ACADEMIC LIBRARIES MOVING ON UP THE CREATIVE INDUSTRIES TRACK

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During our constant renewal and reinvention era, Core, Support and Embedded library staff find themselves trying to balance between
- New business models
- Sharing 2.0
- New technology-intensive approaches to teaching and learning

DESPITE
- Persistent Habitus and Reutilization practices
- Myopic worldviews minimizing the rate of radical change
- Stereotypes and preconceptions presenting the academic library a somehow forgotten, underfinanced, passive and no longer relevant organization

LIBRARIES ARE GRADUALLY TRANSFORMING TO ALTERNATIVE LEARNING CENTERS THROUGH …

Deconstruction & Reorganization processes — repositioning them at the HEART of MULTIVERSITY

Co-ownership & co-creation activities

Radical collaborations

However, although academic libraries are well-situated between
- ✓ Cultural heritage
- ✓ Media
- ✓ Functional creations

their connection with the CIs 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…

Appreciate how Libraries support and facilitate innovation through entering into meaningful public / academic library integrations

Showcase academic library and the profession's capacity to achieving nation-wide outcomes

Encourage young students to seek librarianship as a highly desirable career choice.

OUR CONCEPTUAL FRAMEWORK

According to UNESCO (Understanding creative industries), CREATIVE INDUSTRIES (CIs) are explained 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, audio and audiovisual media/multimedia) and

❑ **six** functions (preservation, creation, production, distribution, trade/sales and education)

While CREATIVE KNOWLEDGE-BASED INDUSTRIES are becoming the subject of an important focus of attention around the world as a KEY RESOURCE in driving innovation and promoting competitive advantage in a globalized economy, LIBRARIES transforming to
- multipurpose learning centers
- creativity 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 CI models distinct sets of inclusion criteria with

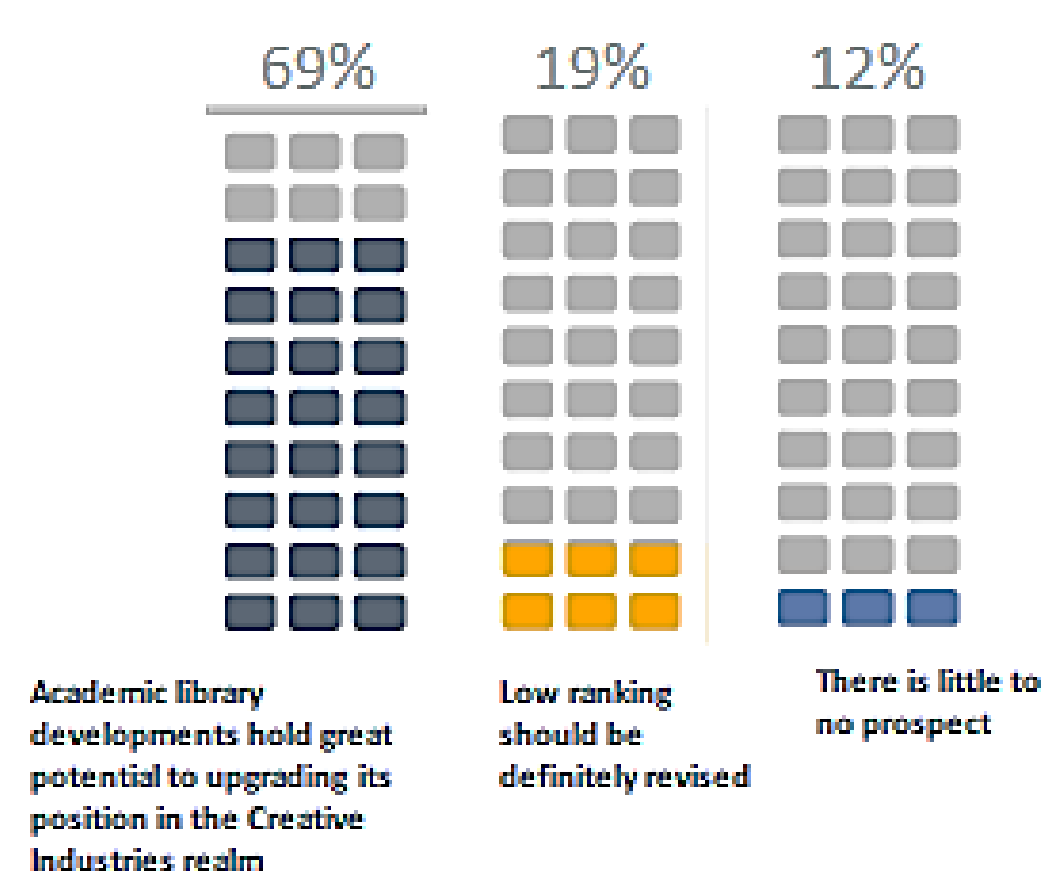❑ ones, as the WIPO model, adopting a clearly revenue-earning orientation or

❑ 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
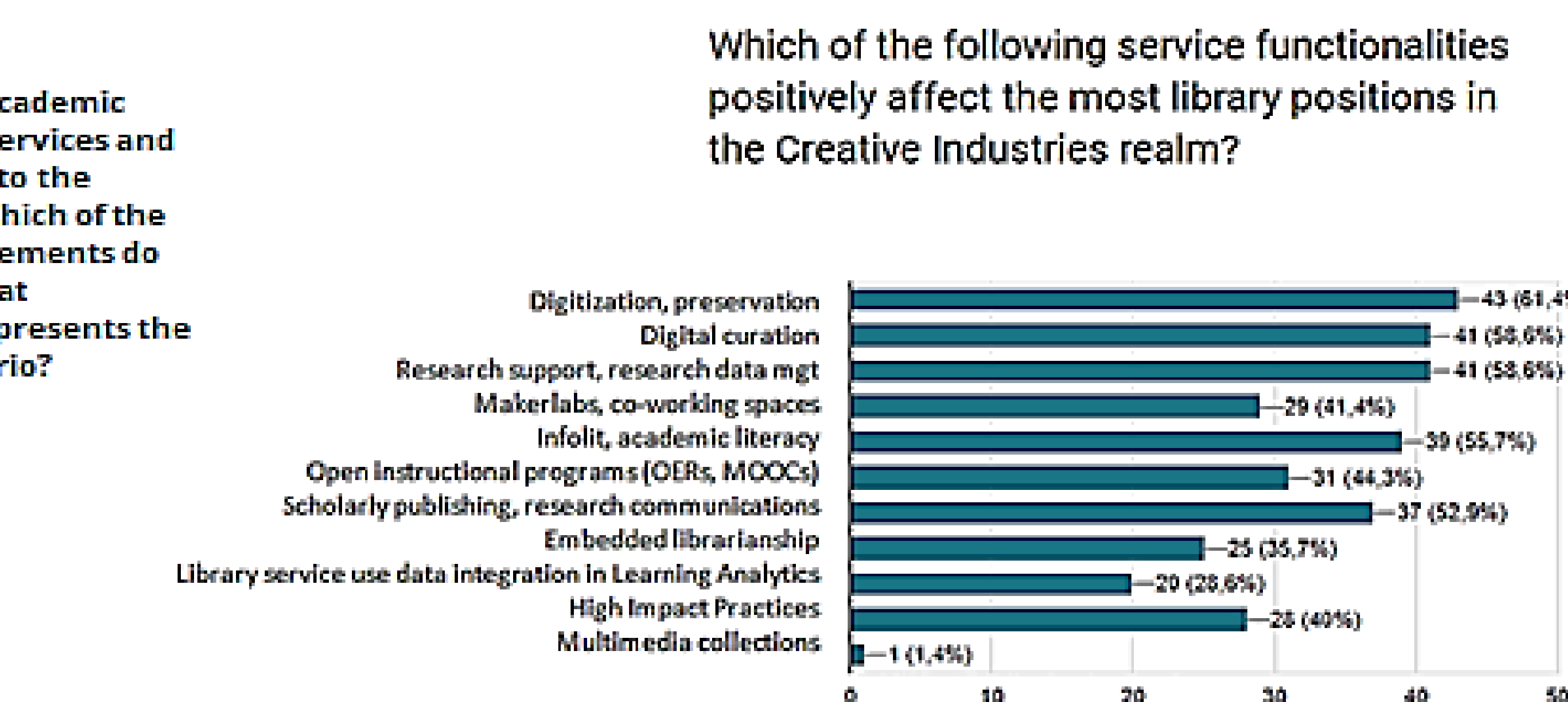
In response to this diversity, there have been
- Reports as in the case of the collaborative project, led by Creative Skillset,
- consultations like the one of the Arts Council (2013) supporting the enhancement of the creative intensities model with a further non-data stage to address the library exclusion 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
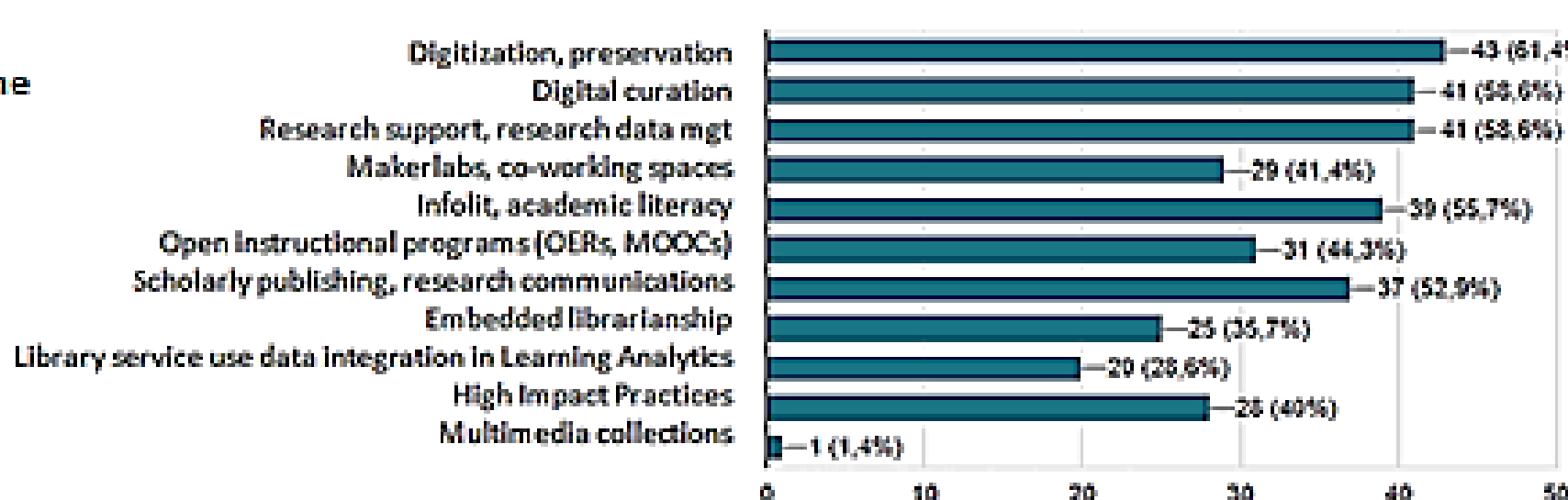
ADOPTING Throsby's (2008) arguments and Florida's (2002) "broad creative industries definition", acknowledging a strong link between creativity and the knowledge-based economy and placing librarians in a super creative core, we could argue that academic libraries standing in the middle sphere between 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 the 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.

ACADEMIC LIBRARIES FROM LINEBACKERS TO QUARTERBACKS

AS THEY RECALIBRATE THEIR VISION AND REVISE THEIR MISSIONS, A NATURAL EXTENSION OF WHICH IS SUPPORTING CREATIVE PRACTITIONERS IN UNIVERSITIES, THEY ARE

- Experimenting in new ways of research dissemination
- Piloting the reconfiguration of both physical and online library spaces including the creation of hacklabs, makerspaces and innovation hubs
- Forming mutually beneficial ad-hoc co-operations and strategic alliances
- Co-developing viable models and systems for the long-term preservation of digital research
- Promoting new methodologies for the discovery and organization of information
- Contributing to innovative and evolutionary development by producing a new type of practical and contextual knowledge constructed through collaborations and networks
- Transforming into the role of creator of knowledge in synergy with other areas of the creative industries and academia

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

aims to collect
- basic facts and figures around Library position in CI classification systems and
- evidence of LIS 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 expert-oriented survey through multi-channel distribution of a self-developed questionnaire — including **IWETEL & 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.
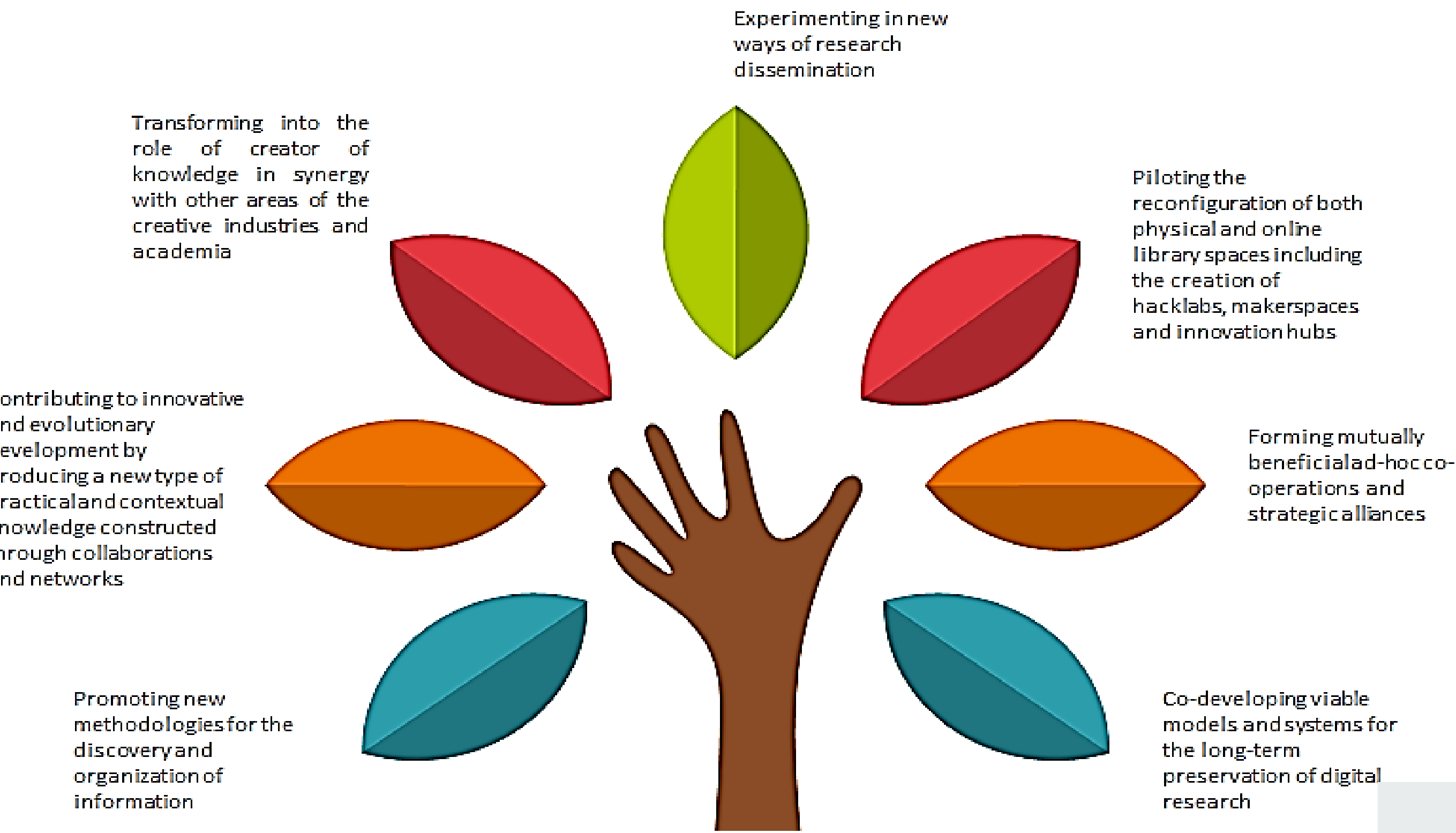
SHOULD ACADEMIC LIBRARIES BE PART OF THE CREATIVE INDUSTRIES CLASSIFICATION?

Yes   No   Not sure

HOW WOULD YOU RATE CURRENT ACADEMIC LIBRARY CREATIVE INTENSITY?

- Low — 40
- Moderate — 52,9
- High — 7,1

PARTICIPANT JOB TITLE

- Faculty, LIS student, consultant — 1
- Faculty, researcher, LIS student — 1
- Researcher, Library Staff — 1
- Faculty, Library staff, Archivists — 2
- Faculty, Researchers — 4
- LIS students — 1
- Researchers — 12
- Library Staff — 22
- Faculty — 26

RESPONDENT GEOGRAPHICAL DISTRIBUTION

- Brazil — 31%
- Spain — 46%
- Cuba — 6%
- Mexico — 4%
- Greece — 3%
- Portugal — 6%
- Misc — 6%

Which of the following are creative intensity top hindering factors?

- Funding — 34 (48.6%)
- Librarian skills — 38 (54.3%)
- Lack of information — 31 (44.3%)
- Infrastructural issues — 28 (40%)
- Lack of partnership opportunities — 17 (24.3%)
- Standards, norms, regulations — 21 (30%)
- Lack of institutional support — 41 (58.6%)
- Understaffing — 1 (1.4%)

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

- Digitization, preservation — 43 (61.4%)
- Digital curation — 41 (58.6%)
- Research support, research data mgt — 41 (58.6%)
- Makerlabs, co-working spaces — 29 (41.4%)
- Infolit, academic literacy — 39 (55.7%)
- Open instructional programs (OERs, MOOCs) — 31 (44.3%)
- Scholarly publishing, research communications — 37 (52.9%)
- Embedded librarianship — 25 (35.7%)
- Library service use data integration in Learning Analytics — 20 (29.6%)
- High Impact Practices — 28 (40%)
- Multimedia collections — 1 (1.4%)

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?
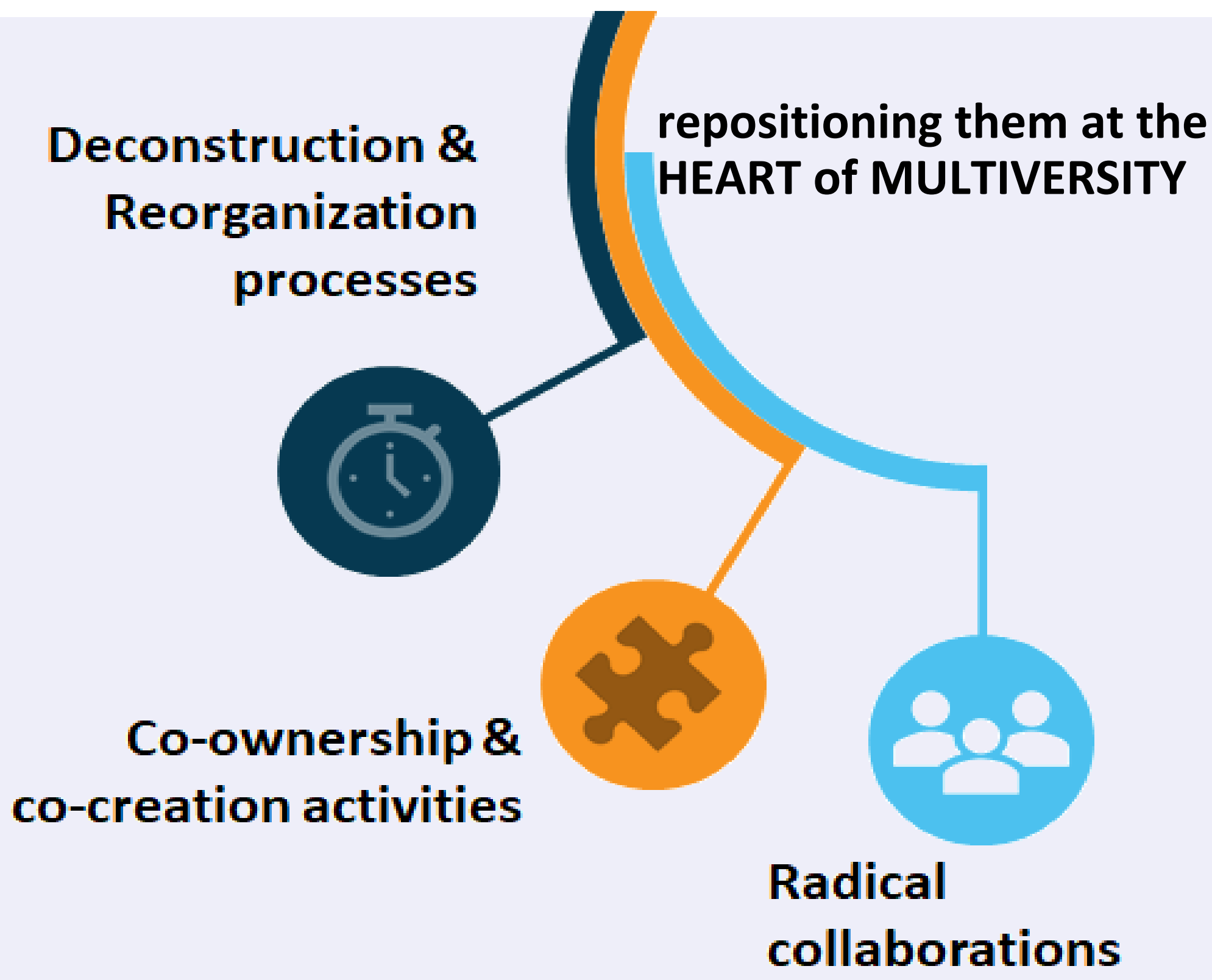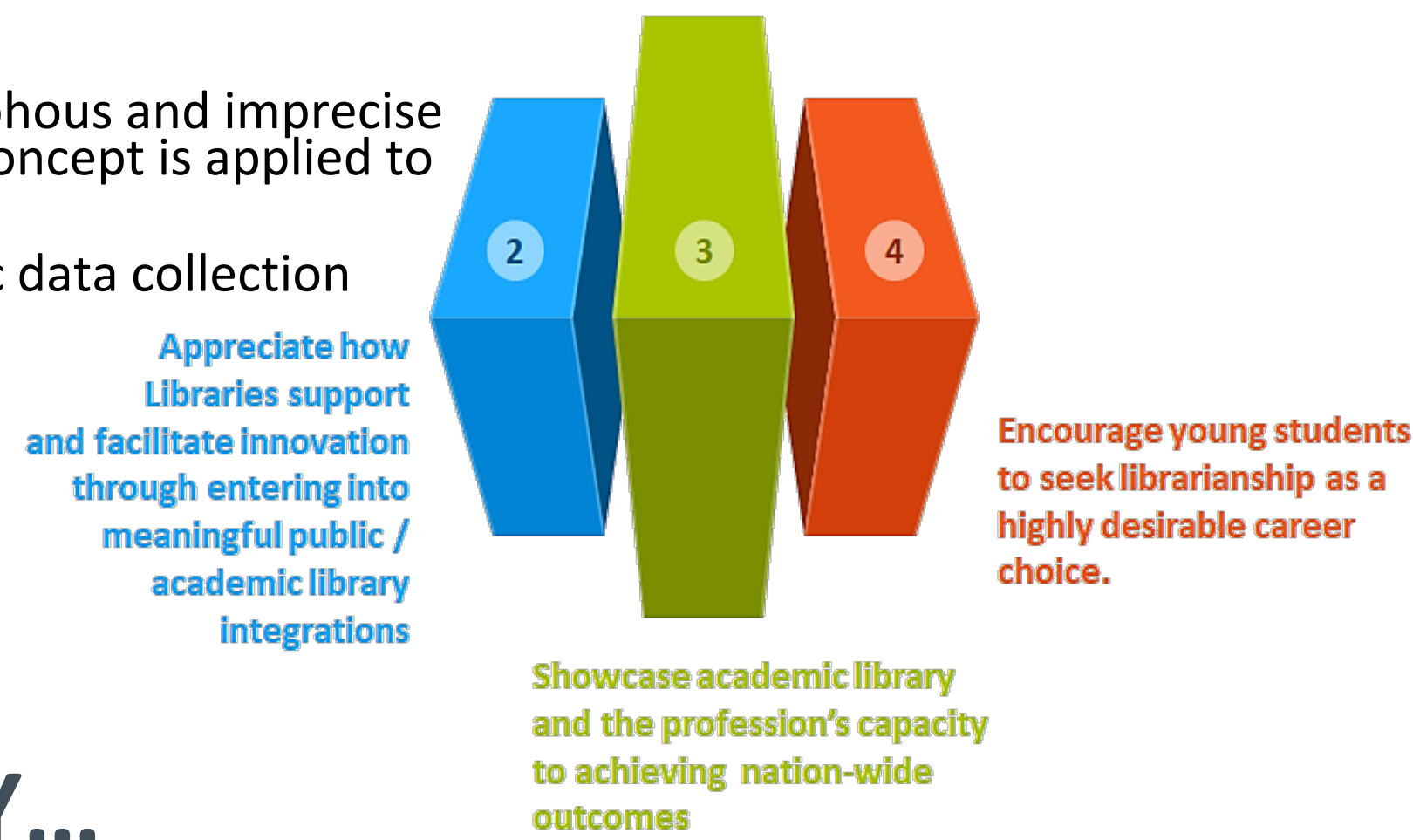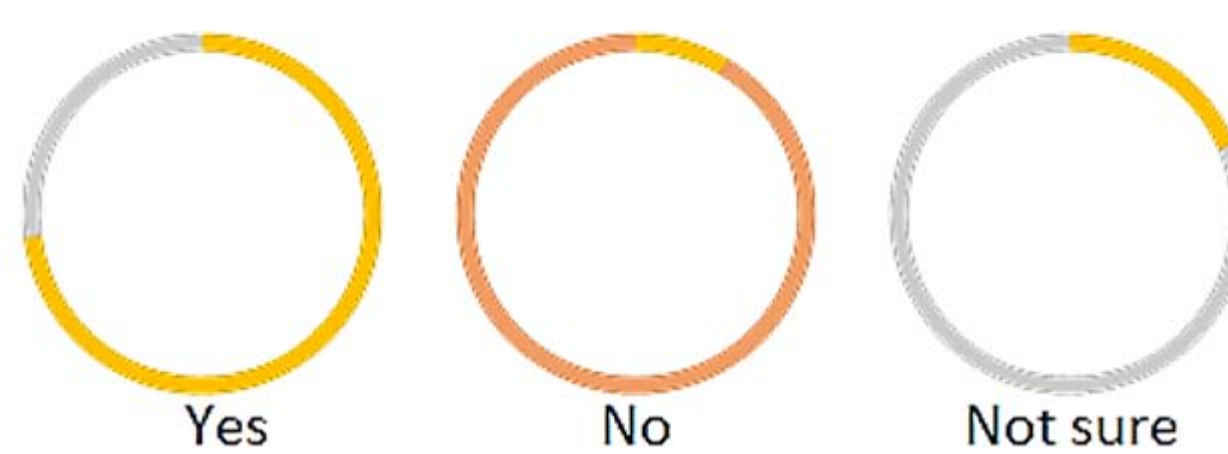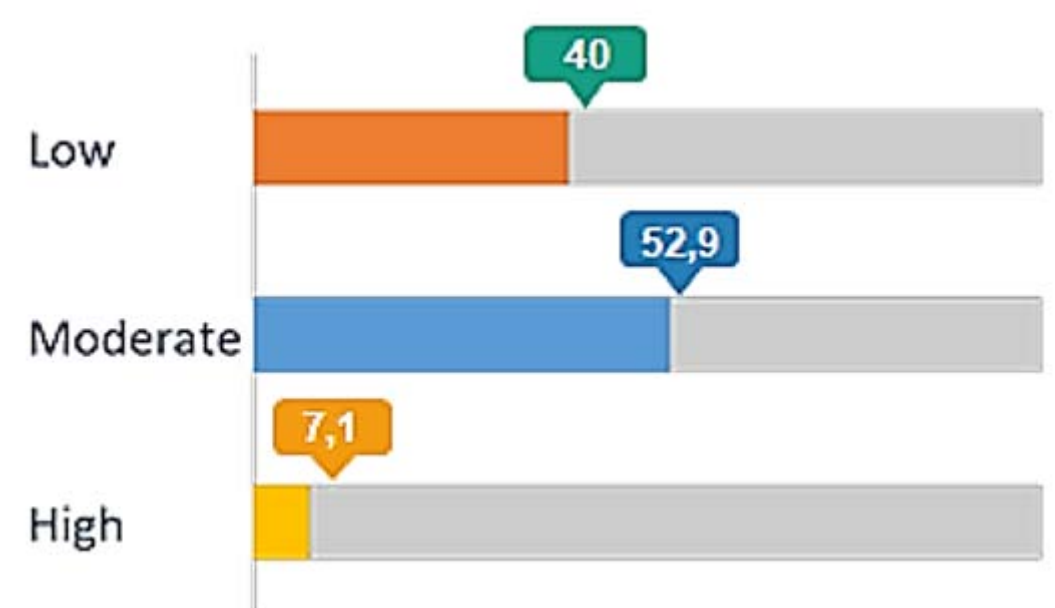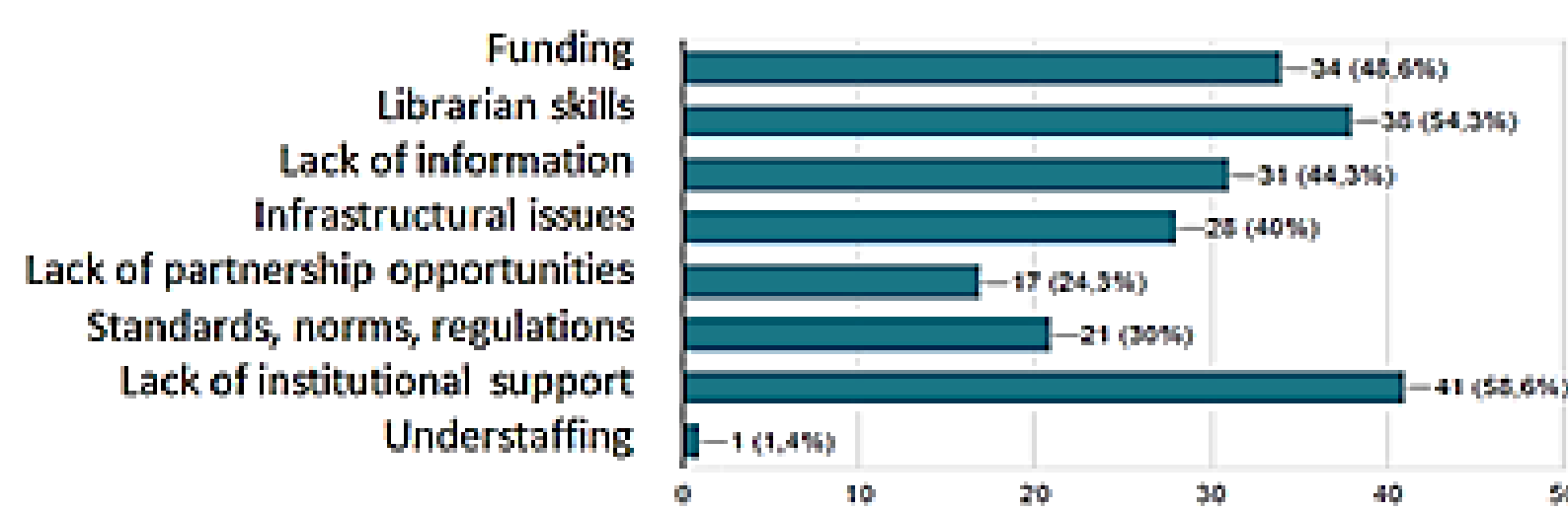

- 69% — Academic library developments hold great potential to upgrading its position in the Creative Industries realm
- 19% — Low ranking should be definitely revised
- 12% — There is little to no prospect

KEY TAKEAWAYS

For the academic library to be acknowledged as a genuine creativity-bound environment and flagship future-proof 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

- Systematically inventory genuine creative initiatives BY COLLECTING ACTIONABLE DATA FROM THE CREATIVITY/INNOVATION WORKFLOW INTERSECTION
- REVISE of current Creative Industries evaluation frameworks and classification inclusion criteria
- systematically leverage library-generated practical, interdisciplinary, informal, applied, contextual new knowledge and co-creation activities
- Form a special interest group charged with the development / maintenance of a global library creative initiatives database
- Strategizing, participation in advocacy, outreaching interventions
- Design / delivery of workshops, conferences to showcase developments raising awareness to both the closely affiliated and the broader community around academic library creative contributions to the field
- only by systematically collecting actionable data from the creativity /innovation intersection we can help the library confidently advance to the SuperCreative Core of the CI classification charts

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