During our constant renewal and reinvention era, Core, Support and Development Library staff found themselves trying to balance between
New business models
- Sharing 2.0
- New technology-intensive approaches to teaching and learning
- Persistent Habits and Reutilization practices
- Myopic worldviews minimizing the rate of radical change

While creative KNOWLEDGE-BASED INDUSTRIES are becoming subject of an important focus of attention around the world as a KEY RESOURCE in response to the need of creative employment and promotion competitive advantage in a globalized economy, LIBRARIES transforming to
- multipurpose learning centers
- creative catalysts
- innovation anchors within the institution are looking for ways to showcase their worth and pioneering spirit in developing innovative fusion-skilled people
- collaboratively generating new ideas and technologies
- repurposing spaces and practices

There has been a lot of discussion around substantial differences O models distinct sets of inclusion criteria with
- others, as the WIPO model, adopting a clearly revenue-oriented orientation
- the DCMS model (Department of Culture, Media and Sport, UK) adopting a data informed approach based on the creative employment and failing to fully capture the creative activity, while
- others originating in the field of cultural studies, by contrast, see the cultural value inherent in their products as the primary source of their economic worth

In response to this diversity, there have been
- Reports as in the case of the collaborative project, led by Creative Skillset,
- consultations like the one of the Arts Council (2013) supporting the enhancement of the creative intensities model with a further non-data stage to address the library exclusion and
- studies similar to Cunningham’s (2002) advocating in favor of the development of instruments to capture the notion of creative inputs into a range of non-creative industries

ADOPTING Throsby’s (2008) arguments and Florida’s (2002) “new creative industries definition”, acknowledging a strong link between creativity and the knowledge-based economy and placing librarians in a super creative core, we could argue that academic libraries standing in the middle sphere between the production of primary creative output and the supply of creative services play a decisive role in knowledge creation across organizational BOUNDARIES in new groundbreaking ways that only a MODEL not reliant on purely objective benchmarks for assessing cultural or commercial content of products and services produced would be more successful in capturing the value of multifaceted concepts, cultural content or diffusion of creative ideas and influences occurring any time through generalized communication and exchange processes that govern library workflows.

However, although academic libraries are well-situated between
- Cultural heritage
- Media
- Functional creations
their connection with the CI is neither adequately reflected in their PUBLIC IMAGE nor encompassed in CREATIVITY CLASSIFICATION SYSTEMS due to

CHALLENGES
- related to measuring something as amorphous and imprecise as value especially when that concept is applied to intangibles like services
- the marked lack of a systematic data collection that could help

OUR STUDY
- as libraries are intertwined with the Cis in many and varied ways through a complex and less transparent mosaic of activity shaped by the delivery of a wide array of activities, ranging
  - from educational, entertainment, escapist and aesthetic experiences
  - to meaning providers aiming to collect
  - basic facts and figures around library position in CI classification systems
  - evidence of CIs community understanding of ways in which library creativity is supported within and beyond the Creative Industries.

OUR SURVEY
set out to complement our desk research by conducting an library experience-oriented survey through multi-channel distribution of a self-developed questionnaire — including SHARE IT & EDICIC distribution lists and personal emails —aiming to record Library and Information Science community understanding of ways in which library creativity is supported within and beyond the Creative Industries.

KEY TAKEAWAYS
For the academic library to be acknowledged as a genuine creativity-bound environment and flagship future-oriented organization, therefore there must be a continued flow of information on events and activities.

ACTIONS NECESSARY TO HELPING THE LIBRARY ADVANCE TOWARD THE SUPER CREATIVE CORE OF THE CREATIVE INDUSTRIES CLASSIFICATION CHARTS

BIBLIOGRAPHY


