarly publishing, research communications
- embedded librarianship
- library service use data integration in Learning Analytics
- library service integration into High Impact Educational Practices
- Other:

5. Which of the following are creative intensity top hindering factors?
Choose all that apply

- funding
- librarian skills
- lack of information
- infrastructural issues
- lack of partnership opportunities
- standards, norms and regulations
- lack of institutional support
- Other:

6. Feel free to use this text box for additional comments or observations
on the topic

Figure Caption 1

Figure 1: Survey of the participants' job titles

Figure 1

Pie chart showing distribution by role: Faculty 42%, Researcher 23%, LIS student 4%, Library Staff 29%, Consultant 1%, Archivist 1%.
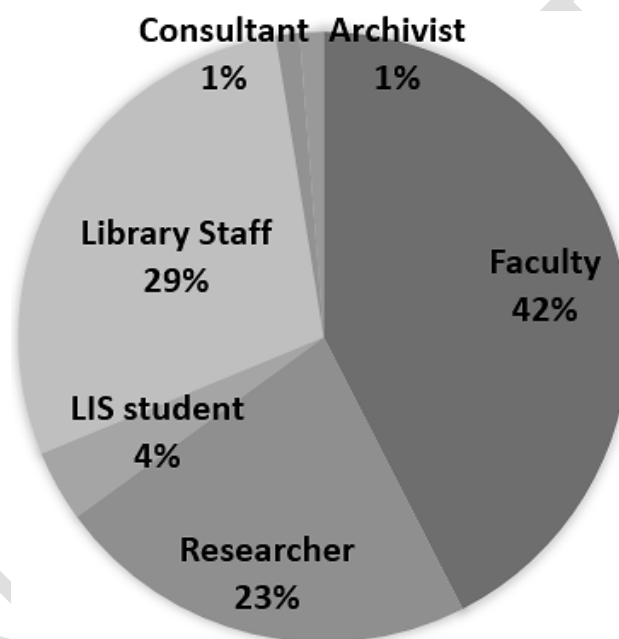
Figure caption 2

Figure 2: Respondents' geographical distribution

Figure 2
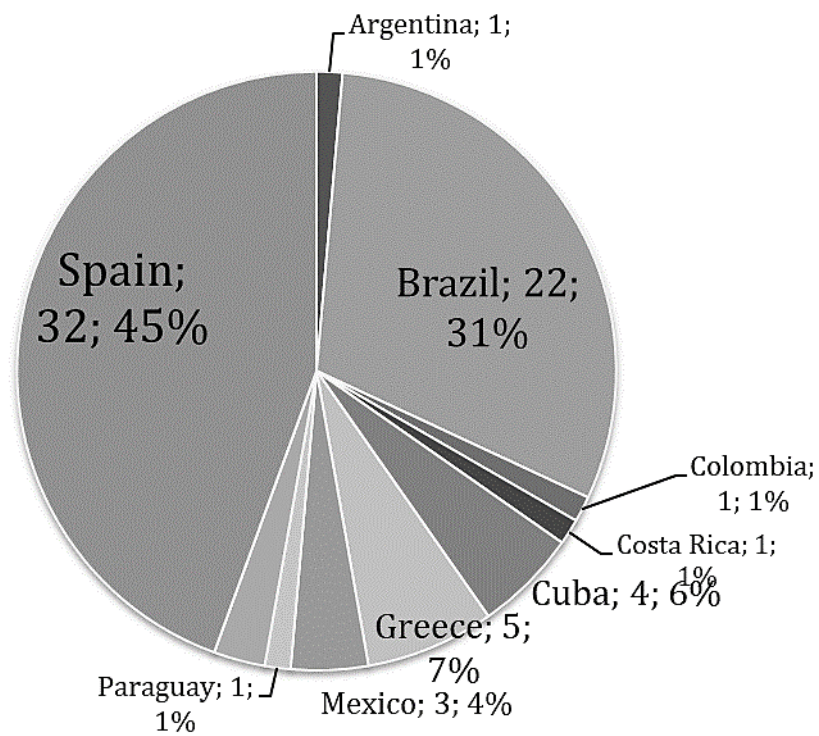
Figure Caption 3

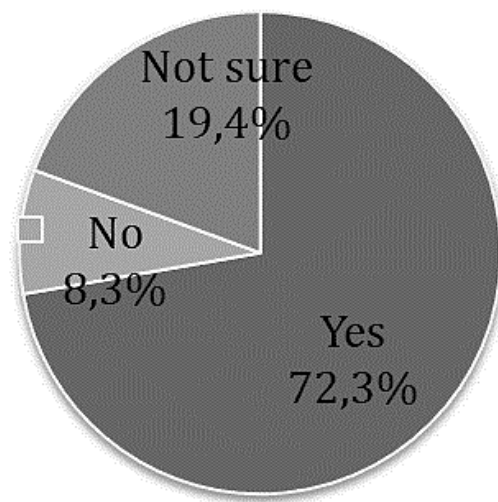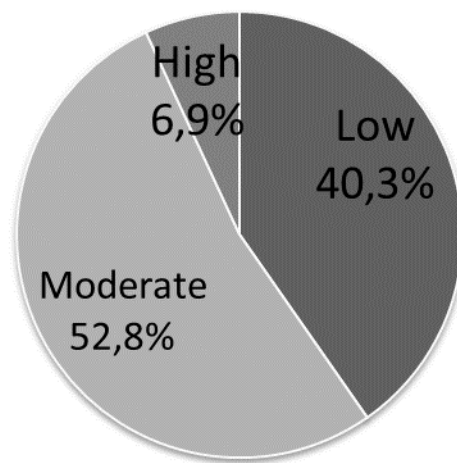*Figure 3. Should academic libraries be part of the Creative Industries classification? (Q1)*

Figure 3

Not sure
19,4%

No
8,3%

Yes
72,3%

Figure Caption 4

Figure 4. Rating of the current Academic Library creative intensity (Q2)

Figure 4

Figure Caption 5

Figure 5. Rating statements that most adequately represent the current position in the CI scenario (Q3)

Figure 5
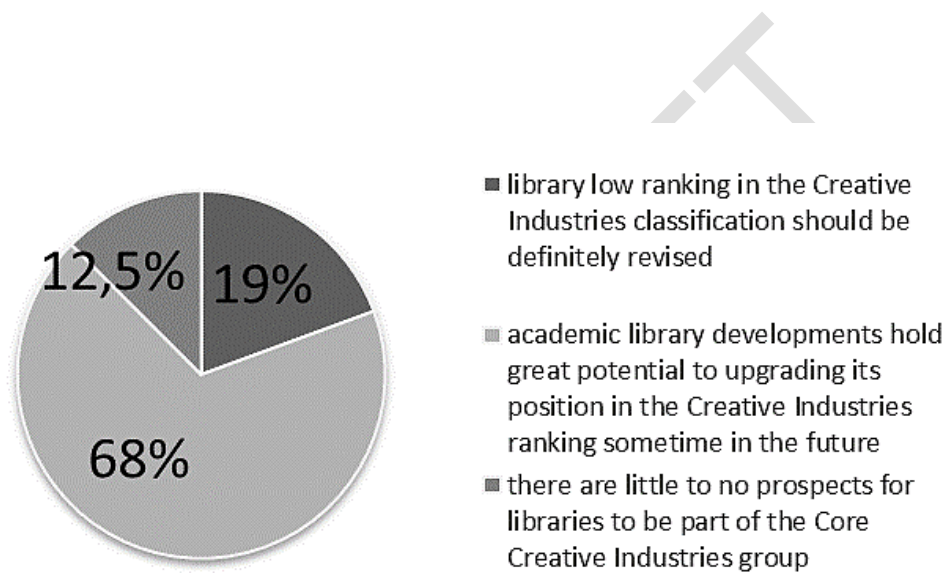
Figure Caption 6

Figure 6. Service functionalities that positively affect the library position in the Creative Industries realm (Q4).

Figure 6

Figure Caption 7
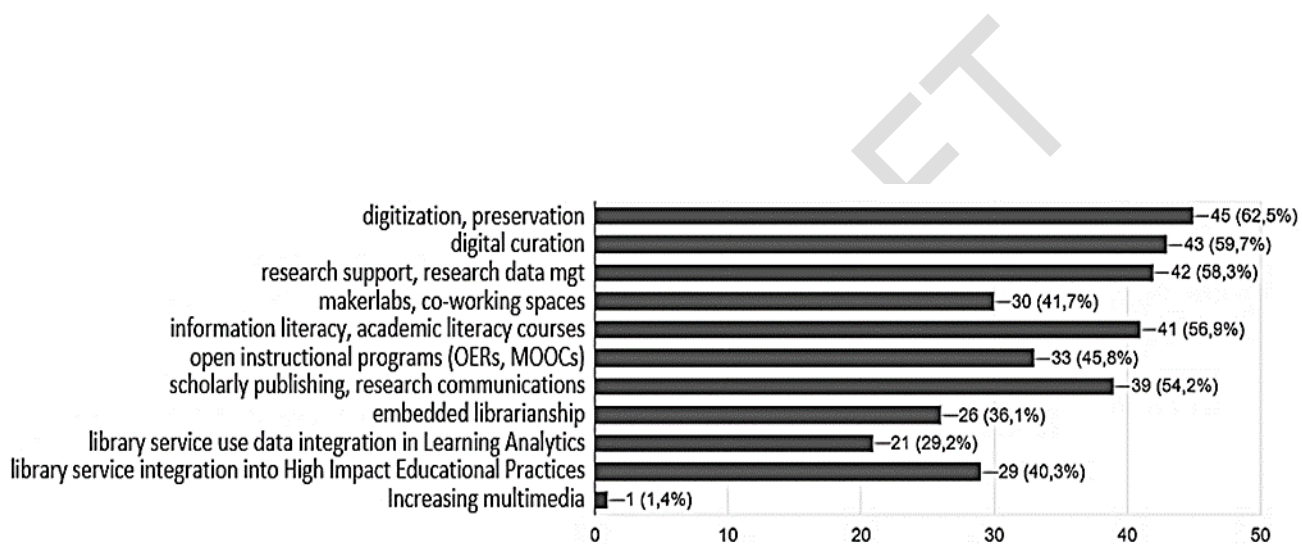
Figure 7. Top hindering factors for Library Creative Intensity (Q5)

Figure 7