

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 ...

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

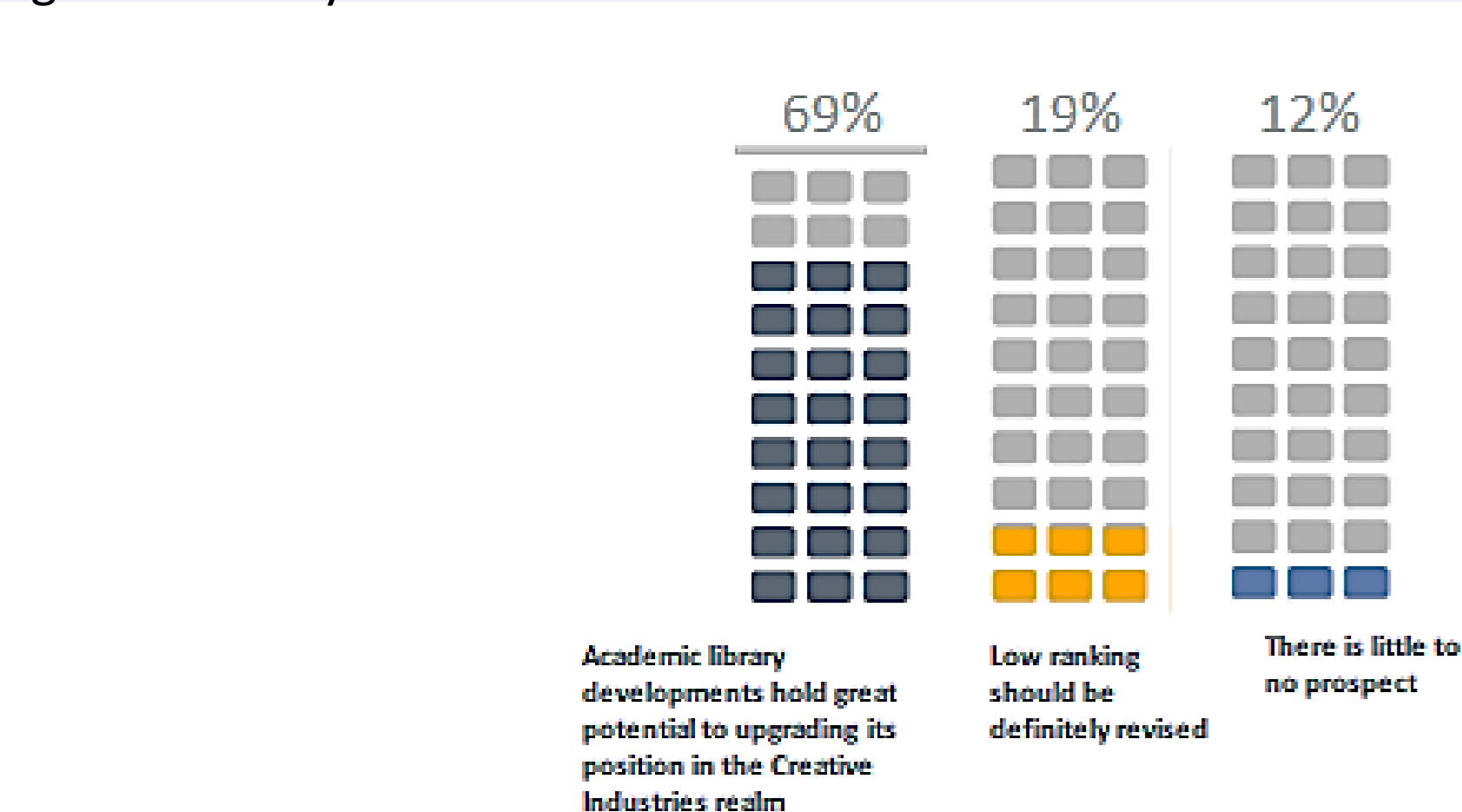
the DCMS model (Department of Culture, Media and Sport, UK) adopting a data informed approach based on the creative employment and failing to fully capture the creative activity, while

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

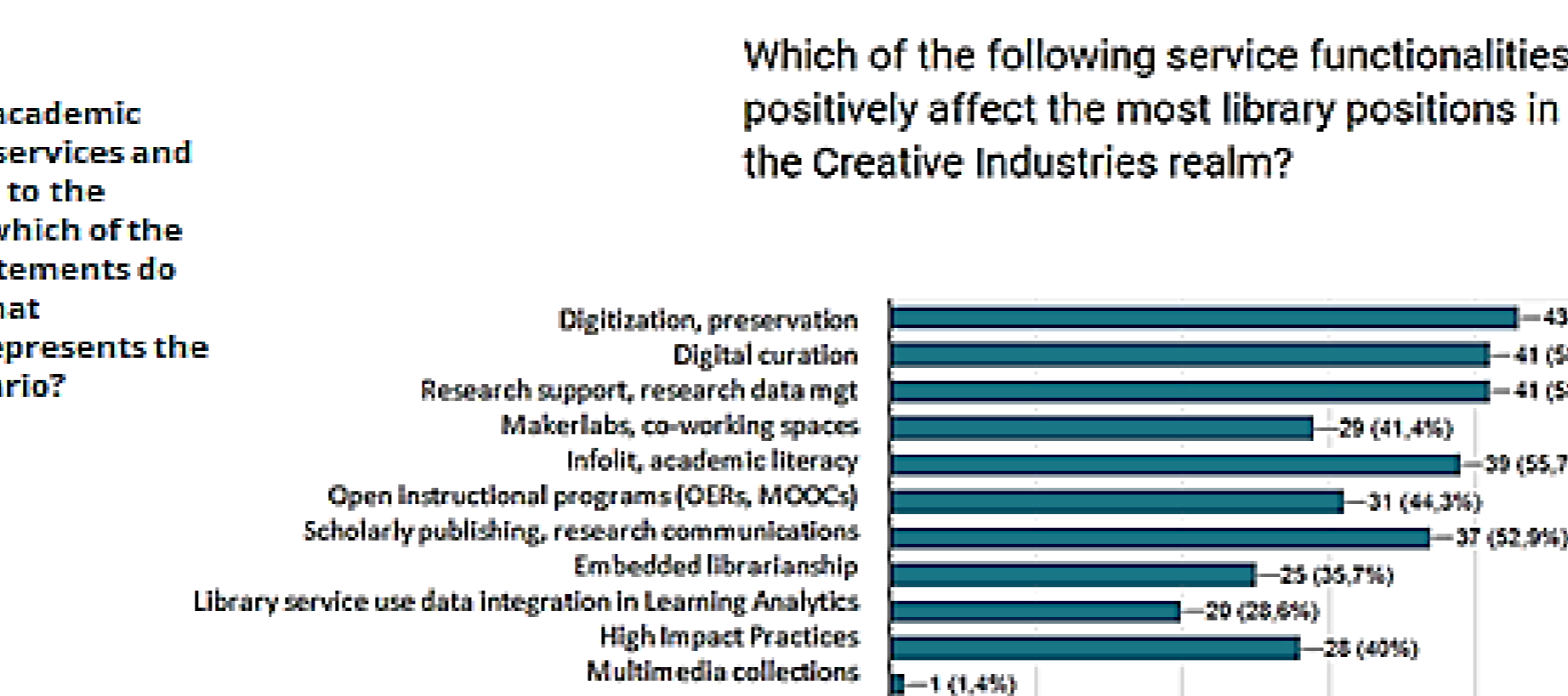
In response to this diversity, there have been

- 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.



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?



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Deconstruction & Reorganization processes



Co-ownership & co-creation activities

repositioning them at the HEART of MULTIVERSITY



Radical collaborations

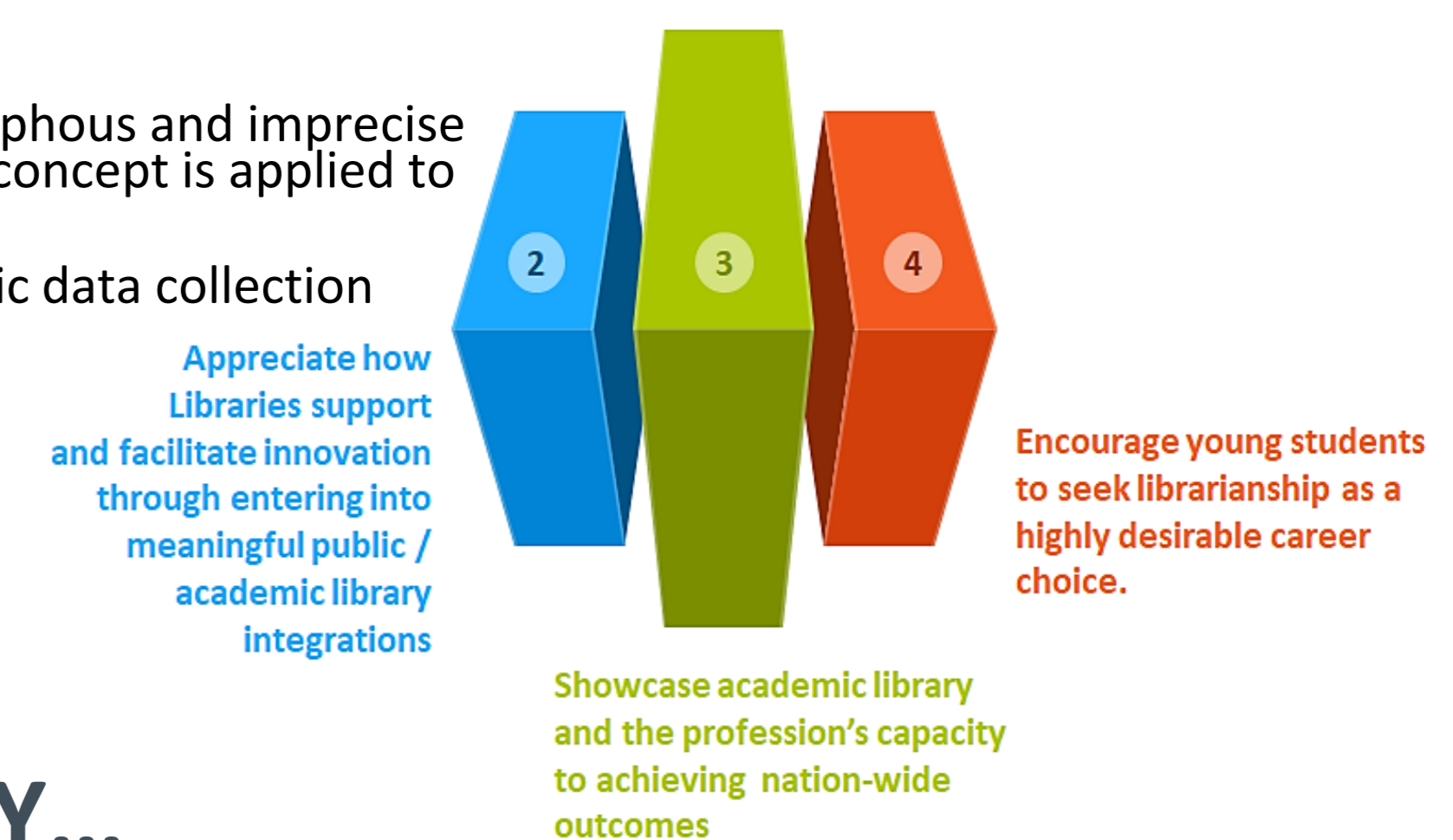
However, although academic libraries are well-situated between

- ✓ 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...



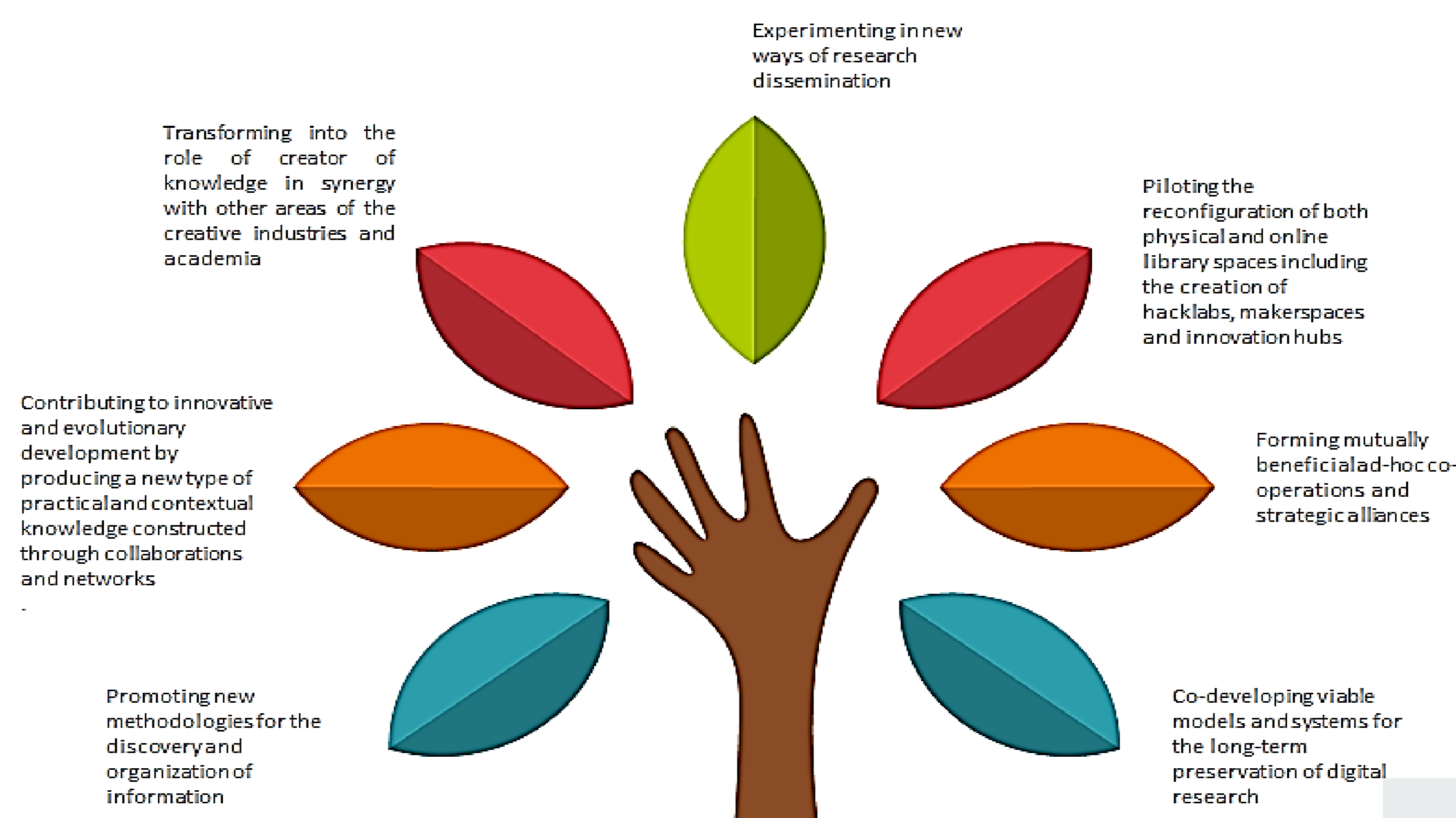
OUR STUDY...

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

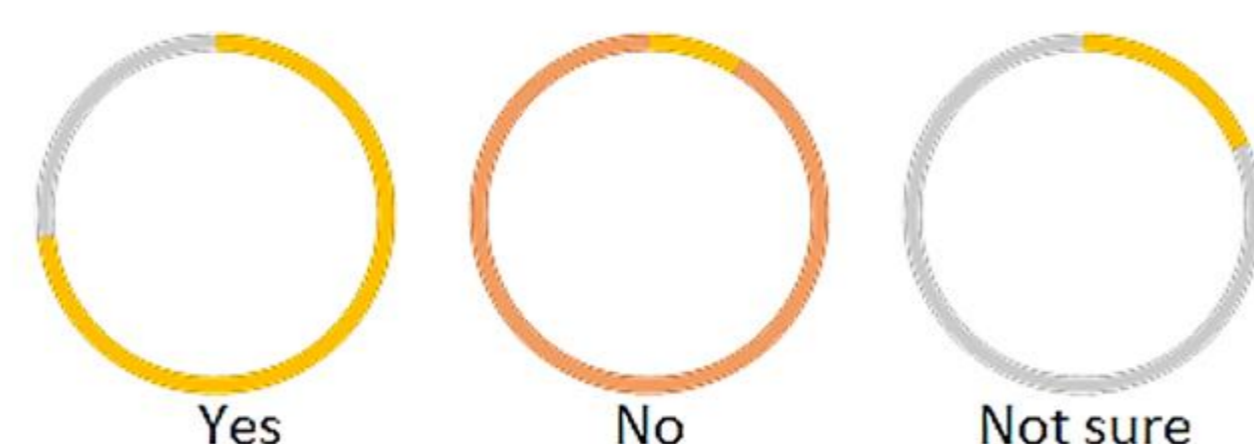
- from educational, entertainment, escapist and aesthetic experiences
- to meaning providers aims to collect
- basic facts and figures around Library position in CI classification systems and
- evidence of LIS community understanding of ways in which library creativity is supported within and beyond the Creative Industries

ACADEMIC LIBRARIES FROM LINEBACKERS TO QUARTERBACKS

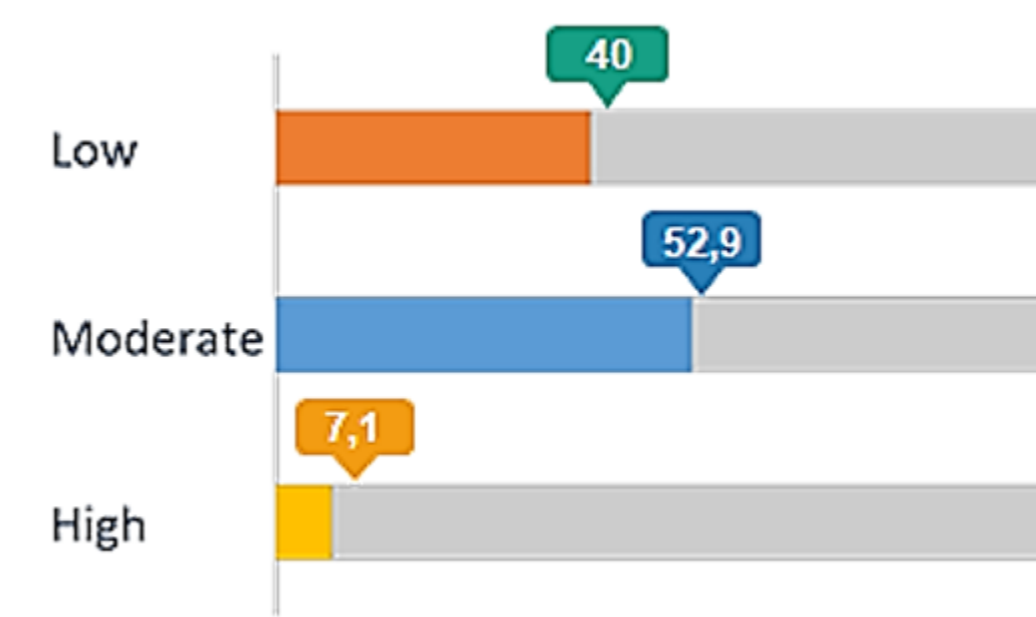
AS THEY RECALIBRATE THEIR VISION AND REVISE THEIR MISSIONS, A NATURAL EXTENSION OF WHICH IS SUPPORTING CREATIVE PRACTITIONERS IN UNIVERSITIES, THEY ARE



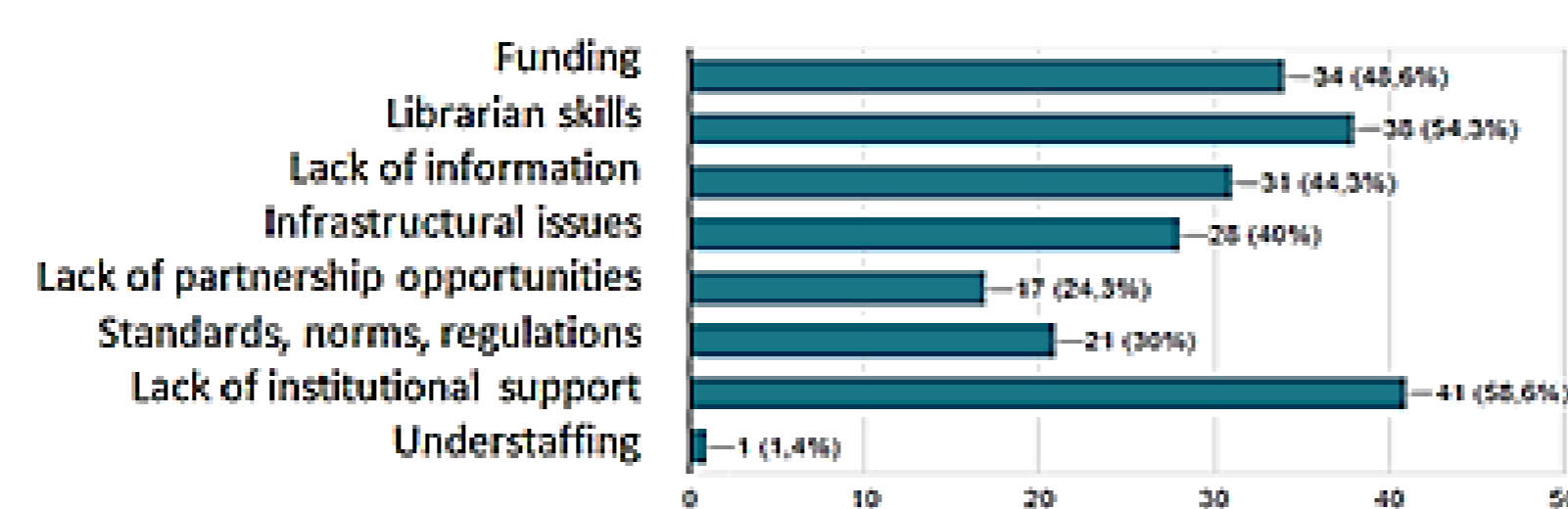
SHOULD ACADEMIC LIBRARIES BE PART OF THE CREATIVE INDUSTRIES CLASSIFICATION?



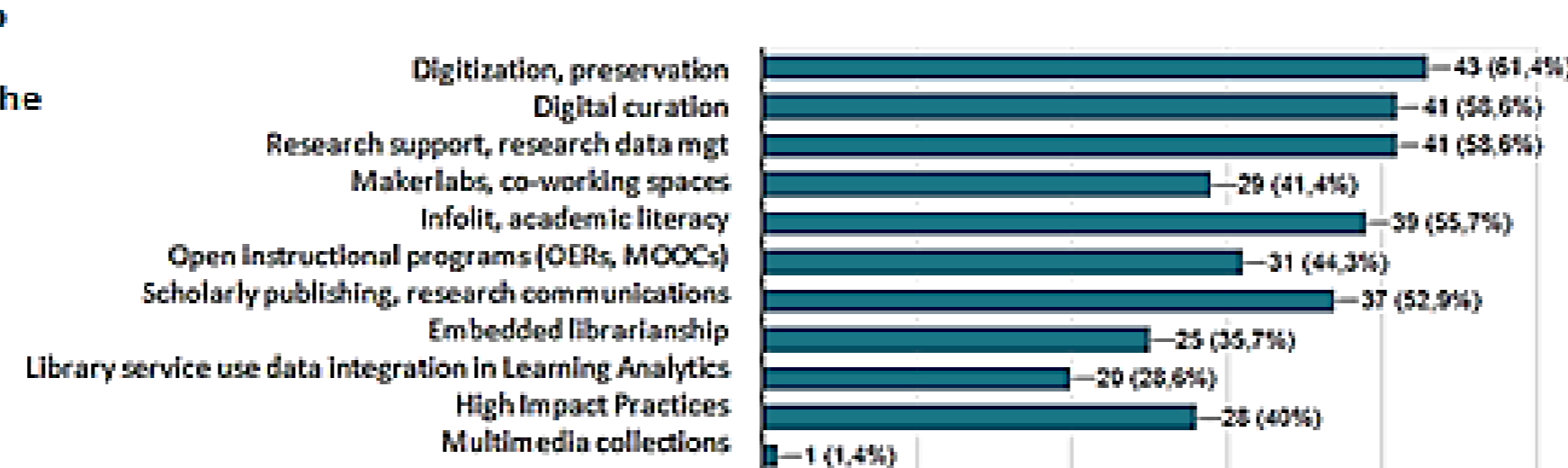
HOW WOULD YOU RATE CURRENT ACADEMIC LIBRARY CREATIVE INTENSITY?



Which of the following are creative intensity top hindering factors?



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



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

