

THE IMPACT OF
LIBRARIES
AS CREATIVE
SPACES





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EXECUTIVE SUMMARY

Ready access to information through digital media has challenged the perceived societal roles of public libraries. Since the mid 1990s, libraries have reoriented themselves towards public participation beyond lending and reading. Libraries now offer an increasing range of community-focused creative activities.

Library spaces are transforming. In addition to housing archival and loan materials, desks and reading spaces, libraries are becoming even more flexible and activity-oriented. Given these transformations, understanding and demonstrating the new contributions public libraries make to their communities is critical.

In 2015, the State Library of Queensland (SLQ) commissioned researchers at the Digital Media Research Centre at Queensland University of Technology (QUT) to explore the impact of libraries as creative spaces.

The objectives of the Libraries as Creative Spaces project were to:

- Investigate the community impact of creative spaces in public libraries
- Provide clear evidence of this impact
- Articulate the opportunities to further embed creative spaces in public libraries or community spaces.

The methods used included:

- A contextual review of thinking regarding libraries as creative spaces
- A literature review on the evaluation of creative activity in libraries and creative spaces more generally
- Interviews and observational field research at selected Queensland libraries
- The development and refinement of an evidence-based Creative Spaces Impact Framework
- The development of an associated rich media package (including videos, photos and digital stories) showcasing library-based creative activity across Queensland in 2015.

The contextual review highlights the attention being paid to makerspaces as a site of creative activity in public libraries. However, the review also points to the many other ways public libraries are facilitating creative activity. It also demonstrates that while libraries have been formally evaluated for more than a hundred years, only recently has there been a concerted effort to develop frameworks that can qualitatively assess the social impact on individuals and their communities. Moreover, few of these frameworks directly assess libraries as creative spaces.

Following the contextual review, an extended literature review was undertaken for two reasons. Firstly, to develop our understanding of how creative spaces are evaluated (outside the library context). And secondly, to develop our understanding of how libraries are evaluated in more general terms. From this initial evidence base, a preliminary Creative Spaces Impact Framework was developed.

The framework was used to interrogate creative activity at five public library sites across Queensland – Ayr, Cleveland, Helensvale, Roma, and Victoria Point. The framework was revised in conjunction with the fieldwork and further feedback from a range of stakeholders. A summary of the final Creative Spaces Impact Framework can be seen in Table 1.

The Creative Spaces Impact Framework allows for the evaluation of libraries as creative spaces through the creative activities they enable. These activities may be formally organised by the library, informally enacted by library clients, or involve a combination of both approaches. The contents of the framework represent a range of impact potentials, some of which will be relevant to certain library creative space activities more than others, if at all.

Using the framework

The components of the Creative Spaces Impact Framework are geared towards demonstrating the value of libraries as creative spaces. A user guide for the framework is available for download at: <http://www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces> and is included in Appendix A.

In summary, the framework can be used to:

- Identify and generate creative activity – The framework will help library staff think about and identify creative activity, consider what outcomes flow from creative activity and re-imagine existing activities.
- Identify objectives and outcomes for creative activity – Library staff will be able to use the Creative Spaces Impact Framework criteria and impact indicators to set and monitor objectives and outcomes for creative activity with greater consistency.
- Align creative activity with community needs – By connecting with broader data about the needs of the communities, public libraries can link these with creative activities (existing or new), and align support and service provision accordingly.
- Monitor trends and strategic planning – If used consistently over time, across a range of initiatives, the framework can provide longitudinal and comparative qualitative and quantitative data regarding the impact of libraries as creative spaces.
- Guide exit surveys – By using a common framework to guide exit surveys conducted with the participants of these activities, comparisons can be made over time and across library services, building an overall picture of the impact of libraries as creative spaces.

Recommendations

Further work is needed to communicate and maximise the potential impact and benefits to communities; and the Libraries as Creative Spaces research offers the following recommendations:

1. Refine performance indicators associated with the Library Statistical Bulletin to account for creative activity. The resulting data set will allow for longitudinal analysis that can demonstrate the impact of libraries as creative spaces.
2. Develop resource-friendly and sustainable mechanisms to collect and collate data regarding the impact of libraries as creative spaces.
3. Use the framework to explicitly link community needs with appropriate forms of creative activity that are formally and informally supported by libraries.
4. Investigate further, beyond the five cases in this study, how space is configured and used across libraries where creative activity is concerned.
5. Explore how existing data on publicly-accessible space in libraries, collected for the Library Statistical Bulletin, could be used as a creative activity performance indicator.
6. Develop training to give staff the skills and experiences that will help them to support creative activity and its evaluation.
7. Deploy a series of creative activity roadshows to showcase existing practice across the state.

THE CREATIVE SPACES IMPACT FRAMEWORK
ALLOWS FOR THE EVALUATION OF LIBRARIES
AS CREATIVE SPACES THROUGH THE CREATIVE
ACTIVITIES THEY ENABLE.



CRITERION 1 ACCESSING RESOURCES

Providing assistance and enabling access to information and materials such as craft supplies, historical records and digital media.

CRITERION 2 IDEA BUILDING

Exposing the public to new ideas and facilitating the development of curiosity, experimentation and risk taking.

CRITERION 3 CIVIC ENGAGEMENT

Engaging the public in democracy, citizenship, rehabilitation and collaborative work with other public and private institutions.

CRITERION 4 COMMUNITY DEVELOPMENT

Providing a place for community development to happen by encouraging cultural diversity, equality, equity and social capital where appropriate.

CRITERION 5 CULTURAL PARTICIPATION

Facilitating public culture by organising and delivering formal and informal events that allow people to participate in diverse ways.

CRITERION 6 HEALTH AND WELLBEING

Providing relaxation, entertainment and leisure activities that promote physical and mental wellbeing.

CRITERION 7 EDUCATIONAL ATTAINMENT

Making possible, through creative practice, continuous learning and informal approaches to education that offer an alternative to formal institutions.

CRITERION 8 ECONOMIC PRODUCTIVITY

Enabling access to mentoring and networking for business and occupational purposes, and generating income through creative practice.

TABLE 1
*Outline of Creative Spaces
Impact Framework Criteria*

TABLE OF CONTENTS

Research Team	II
Acknowledgments	II
Executive Summary	III
Table of Contents	VI
1 Introduction	1
1.1 Project Objectives	2
1.2 Definition of Terms: Creativity, Space and Place	2
1.3 Methodology	3
1.4 Governance and Review	3
1.5 Research Ethics	3
1.6 Structure of the Report	4
2 Contextual Review: Evaluating Public Libraries as Creative Spaces	5
2.1 Dominant Views of Creativity in Libraries: Makerspaces	5
2.2 Creative Practice in Libraries: Beyond Makerspaces	6
2.3 What is the Evidence for the Impact Frameworks?	8
3 An Evidence-Based Creative Spaces Impact Framework	9
3.1 Developing the Framework	10
3.2 Understanding the Framework	11
3.3 Criterion 1 – Accessing Resources	12
3.4 Criterion 2 – Idea Building	13
3.5 Criterion 3 – Civic Engagement	14
3.6 Criterion 4 – Community Development	15
3.7 Criterion 5 – Cultural Participation	16
3.8 Criterion 6 – Health and Wellbeing	17
3.9 Criterion 7 – Educational Attainment	18
3.10 Criterion 8 – Economic Productivity	19
3.11 Using the Framework	20
4 Demonstrating the Impact of Queensland Libraries as Creative Spaces	21
4.1 Methodology – Interpreting Creative Activity at State Level	20
4.2 Findings – Creative Activity August to September 2015	22
4.3 Methodology – Case Studies	27
4.4 Case 1: Burdekin – Ayr	29
4.5 Case 2: Gold Coast – Helensvale	32
4.6 Case 3: Maranoa Regional Library Service – Roma Library	39
4.7 Case 4: Cleveland Library and Victoria Point Library – Redlands	44
5 Conclusions and Recommendations	48
6 Bibliography	51

Appendices

Appendix A	Reference Copy of the Creative Spaces Impact Framework User Guide	56
Appendix B	Table of Contributions of the Literature Review for the Creative Spaces Impact Framework	76
Appendix C	Literature – Annotated Preliminary Creative Spaces Impact Framework	79
Appendix D	Example of Creative Activity Calendar Activities	81
Appendix E	Interview Protocol	82
Appendix F	Example of Creative Spaces Impact Framework Coding	84

List of Figures

Figure 1	The Research Process	4
Figure 2	The Creative Spaces Impact Framework for Public Libraries	11
Figure 3	Impact of Creative Activity Across Queensland August/September 2015	22
Figure 4	Shifts in Impact of Creative Activity Across Queensland August/September 2015	23
Figure 5	Creative Activity Audiences Across Queensland August/September 2015	23
Figure 6	Comparison of Creative Activity Impact – Adults and Children August/September 2015	24
Figure 7	Creative Activity Impact by Age Group – August/September 2015 (Children Only)	25
Figure 8	Creative Activity Impact by Age Group – August/September 2015 (Adults Only)	26
Figure 9	Evaluating the Seniors' Computing Class	31
Figure 10	Evaluating Mikayla's Use of 3D Printing	34
Figure 11	Evaluating the Garden Club Beekeeping Session	36
Figure 12	Evaluating Baby Rhyme Time	38
Figure 13	Evaluating The Story Bunting Workshop	41
Figure 14	Evaluating the Creative Writers' Group	43
Figure 15	Evaluating Code Club	45
Figure 16	Evaluating Robot Bootcamp	47

List of Tables

Table 1	Outline of Creative Spaces Impact Framework Criteria	V
Table 2	SLQ's Tech Trendsetters Vision 2017 Grants Awarded	7
Table 3	Details of Interviews Undertaken	28

1

INTRODUCTION

Spaces in libraries are transforming. In addition to housing archival and loan materials, desks, reading spaces and computing equipment, library spaces are becoming more flexible and activity-oriented (Chowdhury et al. 2006; Houghton et al. 2013; Houghton et al. 2014). Given these transformations, understanding and demonstrating the impact and contribution public libraries make to communities is critical.

The Library Dividend report (SGS Economics and Planning Pty Ltd 2014) provided an evaluation of libraries across Queensland and looked closely at the value of traditional library activities, demonstrating their significant socio-economic impact. However, the project did not explore the roles and impacts of libraries as creative places, or the benefits these spaces and activities can have on community development and wellbeing.

The State Library of Queensland (SLQ) is keenly aware of the shifting role of public libraries. This is articulated in its Vision 2017 (State Library of Queensland 2013), which sets out a strategic vision for public libraries of the 21st century. The vision has set four priority areas for action, envisioning libraries as:

- Creative community spaces – inclusive and welcoming in both their physical and digitally-mediated presence.
- Connectors – bringing diverse groups of individuals and communities together for a variety of social, cultural and economic purposes.
- Technology trendsetters – educational, experimental and entrepreneurial spaces where new technologies are concerned.
- Incubators of ideas, learning and innovation – where informal learning outside formal education takes place, generating knowledge and facilitating the exchange of ideas.

As information storage and retrieval evolves in our digital age, there is a strong trend within public libraries to extend the range and scope of their activities and services with regard to supporting their communities. As more library content goes digital, and less floor space is required to store hard copies, there is a trend towards repurposing library spaces for creative activity. Within this context, the Libraries as Creative Spaces project has researched the impact of public libraries as creative spaces in the communities they serve.



AS MORE LIBRARY CONTENT GOES DIGITAL,
AND LESS FLOOR SPACE IS REQUIRED TO
STORE HARD COPIES, THERE IS A TREND
TOWARDS REPURPOSING LIBRARY SPACES FOR
CREATIVE ACTIVITY.

SPACE RELATES TO PHYSICAL DIMENSIONS AND AREA, WHILE PLACE IS DETERMINED BY HOW PEOPLE BECOME AWARE OF, OR ARE ATTRACTED TO, A CERTAIN PIECE OF SPACE.

1.1 PROJECT OBJECTIVES

The objectives of the Libraries as Creative Spaces project were to:

- Investigate the community impact of creative spaces in public libraries
- Provide clear evidence of this impact
- Articulate the opportunities to further embed creative spaces in public libraries or community spaces.

1.2 DEFINITION OF TERMS: CREATIVITY, SPACE AND PLACE

The next two sections outline how the Libraries as Creative Spaces project conceptualises three key terms – creativity, space and place. Being clear about what these terms mean in this context is necessary to define what creative spaces in libraries might be, and how they might be evaluated.

1.2.1 CREATIVITY

Creativity is a key driver of the economic and technological development of our society. It underpins our standard of living and educational progress (Robinson 2009). The definition for creativity has been a topic for considerable debate across various academic communities (Robinson 2009; Negus and Pickering 2004). Creativity has been positioned as requiring both originality and usefulness (Runco and Jaeger 2012), formality and informality (Burgess 2006, Light et. al. 2012).

However across these debates, there are a number of common elements that also help clarify what is meant by creativity, which were helpful in evaluating the impact of creative spaces in libraries on their communities. For this purpose, creativity is seen as:

- Relatively Novel (knitting might be new to someone who has not done it)
- Intrinsic in purpose (for example, the process of meeting to knit is the purpose rather than end product)
- Extrinsic in purpose (for example, the process of meeting to knit is connected to making things to sell)
- Formal and informal (ranging from a highly structured process with defined outcomes, to a loose unplanned process routed in serendipity – for example, knitting classes as compared with a client organised knitting group)
- Collective and individual (a knitting group or knitting alone).

Any mix of these attributes might occur within a library context. When looking at libraries as creative spaces, the value of creativity can be seen firstly, if it occurs within any of these ways; and secondly, if it moves from one form to another. For instance, where a knitting group inspires someone to take up knitting which in turn inspires knitting for money, which further develops into generating new knitted garments that are sold.

1.2.2 PLACE AND SPACE

Place and space are two different concepts. Space relates to physical dimensions and area, while place is determined by how people become aware of, or are attracted to, a certain piece of space. Place can be understood as a space that people have made meaningful. The most straightforward and common definition of place is 'a meaningful location' (Cresswell, 2004). Agnew (1987), a prominent political geographer, contends that for a space to become a place, there needs to be a location (positioning a space somewhere by its relationship to other things), a locale (the specifics of the where of social life) and a sense of place (its identification as a unique community, landscape or moral order). Importantly, this notion of place is not specific to physical space. Digitally-mediated place is also subject to these criteria (Agnew 2011).

People's experiences of spaces determine these connections and emotional relationships (Manzo 2005) taking space from an abstract understanding of physical dimensions into a meaningful place. In particular, feelings of safety, familiarity, personal history and stories are what make a place familiar and help people belong, creating positive relationships with the connection to place (Tuan 1977, Houghton 2014).

Public libraries are known as trusted and loved places within communities (Vårheim et al. 2008). This was confirmed for Queensland in the Library Dividend research report (SGS Economics and Planning Pty Ltd 2014). Libraries are public places that can be linked with the capacity and quality of life that an urban or regional centre can offer people who live there (Houghton, 2014). Library places can provide a refuge and a break from the intensity of urban living and work; and connection for the isolated or lonely.



Spontaneous Creative Practice
by 'Annabel' at Roma Library

METHODOLOGY

1.3

This research is framed to place weight on meanings of libraries as creative spaces through the views of communities. Any assessment of impact in this context is subjective and this position is at the heart of the Creative Spaces Impact Framework.

Throughout the Libraries as Creative Spaces project, participants have reflected on the value they see in, and gain from, the library as a creative space. The aim has been to better understand the depth of meaning and the lived experience of library staff and clients. This position is in keeping with the public library values around equal access and does not attempt to rate any one perspective over another. The diversity of perspective was valued as part of the research process, in developing the framework and suggesting ways of reporting impact.

The framework developed in this report is built on an evidence framework that includes previous literature and studies, refined through a process of in-depth qualitative interviews, observations and feedback from public library experts and clients.

The methods used are explained throughout the report. These included:

- A contextual review of libraries as creative spaces and their evaluation
- A literature review of studies evaluating libraries and creative spaces
- The curation and analysis of 5,952 library organised creative activities during August and September 2015
- Fieldwork involving visits to five public libraries
- 20 interviews with staff and the public
- 22 hours of on-site observational work
- Developing a rich media package (including videos, photos and digital stories) to explain the findings and support library staff to use the framework.

GOVERNANCE AND REVIEW

1.4

A steering committee supported and guided the Libraries as Creative Spaces project with representatives from Arts Queensland, the Library Board of Queensland, Townsville City Council, SLQ and QUT. The QUT research team gave an interim report to the Public Libraries Advisory Group in September 2015. The Public Libraries Advisory Group advises the Library Board of Queensland regarding the development of SLQ's services and programs across Queensland. Project representatives from QUT and SLQ also presented preliminary findings to the Queensland Public Library Association Conference in October 2015.

RESEARCH ETHICS

1.5

Ethical clearance was obtained from the QUT Human Research Ethics Committee (approval number 1500000627) on the 24 August 2015. Participants were fully informed about the nature of the project and their participation in it. Informed consent was obtained from participants or their parent/guardian where they were under 18. A representative at each of the libraries involved reviewed the data compiled for the field research.

1.6 STRUCTURE OF THE REPORT

Section 2 is an abridged version of a contextual review of existing practice regarding libraries as creative spaces and their evaluation. It points to the dominance of discussion around makerspaces while acknowledging the longstanding place of libraries as creative spaces and the diversity of practice that currently exists beyond makerspaces. The full version of the contextual review is available online Available at: <http://eprints.qut.edu.au/94713/> (see Osborne et. al. 2015).

Section 3 responds to the findings of the contextual review. It draws on a wide-ranging literature review of library evaluations, teasing out elements of these studies that refer to the impacts of creative practice. The review also considers the evaluation of creative spaces more generally. This literature base is used to construct a framework to evaluate libraries as creative spaces. This section details the development process of the Creative Spaces Impact Framework, outlines the finalised framework and documents its potential uses.

In section 4, the results from the desk-based primary research and fieldwork are presented. The desk-based research demonstrates how the framework could be deployed at a macro/state level to highlight the impacts of libraries of creative spaces in communities, and also how this data might facilitate strategic decision making and resource planning. The fieldwork demonstrates the use of the framework in practice; and shows how the framework was refined as further evidence was collected to extend and reshape its detail. A conclusion and recommendations are provided in section 5.

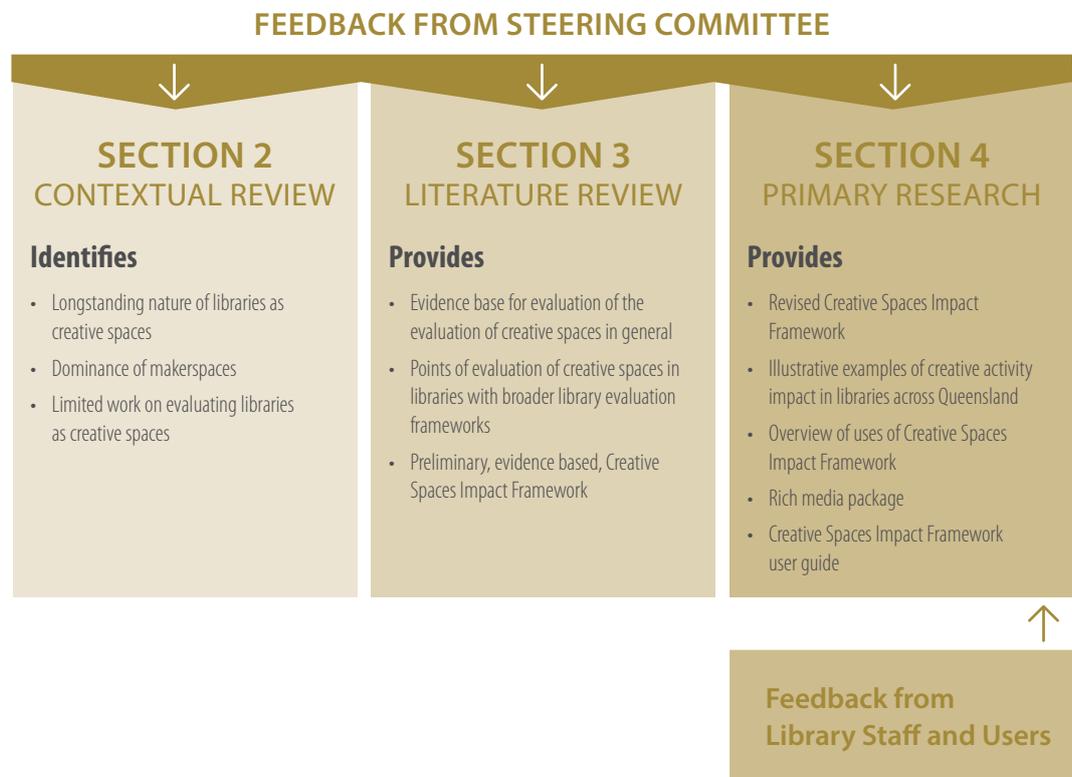


FIGURE 1 ►
The Research Process

2

CONTEXTUAL REVIEW

EVALUATING PUBLIC LIBRARIES AS CREATIVE SPACES

This contextual review provides an overview of thinking and discussion about public libraries as creative spaces. It includes reference to the types of creative activities that are occurring in the public library context, and an outline of the rhetoric and reality of the public library as a community space. These are reconsidered in a discussion of the evaluative frameworks that have been employed by libraries in the past. An extended version of this review is available online (Osborne et. al. 2015) at <http://eprints.qut.edu.au/94713/>.

DOMINANT VIEWS OF CREATIVITY IN LIBRARIES: MAKERSPACES 2.1

Libraries have a strong history of being creative places. Since the early library in Alexandria in 3rd century BC, libraries have a long association with the development of writing (both fiction and non-fiction) and knowledge (McLeod 2004). As a multidimensional construct where creativity involves persons, processes, products and environment working together to develop successful creative ideas (Runco 2004), libraries provide places that support the development of knowledge. They facilitate the creative incubation of ideas, bringing people together in their traditional roles around book collections through to their more recent evolving role as community hubs (Houghton et al. 2013).

To date, much attention has been paid to the makerspaces as an integral part of creative activity in public libraries. To describe them simply, makerspaces are community centres with tools and materials that allow for creative practice of a variety of purposes to occur. Examples of creative practices in maker spaces include those concerned with arts and crafts, building, computing, engineering, carpentry and design. These spaces can take the form of loosely-organised individuals sharing space and tools, for-profit companies, non-profit corporations, organisations affiliated with or hosted within schools, universities or libraries, and more. All are united in the purpose of providing access to equipment, community, and education, and are variously arranged to fit the purposes of the community they serve. Accordingly, the layout and purpose of a given makerspace may change along with changes in community interest and desire. Nevertheless, it has been argued that the core activities of makerspaces will remain stable over time. As Parham et. al (2014) state, 'The most significant technology in makerspaces is the ethos of sharing: sharing ideas, sharing skills, sharing materials.'

Boyle et. al. (2014) suggest that the creative activities hosted by public libraries can be as small or as large as funding, sustainability and library space permits. There is not one model of a makerspace that can be held up to scrutiny. The size, content and activity of any creative space is determined by the stakeholders involved, the amount of funding available, the provision of space and tools, and the culture of the community that the library aims to serve.

Results from a survey of American libraries reported in Burke (2014) indicate that a wide variety of resources and activities occur in spaces declared to be makerspaces or hacker spaces. Second only to computer workstations as the main technology in libraries, 3D printing is the most popular technology, confirming its role as a prominent symbol of the makerspace movement. Photo and video editing are close behind, followed by computer programming, arts and crafts, photo scanning, website creation and digital music recording. 3D modelling and Arduino/Raspberry Pi electronic circuitry complete the top ten resources available in many makerspaces. Despite this long list of tools, it is accepted that when it comes to makerspaces, bigger is not always best. A trolley of tools and resources in a temporary space can fulfil the aims of the makerspace movement at minimal cost (Boyle et al., 2014).

The presence of makerspaces in public libraries is a recent phenomenon. For instance, The Edge at the State Library of Queensland (SLQ) was established in 2010. The Fayetteville Free Library Fab Lab, set up in 2011, was the first of its type in an American public library. The Public Library of Knivsta launched Sweden's first public library makerspace in 2013; while in the United Kingdom opened St Bodolph's Waiting Room in 2014. That said, in Australia, a number of makerspaces have been profiled in discussions around libraries as creative spaces:

- Kelly (2013) shows how the Town of Victoria Park Library in Western Australia uses a makerspace to engage the community and improve the Town's vibrant lifestyle" message.
- Barry (2014) looks at library space, arguing that digital hubs and makerspaces are examples of reinvented library space that facilitates community engagement, knowledge sharing and creative practice.
- Brien and Franks (2012) explore library space and archives more generally, arguing that 'these institutions function as engine rooms, as well as storehouses, of creativity'.
- Wright (2014) reports on the ongoing development of The Edge at SLQ as an initiative that 'exemplifies innovation and enterprise and focuses on creation rather than collection, participation instead of preservation and collaboration over curation'.

Editing at Helensvale Library
Digital Media Lab



2.2 CREATIVE PRACTICE IN LIBRARIES: BEYOND MAKERSPACES

While the State Library of Victoria's (2014) *The Creative Spaces in Public Libraries* toolkit directs attention to makerspaces and fab labs, the idea of creative space can, and does, extend well beyond these limits. Public libraries are facilitating creative activity in many ways.

For example, this broader approach to creative activity in libraries is evident in the variety of successful applications for funding in the recent Vision 2017 grant rounds operated by SLQ. To meet the aims of Vision 2017, the grants were designed to position public libraries as places for creative collaboration and learning where ideas can be imagined and new skills acquired through innovative programs and collections. The most recent projects funded through SLQ's Vision 2017 grant scheme drew applicants from across Queensland and include a steampunk festival for young people, workshops and spaces to encourage small business start-ups, and sensory and new technology play experiences for all ages and abilities. Similar projects were funded in previous rounds, including a digital learning space at Logan (State Library of Queensland 2015). Details of some of the creative practice made possible through this program are detailed in Table 2.

RECENT PROJECTS FUNDED THROUGH SLQ'S VISION 2017 GRANT SCHEME DREW APPLICANTS FROM ACROSS QUEENSLAND AND INCLUDE A STEAMPUNK FESTIVAL FOR YOUNG PEOPLE, WORKSHOPS AND SPACES TO ENCOURAGE SMALL BUSINESS START-UPS, AND SENSORY AND NEW TECHNOLOGY PLAY EXPERIENCES FOR ALL AGES AND ABILITIES.

ROCKHAMPTON	
Steampunk Rockhampton	An exciting fusion of science, music, fashion, art and invention grounded in history and literature at Rockhampton Regional Libraries. The year-long project targeting young adults (15-25 years) will feature four learning phases to build community capacity in presenting an inaugural Steampunk festival in the Rockhampton region.
BURDEKIN	
ideas@108	A centre for growing ideas with a particular focus on small business, start-ups and youth. A multifunctional flexible space for the community as a whole where ideas can grow and take shape.
TOOWOOMBA	
Finding My Place	This project connects year 10 students to networks, resources and life-long learning through a series of workshops held at local libraries and schools in regional communities. Workshops held during school hours are designed to inform, motivate, foster self-esteem and promote the library as an alternate life-long learning opportunity.
MAREEBA	
Go Digital Kuranda	Go Digital Kuranda will establish the enhanced, relocated Kuranda Library as an e-learning hub by providing digital business incubation workshops targeted to Kuranda's niche tourism and artisan small businesses. By providing expert digital capacity building, Kuranda will be perfectly positioned to support the growth of new start-up digital economies.
COOK	
Cooktown Business Incubator Hub	Cook Shire Council wants to create a place for start-ups and businesses at the Cooktown Library, delivering workshops to increase business take-ups and business improvement, enhancing small business growth through privacy, education training and business support services.
LOCKYER	
Lockyer Valley Libraries: make, play and connect	The make, play and connect project will engage the local community to experience electronics through monthly hands-on workshops using a range of electronic and invention products such as Makey Makey, Ardublock and Boxz Robots. These workshops will provide the community with access to electronic experiences, to which they may not have been previously exposed. These experiences have the capacity to expose residents to the library service through this innovation pathway.
TABLELANDS	
Creative Start-ups Incubator	A program specifically tailored for independent artists and creative entrepreneurs. The program will deliver a series of innovative seminars by successful entrepreneurs and will provide participants with information, essential skills and access to new, online multimedia and print learning materials.
LOGAN	
The Sensory Space: access, play and learning for all	The Marsden Library Sensory space will be an inclusive, hands-on environment for children to explore and learn using their senses. A suite of unique programs for families with children with special needs will be provided that utilise the equipment in the sensory space.
GLADSTONE	
Library out and about	A program to extend the library service out to the community where there is no static library building. It will promote literacy, provide learning and technology to the community in interesting ways and use the existing home library vans on the days they are otherwise standing idle.
BARCOO	
Library innovation within outback isolation	Enhancing the public libraries of the three geographically isolated towns within the Barcoo Shire – Jundah, Windorah and Stonehenge. Enhancing the technological, educational and learning opportunities within the preschool, school, adult community, Indigenous community and tourist population. Creating a learning space to develop the literacy learning development of children within the public library by creating a welcoming space in which to learn, read, research, entertain, relax and enjoy. Celebrating books with free reading sessions. Bridging the gap of technology and geographic isolation to facilitate online learning, encourage upskilling and further education within the local libraries.
TOWNSVILLE	
A boot camp for living	Building a resilient, empowered community through ideas, learning and innovation to overcome high unemployment.

TABLE 2
*SLQ's Tech Trendsetters Vision
 2017 Grants Awarded*

2.3 WHAT IS THE EVIDENCE FOR THE IMPACT FRAMEWORKS?

Libraries have been evaluated for more than a hundred years, but only recently have there been concerted efforts to develop frameworks that can qualitatively assess the social impact on individuals and their communities. Few of these approaches concentrate on the benefits of creative spaces. In the creative space toolkit for Victorian librarians, guidance is given on effective evaluation, but the authors concede that it is notoriously difficult to measure benefits and impacts on the community (Boyle et. al. 2014). Berryman (2005) and Rooney-Browne (2011) provide comprehensive summaries of the frameworks used in the evaluation of library services up to 2010, both demonstrating the frequent preference of quantitative over qualitative assessments. Berryman stresses that the 'indirect and intangible attributes' of social impact assessment are difficult to assess, are highly contestable, and, therefore, 'less robustly demonstrated'. Rooney-Browne (2011) concurs, suggesting that the lack of confidence in the measurement of social value results from underdeveloped methodologies in comparison to the economic models that have been around for centuries. Nevertheless, both Berryman (2005) and Rooney-Browne (2011) stress the importance of qualitative data to an understanding of library activities.

Discussion about creative spaces in public libraries has only recently escalated in conjunction with the development of makerspaces, and there are few formal evaluations in the literature that specifically analyse the impact of creative space on library clients and their communities (Sheridan et. al. 2014). The evaluations that exist centre mostly on makerspaces. Whilst there is much value in learning from evaluations of makerspaces, these are ultimately limited by their concentration on specific spaces, activities and demographics within libraries, rather than looking at libraries as a larger architectural and cultural entity within a municipal framework. For example, Bilandzic and Foth (2013) concede that their study of The Edge at SLQ is limited due to 'the population and potential socio-cultural idiosyncrasies of the case study'.

With this in mind, to obtain the most meaningful data possible for small and large public libraries, the evaluation of creative spaces will need to account for the broader creative activity arrangements that are known to exist beyond those enacted in makerspaces.

LIBRARIES HAVE BEEN EVALUATED FOR MORE THAN A HUNDRED YEARS, BUT ONLY RECENTLY HAVE THERE BEEN CONCERTED EFFORTS TO DEVELOP FRAMEWORKS THAT CAN QUALITATIVELY ASSESS THE SOCIAL IMPACT ON INDIVIDUALS AND THEIR COMMUNITIES.

3

AN EVIDENCE-BASED CREATIVE SPACES IMPACT FRAMEWORK

This section describes the development of the Creative Spaces Impact Framework, its contents and a summary of its suggested uses.

As discussed, it is important to remember that a sense of place is developed through the activity that occurs in a space (Tuan 1977) and this is known as placemaking. It is important to not only identify libraries as creative spaces, but to evaluate them through the diverse range of activities that are enacted in and with them. The framework developed through this project allows for the evaluation of libraries as creative spaces through the activities they enable. The contents of the framework represent a range of impact potentials, some of which will be relevant to certain library creative space activities more than others, if at all.

IT IS IMPORTANT TO NOT ONLY IDENTIFY LIBRARIES AS CREATIVE SPACES, BUT TO EVALUATE THEM THROUGH THE DIVERSE RANGE OF ACTIVITIES THAT ARE ENACTED IN AND WITH THEM.



3.1 DEVELOPING THE FRAMEWORK

The Creative Spaces Impact Framework origins lie in an extended literature review. There are two reasons for this. First, the review helped develop an understanding of how creative spaces are evaluated within libraries and beyond. The contextual review and further search of literature identified a lack of library specific frameworks. To better understand what could be included in any framework for libraries, it was necessary to consider broader frameworks and how these might feed into this project. Second, the review sought to interrogate how libraries are currently evaluated in general terms. The initial literature search revealed that elements of evaluating creativity as they relate to libraries were often embedded in more general approaches to library evaluation.

In this process, 82 evaluation studies were collated and compared. Of these, 76 of these were library studies, while six provided an analysis of other types of creative spaces. (See Appendix B for the full list studies consulted during this process.) The resulting literature review was then synthesised to produce an initial evidence-based evaluation framework, which was discussed among the steering committee and members of the Libraries as Creative Spaces project team at QUT. The preliminary Creative Spaces Impact Framework incorporated nine criteria:

1. Providing access to information and technology for creative purposes
2. Contributing to idea building
3. Enabling civic engagement
4. Enabling community development
5. Facilitating cultural participation
6. Improving health and wellbeing
7. Improving educational attainment
8. Contributing to economic productivity
9. Generating sustainable practice.

Each criterion had a number of associated impact indicators. For example, enabling civic engagement may have an impact on participation in citizenship, crime reduction/rehabilitation and building trust in government due to the perception of libraries. (See Appendix C for the full list of corresponding impact indicators and literature sources for each.)

This preliminary framework was used to guide the fieldwork and develop the rich media content (including video, photos and digital stories). During this process, the framework was revised further as a result of emerging evidence. The wording of the criteria was changed as a result of the review process to facilitate better understanding. Criterion 1 'Providing access to information and technology for creative purposes' was subject to the most substantive change. This saw a shift in focus from information and technology to accessing resources. It was necessary to go beyond traditional notions of what libraries provide to encompass a broader range of materials such as those for craft and event staging. The impact indicators associated with the criteria were also refined as new impacts were identified. For example, identifying yoga classes as a creative activity provided by libraries extended indicators to include more concrete examples of the possibilities for physical wellbeing.

After a process of review by the project team, project steering committee and participating Queensland libraries, the framework was refined down to eight criteria. A ninth, 'Generating sustainable practice', was removed as it was decided that this was more an underlying principle of library practice than a separate criterion. Some elements of this have been incorporated into other criteria such as community development, cultural participation or health and wellbeing. Further impact indicators under each criterion were refined where duplication of concepts had occurred.

UNDERSTANDING THE FRAMEWORK

3.2

The final Creative Spaces Impact Framework includes the following criteria:

- | | | | |
|---|-----------------------|---|------------------------|
| 1 | ACCESSING RESOURCES | 5 | CULTURAL PARTICIPATION |
| 2 | IDEA BUILDING | 6 | HEALTH AND WELLBEING |
| 3 | CIVIC ENGAGEMENT | 7 | EDUCATIONAL ATTAINMENT |
| 4 | COMMUNITY DEVELOPMENT | 8 | ECONOMIC PRODUCTIVITY |

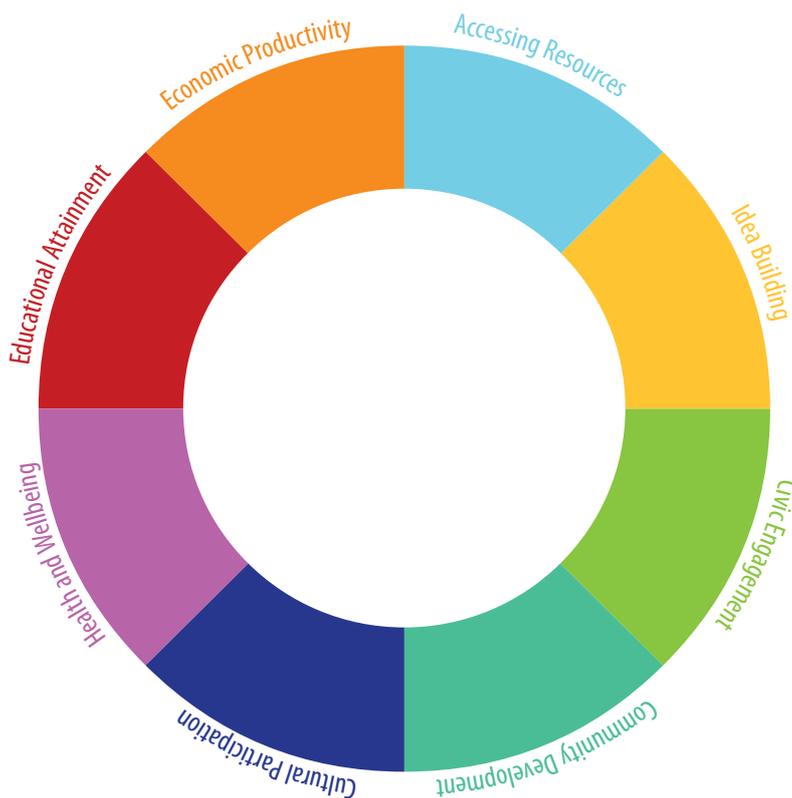


FIGURE 2
The Creative Spaces Impact Framework for Public Libraries

Figure 2 illustrates the eight criteria where communities can benefit from the creative activity associated with libraries. The circle in its continuum supports the nature of the relationship between these elements. Benefits and impacts interrelate and interact. For instance, community development may have a civic engagement flow-on benefit, while educational attainment may have a direct relationship with economic productivity benefits where it leads to new employment or business start-up. The following sections explore each criterion in more detail.

1

3.3 CRITERION 1: ACCESSING RESOURCES

Libraries have transformed themselves beyond their traditional roles of lending and reading to include activity-orientated, flexible spaces. This criterion considers a range of methods to store, generate and access resources that might facilitate creativity; arguably a core activity of many libraries today. Impact would be demonstrated by articulating how these resources enable different forms of creativity and how the library space facilitates access, enabling it to be thought of as a creative space.

IMPACT INDICATORS

- › **Affording access to digital technologies** - Providing the knowledge of or access to new technologies (e.g. software, services and devices) through courses, onsite access or loans.
- › **Affording access to creative resources** - Providing the knowledge or use of creative resources (e.g. materials and equipment) through courses, onsite access or loans.
- › **Idea storage/archive** - Supporting traditional activity to store and archive information including those generated by and related to creative activity. This includes diverse and evolving range of storage and retrieval including rich digital media.
- › **Heritage, history and legacy** - Accessing local information for heritage, family and local history.
- › **Access, filter and sort information** - Enabling access to information through collections and assistance from library staff. Library clients can access and filter information into what is useful and relevant.

Example of 3D Printing at Helensvale Library Digital Media Lab (left)



Robot Bootcamp at Victoria Point Library (right)



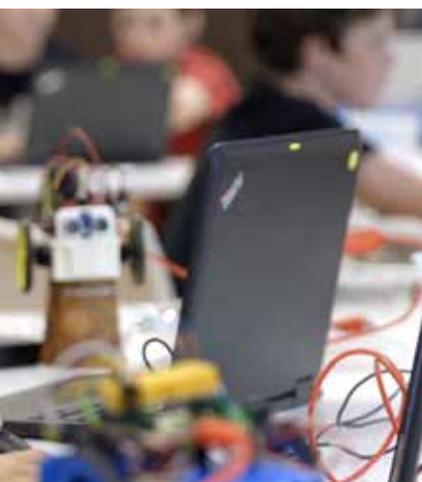
LIBRARIES HAVE TRANSFORMED THEMSELVES BEYOND THEIR TRADITIONAL ROLES OF LENDING AND READING TO INCLUDE ACTIVITY ORIENTATED, FLEXIBLE SPACES.

CRITERION 2: IDEA BUILDING

As incubators of ideas, learning and innovation, public libraries offer places to generate knowledge and exchange ideas outside formal education. This criterion considers the role of libraries in idea building as absolutely novel or relatively novel. Impact would be demonstrated by articulating how different elements of idea building are present in a given activity, and therefore how a library exists and can be thought of as a creative space.

IMPACT INDICATORS

- > **Exposure to ideas** - Exposing library clients to previously unknown ideas or concepts through books, computers and a variety of sessions/workshops.
- > **Development of client curiosity, interests, appreciation** - Creating or developing the curiosity of library clients in new ideas or concepts, new ways of doing things or thinking about things, new hobbies and interests.
- > **Culture of discovery** - Developing or encouraging discovery as a way of thinking for library clients and visitors.
- > **Idea initiation, generation** - Supporting creative thinking and development by providing inspiration and initial direction.
- > **Risk taking and experimenting** - Involving both critical thinking and problem solving, and providing a space in which it is safe to 'have a go', take a risk and try something new.
- > **Repertoires of practice** - Exposing people to a range of different creative styles, modes, mediums and creative people which increases all participants' (library clients and creatives) range of methods and repertoires.



3

3.5 CRITERION 3: CIVIC ENGAGEMENT

Libraries have long been regarded as places of civic engagement (Burgess 2006; Siddike 2014; Goulding 2009). Civic engagement implies an interest, knowledge and involvement in civic matters, including but not limited to discussion and participation. This criterion considers how any given creative practice might afford some kind of civic engagement.

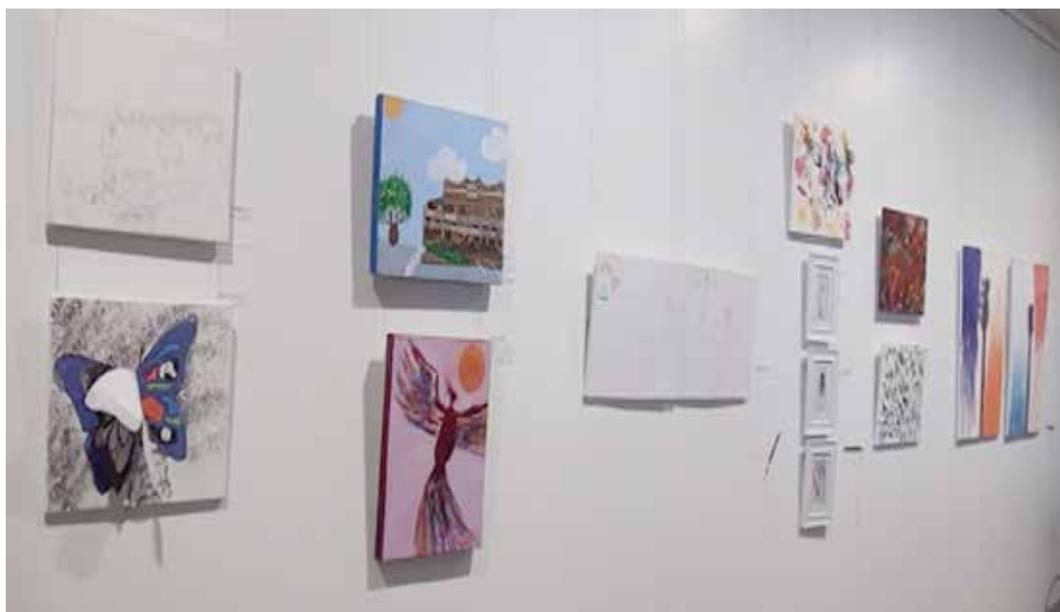
IMPACT INDICATORS

- **Democracy** - Providing safe and open access to knowledge and expression, allowing citizens to participate in civic affairs. Providing information and opportunity for intellectual freedom and social justice.
- **Participation in citizenship** - Enabling involvement or input in local governance activities and participation in civic discussion.
- **Crime reduction/rehabilitation** - Redirecting negative behaviour or reconnecting potential offenders with their community.
- **Institutional trust in government due to perception of libraries** - Developing a level of trust within the community for the library and (by extension) the level of government that provide the libraries.
- **Development of capacity** - Combining groups and sectors (e.g. library and art gallery or library and childcare centre) working together to strengthen each other.
- **Societal discussion** - Providing a place discuss social issues formally (e.g. through talks and presentations) and informally (e.g. through meetings and conversation).

Seed Sharing at
Helensvale Library



LIBRARIES HAVE LONG BEEN REGARDED AS PLACES OF CIVIC ENGAGEMENT. CIVIC ENGAGEMENT IMPLIES AN INTEREST, KNOWLEDGE AND INVOLVEMENT IN CIVIC MATTERS.



4

CRITERION 4: COMMUNITY DEVELOPMENT

3.6

Creativity in libraries can involve building connections with community, within the community and across different levels of government. This criterion considers how creative practices associated with libraries might support community development.

IMPACT INDICATORS

- › **Community ownership, strength and identity** – Developing a sense of belonging, connection and involvement with community, social cohesion and collective ownership.
- › **Cultural diversity and inclusiveness** – Facilitating active inclusion for all groups of the community.
- › **Social capital** – Maximising value of who people know, and what can be achieved through these networks (ie when people are more inclined to do things for each other).
- › **Social interaction and socialising** – Providing a place to meet with people (both known and unknown) and an alternative place to hang out and simply ‘be’ – somewhere that is not home, work or school – but another place.
- › **Localised service provision** – Meeting specific needs of local community.
- › **Cooperation, coordination, collaboration, sharing and reciprocity** – Working together and interacting, sharing resources, knowledge and time.
- › **Trust (in community)** – Improving the individual’s trust of community.
- › **Self-organisation** – Supporting an activity, group or event that requires minimal or no library staff input.
- › **Resilience** – Developing the ability to cope and regenerate after a setback or change.

5

3.7 CRITERION 5: CULTURAL PARTICIPATION

Cultural participation may include both informal and formal activities within the community, reflecting quality of life, traditions and beliefs. Cultural participation is inclusive. It includes everyone – from the person listening to the concert to the person playing music. This criterion considers how libraries as creative places provide opportunities for many forms of cultural participation.

IMPACT INDICATORS



- > **Audience engagement** - Measuring the number of attendees participating in a culturally-based event and their reaction to that event.
- > **Artist/performer/maker involvement** - Assessing the involvement and opportunity of the artist, performer or maker to participate, the value and benefit they receive from the event.
- > **Sharing of public culture** - Providing a means to share and highlight culture that is localised and public.
- > **Emotional connection and experience** - Considering the emotional response or connection to events or activities being conducted.
- > **Play and leisure** - Including a wide range of activities - how time is spent away from business, work, domestic chores and education.
- > **Celebration** - Supporting positive and enjoyable experiences that celebrate local achievement, cultural events and festival.
- > **Creation and dissemination** - Making or producing things and distributing them via a range of means.

CULTURAL PARTICIPATION IS INCLUSIVE. IT INCLUDES EVERYONE FROM THE PERSON LISTENING TO THE CONCERT TO THE PERSON PLAYING MUSIC.

CRITERION 6: HEALTH AND WELLBEING

3.8

Engaging in creative practice contributes positively to how well people feel mentally and physically (Bungay & Vella-Burrows, 2013; Clift, 2012; Greaves & Farbus, 2006). This criterion considers the impact of library-based creative practices on health and wellbeing. It is important to note that health and wellbeing does not need to be the direct aim of the activity.

IMPACT INDICATORS

- > **Relaxation, entertainment and leisure** - Supporting activities that fall outside the context of work or study and provide for relaxation and entertainment.
- > **Self-expression** - Enabling expression of one's own personality, feelings or ideas through speech, art or other medium.
- > **Emotional health** - Providing access to programs and initiatives with specific benefits around emotional health. The aims of these may target health and wellbeing directly (e.g. art for mindfulness) or indirectly (e.g. a seniors knitting group).
- > **Physical health** - Enabling access to programs and initiatives with specific benefits around physical health. The aims of these may target health and wellbeing directly (e.g. yoga classes) or indirectly (e.g. a local oral history walking tour).
- > **Access to health information** - Sharing health information and resources.

7

3.9 CRITERION 7: EDUCATIONAL ATTAINMENT

Libraries traditionally support other education institutions and provide means of informal personalised learning. Creativity as an idea, and creative practices themselves, have educational potential. This criterion considers what educational opportunities are possible when library clients engage with libraries in creative activities.

IMPACT INDICATORS

- **Continuous education, learning opportunities and enrichment** - Providing education beyond formalised primary, secondary or tertiary education. Opportunities may be ongoing and life-long; formal and informal; or self-education.
- **Literacies** - Supporting library clients to be able to interpret and use traditional literature forms and digital technologies.
- **Address disadvantage** - Providing education and learning opportunities for free or at low cost.
- **Provision of alternative education space** - Providing a place where people who feel disconnected from formal education can use the library for alternative learning. Allows for play, fun and non-academic outcomes.
- **Exposure to different types of jobs and skills** - Developing interest in various types of occupations.

Code Club at Cleveland Library



8

CRITERION 8: ECONOMIC PRODUCTIVITY

3.10

The *Library Dividend* research report offers detailed evidence for the general economic impacts of libraries (SGS Economics and Planning Pty Ltd 2014). This criterion considers the contributions that creative activity in libraries can make to this agenda. This includes direct and indirect economic benefits, bringing people together or facilitating networks and access to information.

IMPACT INDICATORS

- > **Business innovation** - Assisting business in improving their activities or processes.
- > **Business incubation and mentoring** - Supporting business incubation programs and industry talks.
- > **Employment levels and opportunities/skills** - Providing new skills that increase employability through courses, information or practical work experience.
- > **Networking** - Meeting other people for the purpose of business development or some other related economic activity.
- > **Partnership** - Developing partnerships to mutually benefit parties.
- > **External resource investment (attract visitors)** - Including impact on tourism by attracting visitors (local and external) to the area.
- > **Generate spending** - Encouraging or promoting activity which will result in spending.
- > **Technology equipment support** - Offering 3D printing facility, broadband access in rural locations and access to expensive software for small business use.



BRINGING PEOPLE
TOGETHER OR
FACILITATING
NETWORKS AND
ACCESS TO
INFORMATION.

3.11 USING THE FRAMEWORK

The Creative Spaces Impact Framework is geared towards demonstrating the value of libraries as creative spaces. The framework also offers potential to generate data for use in advocacy and lobbying for libraries as creative spaces. It will help library staff to:

1 Identify and generate creative activity by:

- Thinking through what a creative activity might be
- Reconsidering activities currently offered to communities (including those not necessarily thought of as 'creative')
- Prompting new activities by considering a broader range of creative objectives and outcomes
- Preparing for and delivering creative activities to deliver maximum impact.

2 Identify objectives and outcomes for creative activity by:

- Using the framework to develop objectives and outcomes for creative activity
- Articulating the creative impact of an initiative as it is developed, enacted and reported
- Securing support and resources (e.g. for grant applications)
- Evaluating activities and planning improvements.

3 Align creative activity with community needs by:

- Building creative library programs that represent the needs of the communities
- Connecting with broader discussions and data about (and help to identify) community needs
- Using the framework to identify the kinds of activity that might aid a community with very specific needs
- Researching other programs in other areas that have used the framework.

4 Monitor trends and strategic planning by:

- Gathering longitudinal and comparative qualitative and quantitative data regarding the impact of libraries as creative spaces
- Helping demonstrate their value as creative spaces
- Assisting in decision making regarding how resources are allocated.

5 Guide exit surveys by:

- Guiding questions for an exit survey of library clients
- Assessing whether they have been involved in creative activity or practice (*ranging from formal activity or book borrowing about creative works*)
- Drawing comparisons over time and across library services by using common framework questions
- Building an overall picture of the impact of libraries as creative spaces.

A staff guide to using the framework can be found at:

www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces

4

DEMONSTRATING THE IMPACT OF QUEENSLAND LIBRARIES AS CREATIVE SPACES

This section provides an overview of the desk-based primary research and fieldwork data captured across Queensland libraries during August and September in 2015. It is intended to demonstrate how data can be used to develop an understanding of creative practice in libraries through the Creative Spaces Impact Framework. This section also includes case studies from the fieldwork where the initial framework was used to assess creative activities. Evidence gathered in these cases was used to develop the framework further.

METHODOLOGY: INTERPRETING CREATIVE ACTIVITY AT STATE LEVEL

4.1

A list of activities offered in Queensland libraries throughout August and September 2015 was generated from Council calendars and library webpages. The initial intention was to use library-generated categories to map the creative activity occurring across Queensland during these months. However, our review identified inconsistencies in the categorisation process and the naming of categories (see Appendix D for examples of different descriptive categories applied to library activities in various regions). Therefore, instead, activities were coded according to audience and type of activity in line with the Creative Spaces Impact Framework.

While the Library Statistical Bulletin collects the number of activities occurring in libraries annually, it does not include a breakdown of activities by name or type. The breakdown of activities by type for August and September 2015 offers the first look at this type of data and points to the value of collecting this data over time to benchmark and understand the patterns of Queensland libraries' creative activity.

Each activity was also coded in terms of its benefits as related to the Creative Spaces Impact Framework. Acknowledging that activities may offer multiple benefits, the data for August and September 2015 was multi-coded to reflect this.

It is necessary to note that the information was sourced online via calendars provided on Council or library websites. If a Council did not enter activities into an online calendar, these will be missing from the data set. Some activities were listed in other ways on the websites and these have been captured and coded as accurately as possible. This data is also based on advertised activities and may not reflect cancelled or rescheduled activities.

IT IS IMPORTANT TO NOT ONLY IDENTIFY LIBRARIES
AS CREATIVE SPACES, BUT TO EVALUATE THEM
THROUGH THE DIVERSE RANGE OF ACTIVITIES THAT
ARE ENACTED IN AND WITH THEM.

4.2 FINDINGS - CREATIVE ACTIVITY AUGUST TO SEPTEMBER 2015

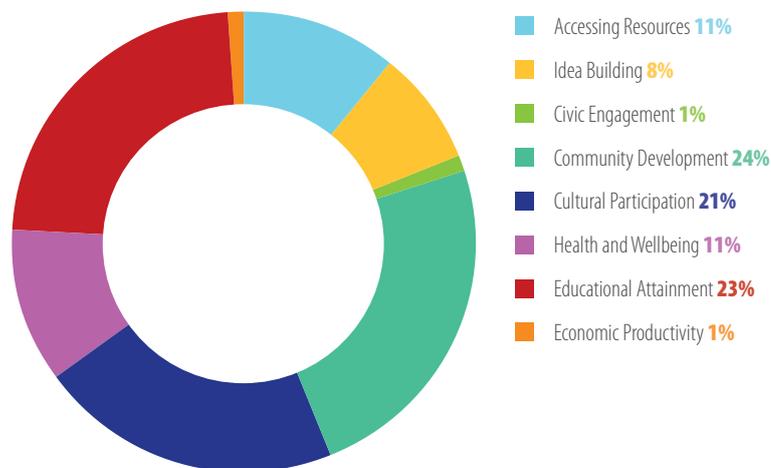
The data set comprises 3,214 activities in August and 2,738 in September (5,952 in total). The data was multi-coded against the framework, with each activity assigned a maximum of four forms of impact. For example, Story Time at Toowoomba was categorised as educational attainment, community development and cultural participation. The data set presented here is the complete set of categorised items to give a broad picture across Queensland (rather than emphasising an activity as primarily being concerned with one form of impact). The data presented here is based on the sum of all categories.

4.2.1 DIVERSITY IN IMPACT OF CREATIVE ACTIVITIES ACROSS QUEENSLAND

Figure 3: Impact of Creative Activity Across Queensland August/September 2015 shows the proportion of creative activities offered over both August and September based on the framework. Taking our approach to coding, it is possible to show the diversity in creative activity and a general focus around community development, cultural participation and educational attainment. It is also possible to see where impact does not appear to be generated, for example, around economic productivity and civic engagement.

Figure 4: Shifts in Impact of Creative Activity Across Queensland August/September 2015 shows that there is little variation in the proportions of impact between August and September. The largest shift is a drop in educational attainment in September but that is not surprising given this coincides with school holidays in Queensland. Longer term, it would be helpful to note any seasonal shifts in activity; and to establish whether other activities are introduced which bring higher degrees of impact in other areas that seem to be low in our trial. Coding these activities in the future would need to involve the people organising and delivering them to capture the most accurate picture of impact.

FIGURE 3
Impact of Creative
Activity Across
Queensland August/
September 2015



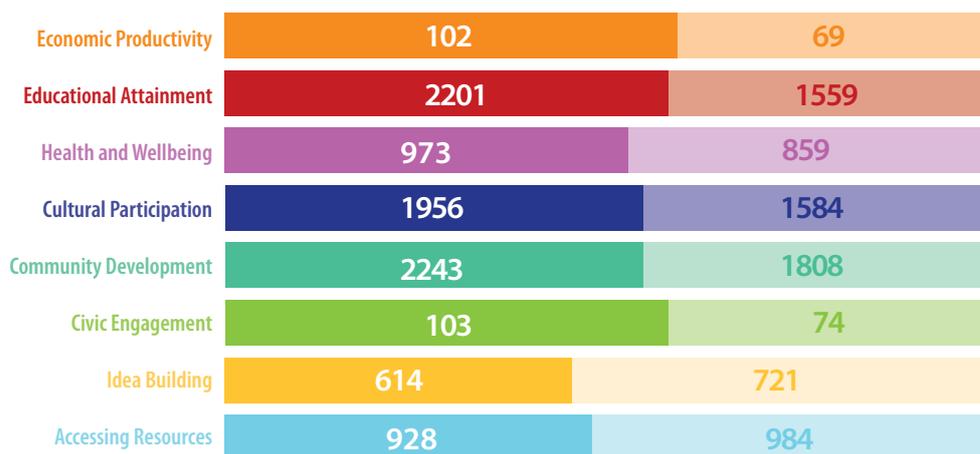


FIGURE 4
Shifts in Impact of Creative Activity Across Queensland August/September 2015

■ August
■ September

4.2.2 TARGET AUDIENCES OF CREATIVE ACTIVITIES ACROSS QUEENSLAND

Further coding of the calendar data identified the target audience's age group. The data on age group was taken from the information provided by libraries in the activity advertising. Of the 5,952 activities, 1,107 did not highlight a target audience and were not included in this data set.

The resulting data was sorted into four categories: programs for participants under 6, under 12, under 16 and those for adults. Again, on the principle of demonstrating the broadest reach of activity, where an activity was advertised as being for groups that crossed categories, then this was multi-coded taking into account the activity description. For example, one activity was targeted at ages 15–25 and therefore it was coded as aimed at those under 16 and adults. Similarly, a Story Time activity was targeted at children, and this was coded as for those under 6 and those under 12.

Taking this broad approach to coding, it can be observed that most creative activity during August/September 2015 was targeted at adults and those under 6 (see Figure 5: Creative Activity Audiences Across Queensland August/September 2015).

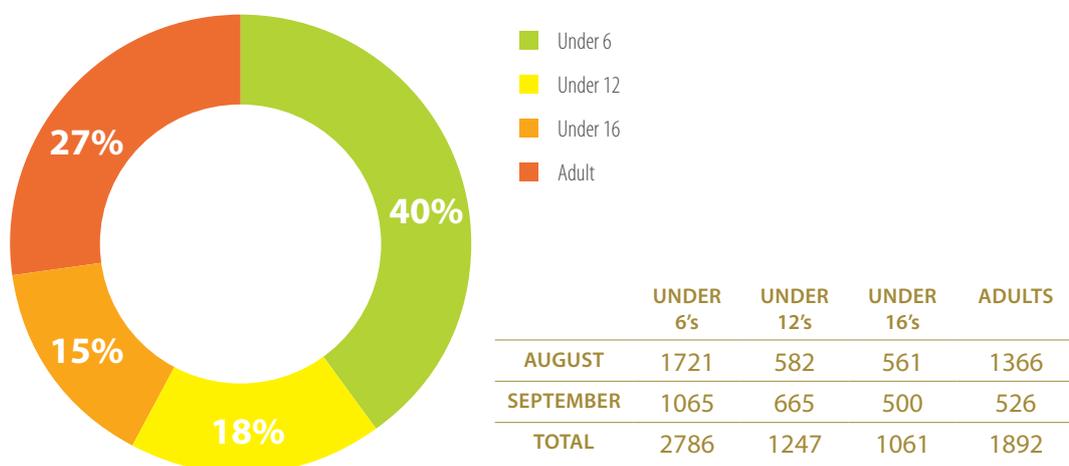


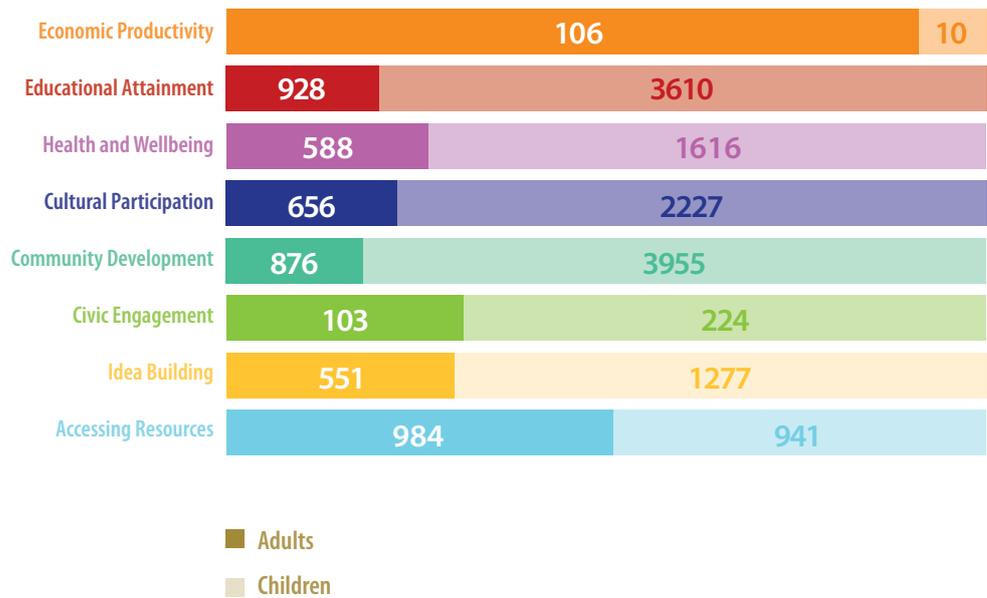
FIGURE 5
Creative Activity Audiences Across Queensland August/September 2015

The next step was to combine this audience data with the creative program data for August and September 2015. Figure 6: Comparison of Creative Activity Impact – Adults and Children August/September 2015 shows the relative impacts of creative activity different ages (where children includes all those under 16).

Care is needed when looking at this data as it can be misleading. While adults might be expected to be attached to activities associated with economic productivity (although children are consumers too), this chart must be read as a proportion of activities. While most of the impact in this area is associated with activities targeted at adults, economic productivity was a relatively small feature of impact overall for these two months (as shown in Figure 3).

Furthermore, accessing resources appears to be equally distributed between these two groups, but it is children who are experiencing a higher degree of diversity in their activity.

FIGURE 6 
*Comparison of Creative
 Activity Impact – Adults and
 Children August/September
 2015*



4.2.3 IMPACT OF CREATIVE ACTIVITY FOR CHILDREN ACROSS QUEENSLAND

Further investigation of audience data with a focus upon those under 16 shows a fairly equal distribution of impact of activity between groups – see Figure 7: Creative Activity Impact by Age Group – August/September 2015 (Children Only).

As to be expected for this age group, there is not emphasis on matters of civic engagement and economic productivity. The exception is the under 6s, where significant levels of educational attainment and community development impact are evident. Examining the data behind these two forms of impact, and taking account of our experience of the field, this is attributable to events that focus on educational development in terms of educational attainment. The community development levels of impact are significantly linked with indirect adult beneficiaries. For example, events such as Baby Rhyme Time allow parents and guardians to connect while supporting the development of babies and toddlers.

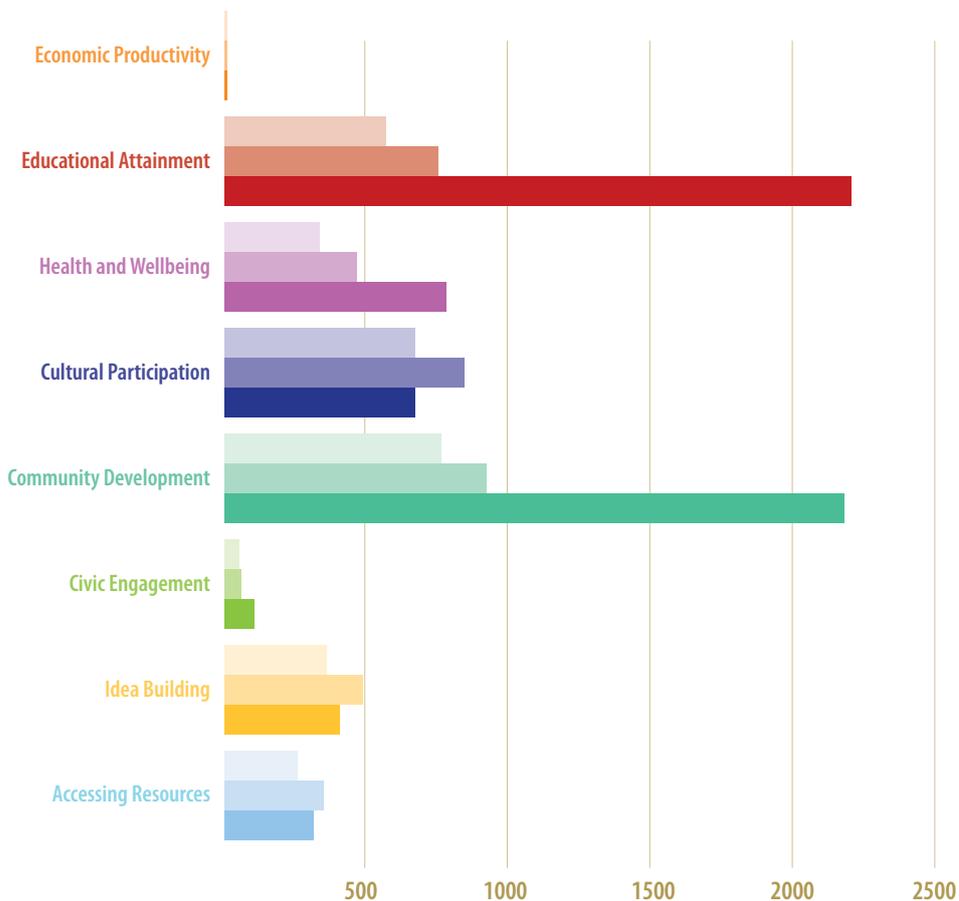


FIGURE 7
Creative Activity Impact by Age Group – August/September 2015 (Children Only)

under 16
under 12
under 6

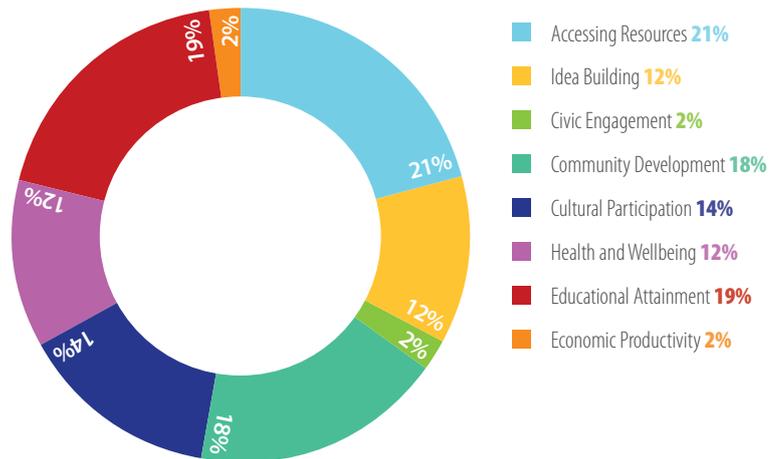
BABY RHYME TIME ALLOWS PARENTS AND GUARDIANS TO CONNECT WHILE SUPPORTING THE DEVELOPMENT OF BABIES AND TODDLERS.

4.2.4 IMPACT OF CREATIVE ACTIVITY FOR ADULTS ACROSS QUEENSLAND

Where adults are concerned, there is a division between those activities contributing at the proportion of 10 per cent and above, and those below 10 per cent – see Figure 8 Creative Activity Impact by Age Group – August/September 2015 (Adults Only).

The small amount of impact associated with civic engagement and economic productivity is worth noting. The reasons for this need to be explored and may be attributable to community needs and wants rather than a lack of attention to these forms of impact.

FIGURE 8 
Creative Activity Impact
by Age Group –
August/September
2015 (Adults Only)

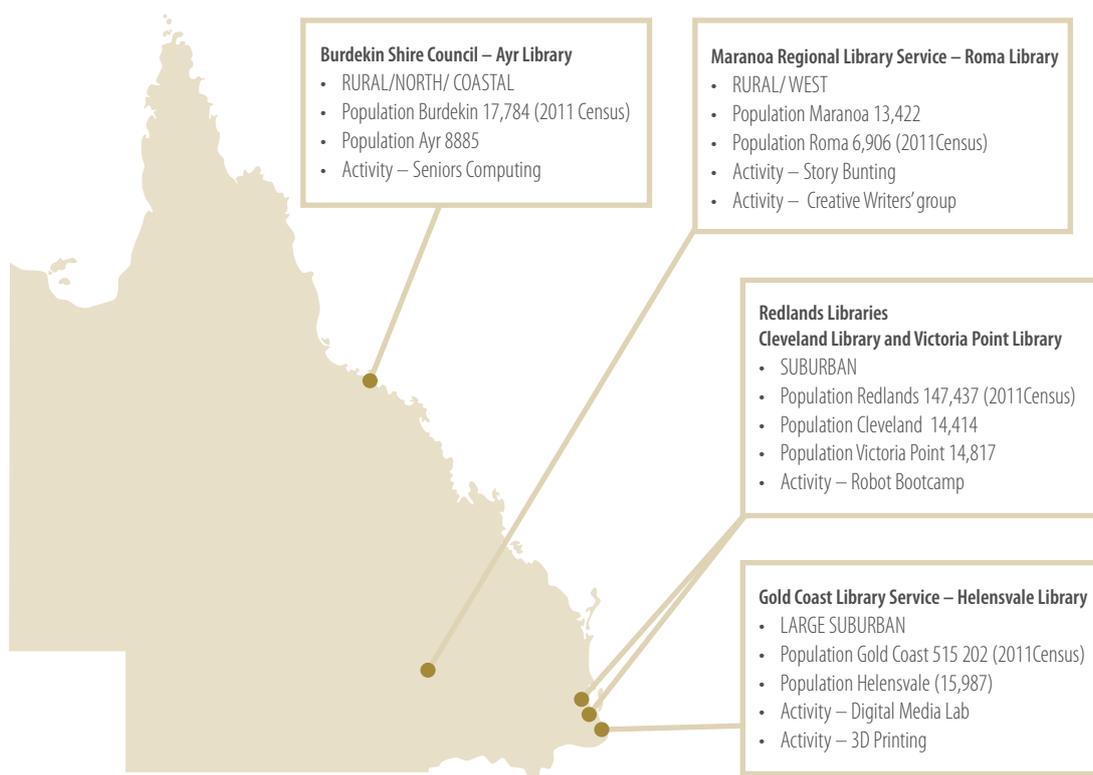


METHODOLOGY – CASE STUDIES

4.3

The Libraries as Creative Spaces project steering committee called for expressions of interest across Queensland for participant case study libraries. Six library services responded and, of these, the steering committee selected four services. The selection criteria required a diversity of urban compared to rural location, size of population served, range and diversity of programs, and range and diversity of audience. These following five library sites were chosen to be case studies:

- Burdekin Shire Council – Ayr Library
- Gold Coast Library Service – Helensvale Library
- Maranoa Regional Library Service – Roma Library
- Redlands Libraries – Cleveland Library and Victoria Point Library.



The idea of libraries as creative spaces was interrogated on site by the researchers, who were guided by the Creative Spaces Impact Framework.

Researchers spent a total of 22 hours on site observing library activities and conducting 20 interviews, which addressed the framework and/or discussed the creative activities happening in the library (see Table 3 for details). The interview framework for the formal interviews is attached in Appendix E. Informal interviews were also conducted with staff in the library. The questions depended on the situation and time available to avoid disrupting everyday work.

TABLE 3*Details of Interviews Undertaken*

AYR LIBRARY	
Burdekin	Three researchers visited on 24 September 2015 to make observations of the library, the senior computing class and the 'Ideas @108' digital media lab. Three interviews were conducted with the library manager, theatre manager and a participant of senior computing group.
HELENSVALE LIBRARY	
Gold Coast	Four researchers visited on 3 September 2015 to make observations of four sessions including Baby Rhyme Time, a Gardening Club talk on beekeeping, Basic Technology Help and 3D Printing in the Digital Media Lab. Two researchers returned on 8 October 2015 to conduct two interviews with the Digital Lab Manager and a 3D digital art student.
ROMA LIBRARY	
Maranoa	Three researchers visited on 21 and 22 of September 2015 to observe a selection of school holiday activities run by a local volunteer. Four interviews were conducted. These were with a volunteer running school holiday activities, a coordinator of the Creative Writers' Group, a community arts chairperson and a library worker.
CLEVELAND AND VICTORIA POINT LIBRARIES	
Redlands	Two researchers visited Cleveland Library on 2 September 2015 to observe the Code Club; and Victoria Point Library on 1 October 2015 to attend Robot Bootcamp. Eleven interviews were conducted with Code Club participants, a reference librarian running Code Club and Robots activities and student participants.

The activities observed at each of the case study sites were assessed in relation to the Creative Spaces Impact Framework criteria outlined in Section 3 of this report - including accessing resources, idea building, civic engagement, community development, cultural participation, health and wellbeing, educational attainment and economic productivity.

Each criterion was given an even weighting within the overall framework, and then each impact indicator was rated between zero and five (a rating of zero reflecting no impact observed and a rating of five indicating a major benefit observed). Details of this process can be found in Appendix F.

At each site, photo, video and audio content was captured to develop a package of rich media content to accompany this report. This content can be accessed at: <http://www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces>





CASE 1

▲ Entrance to Burdekin Library

BURDEKIN – AYR

4.4

Burdekin Shire Council runs a small library service in Northern Queensland serving a local population of 17,913 (SLQ Library Bulletin Statistics 2014). The main library is in Ayr, with a second branch library at Homehill. In July 2015, Ayr Library established a media lab – Ideas@108 – situated within the library next to a meeting room. The lab includes three computers and three 3D printers with Tinker Cad software, Ozobots and Spheros. This allows space for desks and equipment without affecting the activities of the main library area. It also allows for sessions to be held outside of library hours, with an alternative access available to this area.

Interviews with the library manager and the community hub manager explored a number of other projects and activities happening at the library and in conjunction with the adjoining theatre. The library manager outlined a number of plans for the lab including regular technology classes, clubs and workshops, involvement with local schools in a National 3D art exhibition, and a focus on business incubation programs and mentoring in collaboration with TAFE Queensland.

- ▶ MY GRANDCHILDREN ARE ON THE GOLD COAST AND I WOULD NEVER HAVE BEEN ABLE TO KEEP THE CONTACT I HAVE IF IT WASN'T FOR THE FACEBOOK AND SKYPE AND THOSE TYPES OF THINGS.

4.4.1 THE SENIORS' COMPUTING CLASS

Researchers observed a regular Seniors' Computing Class session, which also served as the official launch activity of the media lab. Seniors in the group were happy to discuss the computing class and activities in the lab, and participate in a short Creative Spaces Impact Framework evaluation survey.



*Dianne, Senior's
Computing Class
Participant*



SENIORS' COMPUTING CLASS : DIANE'S STORY

Diane is one of the regular Seniors' Computing Class participants and comes to the tech talks by the library manager to learn more about technology, how to use it, what to look out for and the potential it offers.

Diane comes with her husband for whom she is a full-time carer. She enjoys the classes as they provide 'something I can do at home... and still be looking after him, but it gives me a challenge like how do I get the photos off my camera and on to my computer'. They provide the knowledge to allow Diane to connect with family. 'My grandchildren are on the Gold Coast and I would never have been able to keep the contact I have if it wasn't more the Facebook and Skype those types of things.' Diane noted that, 'I feel it does a lot for my confidence' and as a result 'I want to share the information because I know what it felt like when I started'.

For Diane the classes are much more than just a learning experience. They also provide a chance to meet people and get out of the house. Diane said of the Seniors Computing Class that, 'It brings people together'. She explained, 'I'm an import. I'd lived in the Burdekin for like 15 years, because we are involved with horses and just didn't meet people at all. Since coming to the classes, you're meeting more people, getting friendly with more people, getting more confidence with being classed as a local. It's just a nice social atmosphere as well as the information side.'

Diane commented that the Ayr library 'is a central place, it's a friendly place, everyone comes here and they're equal... it's a friendly atmosphere everyone's lovely here'. Her enthusiasm for the library seniors computing talks bubbles, 'When you're walking out on the street you tell everyone who listens and everyone who doesn't want to listen – tech talks are on, get people involved'.

4.4.2 USING THE FRAMEWORK FOR THE SENIORS' COMPUTING CLASS

The Seniors' Computing Class contributed a community benefit by:

ACCESSING RESOURCES

Providing access to computers and drawing upon the experience of the class tutor.

IDEA BUILDING

Being exposed to new forms of digital media and the ways they can be used.

CIVIC ENGAGEMENT

Building trust in library staff and appreciation of the council supporting the activity.

COMMUNITY DEVELOPMENT

Providing the opportunity to socialise with others, feeling part of the place as a newcomer, being encouraged to leave the home.

CULTURAL PARTICIPATION

Facilitating access to public culture through learning how to use social media, particularly photo sharing applications.

HEALTH AND WELLBEING

Providing time out for those caring for others, supporting the emotional wellbeing of people living alone.

EDUCATIONAL ATTAINMENT

Offering life-long learning opportunities through new digital skills and acquiring knowledge of pitfalls and benefits of digital media.

ECONOMIC PRODUCTIVITY

Exposing people to the possibility of using digital media to generate a personal income.

SENIORS' COMPUTING CLASS

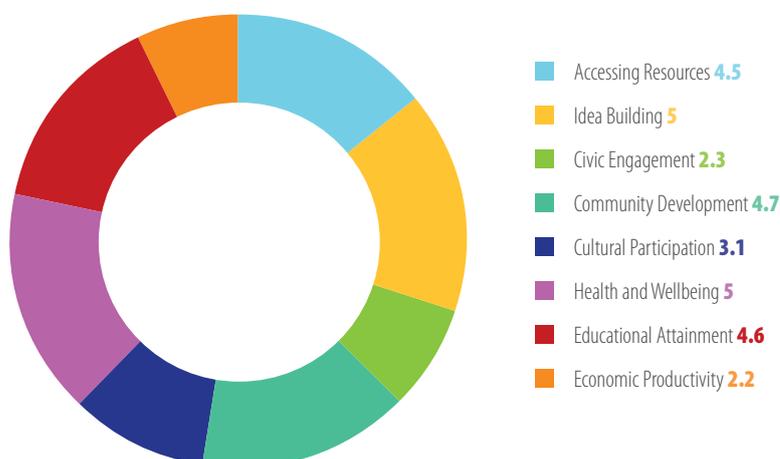


FIGURE 9
Evaluating the Seniors' Computing Class

CASE 2

4.5 GOLD COAST — HELENSVALE

Helensvale Library is one of 14 libraries in the Gold Coast Library Service. The total Gold Coast population is 524,583 making it one of the major urban areas in South East Queensland.

Helensvale was built in 2013 as part of the Helensvale Cultural Centre. The library has a total public floor area of 2,598m². It also incorporates a specialist Digital Media Lab on the lower level of the multi-functional community building which has a separate access to the main library.



*The Helensvale Library
Digital Media Lab*



4.5.1 THE DIGITAL MEDIA LAB — 3D PRINTING

The Digital Media Lab is a digital creation space open to all. It can be used for individual, collaborative group work or training sessions. The Digital Media Lab includes eight computers and two printers (including a 3D printer). It has a range of creative software packages loaded onto high-end computers, a scanner, various tablets, video cameras and other equipment available to allow the public to design and create digital content. It offers a space for the creation of digital arts, the development of digital skills and for collaboration on digital experimentation and learning.

From January 2015, the Gold Coast Library Service has run 141 programs in the Digital Media Lab, either in collaboration with or by the community. Sessions offered include digital art, music creation, cinematography, app building, photo and video editing, film club, photography club, 3D design, coding, robotics and Creative Lab - an open session for creative people to meet in the lab and collaborate with their digital projects.



◀ *Digital Media Lab Client,
Mikayla*

DIGITAL MEDIA LAB: MIKAYLA'S STORY

Mikayla is a Griffith University student currently studying multimedia design, majoring in 3D design work. She was an intern at the Digital Media Lab, and finds the use of the lab invaluable for her assignments. With dreams of working internationally, Mikayla provides an example of how a media lab in a library on the Gold Coast can help a young person grow a career and reach for their aspirations.

Mikayla spoke to researchers about the role of the lab in supporting her learning. 'It makes my art more accessible as I can have it printed fast and ready for an assignment . . . (by) having a 3D printer available, I prototype and make iterations to them as needed.' She also told us that, 'learning how to use the 3D printer has helped me understand it and I can take that knowledge into my future career.'

Mikayla exemplifies how digital labs in libraries can support early career designers by providing access to equipment and technology to build up experience and a portfolio, assisting them reach their education goals and developing their skills.

For many coming to the Digital Media Lab this will be their first interaction with the technology and equipment that it offers, while for others it allows them the time and space to develop their capacity and experiment with the technology.

IT MAKES MY ART MORE ACCESSIBLE AS I
CAN HAVE IT PRINTED FAST AND READY FOR
AN ASSIGNMENT.

4.5.2 USING THE FRAMEWORK FOR DIGITAL MEDIA LAB — MIKAYLA’S USE OF 3D PRINTING

The availability of 3D printing was discussed with Mikayla in her interview and it contributed a benefit by:

ACCESSING RESOURCES

Providing access to digital media previously not accessed by Mikayla.

IDEA BUILDING

Giving Mikayla access to 3D printing and software, allowing her to work through her ideas and develop them, talking with staff and other participants, extending and cultivating her ideas.

CIVIC ENGAGEMENT

Building trust in local government due to her association with resource provision.

COMMUNITY DEVELOPMENT

Socialising was noted, however, it was not a main benefit. For Mikayla, the main benefit was that the lab could be used without the need for group sessions and interacting.

CULTURAL PARTICIPATION

Providing an opportunity for Mikayla to share her work and engage in artistry.

HEALTH AND WELLBEING

Engaging with the lab gave Mikayla a sense of purpose.

EDUCATIONAL ATTAINMENT

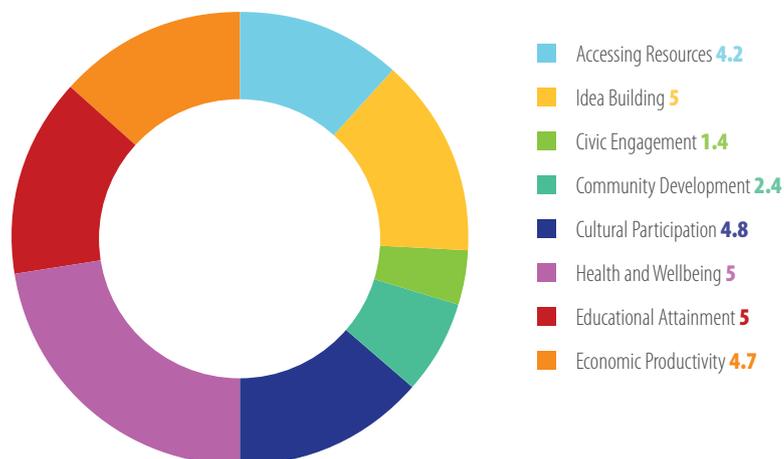
Supporting Mikayla work towards her university degree by helping to prepare assignments and using the 3D printer.

ECONOMIC PRODUCTIVITY

Offering Mikayla the ability to prototype her art works in preparation for sale at local markets.

FIGURE 10 
Evaluating Mikayla’s
Use of 3D Printing

MIKAYLA’S USE OF 3D PRINTING



4.5.3 THE GARDEN CLUB: BEEKEEPING SESSION

The Helensvale Library runs a regular activity for the Garden Club, inviting visiting speakers to present and sharing cuttings, seeds and knowledge between members. During our visit to the library, the guest presentation was on beekeeping. While the activity description advertised a session on processes and methods of apiary, the talk developed into a series of tips on small business and suggestions for looking after clients and service providers. The presenter shared details of stocking and caring for bees, how orders are processed, how to keep good relationships with service providers, the risks and pitfalls for the beekeeper, and the types of different opportunities that beekeeping could present. Her presentation included many visual aids including samples of bees, pests and postal packs. She presented a detailed history of her family's involvement in beekeeping and the various successes and failures along the way. The participants were all of a similar age to the presenter, and engaged with and related to her presentation.



◀ Janet, Presenter at Helensvale Library Garden Club

4.5.4 USING THE FRAMEWORK FOR THE GARDEN CLUB — BEEKEEPING SESSION

The Garden Club's Beekeeping session contributed a community benefit by:

ACCESSING RESOURCES

Providing access to guest speakers, and sharing seeds and plantings among participants.

IDEA BUILDING

Exposing participants to a wide variety of ideas regarding beekeeping. Gardening practices were also shared..

CIVIC ENGAGEMENT

Discussing social issues in terms of the business landscape of beekeeping.

COMMUNITY DEVELOPMENT

Developing a sense of community among participants. They come to socialise, share ideas about their common interests in gardening.

CULTURAL PARTICIPATION

Sharing gardening and associated cultures (e.g. beekeeping).

HEALTH AND WELLBEING

Supporting emotional wellbeing through the social connections between participants and developing further interests in a leisure activity.

EDUCATIONAL ATTAINMENT

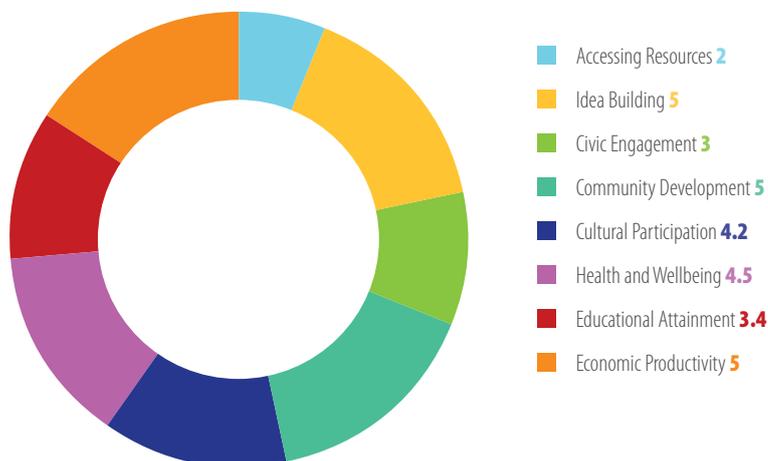
Learning about gardening and associated activities.

ECONOMIC PRODUCTIVITY

Sharing information about how to run a business.

FIGURE 11  Evaluating the Garden Club Beekeeping Session

THE GARDEN CLUB: BEEKEEPING SESSION





4.5.5 BABY RHYME TIME

Baby Rhyme Time (or similar early literacy baby activities) is one of the most popular activities in libraries across Queensland, with 375 sessions throughout August and September 2015. It specifically addresses aims of early literacy, which in turn supports creativity throughout life.

The session was held in one of Helensvale Library's upstairs meeting rooms. Approximately 60 people (adults and babies) joined the session led by two library staff. Adults sat on cushions on the floor with their babies on their knees. There were some adults sitting in chairs around the outside edge of the meeting room. Using the overhead projector for words and directions, the two library staff sang a series of baby songs and rhymes. Babies ranged in ages from a few months old through to approximately 12 months old, with some older siblings under four joining in. While the majority of the adults were mothers, there were also fathers, grandparents and carers present. All adults holding babies were actively involved in singing and moving babies with the rhymes, with most babies actively engaged with their adult. Following the session, adults took the opportunity to talk with each other. Once a month there is a morning tea after the session, providing further opportunity to get to know others.

After the session, eight adult participants spoke with researchers about their views on the benefits of the program. When talking through the various elements of the Creative Spaces Impact Framework, it became obvious that for parents/participants, some of the key benefits were around socialising and community development and developing skills to use at home with their children (e.g. learning songs and nursery rhymes to sing with their babies).

ALL ADULTS HOLDING BABIES WERE ACTIVELY INVOLVED IN SINGING AND MOVING BABIES WITH THE RHYMES, WITH MOST BABIES ACTIVELY ENGAGED WITH THEIR ADULT.

4.5.6 USING THE FRAMEWORK FOR BABY RHYME TIME

Baby Rhyme Time contributed a community benefit by:

ACCESSING RESOURCES

Providing parents/guardians with access to a range of songs and rhymes led by two experts in child development.

IDEA BUILDING

Learning songs and rhymes during the session; and receiving advice on how to engage and communicate with babies, toddlers and young children at home.

CIVIC ENGAGEMENT

Supporting a sense of trust in the library and the local government.

COMMUNITY DEVELOPMENT

Allowing parents and guardians to come together, connect and support each other.

CULTURAL PARTICIPATION

Engaging babies, toddlers, children and parents/guardians in a music-oriented activity.

HEALTH AND WELLBEING

Supporting the emotional wellbeing of parents/guardians to leave the house; improving motor skills for babies, toddlers and children; providing a fun activity.

EDUCATIONAL ATTAINMENT

Contributing to early literacy development.

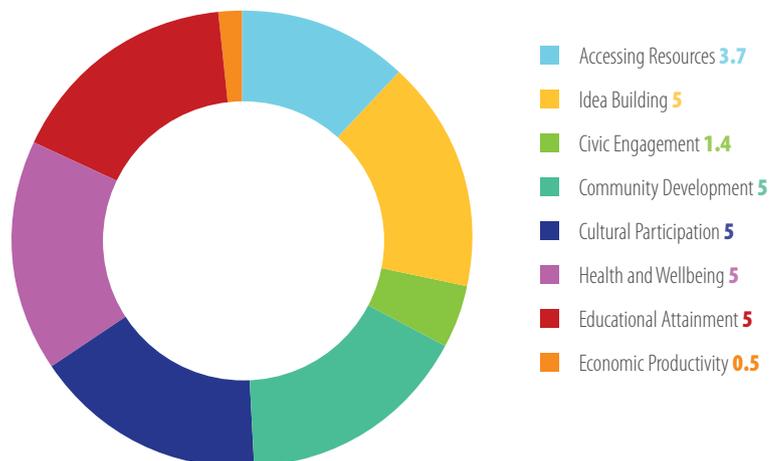
ECONOMIC PRODUCTIVITY

Sharing information among adults about which products to buy (e.g. formula milk and nappies).

FIGURE 12

Evaluating Baby Rhyme Time

BABY RHYME TIME





CASE 3

▲ *Creative Community
Space Courtyard,
Roma Library*

MARANOA REGIONAL LIBRARY SERVICE — ROMA LIBRARY

4.6

Maranoa Regional Library Service has seven libraries serving a population of 20,921. The township of Roma, with an estimated population of 7,561 (ABS 2014), has the largest library. However, with a public area of just 295m², it is still much smaller than the large suburban and city libraries. The Roma Library is co-located with the community arts facilities, which includes a series of art studios and a gallery. This co-location has assisted in the creation of a cohesive and collaborative relationship between the community arts and the library. The library actively supports the community art groups as they do the library.

At Roma, researchers evaluated a story bunting session and observed the art spaces at the rear of the library building and the adjoining art gallery. Some of the other creative practices and activities connected with the library were discussed with the community arts council chairperson and the Creative Writers' Group co-ordinator.



*Participants in the Story
Bunting Workshop at
Roma Library*



4.6.1 BUNTING AND TUMBLE BOOK STORIES

During their visit, researchers observed some of the September school holiday activities run by a local volunteer. These included a story time and art activity where children decorated calico triangles to depict their favourite stories. These were attached to a long cloth tape to make a bunting to decorate the children's area. While a start time was advertised for this activity, it continued throughout the day whenever there were children in the library. A large group from a local holiday care club came with 10 children; and a further eight children participated at other times through the day. Researchers also observed a Tumble book stories session. Tumble book is a Web based platform that allows children to read ebooks, write reviews and play games (see: <http://www.tumblebooklibrary.com>). Tumble books were demonstrated to children and parents on the library's computer tablets. The session also included a children's colouring craft after they had read their story. This activity attracted parents with very young children.

TUMBLE BOOK IS A WEB BASED PLATFORM
THAT ALLOWS CHILDREN TO READ EBOOKS,
WRITE REVIEWS AND PLAY GAMES

4.6.2 USING THE FRAMEWORK FOR THE STORY BUNTING WORKSHOP

The Story Bunting Workshop contributed a community benefit by:

ACCESSING RESOURCES

Providing access to craft materials (calico bunting triangles and coloured marker pens) and guidance from the organiser.

IDEA BUILDING

Exposing children to new forms of craft and developing ideas for the content of their story bunting.

CIVIC ENGAGEMENT

Building trust in the library and local government by providing this activity.

COMMUNITY DEVELOPMENT

Generating connections between children.

CULTURAL PARTICIPATION

Allowing children to engage in artistic practice and discuss the results.

HEALTH AND WELLBEING

Encouraging emotional wellbeing and connection with children talking about their emotions and reactions to the stories they were depicting.

EDUCATIONAL ATTAINMENT

Discussing the stories, stretching participants' vocabulary and comprehension.

ECONOMIC PRODUCTIVITY

Supporting the local childcare centre as one of their holiday activities.

STORY BUNTING WORKSHOP

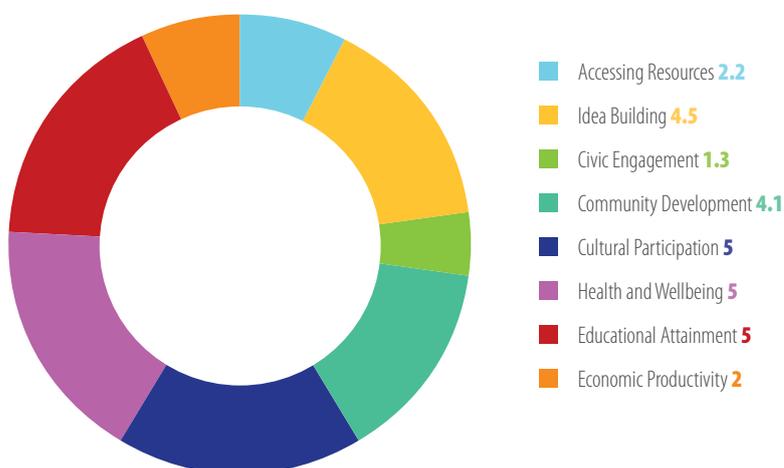


FIGURE 13
*Evaluating The Story
Bunting Workshop*

4.6.3 THE CREATIVE WRITERS' GROUP

Every week, a lively discussion with laughter, posturing and tears takes place in the back of Roma Library or in the nearby Tin Smiths' studio. The Creative Writers' Group share their weekly writing challenges and support each other in developing their writing craft whether for profit or pleasure. The writing group draws in participants through the library but operates independently, organising their own meet-ups and activities. Having created a non-judgemental environment to nurture new and developing writers, they hold workshops and other events with visiting speakers and writers to inspire and encourage each other.

The Creative Writers' Group can claim several successes with writing competitions and published works but some of the unwritten successes include the healing power of expressing their stories of pain and heartache, and sharing culture and history with stories of local Indigenous mobs and tales of life in outback Australia. The group provides a safe and trusted space to support the health and wellbeing of the participants. They build community as they engage with new people and extend their social networks.



*Carol, in Roma Library's
Creative Writers Group*



4.6.4 USING THE FRAMEWORK FOR THE CREATIVE WRITERS' GROUP

The Creative Writers' Group contributed a community benefit by:

ACCESSING RESOURCES

Sharing knowledge among participants and gaining access to invited speakers when possible.

IDEA BUILDING

Sharing and critiquing participant-generated creative writing materials.

CIVIC ENGAGEMENT

Developing trust in the library and local council; and providing a forum to discuss local and international politics.

COMMUNITY DEVELOPMENT

Developing strong connections within the group; and supporting those experiencing personal difficulties in the home.

CULTURAL PARTICIPATION

Developing and consuming creative writing is a central feature of this activity.

HEALTH AND WELLBEING

Supporting emotional wellbeing through relaxation, providing activity outside the home and personal support.

EDUCATIONAL ATTAINMENT

Providing opportunities for informal learning in the practice of creative writing.

ECONOMIC PRODUCTIVITY

Enabling connections with the potential to sell stories and get published.

CREATIVE WRITERS' GROUP

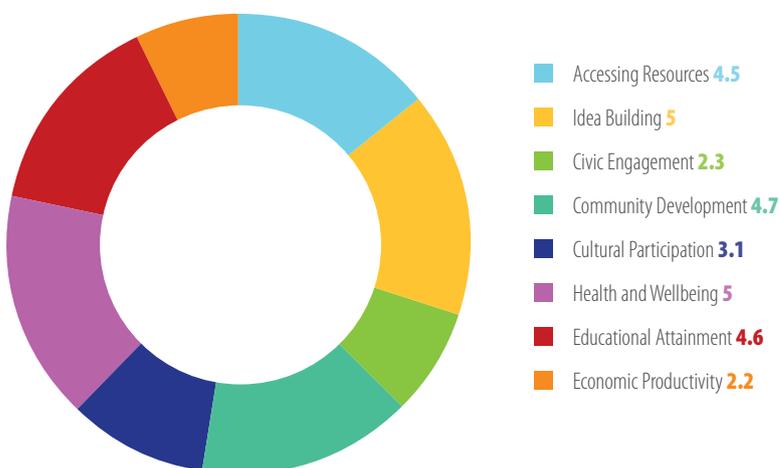


FIGURE 14
Evaluating the Creative Writers' Group

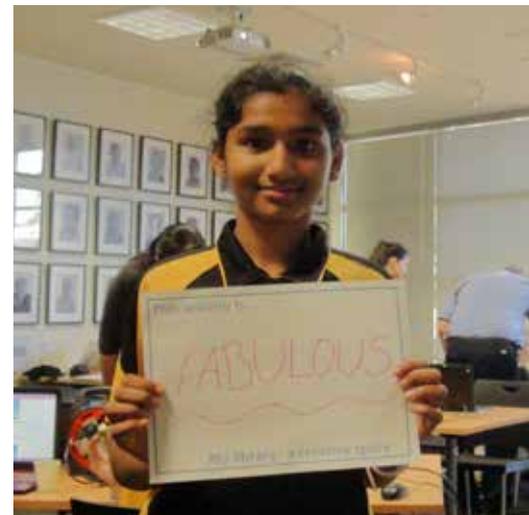
CASE 4

4.7 CLEVELAND LIBRARY AND VICTORIA POINT LIBRARY — REDLANDS

Redlands Library Service is located within the Redland City Council area of Brisbane and serves a population of 145,336. Of its seven libraries, Cleveland and Victoria Point are the two largest libraries. Cleveland has a public area of 1,405 m² and Victoria Point has a public area of 1,161m².

Two sessions were observed at the Redlands Libraries. On 2 September 2015, the Code Club was observed at Cleveland Library. This activity is a regular weekly activity and the same 10 children participating from Cleveland State School over the duration of a school term to learn the basics of computer coding. The sessions were held in the library meeting room with the library's laptops being set up for the session. Children participating in the activity were informally interviewed and they chatted about the games they were creating in the session and their interests in coding. Session organisers and parents also chatted to researchers about the way the sessions were working and the benefits of the activity.

The second activity was a school holiday program called Robot Bootcamp held at Victoria Point Library on 1 October 2015. This session with 13 children involved making and coding a robot in two hours. Children worked in pairs and instructions were projected on the screen. Three staff members assisted the children with the assigned task and every group achieved a working robot by the end of the session.



Code Club participants,
Cleveland Library



4.7.1 CODE CLUB

Redlands Library Service has been exploring the potential for using the library as a place for children to learn computer coding skills to create animation projects, games, websites and robots. Funded by the SLQ's Technology Trendsetter's Grant, there have been three terms of activity for students from years five and six at Cleveland State School.

While 10 to 12 year olds might not have a career direction in mind, some of the participants were keen to pursue coding and had done their own explorations at home. Others thought it would be useful for them when they did try to get a job or go on to further education after school. They found Code Club to be fun and interactive; they enjoyed hanging out with other children and sharing what they had done. Students encouraged each other and tested the games each other had coded. All had a sense of achievement in creating and completing a simple game as part of the course and were given certificates of completion to mark their success.

ONE OF OUR FAVOURITE OUTCOMES WAS GETTING THE STUDENTS TO USE ARDUINO MICROCONTROLLERS AND C PROGRAMMING TO MAKE LIGHT FOLLOWING ROBOTS. BASED ON THEIR EXPLORATIONS, THEY ARE EXPANDING THE PROGRAM TO OTHER LIBRARIES WITHIN THE SERVICE BY RUNNING MORE AFTER SCHOOL CODE CLUBS USING CODE CLUB WORLD CURRICULUM IN PARTNERSHIP WITH LOCAL SCHOOLS.

MATTHEW MALLARD, REFERENCE LIBRARIAN, REDLANDS LIBRARY SERVICE.

4.7.2 USING THE FRAMEWORK FOR THE CODE CLUB

Code Club contributed a community benefit in the following ways:

ACCESSING RESOURCES

Providing access to laptops and knowledge of computer programming.

IDEA BUILDING

Developing ideas around software coding and the potential uses for software applications.

CIVIC ENGAGEMENT

Building trust in the library staff and the library as a place provided by their local government.

COMMUNITY DEVELOPMENT

Allowing young people to connect with each other in an informal learning environment.

CULTURAL PARTICIPATION

Exposing young people to cultures of computing.

HEALTH AND WELLBEING

Providing support for the emotional wellbeing of participants through a fun activity; library staff were also conscious keeping participants moving at intervals and providing healthy snacks.

EDUCATIONAL ATTAINMENT

Developing computer coding skills - an area of recognised need within the Australian school curriculum.

ECONOMIC PRODUCTIVITY

Providing the potential for participants to become interested in software development as an occupation in the future.

CODE CLUB

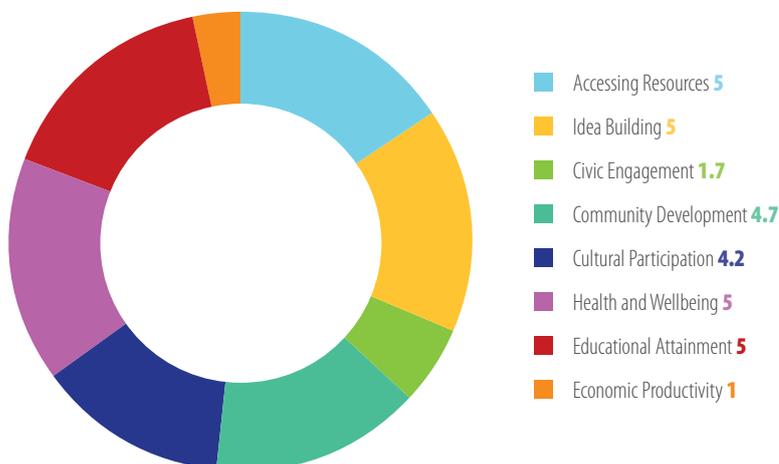


FIGURE 15
Evaluating Code Club

4.7.3 ROBOT BOOTCAMP

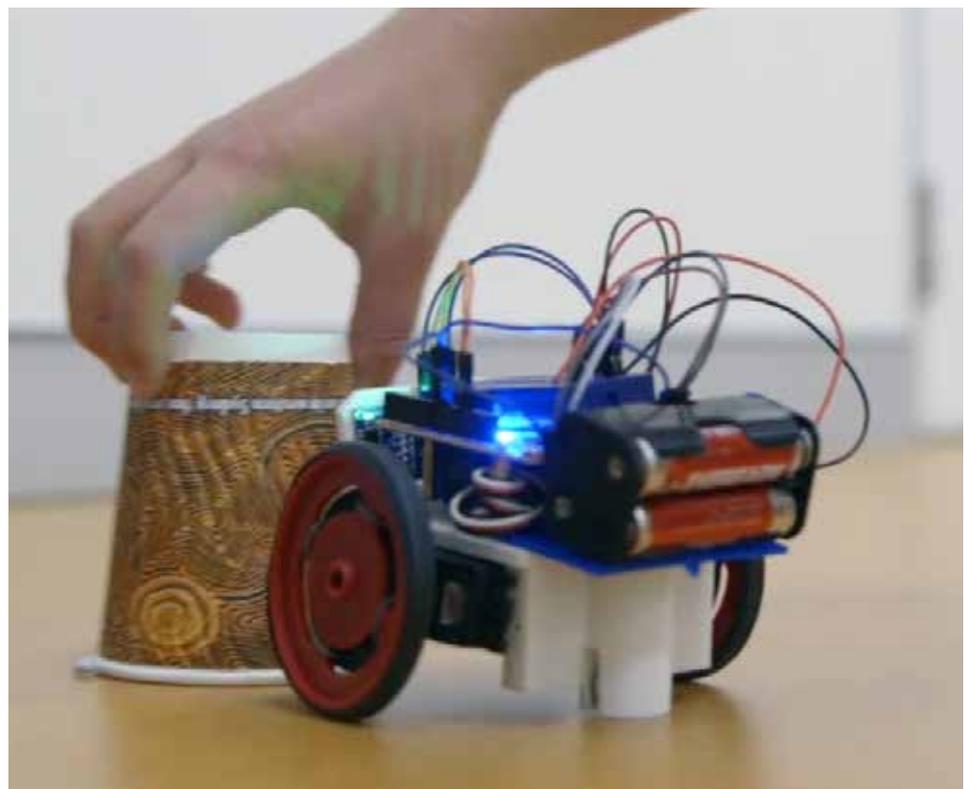
The Redlands Libraries also ran several school holiday activities including Robot Bootcamp, creating video games with Scratch and controllers using Makey Makey devices; using conductive paint to make craft activities that were more science-oriented and interactive; getting children started with electronics using Arduinos and other electronic components.

The meeting room at the Victoria Point library was set up with a number of desks and chairs for workstations and children worked in pairs to create their robots in the two-hour session. Using the library meeting provided a contained space and avoided disturbances between other library patrons and participants.

Instructions were projected onto the wall and participants were taken through the process systematically, from construction of the robot to coding. Principles of coding were emphasised throughout the instructions. Three of the library staff members assisted the 13 participants. By the end of the session, all groups had a working robot. Participants and parents were provided with details of the parts required and costing to replicate the robot for themselves, with some showing an interest in creating their own after the session. Participants were excited and proud of what they had achieved within the session. Similarly, parents, grandparents and guardians were impressed and delighted when they came to collect their children. Children participating took time to demonstrate and explain their robots to their parents/carers, some of these were very animated and detailed demonstrating their learning and interest.

The researchers talked with the children and parents about the benefits and enjoyment of the session and a detailed interview with the librarian running the session was recorded. Some of the children had previously worked with robots and coding but for others it was a completely new activity. Generally, children had an interest in computers and technology. One grandparent noted that the fine motor skills were difficult for her grandson but the opportunity to have a go at this type of activity was very beneficial. In spite of his physical difficulties, he still persisted to create a working robot.

*Robot Bootcamp at
Victoria Point Library*



4.7.4 USING THE FRAMEWORK FOR THE ROBOT BOOTCAMP

The Robot Bootcamp contributed a community benefit by:

ACCESSING RESOURCES

Providing access to robot kit (worth \$100) which most had never seen. An opportunity to try before they bought one or to try what they could not afford to buy.

IDEA BUILDING

Introducing children to ideas associated with software coding and the development of robots.

CIVIC ENGAGEMENT

Building trust in the library staff and the library as a place provided by their local government.

COMMUNITY DEVELOPMENT

Allowing young people to connect in an informal learning environment.

CULTURAL PARTICIPATION

Exposing young people to cultures of coding, robotics and technology.

HEALTH AND WELLBEING

Offering a fun activity to benefit children, some of whom were shy or had low muscle tone. These children in particular benefitted from working in fine detail.

EDUCATIONAL ATTAINMENT

Enabling young people to gain skills in coding, wiring and robot construction.

ECONOMIC PRODUCTIVITY

Supporting the potential for participants to become interested in software development as an occupation in the future; providing the ability to test a product (robot kit) before buying.

ROBOT BOOTCAMP

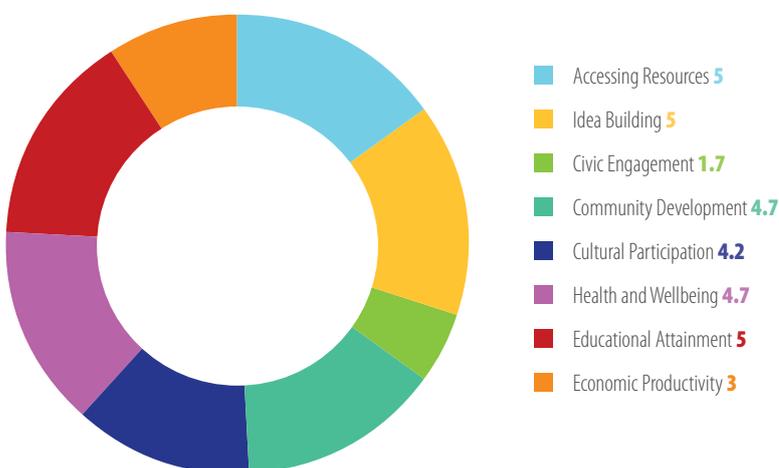


FIGURE 16
Evaluating Robot Bootcamp



5

CONCLUSIONS AND RECOMMENDATIONS

Evaluating the impact of libraries as creative spaces has demonstrated the important role public libraries play in our communities. While there is variety in the creative activities of public libraries, there is also significant diversity in the communities that they serve. To date, evidence-based research that directly tackles the need to understand the range and specificity of the impacts of libraries as creative places has been scant. In this context, the purpose of the Libraries as Creative Spaces project was to:

- Investigate the community impact of creative spaces in public libraries
- Provide clear evidence of this impact
- Articulate the opportunities to further embed creative spaces in public libraries or community spaces.

To investigate the community impact of creative spaces in public libraries, a contextual review was undertaken. This demonstrated the emphasis placed on makerspaces in contemporary discourse regarding libraries as creative places. It also highlighted the lack of systematic evaluation of such initiatives and the evaluation of creativity in libraries more generally (see Section 2).

Given this lack of evaluation, and our desire to provide clear evidence of this impact, a review of literature regarding the evaluation of libraries (and creative spaces generally) was performed (see Appendix A). Using this evidence, a preliminary framework for interrogating libraries as creative places was developed. This framework was used during research visits to libraries and refined accordingly (see Sections 3 and 4). The fieldwork data collection and analysis found support for the Creative Spaces Impact Framework. Photos, videos and audio content was also collected to produce a rich media package to accompanying this report and framework.

By developing and testing the Creative Spaces Impact Framework, it has been possible to articulate opportunities to further embed creative spaces in public libraries and community spaces. The following section summarises how the framework can be used by library staff in practical ways to better plan, develop, implement and evaluate creative activities in their communities. In addition, there is a user guide aimed at library staff available online at: <http://www.plconnect.slg.qld.gov.au/manage/research/libraries-as-creative-spaces>. A copy of this is also provided for reference in Appendix A.

In summary, the Creative Spaces Impact Framework can be used to:

- Identify and generate creative activity
- Identify objectives and outcomes for creative activity
- Align creative activity with community needs
- Monitor trends and strategic planning for creative practice in libraries
- Deploy exit surveys to generate data regarding the engagement of clients with creative practice in libraries.

Further work is needed to communicate and maximise the potential impact and benefits to communities; and the research team would like to offer a series of recommendations across four key areas:

- Improving data collection and analysis
- Targeting creative activity to community needs
- Configuring spaces to make creative places
- Training and developing library staff.



◀ *Local Work from the Walk of Art, Roma Library*

DATA COLLECTION AND ANALYSIS

RECOMMENDATION 1: Further develop key performance indicators so that they include reference to creative activity.

Data currently collected for key performance indicators in the Library Statistical Bulletin does not include detail on creative programs and activities, which are becoming a key feature and attraction of libraries. Developing a set of performance indicators that reflect the creative activities of libraries should be prioritised and matched to the range and scope of these activities.

RECOMMENDATION 2: Sustainable methods of data collection need to be developed to record creative activities of libraries.

Data collection at the local level needs to be adapted to the activity and client group in question. Consideration should be given to how data is collected to ensure it is sustainable and adequately resourced. That said, it is recommended that any funded creative activity should require a standardised mode of data collection at the local level (including an appropriate mix of formal and informal methods). This will ensure that a large and comparable data set is generated for operational and strategic purposes.

TARGETING CREATIVE ACTIVITY TO COMMUNITY NEEDS

RECOMMENDATION 3: Links should be generated between community needs and the types of creative activities associated with libraries.

The way creative activities are arranged is currently based largely on informal assessments of opportunity, skill, interest or awareness within the community. Community needs are not formally assessed and activities are not matched to requirements. More work is needed to link community needs and the types of activities that are programmed by, or run in conjunction with, libraries. The framework provides a means of facilitating this process.

CONFIGURING SPACES TO MAKE CREATIVE PLACES

RECOMMENDATION 4: A broader investigation into how space is conceptualised and configured, and how different places are made, is needed to develop creative activity associated with libraries.

As digitisation increases, the notion of storage in libraries is changing. Libraries are no longer dominated by the need to keep space free for physical items. All of the libraries visited – old and new, rural and metropolitan – had flexible or dedicated spaces available for public use. Where space is limited, creating flexible spaces that can be adapted to different needs is very effective. The fieldwork demonstrated that it is not just the physical configuration of space that enables creativity; the adaptability of spaces is also important. For example, at Helensvale, the whole library is converted into a hangout space for teenagers after traditional opening hours. It is also necessary to consider libraries within a broader setting. Creative activity generated by libraries may migrate to another space; or might never be held in the library. Some people may see barriers when faced with perceived physical constraints of a given library space. Therefore, a broader discussion about how space is configured in libraries and how different places could be used would be helpful.

RECOMMENDATION 5: Explore existing data on public access space collected for the Library Statistical Bulletin as a potential creative activity performance indicator.

While not included in the framework, assessing the value of the general physical space and infrastructure (e.g. chairs, tables and kitchen equipment) that libraries provide to support creative activities should not be underestimated. Data from the Library Statistical Bulletin regarding public access space could be drawn on to reinforce this benefit to the community. For example, the amount of public floor space per capita could be used as a statistic to demonstrate the amount of creative space on offer by libraries across the state. This could be combined with data on the forms of activity taking place within these spaces.

TRAINING AND DEVELOPING STAFF

RECOMMENDATION 6:
Develop new skills and extend the experiences of library staff to support creative activity and its evaluation.

The new and creative activities occurring in public libraries suggest the need for a changing profile of library staff, skills and networks. Library staff need support in the development of new skills and experiences. While it is not proposed that all library staff become artists, historians and dance teachers, staff need the skills to enact the content of creative activity. This includes building awareness, desire and ability to engage with others such as community arts organisations. Library staff also need to be made aware of the broad range of possible creative activities. This report, and the accompanying rich media package, are intended to assist with this.

RECOMMENDATION 7:
Engage library staff in thinking about creative activity in new ways by sharing best practice and key findings from the research.

In addition to this report, associated media content (videos, photos and digital stories) and user guide, a series of creative activity roadshows could be developed to engage library staff to think about creative activity in new ways. Creative activity champions could visit libraries across the state to share their experiences and knowledge. This would also form part of the education programme for the use of the Creative Spaces Impact Framework.



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APPENDIX A

REFERENCE COPY OF THE CREATIVE SPACES IMPACT FRAMEWORK USER GUIDE

PREFACE

Ready access to information through digital media has challenged the perceived societal roles of public libraries. Since the mid-1990s, libraries have reoriented themselves towards public participation beyond lending and reading. Libraries offer an increasing range of community focused creative activities. Library spaces are transforming, becoming flexible and activity oriented in addition to housing archival and loan materials, desks, reading spaces and computing facilities. Given these transformations, understanding and demonstrating the contributions of public libraries to their communities is critical.

This user guide forms part of a wider package of materials aimed at allowing libraries to demonstrate their value as creative spaces. These materials, including a project report and rich media content, can be found here: <http://www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces>

This user guide is an abridged version of content provided in the project report and is presented in a brief and readily accessible format for everyday use. The full evidence base for this work is detailed in the project report and users should consult this if they wish to understand the underpinnings of the framework in any further detail.

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TABLE OF CONTENTS

Preface	56
Introduction	58
Purpose of the Creative Spaces Impact Framework	58
What is creative activity?	58
Using the framework	59
Introducing the Creative Spaces Impact Framework	60
1 Accessing Resources	61
2 Idea Building	61
3 Civic Engagement	62
4 Community Development	62
5 Cultural Participation	63
6 Health and Wellbeing	63
7 Educational Attainment	64
8 Economic Productivity	64
Using the Framework	65
1 Identifying and generating creative activity	66
2 Identifying objectives and outcomes for creative activity	68
3 Aligning creative activity with community needs	69
4 Monitoring trends and strategic planning	70
5 Using the framework to guide an exit survey	72
Template 1 — The Comparative Creative Activity Assessment Form	73
Template 2 — Libraries as Creative Spaces - Activity Evaluation Form	74
Template 3 — Libraries as Creative Spaces Exit Survey	75

INTRODUCTION

PURPOSE OF THE CREATIVE SPACES IMPACT FRAMEWORK

The Creative Spaces Impact Framework helps libraries to plan and evaluate creative activities. These activities:

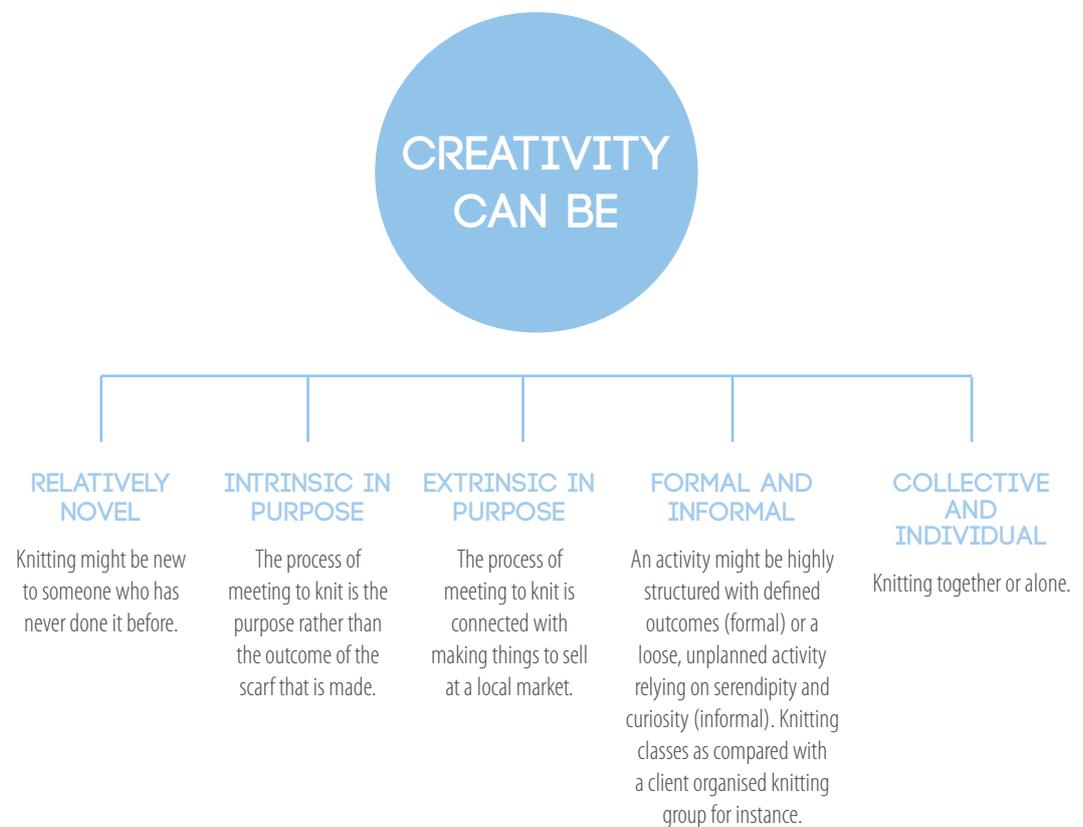
- May be formally organised by the library
- they may be informally enacted by library clients
- or they may involve a combination of both approaches.

The contents of the framework represent a range of impact potentials, some of which will be relevant to certain library creative space activities more than others, if at all.

WHAT IS CREATIVE ACTIVITY?

Creative activity can be thought of in a variety of ways, with often, the role of novelty being brought to the fore. We can illustrate this using the example of knitting (Figure 1). Therefore, it is important to consider the wide variety of activities that might involve elements of creativity and which might demonstrate impact in this respect.

FIGURE 1
Illustration of Creative Activity



USING THE FRAMEWORK

The framework can be used to:

IDENTIFY AND GENERATE CREATIVE ACTIVITY BY:

- Thinking through what a creative activity might be
- Reconsidering activities currently offered to communities (including those not necessarily thought of as 'creative')
- Prompting new activities by considering a broader range of creative objectives and outcomes
- Preparing for and delivering creative activities to deliver maximum impact.

IDENTIFY OBJECTIVES AND OUTCOMES FOR CREATIVE ACTIVITY BY:

- Using the framework to develop objectives and outcomes for creative activity
- Articulating the creative impact of an initiative as it is developed, enacted and reported
- Securing support and resources (e.g. for grant applications)
- Evaluating activities and planning improvements.

ALIGN CREATIVE ACTIVITY WITH COMMUNITY NEEDS BY:

- Building creative library programs that represent the needs of the communities
- Connecting with broader discussions and data about (and help to identify) community needs
- Using the framework to identify the kinds of activity that might aid a community with very specific needs
- Researching other programs in other areas that have used the framework.

MONITOR TRENDS AND STRATEGIC PLANNING BY:

- Gathering longitudinal and comparative qualitative and quantitative data regarding the impact of libraries as creative spaces
- Helping demonstrate their value as creative spaces
- Assisting in decision making regarding how resources are allocated.

GUIDE EXIT SURVEYS BY:

- Guiding questions for an exit survey of library clients
- Assessing whether they have been involved in creative activity or practice (ranging from formal activity or book borrowing about creative works)
- Drawing comparisons over time and across library services by using common framework questions
- Building an overall picture of the impact of libraries as creative spaces.

INTRODUCING THE CREATIVE SPACES IMPACT FRAMEWORK

The following section details each of the eight criteria specified in the Creative Spaces Impact Framework, it also identifies the impact indicators and clarifies what each means.

The framework is summarised below and illustrated graphically in Figure 2. It is important to remember that not all of the criteria will be relevant for every creative activity that libraries facilitate.

1 PROVIDES ACCESS TO RESOURCES

Providing assistance and enabling access to information and materials such as craft supplies, historical records and digital media.

2 HELPS TO BUILD IDEAS

Exposing the public to new ideas and facilitating the development of curiosity, experimentation and risk taking.

3 CONNECTS PEOPLE TO CIVIC ENGAGEMENT

Engaging the public in democracy, citizenship, rehabilitation and collaborative work with other public and private institutions.

4 SUPPORTS THE DEVELOPMENT OF COMMUNITY

Providing a place for community development to happen by encouraging cultural diversity, equality, equity and social capital.

5 AIDS CULTURAL PARTICIPATION

Facilitating public culture by organising and delivering formal and informal events that allow people to participate in diverse ways.

6 SUPPORTS HEALTH AND WELLBEING

Providing relaxation, entertainment and leisure activities that promote physical and mental wellbeing.

7 PROVIDES FOR EDUCATIONAL ATTAINMENT

Making possible, through creative practice, continuous learning and informal approaches to education that offer an alternative to formal institutions.

8 ENCOURAGES ECONOMIC PRODUCTIVITY

Enabling access to mentoring and networking for business and occupational purposes, and generating income through creative practice.

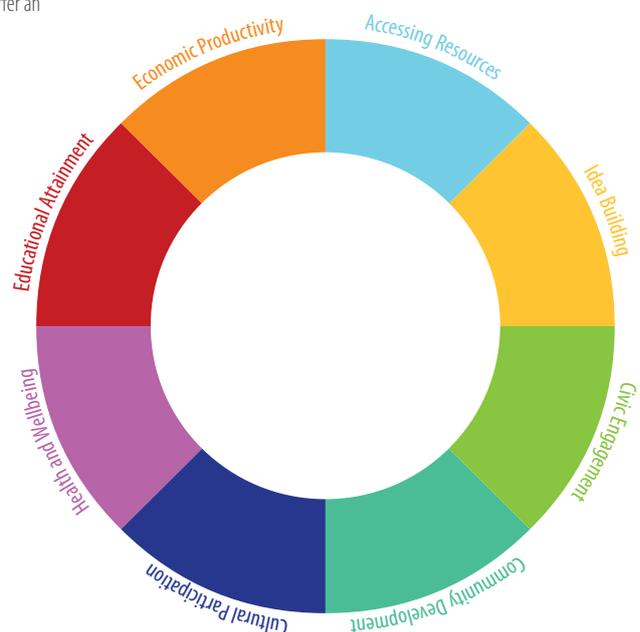


FIGURE 2

The Creative Spaces Impact Framework



1 ACCESSING RESOURCES

Libraries have transformed themselves beyond their traditional roles of lending and reading to include activity-orientated, flexible spaces. This criterion considers a range of methods to store, generate and access resources that might facilitate creativity. Impact would be demonstrated by articulating how these resources enable different forms of creativity and how the library space facilitates access, enabling it to be thought of as a creative space.

IMPACT INDICATORS



- > **Affording access to digital technologies** – Providing the knowledge of or access to new technologies (e.g. software, services and devices) through courses, onsite access or loans.
- > **Affording access to creative resources** – Providing the knowledge or use of creative resources (e.g. materials and equipment) through courses, onsite access or loans.
- > **Idea storage/archive** – Supporting traditional activity to store and archive information including those generated by and related to creative activity. This includes diverse and evolving range of storage and retrieval including rich digital media.
- > **Heritage, history and legacy** – Accessing local information for heritage, family and local history.
- > **Access, filter and sort information** – Enabling access to information through collections and assistance from library staff. Library clients can access and filter information into what is useful and relevant.



2 IDEA BUILDING

As incubators of ideas, learning and innovation, public libraries offer places to generate knowledge and exchange ideas outside formal education. This criterion considers the role of libraries in idea building as absolutely novel or relatively novel. Impact would be demonstrated by articulating how different elements of idea building are present in a given activity, and therefore how a library exists and can be thought of as a creative space.

IMPACT INDICATORS



- > **Exposure to ideas** – Exposing library clients to previously unknown ideas or concepts through books, computers and a variety of sessions/workshops.
- > **Development of client curiosity, interests, appreciation** – Creating or developing the curiosity of library clients in new ideas or concepts, new ways of doing things or thinking about things, new hobbies and interests.
- > **Culture of discovery** – Developing or encouraging discovery as a way of thinking for library clients and visitors.
- > **Idea initiation, generation** – Supporting creative thinking and development by providing inspiration and initial direction.
- > **Risk taking and experimenting** – Involving both critical thinking and problem solving, and providing a space in which it is safe to ‘have a go’, take a risk and try something new.
- > **Repertoires of practice** – Exposing people to a range of different creative styles, modes, mediums and creative people which increases all participants’ (library clients and creatives) range of methods and repertoires.

3

3 CIVIC ENGAGEMENT

Libraries have long been regarded as places of civic engagement (Burgess 2006; Siddike 2014; Goulding 2009). Civic engagement implies an interest, knowledge and involvement in civic matters, including but not limited to discussion and participation. This criterion considers how any given creative practice might afford some kind of civic engagement.

IMPACT INDICATORS

- > **Democracy** – Providing safe and open access to knowledge and expression, allowing citizens to participate in civic affairs. Providing information and opportunity for intellectual freedom and social justice.
- > **Participation in citizenship** – Enabling involvement or input in local governance activities and participation in civic discussion.
- > **Crime reduction/rehabilitation** – Redirecting negative behaviour or reconnecting potential offenders with their community.
- > **Institutional trust in government due to perception of libraries** – Developing a level of trust within the community for the library and (by extension) the level of government that provide the libraries.
- > **Development of capacity** – Combining groups and sectors (e.g. library and art gallery or library and childcare centre) working together to strengthen each other.
- > **Societal discussion** – Providing a place discuss social issues formally (e.g. through talks and presentations) and informally (e.g. through meetings and conversation).

4

4 COMMUNITY DEVELOPMENT

Creativity in libraries can involve building connections with community, within the community and across different levels of government. This criterion considers how creative practices associated with libraries might support community development.

IMPACT INDICATORS

- > **Community ownership, strength and identity** – Developing a sense of belonging, connection and involvement with community, social cohesion and collective ownership.
- > **Cultural diversity and inclusiveness** – Facilitating active inclusion for all groups of the community.
- > **Social capital** – Maximising value of who people know, and what can be achieved through these networks (ie when people are more inclined to do things for each other).
- > **Social interaction and socialising** – Providing a place to meet with people (both known and unknown) and an alternative place to hang out and simply 'be' – somewhere that isn't home, work or school – but another place.
- > **Localised service provision** – Meeting specific needs of local community.
- > **Cooperation, coordination, collaboration, sharing and reciprocity** – Working together and interacting, sharing resources, knowledge and time.
- > **Trust (in community)** – Improving the individual's trust of community.
- > **Self-organisation** – Supporting an activity, group or event that requires minimal or no library staff input.
- > **Resilience** – Developing the ability to cope and regenerate after a setback or change.

5 CULTURAL PARTICIPATION

Cultural participation may include both informal and formal activities within the community, reflecting quality of life, traditions and beliefs. Cultural participation is inclusive. It includes everyone – from the person listening to the concert to the person playing music. This criterion considers how libraries as creative places provide opportunities for many forms of cultural participation.

IMPACT INDICATORS

- › **Audience engagement** – Measuring the number of attendees participating in a culturally-based event and their reaction to that event.
- › **Artist/performer/maker involvement** – Assessing the involvement and opportunity of the artist, performer or maker to participate, the value and benefit they receive from the event.
- › **Sharing of public culture** – Providing a means to share and highlight culture that is localised and public.
- › **Emotional connection and experience** – Considering the emotional response or connection to events or activities being conducted.
- › **Play and leisure** – Including a wide range of activities – how time is spent away from business, work, domestic chores and education.
- › **Celebration** – Supporting positive and enjoyable experiences that celebrate local achievement, cultural events and festival.
- › **Creation and dissemination** – Making or producing things and distributing them via a range of means.

6 HEALTH AND WELLBEING

Engaging in creative practice contributes positively to how well people feel mentally and physically (Bungay & Vella-Burrows, 2013; Clift, 2012; Greaves & Farbus, 2006). This criterion considers the impact of library-based creative practices on health and wellbeing. (It's important to note that health and wellbeing doesn't need to be the direct aim of the activity).

IMPACT INDICATORS

- › **Relaxation, entertainment and leisure** – Supporting activities that fall outside the context of work or study and provide for relaxation and entertainment.
- › **Self-expression** – Enabling expression of one's own personality, feelings or ideas through speech, art or other medium.
- › **Emotional health** – Providing access to programs and initiatives with specific benefits around emotional health. The aims of these may target health and wellbeing directly (e.g. art for mindfulness) or indirectly (e.g. a seniors knitting group).
- › **Physical health** – Enabling access to programs and initiatives with specific benefits around physical health. The aims of these may target health and wellbeing directly (e.g. yoga classes) or indirectly (e.g. a local oral history walking tour).
- › **Access to health information** – Sharing health information and resources.

7

7 EDUCATIONAL ATTAINMENT

Libraries traditionally support other education institutions and provide means of informal personalised learning. Creativity as an idea, and creative practices themselves, have educational potential. This criterion considers what educational opportunities are possible when library clients engage with libraries in creative activities.

IMPACT INDICATORS

- > **Continuous education, learning opportunities and enrichment** – Providing education beyond formalised primary, secondary or tertiary education. Opportunities may be ongoing and life-long; formal and informal; or self-education.
- > **Literacies** – Supporting library clients to be able to interpret and use traditional literature forms and digital technologies.
- > **Address disadvantage** – Providing education and learning opportunities for free or at low cost.
- > **Provision of alternative education space** – Providing a place where people who feel disconnected from formal education can use the library for alternative learning. Allows for play, fun and non-academic outcomes.
- > **Exposure to different types of jobs and skills** – Developing interest in various types of occupations.

8

8 ECONOMIC PRODUCTIVITY

The Library Dividend research report offers detailed evidence for the general economic impacts of libraries (SGS Economics and Planning Pty Ltd 2014). This criterion considers the contributions that creative activity in libraries can make to this agenda. This includes direct and indirect economic benefits, bringing people together or facilitating networks and access to information.

IMPACT INDICATORS

- > **Business innovation** – Assisting business in improving their activities or processes.
- > **Business incubation and mentoring** – Supporting business incubation programs and industry talks.
- > **Employment levels and opportunities/skill** – Providing new skills that increase employability through courses, information or practical work experience.
- > **Networking** – Meeting other people for the purpose of business development or some other related economic activity.
- > **Partnership** – Developing partnerships to mutually benefit parties.
- > **External resource investment (attract visitors)** – Including impact on tourism by attracting visitors (local and external) to the area.
- > **Generate spending** – Encouraging or promoting activity which will result in spending.
- > **Technology equipment support** – Offering 3D printing facility, broadband access in rural locations and access to expensive software for small business use.

USING THE FRAMEWORK

The components of the Creative Spaces Impact Framework are geared towards demonstrating the value of libraries as creative spaces. As introduced earlier, the framework is useful in five ways and offers potentials for advocacy and lobbying in respect of libraries as creative spaces.

Figure 3 shows the overall applicability of the Creative Spaces Impact Framework in an evaluation cycle of library activities. This cycle illustrates each of the areas in which the framework can provide support and a cycle for strategic planning.

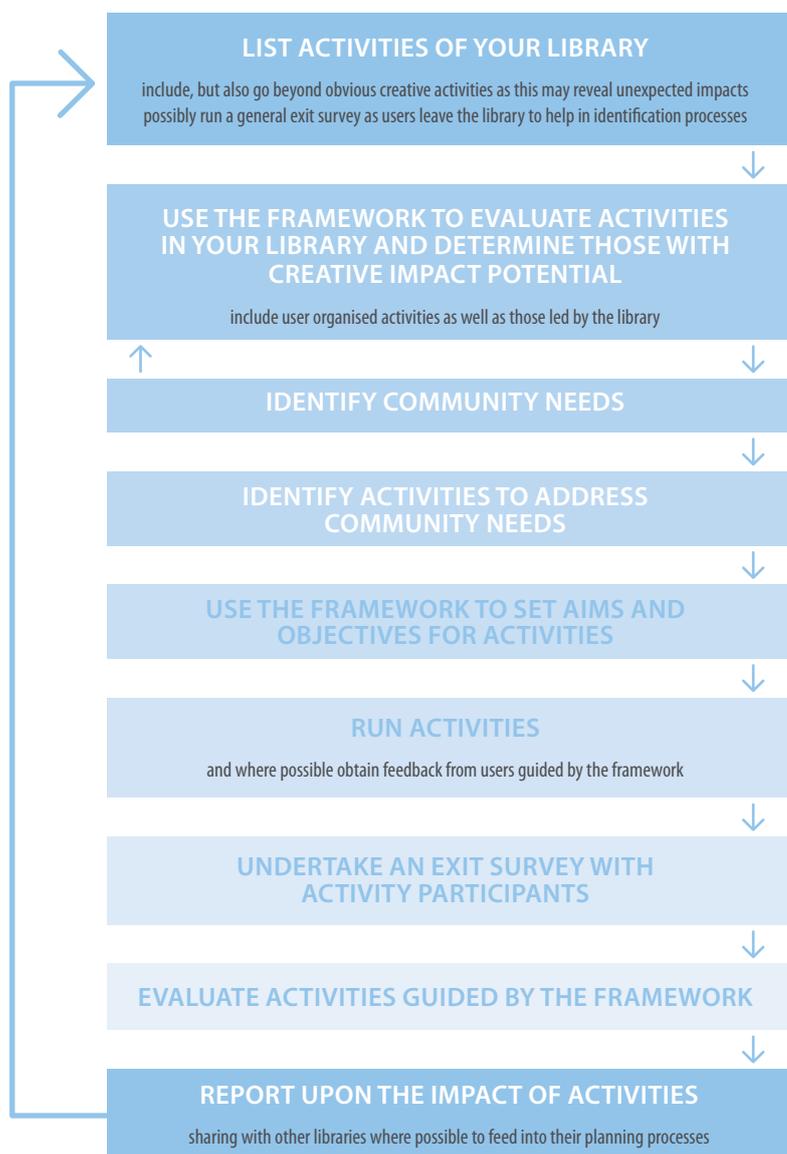


FIGURE 3
*An Evaluation Cycle for
Libraries as Creative Spaces*

The next five parts of this guide explain in more detail each of the ways that the framework can be used.

1. IDENTIFYING AND GENERATING CREATIVE ACTIVITY

The framework details a range of outcomes that flow from creative activities of different kinds. The framework is therefore useful as a tool to help plan creative activities and to assess activities that are currently offered.

- In terms of planning activities, one might look at other activities that libraries have been part of and where the framework has been previously used.

The framework can also be used as a prompt when planning new activities. Activity developers might want to ask the question – How does/could the creative activity I am planning have an impact through providing access to resources, idea building, civic engagement, cultural participation, health and wellbeing, educational attainment, or economic productivity?

- In terms of assessing activities, one might consider existing activities undertaken in a library context that might previously not have been thought of as holding creative potential. Applying the framework to these activities can then show the extent of any impact in creative terms.

Moreover, the framework can be used to reframe an existing area of provision, to increase the range of benefits and expand objectives and outcomes. This can be achieved by adding specific targeted elements to activities. For instance using e-books in story-time would increase access and exposure to digital technologies, or reading books that included or discussed government might improve ratings on civic engagement.

Table 1 demonstrates the use of the table to identify gaps and opportunities in a Library's range of creative activities that are taking place. The table does not articulate the means of addressing each criterion nor does it weight the criteria in any way. It is important to be clear that it would require responses from clients to contextualise these assessments. However, by listing and comparing the areas of impact, additional potential benefits can be identified.

Further classification by age and other demographics would provide an even more detailed analysis. Activities could be grouped by target audiences.

Please refer to Template 1 for a blank version of the Comparative Creative Activity Assessment.

CODE CLUB	THE GARDEN CLUB (BEE KEEPING)	DIGITAL MEDIA LAB 3D PRINTING			
✓		✓	1.1	Affording access to digital technologies	ACCESSING RESOURCES
✓		✓	1.2	Affording access to creative resources	
✓	✓	✓	1.3	Idea storage/archive	
✓		✓	1.4	Heritage, history and legacy	
✓	✓	✓	1.5	Access, filter and sort information	
✓	✓	✓	2.1	Exposure to ideas	IDEA BUILDING
✓	✓	✓	2.2	Development of user curiosity, interests, appreciation	
✓	✓	✓	2.3	Culture of discovery	
✓	✓	✓	2.4	Idea initiation, generation	
✓	✓	✓	2.5	Risk taking and experimenting	
✓	✓	✓	2.6	Repertoires of practice	
	✓		3.1	Democracy	CIVIC ENGAGEMENT
	✓		3.2	Participation in citizenship	
	✓	✓	3.3	Crime reduction/rehabilitation	
✓	✓	✓	3.4	Institutional trust in government due to perception of libraries	
	✓		3.5	Development of capacity	
	✓		3.6	Societal discussion	
✓	✓	✓	4.1	Community ownership, strength and identity	COMMUNITY DEVELOPMENT
✓	✓	✓	4.2	Cultural diversity and inclusiveness	
✓	✓	✓	4.3	Social capital	
✓	✓	✓	4.4	Social interaction and socialising	
✓	✓	✓	4.5	Localised service provision	
✓	✓	✓	4.6	Cooperation, coordination, collaboration, sharing and reciprocity	
✓	✓	✓	4.7	Trust (in community)	
✓	✓	✓	4.8	Self-organisation	
✓	✓	✓	4.9	Resilience	
✓			5.1	Audience	CULTURAL PARTICIPATION
✓		✓	5.2	Artist/performer/maker	
✓	✓	✓	5.3	Sharing of public culture	
✓	✓	✓	5.4	Emotional connection and experience	
✓	✓	✓	5.5	Play and leisure	
✓		✓	5.6	Celebration	
✓		✓	5.7	Creation and dissemination	
✓	✓	✓	6.1	Relaxation, entertainment and leisure	HEALTH AND WELLBEING
✓	✓	✓	6.2	Self-expression	
✓	✓	✓	6.3	Emotional health	
			6.4	Physical health	
✓	✓		6.5	Access to health information	
✓		✓	7.1	Continuous education, learning opportunities and enrichment	EDUCATIONAL ATTAINMENT
✓		✓	7.2	Literacies	
✓		✓	7.3	Address disadvantage	
✓	✓	✓	7.4	Provision of alternative education space	
✓	✓	✓	7.5	Exposure to different types of jobs and skills	
✓	✓	✓	8.1	Business innovation	ECONOMIC PRODUCTIVITY
	✓	✓	8.2	Business incubation and mentoring	
	✓	✓	8.3	Employment levels and opportunities/skills	
	✓	✓	8.4	Networking	
	✓	✓	8.5	Partnership	
	✓	✓	8.6	External resource investment (attract visitors)	
	✓	✓	8.7	Generate spending	
	✓	✓	8.8	Technology equipment support	

TABLE 1
Example of Comparative Creative Activity Assessment

2 IDENTIFYING OBJECTIVES AND OUTCOMES FOR CREATIVE ACTIVITY

Library staff can use the framework to assist in the development of objectives and outcomes for creative activity. Objectives may be thought of at the level of the Creative Spaces Impact Framework criterion with outcomes flowing from eight such areas as those outlined by the impact indicators.

A staff member can use the framework to consider how they might articulate the creative impact of an activity or initiative as it is developed, enacted and reported upon (see Table 2). This process may also be useful in the process of applying for funds to support creative activities in libraries.

EXAMPLE FROM FRAMEWORK CRITERION 5: CULTURAL PARTICIPATION

	Impact Indicators	Aim of Activity	Outcomes
5.1	Audience engagement: Measuring the number of attendees participating in a culturally-based event and their reaction to that event.	To provide opportunities to witness and observe cultural practices of local groups	Irish Dancers concert/ performance event
5.2	Artist/performer/maker involvement: Assessing the involvement and opportunity of the artist, performer or maker to participate, the value and benefit they receive from the event.	To provide workshop sessions to allow hands on involvement in cultural activities	Workshops to learning to dance or play Celtic music Storytime around Irish theme
5.3	Sharing of public culture : Providing a means to share and highlight culture that is localised and public.	To involve community with events through social media and library events with the popular culture and details of St Patrick's Day	Links with social media and information about popular culture connected to St Patricks' day celebration using library displays
5.4	Emotional connection and experience: Considering the emotional response or connection to events or activities being conducted.	To Promote emotional connection and experience through involvement and participation	Through dance performances and workshop sessions
5.5	Play and leisure: Including a wide range of activities – how time is spent away from business, work, domestic chores and education.	To provide opportunities for play and leisure within the local community, supported by specific events	Links with social media and information about popular culture connected to St Patricks' day celebration using library displays
5.6	Celebration: Supporting positive and enjoyable experiences that celebrate local achievement, cultural events and festival.	To support local minority groups in the celebration of significant cultural events	Through dance performances and workshop sessions – Heightened through involvement Provision of concert and workshops for play and leisure. To coincide with St Patrick's Day
5.7	Creation and dissemination: Making or producing things and distributing them via a range of means.	To provide opportunities for creation and dissemination of creative works, capturing and sharing the event broadly	Video record and include on Council/Library website. Displays before and after the events within the library public spaces

TABLE 2

Example of Identifying Objectives and Outcomes for Creative Activity

3 ALIGNING CREATIVE ACTIVITY WITH COMMUNITY NEEDS

The framework can be used to help build creative library activities that represent the needs of the communities within which they operate. Connecting with broader discussions and data about the communities public libraries operate within will identify community needs. By finding these needs within the framework, and tracing these back to other projects that have deployed the framework, or by looking at other activities, it will be possible to see the kinds of things that might aid a community with very specific needs. For example, a community with a high incidence of newborn babies might refer to the framework to see that other Baby Rhyme Time activities elsewhere have been particularly beneficial in terms of idea building, cultural participation, health and wellbeing and community development.

Useful reference points for obtaining this data can be found in *Creative Spaces in Public Libraries: a Toolkit* (Boyle et. al. 2014) . An extract from this report is provided in 4.

Australian Bureau of Statistics – Census Data

Doing a 'Quick Stats Search' on the ABS Census site (<http://www.abs.gov.au/websitedbs/censushome.nsf/home/Census>) will give you a snapshot look at a suburbs key statistics such as population, income, age - range breakdowns and language from the most recent census. This is an important first step to help form the base of your demographic picture.

SocialAtlas

Atlas id (<http://altas.id.com.au>) is a website which further interprets census data into thematic maps, and a very useful resource to build on the raw data you have gathered from the ABS.

Surveys

Has your library service conducted a recent customer survey? Has another department in your organisation done one? Ask around and see if there are any recent surveys that have been completed that you can analyse the results of to identify community trends. If there hasn't been one recently, see if you can do one in your local library branch, even if it is in a very low key. For instance, you may ask existing program attendees what else they would be interested in attending in the library. There are many ways to run surveys, such as verbally, online, on paper, in focus groups or having a staff member roving with a tablet. Keep your survey as short and succinct as possible, test it out first, and consider offering incentives for those that complete it. It can be more difficult than you think to write a survey that will ultimately provide useful data – some resources to help you on your way are included on page 11 of the Appendix.

Existing services, clubs and groups

There are lots of creative activities going on in the community already, so in determining your community's creative space needs, it's important to do a 'gap analysis' or 'competitor analysis' (bearing in mind your target audience) to try and fill gaps and avoid duplication of service or direct competition with another provider.

You may need to visit or talk to other community groups and creative spaces and see what they're doing and how, make contact with potential teachers, participants, advisers and so on, and promote the fact that you're developing a creative space.

- Local art groups, galleries, studios and art corporations
- Learn Local organisations (<http://www.education.vic.gov.au/training/providers/learnlocal/pages/default.aspx>)
- Community centres (e.g. Sandy Beach <http://www.sandybeach.org.au/>)
- Men's Shed groups (<http://www.mensshed.org/smart/.aspx>)
- Scouts and Girl Guides
- local papers and community newsletters
- Training and facilities provided at local schools, TAFEs (e.g. CAE) and universities (there are definitely opportunities for partnerships here)
- Commercial and for-profit creative services in the area (e.g. dance schools, ceramics classes and quilting shops)
- Facebook: do a quick search for Facebook groups in your area, simply by typing your suburb in the Facebook search bar and clicking 'Find all groups named'. For instance, you may find that there are local parenting Facebook groups where there are discussions around where to take children for local art and craft activities, or you may find that there are local poetry groups looking to grow their group in a physical space rather than just online

TABLE 3
*Ways to Identify
Community Needs (Boyle
et. al. 2014: 14-15)*

4 MONITORING TRENDS AND STRATEGIC PLANNING

If used consistently over time, across a range of activities, the framework can provide longitudinal and comparative qualitative and quantitative data regarding the impact of libraries as creative spaces. This data will assist libraries in demonstrating their value as creative spaces as well as assisting in decision making regarding the allocation of resources in this area.

The Libraries as Creative Spaces - Activity Evaluation Form (see Template 2) demonstrates how to maintain consistency through evaluation and also provides a common structure for evaluation. This evaluation form can be used to compare and document the expected and (un)realized benefits of activities.

In the planning stages, the activity organiser will complete the Aim column of the form. Here their expectations for the activity are documented where known. That is the organiser asks "Is this one of the expected aims of the activity? During and/or following the activity, the organiser then rates the impact of each area. A rating of 0 indicates that no benefit was present; a rating of 5 indicates that a major benefit observed or noted by participants (See Figure 4 and Table 4).

As an example (as shown in Table 4), to evaluate the first criterion 'Accessing Resources', add the ratings of the impact indicators to get a total rating (22). This number is then divided by the number of impact indicators (5) to calculate the average value for this criterion (4.4).

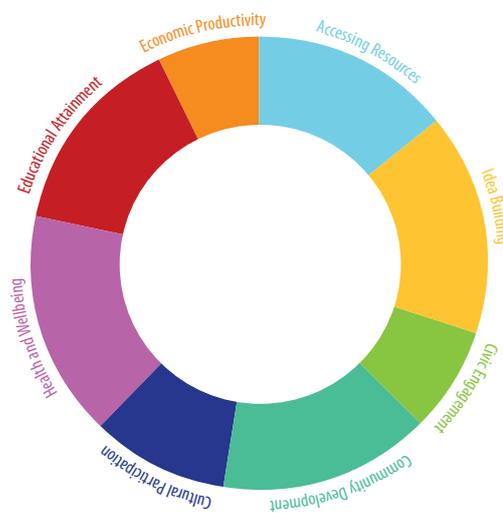
Through this process it is possible to see where impact occurred where expected and where not expected. Also it is possible to see where no impact occurred but where it was expected.

FIGURE 4
Example of
Identifying Objectives
and Outcomes for
Creative Activity



SENIORS' COMPUTING

FIGURE 5
Activity Evaluation
Graphical Illustration
of Impact



The average value of criterion under each impact heading can be used to make the impact areas comparable. Illustrative graphs or charts can be used to demonstrate the impact of each of the eight criterion as shown below for Seniors' Computing (see Figure 5).

LIBRARY SERVICE: BURDEKIN SHIRE COUNCIL – AYR LIBRARY

CRITERIA	IMPACT INDICATORS	AIM	RATING 0-5	AVERAGE VALUE	
ACCESSING RESOURCES	1.1	Affording access to digital technologies	YES	5	AVERAGE ACCESSING RESOURCES 4.4
	1.2	Affording access to creative resources	YES	2	
	1.3	Idea storage/archive	YES	5	
	1.4	Heritage, history and legacy	YES	5	
	1.5	Access, filter and sort information	YES	5	
IDEA BUILDING	2.1	Exposure to ideas	YES	5	AVERAGE IDEA BUILDING 5
	2.2	Development of user curiosity, interests, appreciation	YES	5	
	2.3	Culture of discovery	YES	5	
	2.4	Idea initiation, generation	YES	5	
	2.5	Risk taking and experimenting	YES	5	
	2.6	Repertoires of practice	YES	5	
CIVIC ENGAGEMENT	3.1	Democracy	DON'T KNOW	1	AVERAGE CIVIC ENGAGEMENT 2.2
	3.2	Participation in citizenship	DON'T KNOW	1	
	3.3	Crime reduction/rehabilitation	DON'T KNOW	1	
	3.4	Institutional trust in government due to perception of libraries	YES	5	
	3.5	Development of capacity	YES	3	
	3.6	Societal discussion	YES	2	
COMMUNITY DEVELOPMENT	4.1	Community ownership, strength and identity	YES	3	AVERAGE COMMUNITY DEVELOPMENT 4.7
	4.2	Cultural diversity and inclusiveness	YES	4	
	4.3	Social capital	YES	5	
	4.4	Social interaction and socialising	YES	5	
	4.5	Localised service provision	YES	5	
	4.6	Cooperation, coordination, collaboration, sharing and reciprocity	YES	5	
	4.7	Trust (in community)	YES	5	
	4.8	Self-organisation	YES	5	
	4.9	Resilience	YES	5	
CULTURAL PARTICIPATION	5.1	Audience	YES	3	AVERAGE CULTURAL PARTICIPATION 3
	5.2	Artist/performer/maker	YES	2	
	5.3	Sharing of public culture	YES	5	
	5.4	Emotional connection and experience	YES	3	
	5.5	Play and leisure	YES	5	
	5.6	Celebration	YES	2	
	5.7	Creation and dissemination	YES	3	
HEALTH AND WELLBEING	6.1	Relaxation, entertainment and leisure	YES	5	AVERAGE HEALTH AND WELLBEING 3.4
	6.2	Self-expression	YES	5	
	6.3	Emotional health	YES	5	
	6.4	Physical health	DON'T KNOW	1	
	6.5	Access to health information	YES	1	
EDUCATIONAL ATTAINMENT	7.1	Continuous education, learning opportunities and enrichment	YES	5	AVERAGE EDUCATIONAL ATTAINMENT 4.6
	7.2	Literacies	YES	5	
	7.3	Address disadvantage	YES	5	
	7.4	Provision of alternative education space	YES	5	
	7.5	Exposure to different types of jobs and skills	YES	3	
ECONOMIC PRODUCTIVITY	8.1	Business innovation	DON'T KNOW	3	AVERAGE ECONOMIC PRODUCTIVITY 2.3
	8.2	Business incubation and mentoring	DON'T KNOW	2	
	8.3	Employment levels and opportunities/skills	DON'T KNOW	3	
	8.4	Networking	YES	1	
	8.5	Partnership	NO	1	
	8.6	External resource investment (attract visitors)	NO	3	
	8.7	Generate spending	DON'T KNOW	3	
	8.8	Technology equipment support	YES	2	

NAME OF ACTIVITY

Seniors's Computing

ACTIVITY CATEGORY

Digital

TARGET AUDIENCE

Seniors

ACTIVITY DATE

24.9.15

FREQUENCY

Monthly

ACTIVITY AIMS

To provide access and information around digital literacies for seniors, to give senior confidence using digital media and computers.



TABLE 4

Activity Evaluation
Template Example

5 USING THE FRAMEWORK TO GUIDE AN EXIT SURVEY

The framework can be used as a basis for an exit survey (see Template 3). Library clients can be surveyed including questions that pick up whether they have been involved in creative activity or have just returned to borrow books (perhaps on creative practice or simply creative works).

By using a common framework, comparisons over time and across library services can be made, building an overall picture of the impact of libraries as creative spaces.

The questions provided here are suggestions and the most up to date version of the survey is available at:

<http://www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces>

The survey would be used to ask clients about their experience as they left the library or directly after participating in some form of creative activity. In this way both formal and informally organised creative impacts may be captured.

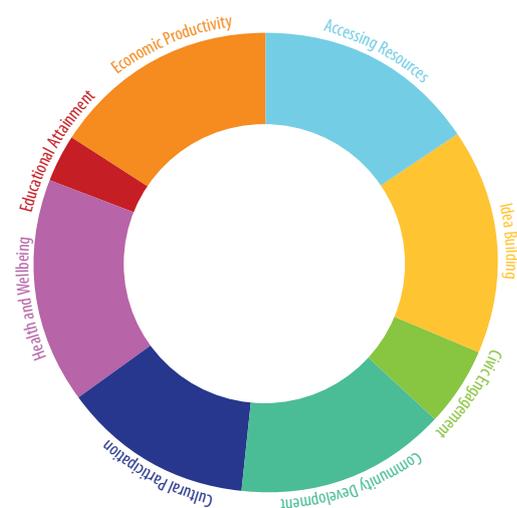
The responses to the questions will be text based / qualitative in nature and concerned with clients' views. Library staff will then, over time, be able to code responses in relation to the framework to develop a gauge of importance based on client feedback.

For example, six months of asking clients about a Code Club might reveal the data shown in Table 5. The Table 5 data can be converted into a community impact disc which graphically illustrates where impact had occurred for that activity over the past 6 months (see Figure 6).

It is important to note that these are based only on criteria level responses and are not coded at the level of impact indicators and then aggregated as per the prior examples of use. This is because it would be too time consuming to administer a survey with clients via that approach and it would also be too negative impactful on Library Staff time in terms of the complexity of coding what could be large numbers of responses.

CODE CLUB

FIGURE 6
Community Impact Disc Illustration Example (left)



Criteria	Survey Responses
Mentions of Accessing Resources	60
Mentions of Idea Building	60
Mentions of Health and Wellbeing	60
Mentions of Educational Attainment	60
Mentions of Community Development	56
Mentions of Cultural Participation	52
Mentions of Civic Engagement	26
Mentions of Economic Productivity	20

TABLE 5
Example of Survey Responses (right)

ACTIVITY ONE	ACTIVITY TWO	ACTIVITY THREE		
			1.1	Affording access to digital technologies
			1.2	Affording access to creative resources
			1.3	Idea storage/archive
			1.4	Heritage, history and legacy
			1.5	Access, filter and sort information
			2.1	Exposure to ideas
			2.2	Development of user curiosity, interests, appreciation
			2.3	Culture of discovery
			2.4	Idea initiation, generation
			2.5	Risk taking and experimenting
			2.6	Repertoires of practice
			3.1	Democracy
			3.2	Participation in citizenship
			3.3	Crime reduction/rehabilitation
			3.4	Institutional trust in government due to perception of libraries
			3.5	Development of capacity
			3.6	Societal discussion
			4.1	Community ownership, strength and identity
			4.2	Cultural diversity and inclusiveness
			4.3	Social capital
			4.4	Social interaction and socialising
			4.5	Localised service provision
			4.6	Cooperation, coordination, collaboration, sharing and reciprocity
			4.7	Trust (in community)
			4.8	Self-organisation
			4.9	Resilience
			5.1	Audience
			5.2	Artist/performer/maker
			5.3	Sharing of public culture
			5.4	Emotional connection and experience
			5.5	Play and leisure
			5.6	Celebration
			5.7	Creation and dissemination
			6.1	Relaxation, entertainment and leisure
			6.2	Self-expression
			6.3	Emotional health
			6.4	Physical health
			6.5	Access to health information
			7.1	Continuous education, learning opportunities and enrichment
			7.2	Literacies
			7.3	Address disadvantage
			7.4	Provision of alternative education space
			7.5	Exposure to different types of jobs and skills
			8.1	Business innovation
			8.2	Business incubation and mentoring
			8.3	Employment levels and opportunities/skills
			8.4	Networking
			8.5	Partnership
			8.6	External resource investment (attract visitors)
			8.7	Generate spending
			8.8	Technology equipment support

ACCESS TO
RESOURCES

IDEA BUILDING

CIVIC
ENGAGEMENT

COMMUNITY
DEVELOPMENT

CULTURAL
PARTICIPATION

HEALTH AND
WELLBEING

EDUCATIONAL
ATTAINMENT

ECONOMIC
PRODUCTIVITY

TEMPLATE 1
*The Comparative Creative
Activity Assessment Form*

LIBRARY SERVICE:

NAME OF ACTIVITY	CRITERIA	IMPACT INDICATORS	AIM	RATING 0-5	AVERAGE VALUE
ACTIVITY CATEGORY	ACCESSING RESOURCES	1.1	Affording access to digital technologies		
		1.2	Affording access to creative resources		
		1.3	Idea storage/archive		
		1.4	Heritage, history and legacy		
		1.5	Access, filter and sort information		
ACTIVITY DATE	IDEA BUILDING	2.1	Exposure to ideas		
		2.2	Development of user curiosity, interests, appreciation		
		2.3	Culture of discovery		
		2.4	Idea initiation, generation		
		2.5	Risk taking and experimenting		
		2.6	Repertoires of practice		
FREQUENCY	CIVIC ENGAGEMENT	3.1	Democracy		
		3.2	Participation in citizenship		
		3.3	Crime reduction/rehabilitation		
		3.4	Institutional trust in government due to perception of libraries		
		3.5	Development of capacity		
		3.6	Societal discussion		
ACTIVITY AIMS	COMMUNITY DEVELOPMENT	4.1	Community ownership, strength and identity		
		4.2	Cultural diversity and inclusiveness		
		4.3	Social capital		
		4.4	Social interaction and socialising		
		4.5	Localised service provision		
		4.6	Cooperation, coordination, collaboration, sharing and reciprocity		
		4.7	Trust (in community)		
		4.8	Self-organisation		
		4.9	Resilience		
ACTIVITY AIMS	CULTURAL PARTICIPATION	5.1	Audience		
		5.2	Artist/performer/maker		
		5.3	Sharing of public culture		
		5.4	Emotional connection and experience		
		5.5	Play and leisure		
		5.6	Celebration		
		5.7	Creation and dissemination		
ACTIVITY AIMS	HEALTH AND WELLBEING	6.1	Relaxation, entertainment and leisure		
		6.2	Self-expression		
		6.3	Emotional health		
		6.4	Physical health		
		6.5	Access to health information		
ACTIVITY AIMS	EDUCATIONAL ATTAINMENT	7.1	Continuous education, learning opportunities and enrichment		
		7.2	Literacies		
		7.3	Address disadvantage		
		7.4	Provision of alternative education space		
		7.5	Exposure to different types of jobs and skills		
ACTIVITY AIMS	ECONOMIC PRODUCTIVITY	8.1	Business innovation		
		8.2	Business incubation and mentoring		
		8.3	Employment levels and opportunities/skills		
		8.4	Networking		
		8.5	Partnership		
		8.6	External resource investment (attract visitors)		
		8.7	Generate spending		
		8.8	Technology equipment support		

TEMPLATE 2

Libraries as Creative Spaces - Activity Evaluation Form

Q1

What have you done at the library in today?

Q2

What was the main thing you got out of what you've done?

Q3

Did you access any materials, equipment or assistance during your activity?

Q4

Did you have any new ideas during the activity?

Q5

Has your visit today affected how you feel about your community?

Q6

Have you participated in something that you would see as a cultural activity today?

Q7

Can you see any health or wellbeing benefits coming from your activity today?

Q8

Has today's activity supported your learning in any way?

Q9

Can you see any links between today's activity and your financial situation?

Q10

Are there any other creative activities you think the library should be involved with?

◀ **TEMPLATE 3**
*Libraries as Creative
Spaces Exit Survey*

APPENDIX B

TABLE OF CONTRIBUTIONS OF
THE LITERATURE REVIEW FOR
THE CREATIVE SPACES IMPACT
FRAMEWORK

	ACCESSING RESOURCES	IDEA BUILDING	CIVIC ENGAGEMENT	COMMUNITY DEVELOPMENT	CULTURAL PARTICIPATION	HEALTH AND WELLBEING	EDUCATIONAL ATTAINMENT	ECONOMIC PRODUCTIVITY
Aabo, S. (2005a). Are public libraries worth their price? A contingent valuation study of Norwegian public libraries								
Aabo, S. (2005b). Valuing the benefits of public libraries								
Aabo, S. and Strand, J. (2004). Public library valuation, nonuse values, and altruistic motivations								
Aabo, S. and Audunson, R. (2012). Use of library space and the library as place								
Abram, S. (2013). Makerspaces in Libraries, education, and beyond								
Alam, I. (2013). Measuring the social impact of public libraries and annotated bibliography								
Audunson, R., et al. (2011). Public libraries: A meeting place for immigrant women?								
Ball, M. A. (2009). Aggregating broadband demand: Surveying the benefits and challenges for public libraries								
Barry, T. (2014). Learn to play and play to learn: Using public libraries for creativity and collaboration								
Becker, S., et al. (2010). Opportunity for all: How the American public benefits from Internet access at US libraries								
Belfiore, E. and Bennett, O. (2010). Beyond the toolkit approach: Arts impact evaluation research and the realities of cultural policy								
Berk and Associates. (2005). The Seattle public library central library: Economic benefits assessment								
Berryman, J. (2005). Sustaining communities: Measuring the value of public libraries: A review of research approaches								
Bilandzic, M. and Foth, M. (2014). Learning beyond books—strategies for ambient media to improve libraries and collaboration spaces								
Bilandzic, M. (2013). Connected learning in the library as a product of hacking, making, social diversity and messiness								
Birdi, B., et al. (2008). The public library, exclusion and empathy: a literature review								
Brien, D. L., and Franks, R. (2012). Libraries and archives: Trusted repositories of knowledge and vibrant engine rooms of creativity								
Burgess, J. (2006). Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling								
Carroll, E. A., et al. (2009). Creativity factor evaluation: towards a standardized survey metric for creativity support								
Chiessi, S. (2012). Assessing the impact of Italian public libraries								
Dugmore, P., et al. (2014). Making the makers: An exploration of a makerspace in a city library								
Edwards, J., et al. (2013). Transforming libraries, building communities								
Evans, J. (2015). Community connectedness: the impact of the arts in regional Australia								
Falk, J.H. and Needham, M.D. (2011). Measuring the impact of a science center on its community								
Ferguson, S. (2012). Are public libraries developers of social capital? A review of their contribution and attempts to demonstrate it								
Fidishun, D. (2007). Women and the public library: Using technology, using the library								
Fraser, B., et al. (2002). Describing the economic impacts and benefits of Florida public libraries								
Galloway, S. (2009). Theory-based evaluation and the social impact of the arts								
Gerolami, N. (2015) The Library assemblage: Creative institutions in an information society								
Gomez, R., et al. (2009). Libraries, telecentres and cybercafés: An international study of public access information venues								
Goulding, A. (2009). Engaging with community engagement: Public libraries and citizen involvement								
Grodach, C. (2010). Art spaces, public space, and the link to community development								
Hahn, J. (2008). Mobile learning for the twenty-first century librarian								
Hájek, P. and Stejskal, J. (2014). Modelling public library value using the contingent calculation method								
Halpin, E., et al. (2013). Measuring the value of public libraries in the digital age: What the power people need to know								
Harding, J. (2008). Information literacy and the public library								
Hayes, E. and Morris, A. (2005). Leisure role of public libraries								
Hider, P. (2008). Using the contingent valuation method for dollar valuations of library services								
Hillenbrand, C. (2005). Libraries as developers of social capital								
Houghton, K., Foth, M. and Miller, E. (2013). The continuing relevance of the library as a third place for users and non-users of IT								
Huysmans, F. and Oomes, M. (2013). Measuring the public library's societal value: A methodological research program								
Imholz, S. and Arns, J.W. (2007). Worth their weight: An assessment of the evolving field of library valuation								

	ACCESSING RESOURCES	IDEA BUILDING	CIVIC ENGAGEMENT	COMMUNITY DEVELOPMENT	CULTURAL PARTICIPATION	HEALTH AND WELLBEING	EDUCATIONAL ATTAINMENT	ECONOMIC PRODUCTIVITY
J.L Management Services (2008). Enriching communities: valuing public libraries in New South Wales								
Jaeger, P.T., et al. (2011). Describing and measuring the value of public libraries: The growth of the Internet and evolution of library value								
Johnson, C. A. (2012). Do public libraries contribute to social capital? A preliminary investigation into the relationship								
Kelly, A. (2013). Why do we need one of those? The role of the public library in creating and promoting makerspaces								
Lankes, R. D., Silverstein, J. and Nicholson, S. (2013). Participatory networks: the library as conversation								
Leckie, G. J. and Hopkins, J. (2002). The public place of central libraries: Findings from Toronto and Vancouver								
Lee, S-J and Chung, H-K. (2012). Analyzing altruistic motivations in public library valuation using contingent valuation method								
Lincoln, Y.S. (2002). Insights into library services and users from qualitative research								
Madziak, A. and Scratch, M. (2000). A resource manual for libraries to document their social and economic benefits to the local community								
Majarrez, C. A., et al. (2007). Making cities stronger: Public library contributions to local economic development								
McCallum, I. and Quinn, S. (2004). Valuing libraries								
McMenemy, D. (2007). What is the true value of a public library?								
McShane, I. (2011). Public libraries, digital literacy and participatory culture								
MLA. (2010). What do the public want from libraries? User and nonuser research - full report								
Moorefield-Lang, H. M. (2014). Makers in the Library: Case Studies of 3D Printers and Makerspaces in Library Settings								
Morris, A., et al. (2001). The Economic Value of Public libraries								
Newman, J. (2007). Re-mapping the public								
Paberza, K. (2010). Towards an assessment of public library value								
Poll, R. (2012). Can we quantify the library's influence: Creating an ISO standard for impact assessment								
Ragnar A. (2005). The public library as a meeting-place in a multicultural and digital context: The necessity of low-intensive meeting-places								
Rankin, C. (2015). The potential of generic social outcomes in promoting the positive impact of the public library								
Robinson et al. (2010) Understanding our value; assessing the nature of the impact of library services								
Russell, S.E., and Huang, J. (2009). Libraries' role in equalizing access to information								
Satgoor, U. (2015). Celebrating libraries in 20 years of democracy: An overview of library and information services in South Africa								
Sen, B. (2014). Community, complexity, the public library and community orientation								
Serrat, O. (2014). Toward a library renaissance								
Siddike, M., et al. (2014). Transformation of Public Libraries: Co-creation of values at multipurpose community learning centers								
Skot-Hansen, D., et al. (2013). The role of public libraries in culture-led urban regeneration								
Stanziola, J. (2008). Developing a model to articulate the impact of museums and galleries								
State Library of Victoria. (2014). Creative communities: The cultural benefits of Victoria's public libraries								
Streatfield, D. and Markless, S. (2012). Evaluating the impact of your library								
Talvé, A. (2011). Libraries as places of invention								
UNESCO (2010). Benchmarks for cultural freedom (2010)								
Va°rheim, A. (2009). Public libraries: Places creating social capital?								
Vakkari, P. and Serola, S. (2012). Perceived outcomes of public libraries								
Valdivia, C. and Subramaniam, M. (2014). Connected learning in the public library: An evaluative framework								
Vårheim, A., S. Steinmo, & E. Ide. (2008). Do libraries matter? Public libraries and the creation of social trust								
Vossoughi, S. and Bevan, B. (2014). Making and tinkering: A review of the literature								
Zickuhr, K., et al. (2013). How Americans value public libraries in their communities.								

APPENDIX C

LITERATURE ANNOTATED PRELIMINARY CREATIVE SPACES IMPACT FRAMEWORK

1. Affording access to information and technology for creative purposes

- a. Idea storage/archive - (Talve 2011)
- b. Heritage, history and legacy - (Aabø and Strand 2004; Vakkari and Serola 2012, Talve 2011)
- c. Affording access to (new) technologies - (Aabø and Strand 2004; Dugmore, et. al., 2014; Ball 2009; Fidishun 2007; Talve 2011; Harding 2008; Hajek and Stejskal 2014; Hahn 2008; Liddle 2008)
- d. ICT services and infrastructure - (Aabø and Strand 2004; Fidishun 2007; Russell and Huang 2009; Hajek and Stejskal 2014; Liddle 2008)
- e. Direction/assistance from staff - (Aabø and Strand 2004; Harding 2008; Hajek and Stejskal 2014)
- f. Access/filter/sort information - (Ball 2009; Serrat 2014; Houghton et. al., 2013; Lincoln 2002; Fidishun 2007; Hillendbrand 2005; Talve 2011; Harding 2008)

2. Contributing to idea building (Siddike 2014)

- a. Exposure to ideas - (Grodach 2010)
- b. Development of user curiosity, interests, appreciation - (Falk and Needham 2011)
- c. Culture of discovery - (Falk and Needham 2011; Fidishun 2007; Talve 2011; Sen 2014)
- d. Idea initiation, generation - (Carroll et. al., 2009; Siddike 2014; Vakkari and Serola 2012; Sen 2014)
- e. Risk taking and experimenting, critical thinking, problem solving - (Carroll et al 2009; Siddike 2014; Vakkari and Serola 2012; Sen 2014)
- f. Repertoires of practice - (Falk and Needham 2011)

3. Enabling civic engagement (Ferguson 2012; Johnson 2012; Hillendbrand 2005)

- a. Democracy - (Burgess 2006; Aabo and Strand 2004)
- b. Participation in citizenship - (Burgess 2006; Siddike 2014; Goulding 2009)
- c. Crime reduction, rehabilitation - (Belfiore and Bennett 2010; Johnson 2012; Hillendbrand 2005; Debono 2002)
- d. Institutional trust in government due to perception of libraries -

(Centre for Cultural Policy Research, 2005; Siddike 2014; Lincoln 2002; Hillendbrand 2005; Varheim 2009; Sen 2014)

- e. Development of local projects, synergies, capacity - (Talve 2011; Grodach 2010; Goulding 2009)
- f. Social justice, intellectual freedom - (Siddike 2014; Hillendbrand 2005; Jaegar et. al. 2011)
- g. Societal discussion - (Vakkari and Serola 2012; Hillendbrand 2005)

4. Enabling community development

- a. Community ownership, community strength and identity - (Grodach 2010; Sen 2014)
- b. Cultural diversity, equality, interaction, inclusiveness and social cohesion - (Centre for Cultural Policy Research, 2005; Grodach 2010; Newman 2007; Serrat 2014; Talve 2011; Aabø and Audunson 2012; Varheim 2009; Birdi et. al., 2008; Halpin et al 2013)
- c. Social capital - (Serrat 2014; Houghton et. al., 2013; Ferguson 2012; Johnson 2012; Varheim, Steinmo and Ide 2008; Hillendbrand 2005; Varheim 2009, Halpin et al 2013, Aabo 2005b)
- d. Social interaction/socialising - (Vakkari and Serola 2012; Houghton et. al., 2013; Hayes and Morris 2005; Ferguson 2012; MLA 2010; Aabo 2005b)
- e. Community groups – identity and membership/connectedness - (Grodach 2010; Siddike 2014; Houghton Foth and Miller 2013; Talve 2011)
- f. Act as third place, neutral space, meeting place - (Grodach 2010; Carroll et al 2009; Houghton et. al., 2013; Bryson, Usherwood, and Proctor 2003; Hayes and Morris 2005, Hayes and Morris 2005; Ferguson 2012; Talve 2011; Aabø and Audunson 2012; Varheim 2009; Halpin et al 2013; MLA 2010)
- g. Localised service provision – local identity sense of belonging - (Grodach 2010)
- h. Cooperation, coordination, collaboration, sharing, reciprocity - (Centre for Cultural Policy Research, 2005 Houghton et. al., 2013; Bryson, Usherwood, and Proctor 2003; Talve 2011)
- i. Trust (in community) - (Centre for Cultural Policy Research, 2005; Siddike 2014; Johnson 2012; Varheim, et. al., 2008; Hillendbrand 2005)

5. Facilitating cultural participation

- a. Audience - (Centre for Cultural Policy Research, 2005; Hajek and Stejskal 2014)
- b. Artist/performer/maker - (Centre for Cultural Policy Research, 2005; Hajek and Stejskal 2014)
- c. Culture of sharing - (McShane 2011; Fidishun 2007)
- d. Sharing of public culture - (Newman 2007)
- e. Emotional connection and experience - (Harding 2008)
- f. Play and leisure - (Aabø and Strand 2004)
- g. Celebration - (Rankin 2012)
- h. Creation and dissemination - (Aabø and Strand 2004; Newman 2007; Fidishun 2007)

6. Improving health and wellbeing

- a. Relaxation, entertainment and leisure - (Vakkari and Serola 2012; Houghton et. al., 2013; Hayes and Morris 2005; Talve 2011; Hajek and Stejskal 2014; Halpin et al 2013; MLA 2010)
- b. Self-expression - (Centre for Cultural Policy Research, 2005; Carroll et al 2009)

7. Improving educational attainment

- a. Continuous education - (Siddike 2014; Harding 2008; Liddle 2008)
- b. Learning opportunities and enrichment— formal and informal/ self-education - (Siddike 2014; Vakkari and Serola 2012; Ball 2009; Houghton et. al., 2013; Hayes and Morris 2005; Fidishun 2007; Johnson 2012; Aabø and Audunson 2012; Harding 2008; Sen 2014; Liddle 2008)
- c. Literacy/digital literacy - (Siddike 2014; Aabo and Strand 2004; McShane 2011; Ball 2009; Harding 2008; Hajek and Stejskal 2014; Halpin et al 2013; MLA 2010; Jaeger et al 2011; Hahn 2008; Liddle 2008)
- d. Combat disadvantage - (Newman 2007)
- e. Provision of alternative education space disconnected from formal institutions - (Houghton et. al., 2013)

8. Contributing to economic productivity

- a. Business innovation - (Belfiore and Bennett 2010)
- b. Employment levels and opportunities/skills - (Siddike 2014; Vakkari and Serola 2012; Liddle 2008)
- c. Networking - (Siddike 2014)
- d. Partnership - (Siddike 2014; Serrat 2014)
- e. External resource investment (attract visitors) - (Grodach 2010; Liddle 2008)
- f. Generate spending - (Grodach 2010; Liddle 2008)

9. Generating sustainable practice

- a. Self-organisation - (Lincoln 2002)
- b. Resilience - (Johnson 2012)
- c. Ongoing funding - (Serrat 2014)
- d. Promotion of sustainable practice - (Grodach 2010)

APPENDIX D

EXAMPLE OF CREATIVE ACTIVITY CALENDAR ACTIVITIES

While there are common types of activities across libraries, it became apparent through the research that libraries have developed their own set of descriptive categories for creative activities. Adding a descriptive code to the data allowed the research to classify activities in terms of these common types.

The following table shows a comparison of Gold Coast, Brisbane, Logan and Moreton Libraries and the diversity of descriptions being used to advertise library activities. Having categories helps to clarify the type of activity taking place, even when ambiguous titles are used.

Coded Categories	Gold Coast	Logan	Brisbane	Moreton
Reading and Writing	Reading and Writing	Adult Literacy Early and Family Literacy Secondary: Theme Young Adult Literacy	Author Talks Book Clubs Children's Literacy Youth	Author Talks Book Clubs Writing Story Time and Baby Rhyme Time Read On Kids (0-12)* Read On Teens (13-17)* Read On Young Adults (18-25)*
Arts and Crafts	Creative City		Arts and Culture Craft	Kids (0-12)* Teens (13-17)* School Holiday Fun*
Connection and Health	Connected and Healthy	Other Events	Fitness and Wellbeing Food and Drink Sports	Interest Groups
Educational and Vocational	Learning and Prosperous		Fitness and Wellbeing Food and Drink Sports	Seminars, Talks and Workshops
History and Heritage	History and Heritage		History	Genealogy Local History
Cultural Awareness		Cultural Awareness	Festivals Theatre Dance Concerts and Music Films	Displays and Local Artists Aboriginal and Torres Strait Islanders Movies
Service		Promotional	Family Events* Not Specified*	Charity and Fundraising

*crosses multiple categories

APPENDIX E

INTERVIEW PROTOCOL

- Q¹ What activity have you participated in today? (Suggested version to ask children: What activity/ activities have you been doing in the library today?)
-
- Q² Have you done this type of activity in the library before? (Suggested follow up question: How often?)
-
- Q³ Have you done this type of activity elsewhere before?
-
- Q⁴ How would you rate your skill in this activity after today's session?
-
- Q⁵ Did you enjoy taking part in the activity today?
-
- Q⁶ What are the benefits of doing this activity within the library? (Suggested version to ask children: What is the best thing about being part of this activity today?)
-
- Q⁷ What does this type of activity do for your community?
-
- Q⁸ How has participating in this activity provided you with access to information or knowledge? (PROBE: How/Why?)
-
- Q⁹ Has doing this activity today helped you to build or develop new ideas? (Suggested follow up question: How? What sort of ideas can you give me an example?)
-
- Q¹⁰ Has doing/participating in this activity today made you feel like you can interact with your local library and council more?
-
- Q¹¹ As a result of today's activity do you feel more comfortable talking with library and council staff?
-
- Q¹² Have you met any new people by participating in this activity today?
-
- Q¹³ Have you made any new friendships by participating in this activity?
-

Q¹⁴

Do you think this type of activity helps to develop a sense of community?

Q¹⁵

Does or has participating in this activity affected the development of culture in your community?

Q¹⁶

How has participating in this activity affected your sense of health or wellbeing or happiness or achievement?

Q¹⁷

Have you learnt something new by participating in this activity? (Suggested follow up question: What have you learnt?)

Q¹⁸

Has today's activity made you want to learn more in this area or another?

Q¹⁹

Will you use the skills you have learnt or used today in a business, work or entrepreneurial way (to make money)?

Q²⁰

Would you like to see more of this type of activity in the library?

Q²¹

Are there any other creative programs you think the library should be running?

Q²²

Do you think there are any other creative activities the community could be running in the library?

Q²³

Would you consider organising an activity to run in your local library?

Q²⁴

How does your library help you?

Q²⁵

How does the library help your community? (Suggested follow up question: Are there any other ways?)

Q²⁶

In what ways is the library important to your community? (Suggested follow up question: Are there any other ways?)

APPENDIX F

EXAMPLE OF CREATIVE SPACES IMPACT FRAMEWORK CODING

Each criterion was given an even weighting and then each impact indicator associated with it was rated between 0 and 5. A rating of 0 indicates that no benefit was present; a rating of 5 indicates that a major benefit observed or noted by participants.

As an example, to evaluate the first criterion 'Accessing Resources', add the ratings of the impact indicators to get a total rating (22). This number is then divided by the number of impact indicators (5) to calculate the average value for this criterion (4.4).

A fuller discussion of this process is available in the user guide.

LIBRARY SERVICE: BURDEKIN SHIRE COUNCIL – AYR LIBRARY

CRITERIA	IMPACT INDICATORS	AIM	RATING 0-5	AVERAGE VALUE	NAME OF ACTIVITY	
ACCESSING RESOURCES	1.1	Affording access to digital technologies	YES	5	4.4	Seniors's Computing
	1.2	Affording access to creative resources	YES	2		
	1.3	Idea storage/archive	YES	5		
	1.4	Heritage, history and legacy	YES	5		
	1.5	Access, filter and sort information	YES	5		
IDEA BUILDING	2.1	Exposure to ideas	YES	5	5	Seniors
	2.2	Development of user curiosity, interests, appreciation	YES	5		
	2.3	Culture of discovery	YES	5		
	2.4	Idea initiation, generation	YES	5		
	2.5	Risk taking and experimenting	YES	5		
	2.6	Repertoires of practice	YES	5		
CIVIC ENGAGEMENT	3.1	Democracy	DON'T KNOW	1	2.2	ACTIVITY DATE 24.9.15
	3.2	Participation in citizenship	DON'T KNOW	1		
	3.3	Crime reduction/rehabilitation	DON'T KNOW	1		
	3.4	Institutional trust in government due to perception of libraries	YES	5		
	3.5	Development of capacity	YES	3		
	3.6	Societal discussion	YES	2		
COMMUNITY DEVELOPMENT	4.1	Community ownership, strength and identity	YES	3	4.7	FREQUENCY Monthly
	4.2	Cultural diversity and inclusiveness	YES	4		
	4.3	Social capital	YES	5		
	4.4	Social interaction and socialising	YES	5		
	4.5	Localised service provision	YES	5		
	4.6	Cooperation, coordination, collaboration, sharing and reciprocity	YES	5		
	4.7	Trust (in community)	YES	5		
	4.8	Self-organisation	YES	5		
	4.9	Resilience	YES	5		
CULTURAL PARTICIPATION	5.1	Audience	YES	3	3	ACTIVITY AIMS To provide access and information around digital literacies for seniors, to give senior confidence using digital media and computers.
	5.2	Artist/performer/maker	YES	2		
	5.3	Sharing of public culture	YES	5		
	5.4	Emotional connection and experience	YES	3		
	5.5	Play and leisure	YES	5		
	5.6	Celebration	YES	2		
	5.7	Creation and dissemination	YES	3		
HEALTH AND WELLBEING	6.1	Relaxation, entertainment and leisure	YES	5	3.4	
	6.2	Self-expression	YES	5		
	6.3	Emotional health	YES	5		
	6.4	Physical health	DON'T KNOW	1		
	6.5	Access to health information	YES	1		
EDUCATIONAL ATTAINMENT	7.1	Continuous education, learning opportunities and enrichment	YES	5	4.6	
	7.2	Literacies	YES	5		
	7.3	Address disadvantage	YES	5		
	7.4	Provision of alternative education space	YES	5		
	7.5	Exposure to different types of jobs and skills	YES	3		
ECONOMIC PRODUCTIVITY	8.1	Business innovation	DON'T KNOW	3	2.3	
	8.2	Business incubation and mentoring	DON'T KNOW	2		
	8.3	Employment levels and opportunities/skills	DON'T KNOW	3		
	8.4	Networking	YES	1		
	8.5	Partnership	NO	1		
	8.6	External resource investment (attract visitors)	NO	3		
	8.7	Generate spending	DON'T KNOW	3		
	8.8	Technology equipment support	YES	2		



AN ONLINE VERSION OF THIS REPORT CAN BE FOUND AT:
www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces

