LIS 9390
The Creative Economy: Sharing Information for Pleasure and Profit
Graduate Program of Library and Information Science
The University of Western Ontario
Winter 2014

Instructor: Angela Pollak	**Email:** apollak@uwo.ca
Face to Face Office: by appointment Skype/FaceTime, or on-campus meeting (contact by email to arrange)	**Asynchronous Office:** response times vary Email (<24 hours) OWL forums/mail (up to a week)
Synchronous Coffee Hour on OWL: TBD	

Course Description

The creative economy is a dynamic, flexible, and rewarding environment where original ideas result in innovative and often intangible information assets. This course examines information practices in creative business, cultural, and leisure contexts, and explores how pleasurable information exchanges encourage growth among individuals, institutions and communities. This course is a collaborative, asynchronous distance education offering that involves self-regulated exploration and peer-based feedback. Evaluation will be based on regular insightful contributions to our online community (20%), provision of quality feedback to peers (20%), plus a menu of written assignments (60%).

Course objectives

By the end of the course, students will be able to:

1. describe different facets of the creative economy, information and information behavior.
2. discuss the modeling of needs (both demographic trends and information-based), recognizing behaviors and strategies for satisfying those needs in everyday life contexts.
3. identify contextual elements that shape our understanding of creativity, the creative economy and information sharing.
4. identify examples of creative information assets, including intangible 'information as ideas', and discuss how creative information is produced and consumed, both individually and en masse in everyday life.
5. identify cultural and economic information sharing activities and recognize the impact of those activities on individuals and communities.
6. recognize information needs and solutions in the creative economy.
7. examine primary, secondary and tertiary sources of information.

8. write using a common business format, and collaborate constructively in an asynchronous, distributed learning environment.

9. recognize interdisciplinary connections and opportunities for studying creative information activities.

Texts

I've selected up to four 'readings' for each week, from the following categories: Interdisciplinary literature, LIS literature, popular literature, and a website. Readings sometimes consist of text-based research studies or news clippings, or multi-media presentations, videos or audio. I expect that you'll look at each item at least enough to evaluate the content, and that you'll look at the ones that interest you in more detail. Try to make note of at least one element from each reading that you may find useful in your assignments. Consider sharing those notes in the Forums or Comments sections. If you're pressed for time, consider the popular texts and websites optional. Readings for the second half of the term are somewhat lighter to account for more time on assignments.

Course policies

Personalization – This course outline offers a high degree of flexibility for students to choose a custom path through the subjects and material being presented. However, if this syllabus does not address one or more of your personal goals for the course, please contact me to discuss your options. I am happy to consider alternative ways of making the content and/or evaluation more personally meaningful to you.

Writing - Professional, grammatically correct writing is expected. This means that spelling, punctuation, and grammar count. If this is a challenge for you, find someone whose writing skills you trust to proofread your written work, or visit the Writing Support Centre http://www.sdc.uwo.ca/writing/ for assistance. Please remember that spell check is not perfect. Grades for work submitted with sloppy spelling/proofreading errors will not exceed 78%.

Plagiarism - Students must write their essays and assignments in their own words. Whenever you take an idea, or a passage from another author, you must acknowledge your debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy Section 10 in the School of Graduate and Postdoctoral Studies Academic Calendar at http://grad.uwo.ca/calendar.htm).

Attendance – This class is delivered online, giving you maximum control over your own schedule. While physical presence in the classroom is not applicable, online attendance and participation is critical to your success. Online attendance involves keeping up with assignments, participating in online discussions, providing feedback to your peers and interacting with the instructor.

Communication – The best way to reach me is via email. I check email regularly through the day and will respond as quickly as possible. I check email on weekends and evenings as well, although response time may be somewhat slower. Please send all messages to apollak@uwo.ca and include LIS 9390 in the subject line. I am also available for consultation by phone, Skype, or FaceTime.

Grading – Grading will conform to the guidelines published in the MLIS Graduate Student Handbook (http://intra.fims.uwo.ca/students/handbooks/mlis/mlis-handbook-04.htm#P269_25111). Note that the average class grade for assignments in this program is 78%. If you are hoping for a grade higher than 78%, be prepared to deliver more than the minimum described in assignments. This does not mean more content (i.e. higher page count), but rather better quality content in terms of analysis, integration of course readings, writing quality etc.

Late papers – Papers should be submitted to OWL by the end of the day (midnight) on the day they are due. Late papers will not be accepted unless you have medical/compassionate reasons that you have discussed with me in advance of the due date. Late papers will be graded as a zero (0).

Support Services – I encourage all students to explore the wealth of resources available at the Student Development Services (www.sdc.uwo.ca) centre designed to help you achieve your academic and personal goals. SDS offers learning skills support, psychological support, as well as services for a variety of special interest groups including international and indigenous students, and individuals with learning disabilities. If you are in emotional or mental distress, or are concerned about someone who may be, refer to Mental Health@Western (www.uwo.ca/uwocom/mentalhealth) for a complete list of options about how to obtain help. If I can be of assistance, please contact me.

Evaluation

To complete this course you must do the following **required** assignments:

	Required	Scope	Due	Value
1	Contributions to online community, serendipitous findings, comments on readings etc.	Evidence of ongoing engagement with subject	Ongoing	20%
2	Constructive feedback to drafts of peer projects	Evidence of ongoing engagement with peers	Ongoing	20%
3	Festival Report	2000 words	Draft (March 28, 2014) Final (April 11, 2014)	20%

You must also **choose two** of the following assignments:

	Choose any 2	Scope	Due	Value
4	Festival Report - presentation	Online delivery only (8-10 minutes)	April 11, 2014	20%
5	Whitepaper – Business Profile	1000-1250 words	Draft (Feb 7, 2014) Final (Feb 28, 2014)	20%
6	Whitepaper – Community Profile	1000-1250 words		20%
7	Portfolio	1250-1500 words	And/Or	20%
8	Annotated Bibliography	20-25 items with 50 word annotations, plus 250 word preface	Draft (Mar 7, 2014) Final (Mar 21, 2014)	20%

The flexibility in this design is intentional so that you can choose to spread the work out throughout the semester, or to backload it toward it the end of the semester, as your schedule permits. There is also ample opportunity to repurpose experiences from both in and outside of school (for example, create a portfolio to help in your creative economy job search), or to leverage work from one assignment to the next (for example, you might choose to do an annotated bibliography that supports your festival report, and then opt to do a presentation based on this report).

Evaluation: Traditional methods of evaluation in the MLIS program are based on written work delivered usually in paper or electronic format (.doc, .txt, .pdf files etc.) For students who feel most comfortable in this environment, the above requirements and options are based on these traditional methods.

Given that this is a course in the *creative* aspects of information, however, I am eager to accommodate students who would like to propose or explore alternative subject/delivery/evaluation methods. Alternatives may include options such as working in pairs or small groups on one or more assignments, creating a website or video to deliver the required information instead of writing a paper, including a larger-than-usual component of visual arts or music, or focusing on

a specific topic of personal interest. Students considering a creative option are asked to consult with me in advance to discuss the feasibility of their proposal. Be prepared to identify the goals/objectives of your project, your preferred method of evaluation, and the potential rubric for grading the final product. Consider also the timing and weighting of deliverables.

Evaluation Plan: All students will be asked to submit a one page plan outlining their preferred method of evaluation by January 20, 2013, after which time, changes will not be permitted.

Assignment lengths: Word counts given are based on standard essay-style assignments. If you are submitting standard essays, adhere to the word counts as closely as possible.

Moving assignments to more creative formats can be very rewarding. It also makes boundaries more flexible. If you choose to move to a different medium (for example delivery via website, or social media), word counts have less meaning because some things become easier (for example, increasing 'length' by adding files, images, or multi-media), and some things become more difficult (for example, the learning curve associated with the technology you're using). Keep in mind that my intention is that *you should spend about the same amount of time doing the assignment, and I should spend about the same amount of time marking it, regardless of what format* your final product is in. When you plan your work, take into consideration not only the word count, but also the amount of time it would ordinarily take you to produce that amount of output in a standard essay. If you have any questions or concerns, please talk to me.

Submitting Assignments: Regardless of delivery format, assignments should include a list of references. Reference lists are in addition to any length requirements. Please include your name, the course name and number, date of submission and assignment name in an easy to find location. Assignments should be submitted to OWL by the end of the day (midnight) on the day the day they are due.

Formatting/Style Guide: Format the papers and reference lists in **Chicago style**, using a 12-point font, paginated, with a 1-inch margin all around. **Do not use footnotes or endnotes.** Citation style guides are available at both the GRC and at Western Libraries:

(http://www.lib.uwo.ca/services/styleguides.html).

You can also access an online copy of the full Chicago Manual of style through Western Libraries. Click on the "Catalogue" tab, and title search "Chicago Manual of Style".

All written assignments should be submitted in Microsoft Word, Open Office, or PDF format through the OWL system - https://owl.uwo.ca/portal by midnight on the Friday of the week they are due. If you are choosing an alternate assignment, provide me with details of how to access your work.

Retention of material: I am trying to build a small collection of assignments to use as samples for future classes. Samples will be selected from A-level work (80% or better), and be completely anonymized (where possible, credited where not) before being shared with other students. If you do not want your work included in the sample, please send me a note at apollak@uwo.ca.

Menu of Assignments

1. Insightful Contributions (required, 20%)   ongoing

Students are expected to read the materials provided and be prepared to contribute to the relevant topic of discussion weekly in the online OWL forum. Commentary is informal, and should include thoughts, opinions, and reflections on the readings for the week. For example, you might choose to answer the posted question(s), share relevant news items, or respond to a colleague's comment. Please do not summarize the readings.

Since this course is a distance offering, online participation is very important. It is also more fluid. There is no word count for this component, however, I expect you to make a variety of contributions each week. Grade is based on the quality of the contributions, not word count. There is no deadline for posting comments, but do try to keep pace with the weekly course calendar. Your timing should leave enough opportunity for your peers to read and respond. Check back regularly to see if items have been added.

2. Constructive Feedback (required, 20%)   ongoing

One of the great benefits of learning in group settings is that together we can build more knowledge than any one of us can bring to the table individually. Therefore, 20% of the mark for this course depends on your willingness to contribute positively to building knowledge and understanding among your peers through collaborative asynchronous learning.

Posting Drafts:
You will be required to post drafts of your assignments-in-progress to OWL in weeks 5, 8 and/or 10. The content of your drafts can range from a detailed outline to a complete copy of your final text. The purpose of this exercise is to offer you a chance for some formative feedback on your content at whatever stage your research and writing is at.

Evaluating Drafts:
You will be required to provide feedback to the draft assignments of two or three of your peers posted in weeks 5, 8 and/or 10. Please post your feedback by the end of day Friday of the following week (weeks 6, 9, and 12). I will assign students to groups, which will change with each assignment so you have the opportunity to interact with more members of the class one-on-one. Be sure to take a look at the aids I've provided that describe how to give useful feedback, as well as the rubric for each assignment.

Remember - your peers are counting on timely and quality feedback and suggestions. The quality of feedback you receive may be influenced by the quality of feedback you give. Be kind. Be constructive. Your peers will return the favour. At the end of the semester, you will have the opportunity to nominate one student who you feel helped improve your work the most. Nominated students will receive a certificate for their contributions.

3. Festival Report (required, 20%)   due: April 11, 2014

Length: 2000 words

For this summative assignment, you will examine primary, secondary and tertiary sources of information to identify cultural and economic information sharing activities and recognize the impact of those activities on individuals and communities. Class readings will frame this discussion in terms of creative information seeking and use theory.

Preliminary Work
1. Choose an annual festival. It can be large or small; local, national or international. It can be something you've attended personally, or something that simply interests you.
2. Examine the documentary footprint of this festival including primary materials (advertising, photographs, press releases produced *by* the festival etc.), as well as secondary materials (books, reports or media *about* the festival), and tertiary materials if available (bibliographies, directories etc).

Writing the Report
Thinking about the literature we've discussed in class, and reading you've done on your own,
1. Describe the festival, commenting on what you consider to be the most important/interesting contextual elements.
2. Describe the most interesting examples of information theory present in the festival (for example, information behaviors or activities, formal/informal information exchanges, experiential information, leisure information etc.)
3. Describe the most interesting creative aspect(s) of this festival (from any interdisciplinary perspective, for example, psychology, sociology, business, education, technology etc.)
4. Comment on creative opportunities for library/information professionals to provide service in the context of your festival.

4. Festival Report Online Presentation (optional 20%)

Length: 8-10 minutes

When you mix two or more ideas, you open the door to possibility. Regardless of whether you call it interdisciplinary or collaborative work, synergy or cross-pollination, all forms of combining two ideas begin with disseminating and communicating your ideas to others. The magic happens when such diffusion of information causes someone else to say, '*I never thought of it that way before!*' The purpose of this assignment, therefore, is to deliver your festival report research asynchronously, creatively and purposefully to a wider audience.

Take the content you developed for your festival report assignment, and create an online presentation for your peers. Your presentation can be a one-to-one duplicate of your report, but consider fine tuning it a little more. For example, you may choose to elaborate on one aspect of your report that you

find particularly interesting, or you may choose to tailor your report to a specific audience. If a sufficient number of people choose this option, I will post the final presentations to a public site, and invite the larger FIMS community to view them.

Note that due to the different tools available for presenting material online, and uncertainty as to how many students will choose this option, there is no separately scheduled opportunity to receive/provide feedback on the Festival Report Online Presentation before submitting it. This may be a relief to some of you. For the rest, feel free to arrange for feedback independently (for example, request it on one of the forums and send a note out to the group or to me) if you think it might be helpful.

5. Whitepaper – Business or Community (optional 20%)

Length: 1000-1200 words

This assignment will help students recognize information needs and solutions in the creative economy, and communicate those needs in a common business format. If you like, you may choose to profile a business and/or community related to your festival report.

A white paper is a tool used in business, often for marketing purposes, to profile a particular noteworthy event or achievement. They present case studies of a particular project, offer some contextual background, identify a problem or challenge faced by the organization or individual, and describe how a successful solution or goal was achieved.

1. Choose a creative business that has been featured in any form of media (print, television, radio, online etc.) within the last year. When considering whether your business can be classified as being involved in a creative industry, refer to the Classifications of creative industries found on page 7-8 of the United Nations *Creative economy report 2010:A Feasible Development Option.*

2. Drawing on the concepts discussed in class, write a 1000-1200 word white paper describing the context of the business, the information and creative challenges they faced and their solution(s).

6. Portfolio (optional 20%)

Length: variable

This assignment will help students identify creative information assets and recognize the impact of those assets on individuals and communities.

A portfolio is a tool used to highlight the accomplishments and experiences of a group, person, or event. While portfolios are often used in formal contexts (for example, a job interview or Request for Proposals), they can also be used informally (for example, to present historical/marketing material for

an organization, generally intended for a lay-audience). Traditionally, portfolios have been based in hardcopy/print, but new and highly attractive electronic delivery options are appearing all the time. For this assignment, you will create a small portfolio.

Preliminary Work:
Conduct some preliminary research into the purpose, use and scope of portfolios. Consider the following:
- How is a portfolio defined? By whom? Are there multiple definitions?
- Who are the stakeholders who create portfolios?
- Who are the audiences that use portfolios in their decision making process?
- What format are they delivered in? Does the format affect the message?
- Examine publicly available examples. Do you think they were effective?

Creating a Portfolio:
1. Decide on the context and purpose for your portfolio. Think about whether it will be formal or informal, personal or professional. What business environment will it be used in, and for what purpose? For example, are you creating a personal portfolio that you can use in future job interviews in libraries? In industry? Are you a not-for-profit who wants to share testimonials or images of previous good work in order to encourage future participation? Be specific, and the rest of the task becomes easier.
2. Decide on a method of delivery. For example, you could choose to create a standard PDF file, a social media page, a website, a slideshow etc.
3. Provide a (roughly) 500 word summary describing the technical decisions you made based on the research you conducted. This will give me a better understanding of what you were trying to achieve. Think about it in terms of the 5 Ws. Who is this created by/for? What is the purpose? When and where is it used? Why is it important/what is the expected outcome? (Feel free to use headings and point form/short answer. I'm looking for functional content based on what you learned about this tool, not eloquent prose.) Submit this document to OWL.
4. Create an outline/template for a complete sample portfolio in your context as you envision it. What sections would you include? How would you organize it? What would be the content in those sections?
5. In 750-1000 words, add content to complete at least one section of your outline. If your medium allows, feel free to include multi-media resources. Add placeholder content (for example, a one sentence description of what would be found in that section) to sections you leave blank.

You are welcome to leverage and repurpose your previous experiences for this assignment. However, if you choose to do a portfolio based on your own personal experiences/goals, be sure that you are *creating something new* in content, structure and/or delivery. For example, if you choose to do a personal portfolio on Facebook or Linked-in, you may want to include real-life, existing items from your past experiences at work or school. However, I _do not want_ access to your previously existing accounts. Instead, create a temporary account for this assignment. Likewise, for your own learning benefit, the content and arrangement should somehow improve or evolve based on your research into portfolios and the creative contexts of information sharing.

7. Annotated Bibliography (optional 20%)

Roughly 1250-1500 words (20-25 items with 50 word annotations, plus introductory material).

The purpose of this assignment is to give students experience examining, selecting and compiling creative primary, secondary and tertiary information sources based on a specific context.

Preliminary Work:
1. Look into the literature to discover in more detail what format an annotated bibliography can take. Are there resources that tell you how to plan and write one? (Hint: yes there are!)
2. Consider the difference between varieties of bibliography (for example, systematic, enumerated, and annotated). Consider arrangement (for example, alphabetical, chronological, thematic) and supplementary materials (preface, index etc.).
3. Look for examples of current/contemporary bibliographies.

Creating an Annotated Bibliography
1. Look through the syllabus, the online forum discussions, and consider your own self-directed explorations for possible topics.
2. According to # 1 above, and your own personal goals and interests, choose a subject you would like to know more about (for example, LIS and Leisure, fundraising, a particular festival etc.).
3. Rephrase your subject as a question. It could be theoretical (for example, What does Library and Information Science know about the leisure use of information?), or it could be practical (for example, How do I organize a fundraiser?) Or, you could make it relevant to this course, and focus on something related to your festival project.
4. Locate the best 20-25 resources (books, articles, websites etc. as appropriate) you can find that relate to your question.
5. Provide annotations of up to 50 words for each. Consider the different ways to describe the content – topic, scope, length, methodology, format, medium etc.
6. Submit your final list of annotated resources along with a 250 word preface that describes the scope, purpose, selection criteria and format of your annotated bibliography, and the methodology you followed to create it. The preface can be point form. I'm evaluating it based on content, not prose.

(Note: **do not** include an index with your bibliography.)

Course Calendar

Note: Refer to OWL/Lessons for access to files and specific page references.

Week 1 – January 6-10, 2014	
Topic	Introduction – What is Creativity?
Content	• get to know each other, • course overview, introduction to concepts of creativity
Assignment	-----
Interdisciplinary Text	United Nations. 2010. Concept and Context of the Creative Economy. In Creative economy report: A feasible development option, p3-26. Geneva.
LIS Text	Kari, Jarkko, and Jenna K. Hartel. 2007. Information and higher things in life: Addressing the pleasurable and the profound in information science. *Journal of the American Society for Information Science and Technology* 58, (8): 1131-47.
Popular Text	Csikszentmihaly, M. 2011. The creative personality. *Psychology Today.*
Website:	Robinson, Sir Ken. 2010. *Changing paradigms*, ed. RSA Animate. Animation. London, UK: Royal Society for the encouragement of the Arts (RSA).

Week 2 – January 13-17, 2014	
Topic	What is information?
Content	• defining information
Assignment	-----
Interdisciplinary Text	United Nations. 2010. Analyzing the creative economy. In Creative economy report: A feasible development option, p73-94. Geneva.
Interdisciplinary Text	Roberts, J. 2008. From experience to neo-experiential education: Variations on a theme. The Journal of Experiential Education 31 (1): 19.
LIS Text	Madden, A. D. 2000. A definition of information. *ASLIB Proceedings* 52 (9): 343.
Popular Text	Animation: Data-Information-Knowledge-Wisdom (DIKW) Model of Information http://www.youtube.com/watch?v=nh2B251CZFE

Week 3 – January 20-24, 2014	
Topic	Temporal Contexts – It's about Time
Content	• conceptualizations of time • how our construction of time influences context
Assignment	**Please submit your Evaluation Plan to OWL/Assignments/Evaluation Plan**
Interdisciplinary Text I	BBC Production: Work and Leisure in the Nineteenth Century http://www.youtube.com/watch?v=JUg-CHZjoKI
Interdisciplinary Text II	UNESCO. 2013. A panoply of local creativity around the world. In Creative economy report 2013 special edition: Widening local development pathways, p53-87. Paris, FR.
LIS Text	Savolainen, Reijo. 2006. Time as a context of information seeking. *Library & Information Science Research (07408188)* 28 (1) (01): 110-27.
Popular Text	Levine, Robert. 2006. A geography of time: How every culture keeps time just a little bit differently. Oxford, England: Oneworld Publications.

Week 4 – January 27-31, 2014	
Topic	Personal Contexts –It's all about Me (and You!)
Content	• modeling of information needs and behaviors
	• How do we account for intangible information?
Assignment	-----
LIS Text I	Bates, Marcia J. 2010. Information behavior. In Encyclopedia of library and information science., eds. Marcia J. Bates, Mary Niles Maack. United Kingdom: Taylor and Francis.
LIS Text II	Fulton, Crystal. 2009. The pleasure principle: The power of positive affect in information seeking. *ASLIB Proceedings: New Information Perspectives* 61 (3) (Spring 2009): 245-61.
Interdisciplinary Text	United Nations. 2010. Traditional knowledge, culture and the creative economy. In Creative economy report: A feasible development option, p38-40. Geneva.
Website:	Information Seeking in Context (ISIC) (http://www.informationr.net)

Week 5 – February 3-7, 2014	
Topic	Social Contexts – More than the Sum of the Parts
Content	• human and social capital in the creative workforce.
Assignment	**Draft of Assignment #1 posted to your group on OWL/Forums/Peer Feedback**
Interdisciplinary Text	Gollmitzer, Mirjam, and Catherine Murray. 2008. Definitions and models of the creative economy. In *From economy to ecology: A policy framework for creative labour,* 7-24. Toronto: Canadian Conference of the Arts.
LIS Text	Widén-Wulff, Gunilla, Stefan Ek, Mariam Ginman, Reija Perttilä, Pia Södergård, and Anna-Karin Tötterman. 2008. Information behavior meets social capital: A conceptual model. *Journal of Information Science* 34 (3) (06): 346-55.
Popular Text	Elliott, Louise. How to fund the awesome things in life. CBC Broadcasting. Toronto, Ontario, 2012.
Website:	Hacking Health. Hacking health Toronto. Montreal, Quebec, 2013 http://www.hackinghealth.ca/events/toronto/hhtoronto2013/

Week 6 – February 10-14, 2014	
Topic	Spatial Contexts – Whare are You?
Content	• information as 'idea' • characteristics of work environments on creativity and information sharing
Assignment	**Provide Feedback to peers on Assignment #1 draft** **(same group on OWL/Forums/Peer Feedback)**
Interdisciplinary Text	Young, Nora. Full interview: Mark Surman on building creative hubs. CBC Broadcasting: Spark. Toronto, Ontario, 2012 [Audio recording].
LIS Text	Savolainen, Reijo. 2006. Spatial factors as contextual qualifiers of information seeking. *Information Research* 11 (4) (07): 3-
Popular Text	RSA-Animate: Re-imagining work www.thersa.org/events/rsaanimate/animate/rsa-animate-re-imagining-work
Website:	Creative City Network of Canada (CreativeCity.ca)

Research week February 17-21, 2013

Week 7 – February 24-28, 2014	
Topic	Competitive Contexts – Win or Lose?
Content	• barriers to creativity
Assignment	**Submit Assignment #1 to OWL/Assignments/Assignment #1**
Interdisciplinary Text	Gollmitzer, Mirjam, and Catherine Murray. 2008. Mapping creative labour in Canada. In From economy to ecology: A policy framework for creative labour, 25-39. Toronto: Canadian Conference of the Arts.
LIS Text	Nash, Larry White. 2009. Competition for library services. Paper presented at Inspiration, Innovation, Celebration: the 2009 Conference for Entrepreneurial Librarians, Greensboro, NC.
Popular Text	Pariser, Eli. 2011. Beware of Online Filter Bubbles http://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles.html

Week 8 – March 3-7, 2014	
Topic	Collaborative Contexts – All in the Same Boat
Content	• information sharing in creative environments
Assignment	**Draft of Assignment #2 posted to your group on OWL/Forums/Peer Feedback**
Interdisciplinary Text	Scanlon, Mary G., and Michael A. Crumpton. 2011. Re-conceiving entrepreneurship for libraries: Collaboration and the anatomy of a conference. Collaborative Librarianship 3 (1) (01): 16-27.
LIS Text	Fulton, Crystal. 2009. Quid pro quo: Information sharing in leisure activities. *Library Trends* 57 (4) (Spring 2009): 753-68.
Popular Text	Eric Steuer. Wanna work together? (video). Creative Commons. 2006
Website:	Creative Enterprise Initiative (http://www.creativeenterprise.ca)

Week 9 – March 10-14, 2014	
Topic	Innovation – The 'Lightbulb' Moments
Content	• innovation and entrepreneurship
Assignment	**Provide Feedback to peers on Assignment #2 draft** **(same group on OWL/Forums/Peer Feedback)**
Interdisciplinary Text	Hunter, M. (2013). A typology of entrepreneurial opportunity. *Economics, Management & Financial Markets, 8*(2), 128-166.
LIS Text	Crumpton, M. A. (2012). Innovation and entrepreneurship. *Bottom Line: Managing Library Finances, 25*(3), 98-101.
Popular Text	Caust, Jo, and Hillary Glow. 2011. Festivals, artists and entrepreneurialism: The role of the Adelaide fringe festival. International Journal of Event Management Research 6 (2): 1-14.
Website:	ischools.org

Week 10 – March 17-21, 2014	
Topic	Lifelong Learning and Serious Leisure – Leisure Information Seeking
Content	• what is serious leisure? • what role can LIS play in supporting these creative contexts
Assignment	**Submit Assignment #2 to OWL/Assignments/Assignment #2**
Interdisciplinary Text I	Williams, J. 2012. The 'slow learner' as a mediated construct. Canadian Journal of Disability Studies 1 (3).
Interdisciplinary Text II	Symon, Ian, and Graham Jones. 2001. Lifelong learning as serious leisure: Policy, practice and potential. *Leisure Studies* 20, (4) (October 1, 2001): 269-83.
LIS Text	Stebbins, Robert A. July 2012. Reflections 30: Leisure's growing importance as a research area in library and information science. Leisure Reflections.
Website:	The Serious Leisure Perspective (http://www.seriousleisure.net/digital-library.html)

Week 11 – March 24-28, 2014	
Topic	Everyday Life Information and Creativity
Content	• Everyday Life Information Seeking • Informal learning in everyday life
Assignment	**Draft of Festival Report posted to your group on OWL/Forums/Peer Feedback**
Interdisciplinary Text	What is informal education? In 2014. Infed encyclopedia., eds. Mark K. Smith, Michele E. Doyle and Tony Jeffs. London, UK.
LIS Text	Savolainen, Reijo. 2010. Everyday life information seeking. In Encyclopedia of library and information science., eds. Marcia J. Bates, Mary Niles Maack. United Kingdom: Taylor and Francis.
Popular Text	Seaman, J. 2008. Experience, reflect, critique: The end of the "learning cycles" era. The Journal of Experiential Education 31 (1): 3.

Week 12 – March 31-April 4, 2014	
Topic	Consumption – The Tie that Binds
Content	• consuming creative information • facilitating creative production and consumption
Assignment	**Provide Feedback to peers on draft of Festival Report (same group on OWL/Forums/Peer Feedback)**
LIS Text Interdisciplinary Text I	Stebbins, Robert A. 2009. The nature of leisure and consumption. In *Leisure and consumption: Common ground/separate worlds.*, 1-9. Basingstoke, UK ; New York: Palgrave Macmillan.
Interdisciplinary Text II	Hunter, Jeremy P. Thematic summary of the positive psychology meetings: Finding alternatives to materialism. Claremont, California, 2000.
Popular Text	Botsman, Rachel. Collaborative consumption groundswell (YouTube video). 2013.
Website:	Hoogendijk, Frank. The common ground between creative commons and collaborative consumption. Paris, France, 2013. (www.ouishare.net)

Week 13 – April 7-11, 2014	
Topic	The Future of LIS and the Creative Economy – The Crystal Ball
Content	• predictions for the future • opportunities for studying creativity in LIS
Assignment	**Submit Festival Report OWL/Assignments/Festival Report Optional: Festival Presentation posted to Festival Presentation Forum on OWL**
Interdisciplinary Text	Montuori, Alfonso. 2011. Beyond postnormal times: The future of creativity and the creativity of the future. Futures 43 (2) (3): 221-7.
LIS Text	Zickurh, Kathyn, Lee Rainie, and Kristin Purcell. 2013. Library services in the digital age. p67-74. Washington, DC: Pew Research Group
Popular Text	Event Magazine. 2012. Coming out of left field: The future for festivals. Event Magazine(June): 18-19.