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Contents

Introduction

The relation between information and society is being transformed by changes in current technology and this will have an important impact on mostly every other aspect of our lives. The invention of the printing press allowed for the mass production of information, delimitation of formats, communication of ideas, new ways of learning, and many other characteristics which had a great impact in the way people started consuming and creating information. This invention supported many changes in religion, politics, and culture as whole. We are a culture of the book, the way we perceive and interact with the world has been shaped by the implications of print culture, and now this way is being transformed by the implications of digital culture. The different properties attributed to digital technologies enable people to have a more active and significant role in the construction of knowledge in culture. This will have important repercussions on the development of libraries. Thus, the aim of this thesis paper will be to understand the change in the relationship between libraries and society as part of the effects of today's changes in technology, to analyze how this change is a reflection of how the very structure of information is being altered by the ways it is conveyed through digital platforms, and to trace its social impact.

For this purpose in Chapter **I,** I will review a conceptual framework regarding libraries connected with digital media and participatory culture. Then in Chapter **II** I will analyze some current practices in libraries and give a brief analysis of the user and institution roles and how a new type of power relation between them is constituted. After that, in Chapter **III** I will analyze how this change of hierarchies between libraries and society could be perceived as either a crisis or an opportunity in different activities and aspects related to the library field. Chapter **IV** will analyze the side effects this phenomenon could have in other fields where information also plays a central role, such as education, economy, public policies, etc. To conclude I will provide a brief description about how this phenomenon could change the relationship between society and libraries in the future, and in which ways this change will have a direct influence in the construction of knowledge and culture.

1.The Library: participation and information

Cultural and heritage institutions are responsible for preserving, curating, and giving access to information. Libraries have this same commitment but play a more crucial role towards the community which they directly serve. Beside their intrinsic mission of giving access to information, libraries have to provide tools and skills to their users in order to interact with and feel part of their community and society as a whole. It is in this way that libraries encourage their users to actually appropriate this information for their own purposes in order to turn it into knowledge. In addition to activities that pursue education and entertainment regarding reading, literacy, technology, literature, etc. another strategy to reach this purpose is user involvement or participation in the library's activities. In these types of activities the library invites their patrons to be a part of and contribute to some of their tasks and projects. This can be done through volunteer activities, practical work, active participation in the decision making of the institution, the development of projects related to the library, or active production (social media, exhibitions, interpretations, etc.) in relation to the institution and its collections. Currently, with the advances in digital technologies, much more material is available in digitized form and online on the libraries´ websites, which enables users to develop a stronger and more active interaction with the institution's collections and projects. In this case, it is not only the library which may actively use this strategy to engage with its community but also the users feel this need of active production and participation. These types of practices could be encompassed by the concept of participatory culture. Even though it may not be possible to give one main definition of participatory culture, it is important to review some of these in order to try to understand where this concept emerges from and where it is positioned in today's society.

Participatory culture is a concept that can be applied to multiple fields. Because it is a social and cultural phenomenon, it can be applied to politics, marketing, economy, education, art, and, of course, cultural institutions. Henry Jenkins, in *Participatory Culture in a Networked Era* gives a general definition of this phenomenon:

> A participatory culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another (at least they care what other people think about what they have created).[1]

The main aspects which define Jenkin's perspective of a participatory culture are the acts of creating and sharing, the connection between the participants involved, and the emergence of lower societal barriers towards artistic, cultural, and civic issues. Cultural and civic issues have been characterized through history as an exclusive field which involves a very limited part of society. Nina Simon, an American museologist, also discusses the already mentioned main aspects of this concept (participatory culture) in the book *The Participatory Museum*, but is more focused in the area of cultural institutions:

> I define a participatory cultural institution as a place where visitors can create, share, and connect with each other around content. *Create* means that visitors contribute their own ideas, objects, and creative expression to the institution and to each other. *Share* means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. *Connect* means that visitors socialize with other people – staff and visitors – who share their particular interests. *Around content* means that visitors´ conversations and creations focus on the evidence, objects and ideas most important to the institution in question.[2]

Both authors clearly describe the same main concept. Even though creating a definition could be done, it is more relevant for the chapter purpose to analyze how this concept is being shaped rather than to only rely on its definition. Then, with these two definitions it would be possible to say that a participatory culture is characterized by the active involvement of people interested in a certain topic or field, in our case the library. Furthermore, openness will be the main feature that characterizes all the mentioned activities. That is to say that everyone who is interested and has a general understanding of how to use the internet could participate. There is no need for special education, money, privileges, etc. That is why the participatory culture of the internet could be perceived as a special phenomenon in culture because it goes beyond the usual restricted circle of people which was exclusively related to cultural

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[1] D. Boyd, H. Jenkins, M. Ito, *Participatory Culture in a Networked Era,* (Cambridge/New York: Polity Press, 2016),p.4.

[2] N. Simon, *The Participatory Museum*, (Santa Cruz/California: Museum 2.0, 2010) p. iii.

institutions. These openness attributed as a characteristic of digital access could be questioned if we realize that many cultural institutions have free access or charge very low fees, even if the actual visitors are limited to a small elite. Then, why is online access supposed to be more open to a broader part of society rather than onsite? Obviously online access is easier because it can be done through any electronic device with an internet connection, but this technology also allows for a different type of access that, in a certain way, encourages more people to actively participate. Participation in the digital world does not require a true identity, it is your personal choice if you want to interact using your real name or to just create a nickname and being to some extent anonymous. Interaction in the digital world is thus not only easier but safer. Individuals are less exposed to instant physical interaction compared to a real life experience; they can just avoid replying or first consult Google if they do not know about a certain topic. Furthermore, this kind of freedom enables the users to easily construct a more conscious identity, where everything they publish would be supported by the vast expanse of information available on the World Wide Web, and not necessarily by their existing knowledge or background. Moreover, online publication has a greater impact compared to a book or face-to-face discussion. Sharing and posting online are supposed to be activities that transcend your nearest community, because most of the information published online can be accessed and then possibly shared, discussed, remixed, etc., by an unimaginable number of people. Additionally, much of the information published online will remain available, that is why whatever is shared in an online platform is not ephemeral. It could be said that sharing online assumes a more conscious and purposeful act because of the possibility of broader and more permanent diffusion. Information online can be appropriated by people with more playful and diverse methods. That is why a broader group of people feel more welcome while participating and interacting through this platform. This is an important aspect which allows a broader but, at the same time, more fearless and active interaction by the users.

Beside their intrinsic mission to collect, preserve, and give access to information through books and publications, libraries have always been in relation with power. During their early stage, these institutions were created to record the

accomplishments and transactions of the main political and economic class. Some libraries were located in temples because old civilizations made little distinction between church and state, with rulers sometimes considered to be gods.[3] In the Western world most libraries were responsible for collecting and preserving their treasures. These were usually controlled by people in the church and only opened to a very exclusive audience who were considered trustworthy. Meanwhile in Asia, the religious rise (Buddhism and Jainism) had a great impact on the creation of a religious canon of writings, which were collected, preserved, and replicated by libraries.[4]

Palaces, temples, houses of government, and centers of learning have been the usual locations of libraries throughout history. Information and the access to it have been regulated by libraries through history and they have been associated with the figure of power in each time period. This authoritative position was often replicated in society.

> Libraries have been responsible not only for preserving these texts, but also for making them accessible by superimposing upon them systems of organization. But the texts libraries have chosen to preserve, and the methods of organization they have developed, also manifest culturally and chronologically distinctive patterns that reflect not only the role of power in the construction of heritage, but also the very definition of the word "information."[5]

The selection criterion of libraries was deliberate. Even though mostly the institution's intent was merely to give access to information and provide their users with skills in order to develop a solid and educated society, the selections they made for their collections were strongly attached to the kind of society the figures of power wanted to build. The type of information and the way this could be accessed and used in libraries has a lot to tell about the rapport a cultural institution had with its community, and also is a strong reflection of how society is perceived and developed during a certain point in history:

> Because libraries identified with power, the information resources of the most powerful consistently found their way onto library shelves, middle-class texts increasingly so(especially after civic institutions emerged to educate and inform the bourgeoisie), and lower-class texts hardly at all. Library collections, services, and

[3] W.A., Wiegand, ´Libraries and the Invention of Information´, in S. Eliot, J. Rose (ed.), *A companion to the History of the Book,* (Oxford: Blackwell Publishing, 2007), p.532.
[4] Ibid.
[5] Ibid., p. 531.

access were marked by gender as well as class, since they existed in a milieu of information creation, production, and dissemination that was deliberately designed to bolster existing patriarchies.[6]

This can be seen in the development of the library's position throughout time, but also this existing patriarchy was not always absolute. Other aspects such as social, economic, or technological changes affect society and their relations with information as well. For example, during the seventeenth century, because of the changes in the distribution of labor, people were able to have leisure time, and as an effect many of them were interested in reading about different kinds of topics related to their ordinary life. This had a direct impact on the development of library collections. Libraries started to provide texts which were classified as "useful knowledge" or information that "addressed questions related to work, or helped readers become intelligent consumers, educated people, and better-behaved citizens".[7] During the eighteenth and nineteenth centuries, the age of Enlightenment brought a cultural revolution which pushed people from different social classes and educational backgrounds towards reading. As an effect, many people started gathering with the purpose of discussing relevant topics of public interest, more commonly known as the "public sphere." This could be perceived in the creation of more newspapers, political parties, etc. This aim, to give voice to public interests, helped push the creation and expansion of libraries for a larger number of the citizenry, leading directly to today's public libraries.

As has been described, libraries have always been attached to a certain position of power; whether political, religious, or ideological. The way these aspects interact within society has something to tell us about how knowledge is being structured and how society is configured at a certain point in history. Currently, libraries are being shaped by the grand technological impact of the World Wide Web. It is almost possible to say that every single aspect of life is being altered by the rise of Web 2.0. Applications and activities such as social tagging, blogs, podcasting, RSS feeds, wikis, instant messaging, social networks, and mash-ups are characteristic of

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[6] Ibid., p. 534.
[7] Ibid., p. 535.

this technological revolution which when applied to the library field could be defined through the concept of Library 2.0. There is not a unique definition of this concept, but some of the characteristics shared by its main technological productions are the "focus on individual production and user-generated content, harnessing the wisdom of crowds, data on massive scale, participatory architecture, network effect and a degree openness (as connectivity)."[8] All these characteristics applied to the library could be defined as the concept of Library 2.0, but this definition would be far too vague and limited to explain this case thoroughly. "The application of interactive, collaborative, and multi-media web-based technologies to web-based library services and collections."[9] is one of the most precise definitions of Library 2.0, created by Mannes. Nevertheless there are other definitions that could be more related to the participatory culture perspective, which is the aim of this research. Lankes *et al* consider the concept Library 2.0 as an attempt to apply Web 2.0 technologies to the purpose of the library together with community involvement. Actually, they suggest that the term "Participatory Networking" would be more appropriate to this change in the library field.[10] Stephens also adheres to this perspective, establishing that Library 2.0 is much more than a set of Web 2.0 tools, defining it as a more open participation in library services.[11] Casey and Savastinuk share the same idea and state that "Participatory service and change are the heart of Library 2.0, and technology is a tool that can help us get there."[12]

A workshop on Library 2.0 was organized by researchers in Information Studies at Åbo Akademi in Finland, in which 29 participants answered the open question: What is Library 2.0? All of them were library professionals from Finland and were interested in the topic. The results of this survey were displayed through a co-word analysis, which is a "content analysis technique that uses both the frequency of

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[8] K. Holmberg, I. Huvila, M. Kronqvist-Berg, G. Widén-Wulff, *What is Library 2.0?*, (Journal of Documentation,Vol.65 Iss 4, 2009), p. 670.

[9] Ibid.

[10] R. D., Lankes, J. Silverstein, and S. Nicholson, *Participatory networks: the library as a conversation*, (Information Technology and Libraries, Vol. 26 No. 4, 2007), pp. 17-23.

[11] M. Stephens, *Web 2.0, Library 2.0, and the hyperlinked library*, (Serials Review, Vol. 33 No. 4, 2007), pp.253-6.

[12] M. E., Casey and L. C. Savastinuk, Library 2.0 *A Guide to Participatory Library Service*, (Information Today, Medford, NJ, 2007).

objects and their relationship or existing connections between them."[13] The results showed that the following single terms were used most frequently: interactivity, users, and participation. The strongest connection was between the terms interactivity and users, followed by interactivity and participation. This visualization shows that the most important terms, according to the respondents, were interactivity, users, and participation, which will allow us to assume these as the main core of Library 2.0.[14] From these revealing results, Holmberg et al (2008) built a new definition for this phenomenon: "Library 2.0 is a change in interaction between users and libraries in a new culture of participation catalyzed by social web technologies."[15]

This co-word analysis is just one more concrete fact that reveals the important emphasis Library 2.0 has on user participation. Frequently the technological advances in information have been discussed when talking about the benefits and influence these have on the more concrete aspects of libraries, such as digitization, improvements in catalogues, e-books, digital literacy, access to computers, etc. However, it is possible to assume that the emphasis is more on in its social implications. These three main terms (interactivity, users and participation) appoint directly to the importance of the user's role as an essential part of the current practices in libraries. In this perspective it is impossible today to visualize a closed, distant, and patriarchal model for a cultural institution, as it was years ago.

In the specific cultural moment which we are living today, user involvement or participation in libraries cannot be perceived as only one of their tasks or aspects, but as their main core. Pier Luiggi Sacco, member of the European Expert Network on Culture, comes up with the concept of Culture 3.0 for the cultural phase we are experiencing today: "(...) Culture 3.0 revolution is characterized by the explosion of the pool of producers and users: Simply, they become interchanging roles that each individual assumes."[16] This phase is basically about the transformation of audiences into practitioners who have more personalized and developed access to cultural

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[13] Courtial (1994), quoted in: K. Holmberg, I. Huvila, M. Kronqvist-Berg, G. Widén-Wulff, *What is Library 2.0?*, (Journal of Documentation,Vol.65 Iss 4, 2009), p. 672.
[14]Ibid. p.674.
[15]Ibid., p.677.
[16] P., Sacco, *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, (Produced for the OMC Working Group on Cultural and Creative Industries, April 2011), p.3.

experiences, in which their own appropriation and further production will manipulate the cultural contents to which they are being exposed.[17] At the same time, culture will cease to be perceived too much as only a specific form of consumption, but instead become an essential ingredient of everyday life. In these terms it is possible to assume that the concepts of Library 2.0 and participatory culture are strongly related at this current moment. As been briefly explained above, sociocultural effects are strongly attached to technological changes. It is not by chance that people have started participating more actively and have encountered the proper technologies to express themselves at this particular time. The technologies cannot be understood as causes but the technologies and participation rather as phenomena that go hand in hand. In this way we can say that people are participating more in the construction of knowledge and culture because of the technological advances. Technologies are also being built and shaped in relation to the social responses these have generated. It is important to take into account that not all effects of a certain technology can be controlled after its creation. On the contrary, sometimes the effects that were not predicted could be the most disruptive and powerful. Adriaan van der Weel, in his book *Changing our textual minds* analyzes this process too:

> Technologies are usually created without a clear view of their full ultimate deployment. They usually suggest social uses *after* they are made available. It will be shown that these social uses are frequently not only additional to, but different from those foreseen by the developer of the technology. Instead of being steered by intentions, the development of technologies tends to be steered by inherent technological properties: their salient properties. Attending the unintended *uses* of technology there are obviously also unintended *social consequences.[18]*

Therefore, this more active social participation in libraries, which in this research perspective will be considered as the core of Library 2.0, could be perceived as an unintended social consequence produced by an unintended use of technology. This type of use of technology was never intended since its creation and nowadays it is having important repercussions for the way society interacts with information and builds from it.

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[17] Ibid., p.4.

[18] A. van der Weel*, Changing our textual minds*, (Manchester: Manchester University Press, 2011), p.5.

As has been explained above, Sacco's concept Culture 3.0 truly expresses the main aspects of how social participation is being developed in libraries nowadays. Thus, it also encompasses the structure of cultural practices which are developing nowadays in different fields. It is important to highlight how the change in the perspective towards culture could not only be perceived as a specific isolated form of consumption, but as part of everyday life. The possibilities which new technologies produce for the library field, such as sharing, commenting, asking, creating, and curating, enables a wider chance of getting involved with cultural production, which has a strong repercussion for how libraries and societies are being transformed. One of the most important effects of Culture 3.0 is active cultural participation. This concept, Sacco describes as

> (…) a situation in which individuals do not limit themselves to absorb passively the cultural stimuli, but are motivated to put their skills at work: Thus, not simply hearing music, but playing; not simply reading texts, but writing, and so on. By doing so, individuals challenge themselves to expand their capacity of expression, to re-negotiate their expectations and beliefs, to reshape their own social identity.[19]

As discussed, libraries nowadays are facing an important revolution which is closely attached to the technological changes of Web 2.0. Terms such as participatory culture, which expresses a deeper social connection and engagement and creative and sharing processes around content, are being used to clarify this new phenomenon. Library 2.0, whose core can be described with the words interactivity, users, and participation is also being used to describe this change. Moreover, understanding our current cultural stage through the Culture 3.0 perspective, which is characterized by the change from passive to a more active interaction towards cultural participation, will be relevant concepts to follow during the next chapters of this thesis.

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[19] P., Sacco, *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, (Produced for the OMC Working Group on Cultural and Creative Industries, April 2011), p.5.

2. Library 2.0: current practices

The inclusion of technologies which belong to Web 2.0 is becoming a trend in libraries today. Currently, the use of social networks, such as Facebook, Twitter, Youtube, Wikis, etc., as part of libraries´ services is not uncommon. Rather, the practice has become normal and necessary in order to continue being connected, and relevant, to patrons. Furthermore, large digitization projects of national cultural heritage collections have become commonplace, and one of the main tasks in the library field. Online digitized materials have generated a more active interaction between the library's users and its collections. Of course, when all those numerous manuscripts, prints, pictures, etc. were distributed among dusty shelves or in closed stacks it would have been almost impossible to make these same materials accessible and desirable to the general public. Moreover, the use of these platforms has enabled libraries to open broader discussions which involve the participation of their users through social network platforms toward their projects, collections, or to their community activities. All of these services have led to the establishment of a more participatory and interactive engagement on the part of the patrons to their institutions.

People have always reacted to different cultural and social manifestations, but with the use of social media these reactions are being acknowledged more by public institutions, and are even used to enrich the interpretation of heritage itself.[20] It is important to consider that when talking about libraries' practices, these are concern heritage materials, and in this case (Library 2.0) this heritage could be defined as intangible. According to UNESCO this is defined as follows:

> The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.[21]

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[20] N. Silberman and M.Purser, ´Collective memory as affirmation: people-centered cultural heritage in a digital age´, in E. Giaccardi (ed.), *Heritage and Social Media. Understanding heritage in a participatory culture* (New York: Routledge, 2012), p.14.

[21] UNESCO, ´Intangible Heritage´, < http://www.unesco.org/culture/ich/en/convention> (25, April, 2016).

Thus it is important to understand that information, knowledge, and heritage act as active conversations, social actions, experiences, and discourses rather than as a static objects. This is even more important today when this process is being facilitated by social media. The aim of this chapter will be to illustrate, with current library practices, how the phenomenon of more active participation can be perceived, and to analyze the role of both parties (institution and user) throughout these practices. These aspects will be analyzed by understanding them as being inscribed as *social traces*. Luigina Ciolfi uses this concept to illustrate how heritage sites, as they are experienced by different communities of visitors and stakeholders, become inscribed with *social traces*. These could be represented in ideas, opinions, physical trajectories, and collaborative practices that embody the presence, activity, and agency of multiple participants which can be represented in perceivable traces (e.g. visitor comments, in curatorial choices, and in the information on display). According to Ciolfi, these are derived from people´s practices, values, and understandings; but are often "invisible". That is to say they are not always represented in the way heritage is displayed and communicated.[22] For the purpose of detecting these social traces, two projects that are part of the Chilean library system, which involved digitization and social networks, will be examined. Consequently, the different ways will be discussed and analyzed in which the concepts from the previous chapters' dialogue (Participatory culture, Library 2.0 and Culture 3.0) are traced in the current Chilean library practices. How are these institutions trying to maintain their authority and how are they empowering their users?

1. Background

DIBAM is a public organization, created in 1929, whose main task is to coordinate libraries, archives, and museums of Chile. DIBAM is related to the Chilean government through the Ministry of Education. It is a legal entity and has and has its own assets.[23] Its mission is to promote knowledge creation, recreation, and permanent

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[22] L. Ciolfi, ´Social traces: participation and the creation of shared heritage´ in E. Giaccardi (ed.), *Heritage and Social Media. Understanding heritage in a participatory culture* (New York: Routledge, 2012), p.73.
[23] Dirección de Bibliotecas, Archivos y Museos (Management of Libraries, Archives and Museums).

appropriation of cultural heritage and collective memory of the country in order to contribute to the construction of identities and to the development of the national community and its international divulgation. This entails rescuing, preserving, researching, and disseminating national heritage in its broadest sense. One of the main goals is to improve and expand the cultural and heritage spaces of the institution, which are to be made available to the public as areas for reflection, community gathering, information, entertainment, and education. It is from this viewpoint that the following projects could be described. Part of this goal is to be fulfilled through the coordination of the national and public libraries throughout the country and through some online platforms such us Memoria Chilena (Chilean Memory) and Contenidos Locales (Local Contents). Both of which will be explained and analyzed in the following sections.

1.1 Memoria Chilena

Memoria Chilena is a digital resource center which offers original content related to the main issues that have shaped Chilean cultural identity. The platform is freely available to users around the world of the collections of the National Library of Chile and other institutions of DIBAM. This is done in order to bring the collections closer to the community through the use of information technology.

This online platform officially launched in 2013 and provides access and visibility to the heritage collections for the main bibliographical center of the country. This digitization program is unprecedented in Chile. The main purpose of this project is to make valuable digitized materials and content accessible online. The content seeks to reflect the diversity and richness of Chilean culture facilitate access to information resources and to stimulate the production of new knowledge.[24] Materials such as books, magazines, and newspapers are digitized in their original publications. These texts include articles, press releases, manuscripts, letters, photographs, drawings, prints, engravings, paintings, maps, audiovisual material, sound records, and scores. Highlights include classics of Chilean literature and historiography,

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[24] Memoria Chilena, ´Quienes somos´, < http://www.memoriachilena.cl/602/w3-article-123834.html > (1 April, 2016).

bibliographic treasures from heritage collections in the National Library of Chile, documents belonging to the National Archives and the National Historical Museum, and a vast archive of articles critical of Chilean literature. The added value of this web site, when compared to the National Library's digital catalogue, is that it provides edited, selected, and organized content, adhering to specific topics and complemented by exclusive data. These provide a contextual framework for understanding the documents, which seeks to enrich and prolong the experience of consultation, and enjoy reading online. The contents are classified through places, topics, formats, dates and special events or relevant topics.

Besides all the benefits this organized and enriched information could bring to the visitors' website, one of the most important aspects, and more relevant for the aim of this research, is the connection between this web site and two social networks: Facebook and Twitter. It is through these platforms that the institution enables more interaction with its users. Even though the contents have been already classified with different titles and topics, these have been edited in order to appear more meaningful to a current situation or more attractive to users. It is important to consider that the expectations of the users that log in to these types of social networks are different from those who search directly through the main catalogue or visit Memoria Chilena's website. Usually, when people log in to social networks they do so without a specific reason, it is just part of a common habit when going online. This act could be considered both serendipitous and purposeful; it is a way to get informed, updated, and distracted every day of your life.

Until now it has been possible to perceive two *traces* moderated by the institution (DIBAM). The first is the way the content is displayed in the National Library catalogue, which has been edited in order to be presented on the Memoria Chilena web site; and the second is the same content, again modified and (re)produced, as a Facebook post or a publication on Twitter. This new publication uses very simple modifications: a brief and attractive title which introduces the direct link to Memoria Chilena's web site and allows for the possibility to be commented on or shared.
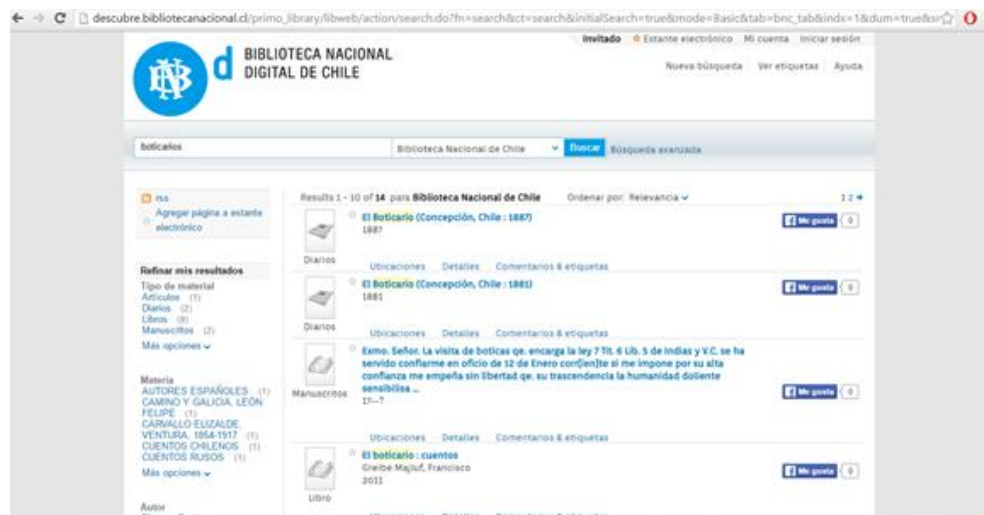
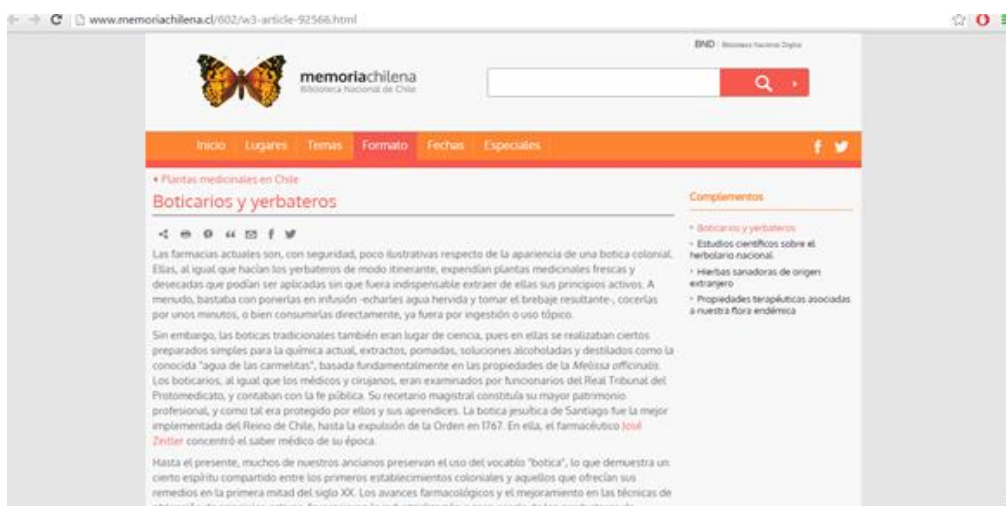Fig.1: National Library Catalogue. Source: National Library of Chile.[25]

Fig.2: Publication in Memoria Chilena web site. Source: Memoria Chilena.[26]

[25] Biblioteca Nacional de Chile, ´Catálogo´< http://www.bibliotecanacional.cl/615/w3-propertyvalue-38427.html> (1 May 2016).
[26] Memoria Chilena, ´Boticarios y Yerbateros´< http://www.memoriachilena.cl/602/w3-article-92566.html > (1 May 2016).

Fig. 3: Memoria Chilena Facebook site. Source: Memoria Chilena Facebook site.[27]

Fig.4: Comment towards the publication. Memoria Chilena Facebook site. Source Memoria Chilena Facebook site.[28]

In this case the main difference between both publications does not regard on its content but instead the way it is represented. Facebook offers the possibility for visitors to comment and share. It is in this stage that users are expected to participate. Also, at this time, heritage starts acting more as a dynamic process-

[27] Facebook, ´Memoria Chilena´,< https://www.facebook.com/MemoriaChilena/?fref=ts > (1 April 2016).
[28] Ibid.

interaction rather than as a static content waiting to be consumed. In the specific example the content presented here in the illustrations of Memoria Chilena is a brief historical background about the origins of pharmacies and medicinal plants treatments in Chile, complemented with links to other materials that might be relevant to this topic. The Facebook publication is introduced with this brief text:

> Boticarios, como los médicos y cirujanos fueron examinados por los funcionarios de la corte real de Protomedicato, y tenía fe pública. Su receta magistral fueron sus mayores activos profesionales, y como tal fue protegido por ellos y sus aprendices /
> Apothecaries, like doctors and surgeons were examined by officials of the Royal Court of *Protomedicato*, and had public faith. His masterful recipe was his greatest professional assets, and as such was protected by them and their apprentices.[29]

The following example is quite interesting because it indirectly points to a controversial, current national issue. After an investigation was started in 2008, price collusion was discovered among the major pharmaceutical chains in Chile. This has been a controversial social issue and has generated enormous social discontent and discussion. This indirect connection between both events (past and present) could be perceived as a *social trace* which is made visible by the direct dialogue this text has with its users understanding and opinions. This is illustrated by one of the comments made after this post:

> Curiosamente, hasta 1767 no eran farmacias y herbolarios en Santiago, Chilie y luego fueron eliminados por las farmacias. Hasta cierto punto, también tuvieron que utilizar sus plantas químicas y producir fármacos que existen en todo el mundo. Esto es probablemente porque no había más beneficios tanto para las personas que ayudan a la industria./
> "Interestingly, until 1767 there were apothecaries and herbalists in Santiago, Chilie and then were eliminated by pharmacies. To some degree, they also had to use their chemical plants and to produce drugs that exist worldwide. This is probably because there was more benefit for commerce than for helping people.[30]

This example illustrates the evolution of the library's content: from static to active, from closed to open. During the first stages (catalogue, web site, etc.) the institution acts as a provider and selector of information while the user is a passive consumer though with a clear search objective. Usually when we visit a catalogue we more or less have in mind what we want to look for. It is in the moment when it is provided an

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[29] Ibid.
[30] Ibid.

opportunity for discussion when the user becomes empowered and can appropriate the content and actively participate. Thus the institution loses authority in a way, even though it has been the main channel which has shaped the information. Nevertheless, if we keep our focus on the definition of Intangible Heritage by UNESCO mentioned above (dynamic process), this example clearly illustrates the ideal dynamic flow heritage should experience according to that definition.

1.2 Contenidos Locales

Contenidos Locales is a dynamic and collaborative archive of culture and heritage which connects and disseminates the most diverse artistic and cultural expressions. It is developed in digital format by the inhabitants of the Chilean territory and public libraries. A Contenido Local is defined as a cultural, artistic, or patrimonial expression reproduced by the inhabitants of each territory under their own aesthetic criteria and published in digital format. This includes different formats such as blogs, web pages, image galleries, Facebook pages, podcasts, digital magazines, and videos. It is a free service part of DIBAM and its main purpose is to offer a broader understanding and recognition of Chilean diversity, connecting locations within Chile and across the world.
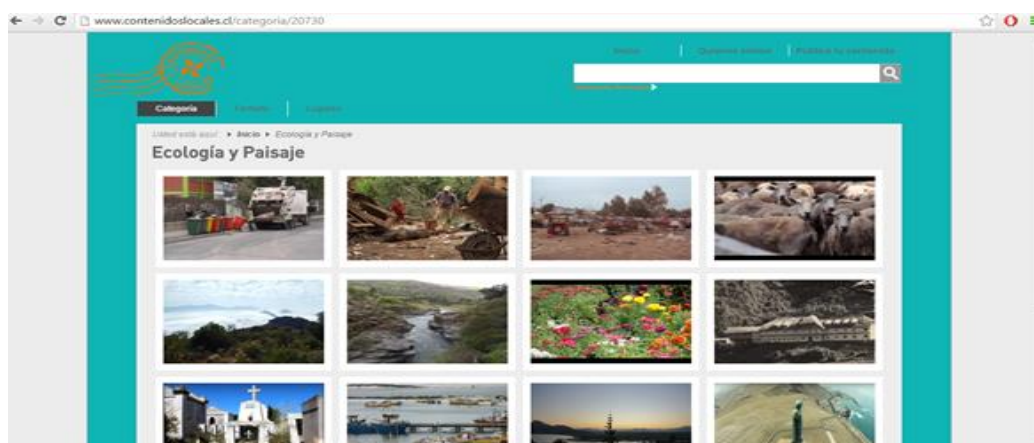

Fig.5: Screenshot of Ecology and Landscapes. Source: Contenidos Locales web site.[31]

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[31] Contenidos Locales, ´Ecología y paisaje´ < http://www.contenidoslocales.cl/categoria/20730 > (1 April 2016)

Fig.6: Screenshot of a "Contenido Local". Video of the tsunami in the year 2015.[32]

As has been described above, the institution´s role can be perceived as that of a facilitator and organizer of the user´s production, and as a reliable platform which enables these productions to be accessed online. The institution also connects every publication with different social networks for sharing purposes. Moreover, it has a Facebook site in which publications are shared and commented on, but this does not show major interaction, just sharing activities. It can be said that the main objective of this platform is to provide the opportunity for community production rather than to enable a conversation between the web site's visitors. These publications can be done from the closest geographical library, where users can receive assessment during the publication process, or from wherever the user has Internet access. In this way again it could be said that the institution's role loses authority and starts appearing more as a service rather than as a traditional patriarchal model. Even though cultural and heritage institutions have distinguished themselves as being sites that host knowledge, they still maintain their main tasks as executors of selection and providers of access. But this time it is not concerning its own collection but concerning other people's productions. The interesting aspect of this platform is that the majority of its contents do not rely on the institution's collections. This aspect reveals a radical detachment from the task that usually has been performed by these institutions. It enables a more trustworthy expectation from the institution with regards to the user's activity interactions within the platform. As a result the relation between both starts

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[32] Ibid.

evolving to become more horizontal with both actors being part of the same cycle in equivalent positions.

Summing up, in both platforms (Memoria Chilena and Contenidos Locales) it was possible to detect a more equal relation between the institution's and user's role. Both actors' interaction can be perceived more as a partnership rather than as a relationship between authority-figure and subordinate. However, in Memoria Chilena the institution plays a more patriarchal role: it creates, organizes, edits, and publishes the content; while the user is only able to consume, make a comment, or share. Thus, both platforms present the strong possibility of interaction with information rather than strictly passive consumption. Therefore, both practices can be considered good examples of how Library 2.0 operates: the change in interaction between users and libraries in a new culture of participation catalyzed by social web technologies.[33] At the same time, both can be circumscribed within the concept of participatory culture: low barriers to expression and engagement with support for creating, sharing, and connecting.[34] Furthermore, these are good examples of the way culture is perceived under the parameters of Sacco´s definition of Culture 3.0: the transformation of audiences into practitioners; the interaction with knowledge and culture becomes part of everyday life, more performance-driven, rather than as a specific form of consumption.

These types of current library practices enable the possibility for information to become more dynamic: it can be consumed but at the same time it also possesses the opportunity to be discussed, analyzed, or even shaped in order to become material for a new production. Therefore, as has been discussed above, the role of libraries nowadays should be more of "facilitators rather than authoritative scripters and arbiters of authenticity and significance".[35] It is in this way that knowledge becomes part of a never ending discourse, a dynamic construction, where new and interesting

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[33] K. Holmberg, I. Huvila, M. Kronqvist-Berg, G. Widén-Wulff, "What is Library 2.0*?", Journal of Documentation*, 65 (2009), p. 672.

[34] D. Boyd, H. Jenkins, M. Ito, *Participatory Culture in a Networked Era,* (Cambridge/New York: Polity Press, 2016), p. 4.

[35] N. Silberman and M.Purser, ´Collective memory as affirmation: people-centered cultural heritage in a digital age´, in E. Giaccardi (ed.), *Heritage and Social Media. Understanding heritage in a participatory culture* (New York: Routledge, 2012), p.14.

possibilities can happen. This can include critical dialogues based on historical events, unrecognized works of literature that can become familiar more easily, etc. New technologies enable and support this idea and libraries are using them to contribute to the development of knowledge and culture under new and more inclusive rules. Regardless of all the advantages these types of practices could have for the institution and for its community, it is relevant to question how this change of hierarchies (gaining participation, losing authority) could be perceived as a crisis or, reversely, as an opportunity for the institution. This question will be addressed in the following chapter.

3. Losing authority, gaining participation

The roles of both libraries and library users have changed because of the technological developments that are now part of society's digital culture. With the brief illustration in the previous chapter of how some current library practices are offering new types of services in order to keep relevant, it is possible to perceive the decay of part of their traditional role in society and to realize that an important part of the library´s traditional tasks is being assumed by their patrons through online platforms and networks. The digital society's expectations in library services can be represented in the shift from collections to connections; transactions to relations; and the transition from manual to automatic work processes (self service).[36] Thus, according to the new cultural forms shaped by digital technologies and how these have changed people's behavior and expectations when regarding information, libraries should be seen more as facilitators of this knowledge experience rather than as providers of it. When the traditional role of the library, to which we are accustomed, begins to fade and merge with other actors such as websites, search engines, social networks, etc. it is now necessary to question whether the library is still relevant as an institution for today's society. That is why the aim of this chapter will be to visualize and discuss which tasks are relevant to its mission during this era of change. Could this change of hierarchies between libraries and society (gaining participation, losing authority) be perceived as a crisis or opportunity for the institution?

The Library crisis has become an urgent discussion during the last few years because of the rise of Web 2.0 and its possibility for endless information and interaction. Under the traditional perspective where a library's main role is as a sort of caretaker of knowledge, this crisis assumption could be true to some extent. But it is vital to disregard any previous assumption when we want to discuss if the library´s role is still relevant in the framework of the current socio-technological moment. What should be the defining roles that the library should assume in the future? Which tasks should continue or develop in order to satisfy society's needs? Besides providing access to information, libraries have always supported community engagement. Thus

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[36] H. Niegaard, ´Library space and Digital challenges´, *Library Trends*, vol. 60, number1, p. 175.

the community focus could be one of the opportunities for the library to continue developing and recreating with the use of new technologies, such as social networks, as it was analyzed in the previous chapter. Furthermore, it is important to be conscious that online communities have a different common ground if compare with traditional communities. Usually communities have gathered because of geography, culture, etc., but online participation enable people dispersed all over the world to gathered towards common interests more easily. Community archives, online curation, discussions, and contributions through the library website and other networks represent attractive and meaningful experiences for users to participate and commit to their community and, as a result, with their institution. Furthermore, online platforms are effective for the library's visibility, so this could contribute to the marketing of the institution. These platforms are open for dialogue and provide a chance for recognition of people's opinions, ideas, or contributions. This is directly connected with the task of supporting democracy which is at the core of a library´s mission. In this way

> As local agents, libraries can identify and amplify sources of wisdom resonant to social and community values. Such sources may include traditional authorities as well as local individuals or groups who have demonstrated a tempered interest in the subject at hand. It is the same function that libraries have always performed in cultivating information sources, except that more of these will now be secondary, two-legged filters.[37]

The well-known statement that digital culture enables broader participation and access to information for everyone is taken for granted because it is, in part, not true. Even though Internet access is almost everywhere and libraries are mostly free or charge low subscription fees, not everybody has the proper skills to participate. And this barrier not only exists for the libraries. Nowadays every aspect of life is being mediated by digital technologies (civic issues, education, market, jobs, leisure, city, etc.). This participation gap provides the library an opportunity to contribute in bridging this digital divide that excludes an important part of society from participating properly in the present cultural moment. Literacy has been one of the traditional tasks of the library, and currently when we are facing the shift from print

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[37] D. Vogt, ´Islands in the clouds´, in D. Baker & W. Evans (ed.), *Libraries and Society: Role, responsibility and future in an age of change*. (Oxford: Chandos Publishing, 2011.), p. 148.

to digital, new skills are being expected in order to interact in society. The inequality of access and participation in the digital forms that shape our world nowadays can have a serious impact on the building of an educated society with equal opportunities. The library´s responsibility is to provide these skills to its community in order to form empowered citizens: "The inclusive vision of the modern public library is exemplified in its provision of access to the networked world and its capacity to help clients not merely by providing equipment but by helping to enhance their skills."[38] For these reasons, digital literacy can be a relevant task for the library to achieve. It is important to its mission, it is connected to information and access, and the lack of it is a barrier for many people to become part of and develop in modern society.

Another aspect that could be perceived going through a crisis of relevancy in the library could be curation of information, but at the same time this could be consider as a possible strength. Currently, people consult search engines like Google, sites like Wikipedia, or blogs like Yahoo Answers. Most of this information is not "curated" by any informational or cultural authority but by unknown organizations or peers. Trust is being generated locally and socially, not by authorities. Individuals know that their opinions could make a contribution and that these will have an impact.[39] More than information managers, as it has been the library's traditional labor, the institution in the digital era could be more relevant and effective if it translates its mission into managing "trust". In this information society, consuming and creating knowledge has become a vital process of everyday life. However, a big part of this information is not reliable, which can have severe repercussions on the shaping of minds in the future. It is in this regard that libraries can play a very meaningful role, not by providing the information but by moderating it, acting as some sort of ministries of faith, supported by user's contributions to making statements towards which resources can be trusted or not.

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[38] J. Feather, ´Free and equal access: a conundrum for the information society´, in D. Baker & W. Evans (ed.), *Libraries and Society: Role, responsibility and future in an age of change*. (Oxford: Chandos Publishing, 2011.), p. 78.
[39] D. Vogt, ´Islands in the clouds´, p. 148.

When analyzing how the library's role could be developed nowadays, when most of the activities seem to be more self-service oriented and users are able to access information by themselves from almost everywhere, it is vital to understand what could be the librarian´s role in this situation. As it has been analyzed above, the traditional role of the library as a provider of information is not relevant anymore and to maintain its importance in the way information is circulated, consumed, and produced, libraries need to change their function and perspective, and consequently so do librarians. That is why a contemporary librarian should be able to add value to the information experience for their users. In this perspective, information professionals nowadays could be more focused on managing and evaluating information, sources, and resources, rather than only providing it:

> The knowledge base [the Core Schema in the language of the BPK] is built around understanding information itself, the documentation and recording of knowledge and information, the management of information resources (including institutions in which it is generated and stored, and through which it is disseminated) and the communication of information in the context of working with users.[40]

That is why it will be very useful for librarians to keep connected not only with other colleagues and with their users, but also with professionals of other disciplines such as researchers, artists, educators, politicians, lawyers, etc., in order to enrich their labor into a wider context. Being part of a network has become a basic duty in today's society. Collaboration is an effective way of approaching anything related to information. In addition to this networked orientation, a contemporary librarian's main approach with users should be to provide the skills for them to acquire knowledge. Most of these skills will be those that have always characterize librarian´s tasks, for example online curation activities or publishing resources related to the library´s collection. This viewpoint is directly connected with the mentioned aspects of participatory culture and Culture 3.0. Parts of the skills users will need when interacting with information during the digital age have been traditionally associated with library and information professionals:

> The issue which librarians have to acknowledge and perhaps address is that the boundaries of the unique parts of this domain are rapidly contracting. Arguably, the

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[40] J. Feather, ´Redifining the Librarian´, p.258.

best service that information professionals can provide is to enable those who would once have been their clients to do the job for themselves.[41]

Beyond all the opportunities or rearrangements libraries could go through to increase relevancy during this period of change, there still remains the question about the library's role as a physical place. *Bibliothēca (biblio [book]), theca [box, room]),* has its origins in Greek and means "the place where the books are kept". Since the beginning this was its main function, but because of a diversity of social and technological changes this institution has become much more than a physical space where books could be borrowed or consulted. Libraries are places where people go to gather information for different interests. These interests include education, leisure, civic issues, art, community, etc. Nevertheless when part of these services can be acquired online, such as access to digitized materials, digital collections, resources, catalogues, online communication with the librarians, social networks for interacting with librarians or other members of the library community, etc., what is the added value of the physical place? Part of the crisis perception towards the physical library has to do with the idea of preserving its traditional role (the place where the books are kept) and neglecting the continual capacity of the library to adapt during periods of change (e.g., from manuscript to print). Although the shift from print to digital supposes an important variation: the lack of materiality in every activity that involves a digital library. We do not touch the books, we do not interact physically with the librarians, we do not actually meet with the library community, we do not use the library´s infrastructure, etc. Then it would be relevant to analyze how this digital revolution could be embraced by a physical space. Understanding architecture as civilization´s way to overcome the natural world´s incapacity to support our evolving information and communication requirements, it would be possible to visualize the potentialities a physical library could bring to respond to the needs of digital culture's society individuals have.[42] Currently society has become more isolated as a result of the greater opportunities to interact online. This isolation spawns the necessity of having places that work as a community focal point in which they could find their

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[41] Ibíd. p.260.
[42] D. Vogt, ´Islands in the clouds´, p.144.

information and communication requirements. David Vogt describes libraries as "islands in the cloud". When we are getting used to living in information clouds, libraries will be our common ground: islands in the social life of information[43]. Most of the information creation-consumption cycles part of the participatory culture is developing through online platforms and at some point part of these would probably need to be landed and materialized. In this perspective the library as a physical place could work as an ideal space in which these cycles could be supported. For this reason many libraries are providing spaces in which these processes can be accomplished. Illustrative examples of this tendency are Makerspaces which are becoming a trend in many libraries and other educational or creative environments. A Makerspace is "a place where people come together to create and collaborate, to share resources, knowledge, and stuff.[44]" The main purpose of these spaces is to encourage users to create, rather than just consume, content. In addition, these spaces provide opportunities for community engagement as members gather, collaborate and socialize while learning new skills.[45]

In 2012, Fayetteville Free Library (FFL) in New York was one of the first Public libraries to include a Makerspace as part of their services. The justification for this place name as the Fabulous Laboratory, or 'FabLab', was given thus:

> Makerspaces are places where people come together to create, collaborate, and share resources and knowledge – an idea and concept that fits perfectly with the mission and vision of public libraries. Our patrons are not merely consumers of information, they are also creators of information' (Britton 2012).

One of the main benefits identified in including makerspaces in libraries is that these spaces can connect with community members where more traditional library programming, like story time and book clubs, have failed (Anstice 2012). As an effect, these will allow public libraries to extend their relevance to a new set of users.[46]

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[43] Ibíd. p.141
[44] L. Britton, ´A Fabulous Laboratory: The Makerspace at the Fayetteville Free Library', *Public Libraries,* 51 (2012), p.30.
[45] D. Slatter, Z. Howard, 'A place to make, hack and learn: makerspaces in Australian public libraries', *The Australian Library Journal*, 62 (2013), pp. 272-284.
[46] Ibid., p.274

For example, Chicago Public Library in the United States has a special space named YOUmedia designed specifically for teens. They define it as a space in which:

> You can hang out, mess around and geek out on projects to create your own music, video, 2D and 3D design, photos and podcasts with help from skilled mentors. It's an open environment where you choose what you want to do, and mentors and experts provide coaching and assistance. And of course there are books, too![47]

All of these locations have laptops, cameras, music, and gaming equipment. Some YOUmedia locations have 3D printers, vinyl cutters, and more. In the research report *Teens, Digital Media, and the Chicago Public Library* (2013) the key findings concerning the YOUmedia space were the following:

> It is cultivating a budding sense of community among teens, which serves as a potent force for driving teens to engage in digital media in new ways; they are able to meet peers and mentors that share their interests; a majority of the participants report they had improved their digital media skills and this has helped them with schoolwork and enable them to obtain better opportunities after high school due to YOUmedia; diversity in ways of participation (original work, homework, video games, keyboards, podcasts, socialize and open mic sessions.).[48]

As it has been described above, Makerspaces could embrace part of the user's expectations towards libraries´ physical place in the digital age. These types of places bring the possibility to land most of the aspects that characterize participatory culture in a physical space. Even though most of these expectations are covered in the digital space, makerspaces provide the opportunity to actually meet each other, learn, discuss and immediately create something together because all the essential tools and space will be easily available. In this perspective, Makerspaces, or places built with similar purposes, could be perceived as an attractive opportunity for libraries to keep relevant and work in coherence with the needs of current society.

The change of hierarchies between libraries and society where users appear to be gaining participation and, as a consequence, the library is losing its traditional authority can be perceived as a crisis in the first place. The library´s traditional role has become challenged by the new ways digital technology is shaping society´s relation with information. In this way, the library's old role is being questioned as to

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[47] Chicago Public Library, ´Youmedia Teens´, <http://www.chipublib.org/youmedia-teens/> (12 May 2016).
[48] The University of Chicago Consortium on School research, ´Teens, Digital media and the Chicago Public Library´, <https://consortium.uchicago.edu/publications/teens-digital-media-and-chicago-public-library> (12 May 2016).

its relevance in current society, not the institution itself. At the same time this crisis can be perceived as an opportunity for libraries to reconnect, through new approaches, with the people and even attract new participants. As been analyzed above, the possible ways for libraries to keep in tune with current society´s expectations are not as different as those from before. Even though libraries have been oriented to the user's perspective, today this relation is becoming more horizontal. In the digital age libraries are no longer the main source of information in society, but these can play a smaller role, though not less crucial. When living in a society of networked information it is vital to understand that every activity or construction will be built in relation to many sources or participants, and that information should be constantly evaluated, recreated, and shared. Thus, information appears to be an evolving discourse in which libraries can contribute to make it more accessible, richer, and manageable for its community's creativity and progress. Therefore the opportunity for libraries to keep relevant in the short-to-medium term should be presented around three sets of activities. These activities are as the place of encounter and creativity, the networked service, and the agency of development and progress.[49]

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[49] C. Batt, ´Library 2050´ in D. Baker & W. Evans (ed.), *Libraries and Society: Role, responsibility and future in an age of change*. (Oxford: Chandos Publishing, 2011.),p.410.

4. Participation impact and the library's role

The impact Web 2.0 has on the relation between society and cultural and heritage institutions such as libraries is evident. Digital media has transformed this interaction from a hierarchical one to a more horizontal and participatory relation in which everyone's contributions matter. As has been discussed in the previous chapters the shift to digital has important repercussions on the development of libraries. This impact can be visualized by their current practices through social media networks and in the different transformations they are going through in order to embrace the expectations of digital culture. Furthermore, this change in the social interactions and in the institution's attitude is strongly connected to the way information is perceived and structured. Currently, compared with how it was with analog culture, information is more easily available almost everywhere. Also, the way it is becoming more socially constructed and assessed will shape the construction of knowledge and culture in the future. Thus, when living in a networked society where information is easily accessible and constantly evolving in unexpected ways, it would be relevant to question which could be the effects of more active user participation on culture and society as a whole. The aim of this chapter will be to broadly visualize this impact on other fields related to content transmission, such as the economy, public policies, and education. Even though this could appear to be ambitious, it seems mandatory nowadays to at least try to draw some possible connection. To visualize how the way information is managed in current society has an impact in other fields of our lives could provide us with a revealing picture in order to understand better how libraries could play a key role to support this change coherently.

The way information is being accessed and managed changes the behavior of individuals and this will have effects outside of the cultural realm. According to Sacco's concept of Culture 3.0, this could be traced in the evolution of cultural models throughout history. It started with Culture 1.0, represented as patronage, limited access, and a production system regulated by a patriarchal figure. After the industrial revolution culture started appearing more massive and more open but at the same time was filtered by selection systems. Cultural and creative activities started to

produce economic value and were even profitable, but they represented a specific sector of the whole economy.[50]

> The hallmark of the Culture 3.0 phase is thus the transformation of audiences (who are still the reference of the ´classical´ phase of cultural industry) into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property) – accessing cultural experiences increasingly challenges individuals to develop their own capabilities to assimilate and manipulate in personal ways the cultural contents they are being exposed to.[51]

In this way this more social appropriation of information, focusing more on the experience of the construction of meaning rather than on the product will not have a direct effect on capital concrete productions in the creative industries, such as more employment or productions. In this case will transform the social sphere of information in such a way that what we are used to calling value will be even more connected to the essence of culture, the connection with the process of generating ideas and creativity.

> The misconceptions about the role of culture in the contemporary economic framework can be traced back to the persistence of obsolete conceptualizations of the relationship between cultural activity and the generation of economic (and social) value added.[52]

It has always been a problem to frame cultural activity into the economic sphere because its main purpose is not to generate money. However, in order to keep relevant in our society, culture is always being challenged to play the rules of the economic game, in which it has never been totally successful. In this way, active cultural participation embraces the revolutionary spirit of the creative process for its own sake without putting all the attention on the result. The generation of knowledge and culture in participatory culture relies on the process of appropriation, sharing and creating towards information. It is dialogical, and its richness relies on that dialogue, not on the product itself. This idea betrays the market conception in which we have been living and that is why this cultural change should be understood under the new parameters in order to absorb the real impact this could have for society.

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[50] P. Sacco, Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming, (Produced for the OMC Working Group on Cultural and Creative Industries, April 2011), p.4
[51] Ibid.
[52] Ibid., p.2

Libraries are evolving from providers of information to facilitators of the information experience in which information in the digital realm is not the main attraction but the opportunity for individuals to manipulate it, share it, and even create something from this experience. Lawrence Lessig called this the Remix culture in which Remix functions as a kind of speech that will seem natural and familiar, a kind of freedom that will feel inevitable.[53] The act of consumption could not be limited to an economic purpose as it was with analogue culture, because under the Remix culture parameters consumption is part of the process. That is why this more active participation towards information creation has a direct impact on the perception of authorship and copyrights. In the same way that Web 2.0 had an impact on libraries regarding their approach to information (from the repository of the books to facilitators of an information experience), this has an impact on authorship and how copyrights should be perceived under the digital culture parameters. Even though law has already been reformed in this way in different copyright contexts, Lessig proposes that the copyright law should be reformed in order to leave "amateur creativity" free from regulation. It should be more coherent to the way information is being managed today when remixing has become natural speech. Then if the law keeps with its traditional parameters, it will start assuming a position of regulator of speech rather than a facilitator of it.[54] The protectionist view of media content will no longer be suitable, the evolution from "buy it" to "do something with it" should be shaping the legal aspects of information as well.[55] Therefore, the idea of pursuing a different perception of legal aspects in this participatory culture proposed by Lessig could illustrate one of the effects of this new relation between society and information.

In the same way this relation (information and society) is modelling the authorship perception, this can cause macroeconomic effects that are not directly leading to the growth of the economic turnover or the creation of more employment in the cultural and creative industries, but could have more significant effects on a

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[53] L. Lessig, *Remix: Making art and commerce thrive in the hybrid economy*. (London: Penguin Books, 2008), p.56.
[54] Ibid., pp. 254 – 273.
[55] Ibid., p.79.

broader sphere of the socio-economic picture.[56] Sacco explains some of these tiers in which it is possible to visualize this kind of impact and these will be analyzed here in order to understand these effects in more depth. Active participation generates an instance in which people get involved with the creative process, in which they have the opportunity to dive into the content, appropriate it, and add value to it alongside others. This process challenges them to learn about specific topics but also about their own capacities and skills. This leads directly to personal growth, which may give rise to greater confidence, which may lead to more innovation. When individuals have the opportunity to experience information in a social environment and when they feel their ideas matter and can affect others, they have the chance to discover their own capability to create change. This innovation is not only limited to the cultural creative sphere, but can also have an impact on the economy as a whole. One example of this effect could be the emergence of new entrepreneurship models which can have a direct effect on the employability of non-traditional fields working together, such as humanities, technology, science, etc. Moreover, active cultural participation may have strong effects on welfare. There is evidence that this has a significant effect on life expectancy and psychological well-being. The results say that the difference between individuals with cultural access and without it is huge.[57] Also connected with welfare, is the impact active cultural participation could have on lifelong learning. The possibility of having open spaces with access to information, dialogue, and contributions enables individuals to keep curious and learn more. The social experience of information encourages people to keep questioning the world. Also, participation itself can be perceived as a specific form of learning. Even though it could sound redundant, social cohesion is also a relevant effect. The activity of gathering everyone towards a specific topic, to work together and be capable improves communication and the skills of pursuing a goal together, and that can be a richer and more fruitful experience with broader and more significant effects on society rather than working individually. This instance is closely related to the

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[56] P., Sacco, *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, p.5.
[57] Koonlan et. al (2000) quoted in P., *Sacco, Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, (Produced for the OMC Working Group on Cultural and Creative Industries, April 2011), p.7.

establishment of local identity. Participation encourages the local development of communities under their own ideas and expectations. This can be very positive because when a local community gets together it is capable of building more significant and relevant projects. As an effect of this the project will probably have a more transcendent impact rather than if it is being imposed by an external individual or authority. Participation reinforces this identity, encourages new ideas in individuals, and at the same time revitalizes their locations and people in a more significant way.

Education is also being shaped under participatory culture parameters. This is even more so today when all of the students are digital natives and have been experiencing this new way to interact with information from an early age. It would be contradictory for students to continue the traditional educational approach, which is more connected to analogue culture, when everything that surrounds them is developing under new parameters. Even though this assumption could be true, it could also be consider as a sort of myth. Since kids today are getting used to learn, interact and create through new social media networks, it is possible to assume at some extent that most of them would not engage and connect properly with the learning experience provided by traditional education. Davidson and Fountain, in their paper *Social media in higher education: A look at participatory culture in graduate coursework,* describe three types of potential significances and implications of social media in higher education. First is the Net generation factor. The changing nature of the student is getting used to networking such as using the Internet as a repository of information that they can consult when constructing knowledge or executing tasks collaboratively. Second is the notion of connectivism. This is an emerging learning theory which establishes that decisions need to be based on information that might change. According to this idea, knowledge production will change depending on the group and learners should be able to make distinctions between valuable information and not by depending on their context of learning or production. Third, the way social media changes the conceptualization of the classroom. Learner's habits are getting into co-constructing knowledge through social

media, thus the learning experience is no longer passive and they do not only expect to consume information. Thus, learning becomes a participatory process.

These three ways were applied by two professors who integrated Web 2.0 practices into their graduate level education classrooms. Through their experiences of this procedure it was possible to perceive that the role of the professor was to ensure that students knew they had to come up with solutions with others and that answers were not going to come from the professor. Thus, the whole learning experience could be summarized like this:

> Overall, the modus operandi of the course was to look at the production processes of co-creating solutions within a group, to develop awareness of these processes, and to give power over to the learner (so they could take control of their technological stewardship). The foundation claim is that production processes and relevant knowledge development therein have to happen in context.[58]

Another field where participatory culture has an important impact is in creative industries. In a way, the creative industry can function as a general and defining concept that encompasses all of the other fields mentioned above (education, culture economy, legal aspect, etc.). Jason Potts et al propose a new definition of the creative industries in terms of the social network sphere which could function as an illustrative projection of how the further impacts could be understood and embraced according to their own codes (active cultural participation) and not by trying to adapt to the traditional market in which these could not be truly exploited.

> The core business of the Cis [creative industries] is, after all, the representation and coordination of new ideas. This redefinition, it should be noted, completely bypasses any need for non-market evaluation studies of the creative industries, as it locates the value added in the creation of market spaces rather than in resolution of market failure. The creative industries are, to coin a phrase, about the "creation of industries" through social network market dynamics and institutional emergence rather than about creativity in industries, which may often be routine and functionally asocial.[59]

Potts suggests that future policies should for a system defined by innovation. Following this idea, he implies that the prime concern when developing new policies that could conduct the expectations of participatory culture should be to apportion

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[58] A. Davidson, R. Fountain, "Social media in higher education: A look to participatory culture in graduate coursework", *International journal of Technologies in Higher Education,* 10 (2013) p. 19

[59] J. Pott, S. Cunningham, J. Hartley & P. Ormerod, ´Social network markets: a new definition of the creative industries´, Journal of Culture Economics, 32 (2008), p. 176.

risk and uncertainty to the appropriate social domain best able to carry it. In this way, institutions should develop in a certain way that could facilitate experimental behavior and accommodate the dynamic costs of change.[60]

According to the definition by Pott et al creative industries and the further implications in policy development create a more active cultural participation and it is possible to connect this with the role libraries are starting to play. As has been analyzed in the previous chapters, it is more relevant today for libraries to provide an information experience rather than the information per se. At the same time it is revealing to realize that the impact of the relationship between society and information is shaped by technological changes that can redefine and impact diverse areas of our lives. Moreover, it is possible to perceive a new impact of content where there is the incredibly vast and stimulating challenge of further integrating cultural and creative content into value chains of what are now thought of as non-creative sectors.[61]

As has been briefly analyzed in this chapter, when the way information is being created and consumed changes because of technological developments, it is going to have a greater impact on our traditional perception of institutions, the economy, and education. In this perception, when information starts appearing more dialogical and integral with other fields of society and individuals are more active and dynamic towards it and each other, it seems natural to imagine libraries acting as a catalyst in this process.

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[60] Ibid., p. 180.

[61] P. Sacco, *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, p. 11.

Conclusions

Throughout this paper I have broadly analyzed the implications of digital technology in the relation between libraries and society, and as a parallel effect with information as well. As has been described, online information can be accessed, managed, and appropriated by people through more open and diverse methods. This allows for a more active participation by library users. That is why concepts which involve technological and societal implications bound up together, such as Library 2.0 and participatory culture, have become so important to understanding how library practices are developing today. At the same time, this change in the relationship between institution and people has a lot to tell us about how knowledge is being constructed; and at the same time how society is configured at a certain point in history. Libraries and institutions in general have always been attached to a certain position of power and this position is being reconfigured into a more horizontal structure. This has an important impact on library practices and on the social attitude towards the consumption and production of information. However, libraries have always been known as open and democratic places, which usually provided spaces for knowledge dissemination and discussion. Now, one of the main differences is that, with the use of social networks and technology, these reactions are actually being acknowledged more by public institutions. These reactions are becoming the main channels in which information is being constructed. Information in the digital age has become a social and organic *process*.

In this perspective libraries should, in order to embrace this new approach towards information which responds to digital culture expectations, work more as facilitators of this process rather than providing the information as a static product. That is why these should focus on activities that support this mission while at the same time being coherent with their mission as cultural and heritage institutions. These are activities such as developing community engagement in which social networks will function as platforms of awareness and discussion toward common interests; managing trust of information such as providing users the skills to detect reliable sources and, as an effect, produce responsible creations; building physical places that enable social contact between their patrons in order to satisfy their

information-creation needs (e.g. makerspace perspective); and finally, and most importantly, providing users with digital literacy skills. Thus, providing people with the opportunities to participate in activities regarding consumption-creation cycles of information should be the main core of libraries in the digital age.

This new approach towards information management reflect how the structure of information is being altered, which will have repercussions not only for activities related to information and culture, but for society as a whole. The way we read and write, and as a consequence the way we learn, communicate, and create are modeled and determined by the kind of devices in which are conveyed. According to this idea, if our conception of knowledge is strongly attached to print culture, understood in the focus of being capable to consume information as a private and more static activity, now this conception being translated to digital culture could be understood as a more dynamic and social activity, the main aim being to focus on the process in which these interactions are happening. It is in this instance when information appears to be more open, to be socialized and evaluated, recreated or shared. Then it starts being meaningful for our current socio-cultural standards. The participatory aspect has become mandatory in every aspect of our current cultural activities and institutions. If before this was considered only a possible attribute, today it is being assumed as a natural aspect. Hence information, if it is not constructed as a social process, could be considered almost as dead. Therefore, if before the focus was put on information as static and arbitrary facts represented by figures or speeches of authority (e.g.: institutions, authors, etc.), today these positions are losing their authority, promoting ordinary individuals as the main voices in charge of the development of knowledge in society.

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