



*The Books and the Libraries in the System of Cultural Industries:  
The Experience of Algerian Public Libraries as a Model*

Oumhani BOUKHARI

University of Chedli Ben Djedid El Tarf, (Algeria)

boukhari-oumhani@univ-eltarf.dz

**Abstract**

*This research paper aims to study the place of books and libraries within the system of cultural industries, especially in the presence of great competition with technology outputs such as TV, cinema, etc. . . where we present the most important theories interpreting the phenomenon of cultural industries and their contribution to the economy, and we cite a set of figures and statistics provided by organizations or countries. As well as, the study addresses the most important endeavors and experiences that are keen to preserve the place of writers and libraries within the cultural industries system. We also focus on the experience of Algerian public libraries in this field.*

**Article info**

Received  
21 November 2022  
Accepted  
04 January 2023

**Keyword:**

- ✓ Cultural Industries
- ✓ Books
- ✓ Libraries
- ✓ Algerian Public Libraries

## 1. Introduction

The world's countries are interested in cultural industries, given their wealth, their ability to preserve the identity of their cultures, and cultural industries are increasingly interested and recognized by countries and international organizations. This interest is reflected in the profiling and coding of these industries in order to facilitate the process of trade in this sector. Our study deals with: the Books and the Libraries in the System of Cultural Industries.

Books and libraries are one of the means which will preserve the cultural heritage and contribute to industrialization and the transformation of moral and spiritual values into material goods, to achieve profits on the one hand and to publicize and disseminate culture on the other one.

### 1.1 Statement of the problem

From the above, the study problem can be formulated as follows:

- What is the place of books and libraries in the cultural industries system?

The following sub-questions arise under this problem:

- What are the most important practices that support the cultural industries of books and libraries?

- What is the place of cultural industries in Algerian public libraries?

### Hypothesis

Books and libraries have a significant place in the cultural industries system.

### 1.2 Importance of the study

The importance of this study is to know the place that cultural industries occupy in the economies of states as a moral industry

that is equipped to meet the requirements of the consumer market, benefiting the material and spiritual benefit of states and nations with their cultural heritage and preserving it in conjunction with other cultural industries that share in this sector.

### 1.3 Aim of the study

This study aims to:

- Introduce the concept of cultural industries.

- Enumerate the most important classifications of the cultural industry

- Reveal the place of books and libraries within the cultural industries system.

- Examine the most important experiences that support the cultural industries of books and libraries.

## 2. Definition of terms

### 2.1. Definition of the book

The book is defined by: "Number of sheets of paper, fastened together inside a cover, with words printed on them for people to read"<sup>1</sup>

### 2.2 Definition of public library

UNESCO and IFLA define public libraries as: "The public library is the local centre of information, making all kinds of knowledge and information readily available to its users. The services of the public library are provided on the basis of equality of access for all, regardless of age, race, sex, religion, nationality, language or social status. Specific services and materials must be provided for those users who cannot, for whatever reason, use the regular services and materials, for example linguistic minorities, people with disabilities or people in hospital or prison."<sup>2</sup>

Till this day, public libraries continue to provide to all segments of society and perform their educational and outreach roles etc...in order to promote it. Although there are many other external influences such as media, Internet, social networks, but they always seek new strategies to contain their current and potential pioneers.

### **.23 The concept of cultural industries**

The term culture industry originated at the beginning of the twentieth century. In 1944, this concept was first introduced by Adorno and Horkheimer, which are German philosophers from the leaders of the Frankfurt School, came to US to study the impact of the media on the public and considered that cultural industries should serve as public enlightenment, but in fact, it was a tool to deceive the public and to control and unite the public.<sup>3</sup>

Although the Frankfurt School was behind the development of the term cultural industry, it did not accurately define this concept, and should have waited until 1970 when the term took on more comprehensive dimensions and affected telecommunications and information.<sup>4</sup>

By the end of 1960s, as the economy continued to evolve, culture, society and business were more closely intertwined than ever before. In France, some sociologists studying cultural industries opposed the singular term "cultural industry" adopted by Adorno and Horkheimer, which they believed was limited to "one area".

Then, cultural industries have evolved and changed, with very rich connotations and uninterrupted extensions,

which is closely linked to society, culture and contemporary economic life of course.

"Cultural industries" can be considered as industries providing consumers with spiritual products or services. In terms of the nature of the economic process. As for The United Nations Educational, Scientific and Cultural Organization defines cultural industries as a series of activities of the production, reproduction, storage and distribution of cultural products and services in accordance with industrial standards. According to this definition, cultural industries include those that produce tangible or intangible artistic and innovative products. Such industries have the potential to create wealth and increase revenue through the use of cultural assets and the production or development of traditional, modern or knowledge-based products and services.

According to " the Framework of Index System on Cultural and Related Industries" formulated by China's National Bureau of Statistics, the Ministry of Culture, the State Administration of Radio, Film and Television, Press and Publication Administration Department, the concept of cultural industries is defined as " activities providing the public with cultural and amusement products and services, and aggregation associated with these activities."<sup>5</sup>

The fact that culture industries may provide more wealth and employment is of course important in itself, but also has implications for how we understand the relationships between culture, society and the economy. Many of the debates on these relationships have been raised over the past years and have been concerned with what we might

call the theories of transformation from industrial to post-industrial societies or information, based on a much greater focus than before on knowledge. This growing interest in information and knowledge has been taking off since the 1960s and 1990s. In some debates for (Notably Castells, 1996; Lash and Urry, 1994), they suggested that symbolic creativity or information are becoming increasingly central to the life of society and the economy as a result of this is that culture industries have increasingly provided a model for understanding shifts in other industries.<sup>6</sup>

### ***3. Explanatory theories of culture industries***

There are a range of theories that explain the phenomenon of cultural industries, the most important of which are:

#### ***3.1 Critical theory: (The Culture Industry and False Reconciliation)***

The term "culture industry" has been closely linked to critical theory and reflects the school's interest in cultural phenomena and human consciousness products, particularly in their analysis of cultural situations in the consumer society which reduced the individual's creative ability that was included within a commodity consumer context in an attempt to demonstrate that mass culture becomes identical under monopoly. As a result of the integration of culture with pleasure, it is noted that culture as an industry becomes a traditional approach to influencing people and manipulating their minds. In the same path, Max Adorno and Horkheimer, in their joint work "Dialectic of Enlightenment" attack Mass culture and specifically culture

industries that have caused the growth of wholesale markets in radio, television and the press...etc. It turns all participants into listeners and formally subjects them to very similar radio programmes. These industries are working on classifying, organizing and labeling consumers, and something is provided for everyone so that no one escapes, manufacturers know that their product will be consumed, each of them is considered a model of the great economic machine that always keeps the audience.<sup>7</sup>

Thus, critical theory has contributed to the analysis of the nature of convergence and overlap between modern means of communication, culture, political and social forces, and the forms of connotations and associated phenomena.<sup>8</sup>

#### ***3.2 Concentric Circle theory - Cultural and Creative Industries***

The centralized circle theory, which is one of the most important theories of urbanization which shows an explanation about the growth of a new city with the concentration of economic activity such as industry, where the factory takes the center of the city which in turn takes into account the growth and expansion in the form of extended urban radiation that is sourced from the center i.e the factory. This extension contributes to the creation of different ranges in terms of their proximity to the centre, the reason for which is their exploitation for housing or the creation of other economic activities related to factory activity. This shift in the use of the field and its high prices reflect in terms of the community's systems, infrastructure and culture of society which makes it a center of commercial activity in the city<sup>9</sup>. It is known

for its commercial shops, hotels, theatres, cinemas, banks, government departments, doctors' clinics, lawyers' offices, the forum of its continuity, the center of social, cultural, commercial life and other services.... etc.

According to this model, the cultural value or the cultural content of goods and services produced that gives cultural industries the most distinctive characteristics of different goods so that different degrees of cultural content are aligned according to their commercial value. In addition, the model suggests that the greater the clarity of the cultural content of a particular good or service, the more the industry that produces it has grown stronger claiming to be considered a culture industry. Thus, the concentric circles are determined to be united, in the centre there are the core industries whose cultural content-to-commercial content is judged by certain criteria to be higher, and with layers extending outwards from the centre so that the cultural content decreases relative to the commercial value of the goods or services produced.<sup>10</sup>

According to this theory, cultural industries have a certain commercial value that increases and decreases according to consumer-determined criteria and the high demand to occupy the position among other cultural industries. The further away we are from the center, the less valuable that industry is.

#### **4. Classification of cultural products**

There are a range of classifications related to the cultural industries that we suggest

#### **4.1. First classification**

In an article published in the International Journal of Marketing and Technology, Liao Guoqiang and Liao Yu mentioned the following classification related to the most important outputs of the cultural industry:

##### **1. Press and Publishing Services:**

This category includes news, publishing and distribution services such as journalism, publishing books, publishing newspapers, periodicals and publishing audiovisual products

##### **2. Radio, Television and Film Services:**

Radio and television services relate to radio, television, film and video recording services and include the production of film and television programmes, film programmes distribution, television shows, films and audio recording.

##### **3. Culture and Arts Services: includes:**

3.1. Services in literary and artistic creativity and performance related to literature and art, performance and places of artistic performance.

3.2. Libraries and archives services.

3.3. Museum cultural heritage protection Services, Martyrs' cemeteries and the protection of memorials heritage

3.4. Mass culture services focus on mass cultural activities.

3.5. Cultural studies and community services focus on social research and professional groups, such as the services of academic, social and cultural organizations.

3.6. Culture and arts training services such as dance and music counseling... etc.

3.7. Other artistic and cultural services refer to other artistic and cultural industries.

4. Cultural information transmission services:

Cultural information transmission services including Internet and cultural information services with value added or communication cultures; Radio and television transmission services are linked to cable television, radio transmissions and satellites.

5. Cultural creativity and design services

Cultural advertising and programs, such as software development, multimedia, animation, digital game software development, game design production, etc. Moreover, Cultural services in architectural design include housing, Construction engineering, interior design, landscape design and specialized designs.

6. Cultural Entertainment Services:

6.1. Tour services, including park management, scenic area management, wildlife conservation, zoos, fish basins, plants and botanical gardens protection management services.

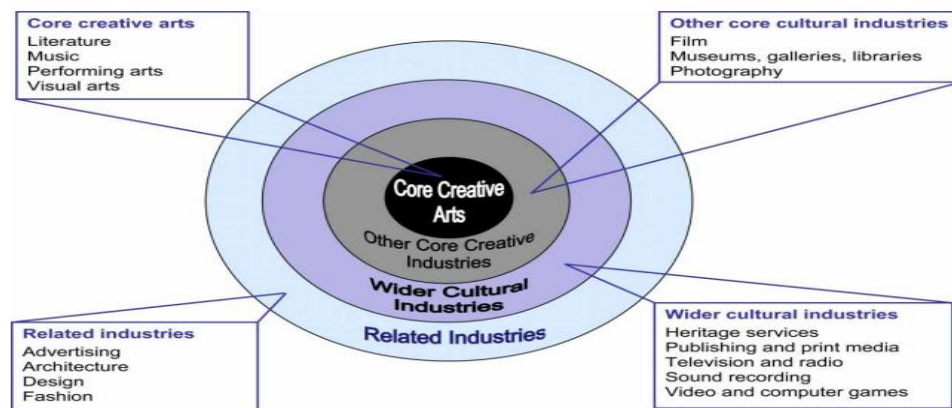
6.2. Recreational and recreational services related to ballroom entertainment activities, electronic entertainment hall, Internet cafes, other indoor recreation, amusement parks and other entertainment companies.

6.3. Photography and finishing services.<sup>11</sup>

4.2 Second classification

This classification comes according to the concentric circles theory, since the strength and reach of symbolic messages conveyed by certain cultural products is an indicator of the depth and strength of their cultural content, as we consider the creative arts such as: music, dance, visual art, and literature in the model center. Furthermore, according to critical theory and follows up the classes of concentric circles identified as ideas and influences of these creative activities outward. On that basis, four classes or circles could be proposed for classifying industries producing cultural goods and services: films, museums, exhibitions, libraries, photography and later wider cultural industries. As for heritage services, publishing and print media, audio recording, television and radio, video games and computer related industries. In the end it is the time for advertising, general engineering, design and fashion.<sup>12</sup>

Figure 1. The concentric circles model of the cultural industries<sup>13</sup>



Source : David Throsby (2008,150)

### **5. Numbers and indicators on the development of the world's cultural industries**

Nowadays, Cultural industries are regarded as vital sectors of the global economy according to the United Nations Conference on Trade and Development (UNCTAD), where the trade in cultural products has been growing annually for decades, estimated from 5 % to 20% which contributing to gross domestic product (GDP), estimated at 7% according to the World Bank in 2003. Thus, this is related to the developed countries and some countries of the South. Most exchanges for cultural products are confined between US, European Union and Asia.<sup>14</sup>

International organizations concerned with cultural and creative industries have highlighted the need to establish indicators for this type of industry, especially in the absence of comprehensive definitions and the difficulty in understanding and measuring direct and indirect activities that fall under the most important classifications related to cultural industries which most notably in this study. The UNESCO Culture for Development Indicators (IUCD) focuses on the role of culture as cultural employment.

The UNESCO Culture for Development Indicators (IUCD)

This indicator focuses on the role of culture as an "employer" to better understand its impact on national economic and social

development.economic and social development.Occupations in cultural activities reflect the ability of individuals to participate as professionals, Cultural activities occupations reflect the ability of individuals to participate as professionals in cultural activities and are a sign of the vitality of the cultural sector as an integral part of development. Employment in cultural activities contributes to job creation.<sup>15</sup>

$$\text{Formula } PEC_p = \frac{\sum_1^n EC_{\text{codes citp}}}{PE}$$

Where:

- PEC<sub>p</sub>: is the percentage of people employed in cultural occupations;
- EC<sub>codes citp</sub> is the total number of people employed in cultural occupations by selected ISCO codes selected;
- PE is the total number of individuals in the employed labour force.

The aggregate parts of this indicator should be presented as a percentage (to a maximum of two decimal places) of the total number of persons employed in cultural occupations.

The aggregate parts of this indicator should be presented as a percentage (to a maximum of two decimal places) of the total number of persons employed in the country.<sup>16</sup>

The Global Innovation Index in 2018 indicated that China joins the list of the world's top 20 economies, ranking 17<sup>th</sup> owing to its chosen trend of developing high innovative efficiency and transforming the structural base of the economy into creative industries.

Switzerland, Holland, Sweden, United Kingdom and Singapore achieved the top ranks for 2018.

The 2017 Global Competitiveness Report also noted that there is an unprecedented interest in innovation and that the economic gap between developing and developed countries has improved significantly through the development of technological readiness and the development of the business environment.<sup>17</sup>

China, United States of America, Britain, Germany and France are among the major exporters of creative goods during 2015. Their exports constitute 32% of the world's

total countries whereas USA ranked the second with 6.8 % , thus the number of creative jobs has risen by 20% since 2011 to 1.9 million in 2018.<sup>18</sup>

The global importance of cultural industries is demonstrated by employment and revenue figures, and this is confirmed by facts where it employs directly or indirectly about 29.5 million people, or 1% of the world's active population.

For instance, cultural and creative industries, employ 7.7 million people in Europe and generated \$709 billion in revenues in 2013<sup>19</sup>; internationally, the sector generates 3 % of the world's gross domestic product (GDP) equivalent to \$2,253 billion globally.<sup>20</sup>

**Table 1. Revenues and employment in cultural and creative sectors**

CCI sectors	Revenues in USD\$	Employment
Books	143	3,670,000
Newspapers & magazines	354	2,865,000
Music	65	3,979,000
Performing arts	127	3,538,000
TV	477	3,527,000
Movies	77	2,484,000
Radio	46	502,000
Gaming	99	605,000
Visual arts	391	6,732,000
Architecture	222	1,668,000
Advertising	285	1,953,000
<b>Total CCIs</b>	<b>2,253</b>	<b>29,507,000</b>

**Source :** Jasminka Mihaljević, Marta Borić, Iva Buljubašić (2022,4)<sup>21</sup>

### **6. Books and libraries within the cultural industries sector**

Through the most important classifications related to the cultural industries sector and the indicators collected and submitted by interested bodies in the field, it is clear to us that books and related activities have a significant place within this sector, including libraries.

The concentric circle model emphasizes the place of books and libraries in cultural and creative industries as a centre of creative ideas, skills and talents, where cultural industries manage creativity in the creation of library materials. The creation of books as authors' works is at the heart of creative industries, and libraries are the main link between cultural and educational institutions, corporations and communities,



and are linked to book distributors, publishers and other creative industries involved in economic progress without which the author's work cannot reach the public.

Given the forms of cultural activities in the European Union, reading the book is number two, immediately after cultural programmes in television and radio.<sup>22</sup>

### 6.1 Books

Books and its related activities such as writing, publishing and storing contribute considerably to cultural industries and their proportion varies from a country to another. This is due to some of the policies adopted by

countries with regard to publishing and the sociocultural practices of some of them to encourage activities related to encouraging reading and preserving publishing. Through this element, we highlight the position of books and libraries within this type of industry.

In Europe, sales exceed 36.3 billion euros, and the book market is a major contributor to European creative economy. It employs nearly 650.000 people across Europe, as well as it employs the largest number of employees in public libraries and academic libraries. The following table shows the contributions of books to cultural industries within the European Union.

**Table 2. Number of employees in the culture industry - the book sector in the European Union**

Book publishing activities	135.000
Book specialized stores	32. 000
<b>Public and academic libraries</b>	<b>266.292</b>
Employment in non-specialized stores	51.598
Book selling induced employment	11.235
Authors	150.000
Total employment	<b>646. 125</b>

**Source:** Jasminka Mihaljević, Marta Borić, Iva Buljubašić (2022,8)<sup>23</sup>

Advocacy for diversity and creativity in this sector has inspired policy measures for many countries. In France, the standard price of books act was enacted on June 30<sup>th</sup>, 1981 which significantly limits the possibility of reducing book prices so as to protect a network of booksellers against competition from major retailers. Far from being a simple defense of small businesses, it had two main goals:

1. Diversity of creativity on the one hand

2. Access to as many works as possible through the maintenance of the library network, public or specialized, and equal access to books throughout the country through the intensity of the book trade.

The aim was to reduce the market power of major trading by banning price competition, as it would have forced booksellers to limit their promotional efforts in favour of low turnover books and

thereby damage the diversity of creativity.

This policy enables a dense network of points of sale to be maintained and contributes to the vibrancy of publishing, unlike countries that do not adopt this policy and see their network of libraries collapse.<sup>24</sup> The publications market (books, newspapers, periodicals) is internationally exported in developed countries. In 1998, the 36 most important countries, including OCDE, accounted for 94% of total exports

in this category of cultural industries where the United States of America and Germany ranked first on this list is followed by the United Kingdom, France and Italy.

During 1980 and 1998, a group of industrialized countries identified significant growth in this type of industry in Hong, Singapore, South Korea, Thailand and China.<sup>25</sup>

**Table 3. Revenue and employment in the book category among other world cultural industries**

CCI sectors	Revenues (2013, US\$b)	Employment (2013, number of jobs)
Television	477	3,527,000
Visual arts	391	6,732 000
Newspapers and magazines	354	2,865,000
Advertising	285	1,953,000
Architecture	222	1,668,000
Books	143	3,670,000
Performing arts	127	3,538,000
Gaming	99	605,000
Movies	77	2,484,000
Music	65	3,979,000
Radio	46	502,000
Total (before removing double counting)	2,285*	31,524,000*
Total (minus double-counting)	2,253	29,507,000

Source : UNESCO (2015 , 15)<sup>26</sup>

### 6.2. Libraries

Over the past decade, libraries from traditional organizations dealing with paper-printed materials have changed to attractive places retaining printed materials, also offering multimedia, virtual information... etc and focusing on the user and working in free access to information. The European Bureau of Libraries, Information and Documentation

Association (EBLIDA) believes that libraries have an important role to play in the context of cultural industries, considering that libraries can:

- Stimulates one's ideas and creativity and allows access to information, provides a stimulating and safe environment for study and learning, develops their own products and creates new services.

- Promote access to rich and diverse cultural heritage with geographical and national limitations and regulations in conformity with copyright law.
- Ensure democratic, cultural, educational and social development. Libraries are the bridges of a multicultural society, because they guarantee cultural diversity.
- Provide support to other partners in the context of cultural and creative industries.
- It is close to all categories of citizens, city centers and suburbs, affecting urbanization and the development of cities.
- Encourages regional development by supporting innovation, enterprise development and family life as well.<sup>27</sup>

The promotion of libraries in marketing can be exploited as part of cultural and creative industries through:

- Using libraries as interfaces to showcase creative and cultural products.
- As a ground for neutral meetings of all partners.
  - A means of disseminating productive creations and best practices using visual communication methodology by the use of other cultural industries such as radio, social media... etc.

Marketing plays a very important role in libraries. Marketing in libraries and other non-profit organizations increases profits, but rather as a means of achieving their goals such as acting as an intermediary in providing information, developing information knowledge, developing reading habits etc. which benefit society as a whole, as well as creating interest, positive thinking and positive opinions for users about the institution to which they belong.

Through all its activities inside and outside the library, the Library can inform the public about its activities.

Guerrilla marketing can be adopted in this regard which is a very common type of marketing. It can be adopted to market library services and depends on creativity, and is ideal for use in libraries and library activities. Thus, this method used to achieve common goals such as profit and pleasure by relying on unconventional methods that invest energy and new ideas in attracting beneficiaries rather than exploiting substantial financial resources.<sup>28</sup>

Therefore, it can be said that libraries have a position within cultural industries as institutions that support the production and availability of information. In this context, they should move towards the provision of high-quality electronic services to beneficiaries and the dissemination of digital culture, as well as towards the building of a knowledge society in which cultural production and creative industry are the pillars of this society by the adoption of creative spaces and empower beneficiaries with sophisticated skills that respond to this age.<sup>29</sup>

Librarians need more than ever to be market-oriented and act as cultural entrepreneurs for long-term success in the cultural sector.

### ***7. Leading international experiences in library cultural industry***

Today, the trend in many libraries and other cultural institutions is to create experiences based on Pine et Gilmore's ideas. An example of this project, nominated for the architect Lensvelt award for interior design in

2005 which was an exhibition at the National Library of Netherlands that combines elements of historical interest in national library collections and archives. Moreover, the designers created an exciting and attractive show for visitors and the audience was lured into the dark exhibition space by the mysterious blue lighting effects with corridors inside to grasp their attention to the rare books and documents displayed behind the glass with a linked screen that enables them to browse the works displayed in the digital display in addition to photos displayed on one entire wall that give a wonderful impression of the contents of the library and the treasures it contains. In this context, Boom et al refer to four important experiences that can be applied within libraries.

- Entertainment:

Reading novels and poetry, cafe corner, music center, cinema, theatre for religious and cultural celebration and even for minorities... etc.

- Educational experiences:

In this experience, the library can offer language lessons for immigrants, computer lessons, literacy classes, online learning programs, virtual tours, information for private groups such as immigrants and the elderly... etc.,

- Escapist experiences:

Among them is the virtual reality experience in which the guest is fully immersed and actively involved in shaping the experience, providing a convenient atmosphere to create new ideas and a place for inspiration and reflection.

- Aesthetic experiences:

The "look and appearance" of the Virtual Library, the design and location of the library.<sup>30</sup>

There are also experiences in cultural entrepreneurship in the library in what is known as "Experience economy", one of the most important is the experience of public libraries in the Netherlands inspired by the idea of Pine et Gilmore in cultural industries. According to the concept of "beleefbibliotheek", the idea aims to create a dynamic atmosphere that allows the library to create an atmosphere for participation in cultural activities within it through four spaces each with its own colour. Yellow is for "inside" which is informal and familial atmosphere (home and living, childcare, health, food and drink) and red of culture, artistic and creative environment (Arts, culture, beliefs, fashion) and blue to work with a high-tech office environment (Work, law, computers). The last color is green "outdoors" and surrounded by nature (nature, sport, entertainment, travel). Thus, each color reflects a particular activity within which it is confined.<sup>31</sup>

In the late 1990s, the Singapore National Library Board (NLB) received €500 million from the government for its library "reinventing" programme. Its main goal was to meet the changing interests of library users in a more customer-oriented manner. To attract a younger audience to the library, NLB provided lifestyle libraries. Many of these reinvented public libraries are located in malls and distinctive cafes, sometimes offering live music. It has also integrated technological innovations to make services more convenient and accessible in new or refurbished buildings with attractive interior

design. It has become places where Singaporeans listen to lunchtime offers, have a drink or take a break from shopping. As CEO of NLB, Executive Christopher Chia says, "It is, once again, cool to be seen in a library".<sup>32</sup>

### **8. Algeria's public libraries experience in cultural industries**

The revival of Algeria's public reading libraries has been under consideration since 2005, with the beginning of the establishment of the Algerian National Library supplements in accordance with article III of Executive Decree No. 93-149 of 2<sup>nd</sup> of Muharram 1414 corresponding to 22<sup>nd</sup> of June 1993, as amended and supplemented by the Basic Law of the National Library. Algeria attached importance to its role in educating society through the provision of information and knowledge to all segments of society, the development of their technical and scientific skills and their effective role as information systems and tools, training and education, in order to shape the individual patterns of behaviour of an educated and civilized personality capable of contributing to development and progress.

Among the activities carried out by Algerian public libraries, in addition to their first main role, which is the provision information and knowledge to their patrons, we find:

- Holding exhibitions of books with autograph sales inside and outside its walls.
- Organization of mobile libraries.
- Establishment of exhibitions of drawing and photographs.
- Exhibitions on the local and national heritage of dress and food.

- Showing videos made by those interested.
- Organization of special meetings with artists and intellectuals in its surroundings to raise their concerns, achieve the principle of participatory and enrich the cultural act.
- Organization of seminars on creativity of various kinds : writing, poetry, drawing, cultural revitalization ...
- Organization of competitions in poetry, prose and essay writing ...
- Cultural theatrical performances.
- Storyteller shows and juggling games.
- Historical lectures.
- Screening of revolutionary films.
- Historical competitions and honoring important characters
- Organization of field trips for tourist, archaeological and historical areas besides the organization of visits to historical sites, including the bastions of the liberation revolution and the Mujahid Museum, reflects their efforts to preserve the national identity.
- Recreational, educational and awareness-raising convoys such as environmental awareness and environment conservation.
- Organization of music events.

Cultural industries can not only be confined to these points, but they vary from national, religious and even international events, in a tireless effort to impose their existence. It is worth mentioning that the services provided by Algeria's public libraries are free services or goods with a spiritual dimension, provided free of charge or at a symbolic cost, and cannot yield profits against cost.

## 9. Conclusion

In conclusion, cultural industries can be said to be a growing activity and to receive significant support within developed countries due to the size of their contribution to the economy as a whole. While the explanatory theories of the objectives of this activity differ, especially for media industries, about the purpose and negative impact of them, we find that books and libraries, despite the competition they face with modern technology outputs have a range of mechanisms and strategies to maintain their position. Publishing houses still shop the book as required and explain sales and employment figures. Laws on publishing can protect intellectual property and authors' rights, consolidate the price of the book, as well as legal facilities for library activities that will create an environment conducive to the growth of the cultural industries of books and libraries.

Libraries also need to locate within cultural industries, entering into strategic alliances with other cultural service providers such as museums, music and film industries and even large commercial spaces. In addition, engaging and welcoming existing and potential beneficiaries by creating added value for all library services. Thus, librarians will lead these activities and develop themselves so that they do not suffer from marginalization.

Public libraries in Algeria were known for their drive through the revitalization of reading libraries that would achieve educational and research objectives to build an educated individual capable of advancing development as well as cultural goals aimed at spreading cultural awareness and

openness to the environment and contributing to its revitalization in all forums. The services provided remain unprofitable on the library which is due to the country's policy of making it a sociocultural institution.

## 5. Bibliography List

- 1 Oxford University Press, Oxford word Power, Oxford university press , China, 2011, p 83
- 2 IFLA/UNESCO, Public Library Manifesto, 1994,p1. <https://repository.ifla.org/bitstream/123456789/168/1/pl-manifesto-en.pdf>
3. Kanel Engandja-nougoulo, le developement des industries culturelle, au Gabon, Paris, l'harmattan, 2012, p 25
- 4 Kanel Engandja-nougoulo, le developement des industries culturelle, au Gabon, Paris, l'harmattan, 2012, p 26
- 5 Liao Guoqiang, Liao Yu , A Research on the Concept and Classification of Cultural Industries | International Journal of Marketing and Technology, 2018. Vol. 8 Issue 5, May 2018. 10. p 12. 11
- 6 David Hesmondhalgh ,Introduction: Change and Continuity, Power and Creativity, 2005 , p 9
- 7 Simon During ,The Cultural Studies Reader, 2 ed, london, newyork, routledge, 1999, 32
- 8 ميديا الثقافات ورهانات التكامل بين الثقافة والميديا قراءة انتروبولوجية، حوليات الجزائر، مج 35، ع، 4، 2021، ص 379- 378

<https://www.asjp.cerist.dz/en/downArticle/18/35/5/171675>

عبد السلام سليمة، بوسكرة عمر، النظريات المفسرة<sup>9</sup>  
لظاهرة التحضر، ص 87

<sup>10</sup> David Throsby, The concentric circles model of the cultural industries, in Cultural Trends · September 2008, p148-149

[https://www.researchgate.net/publication/248952696\\_The\\_concentric\\_circles\\_model\\_of\\_the\\_cultural\\_industries](https://www.researchgate.net/publication/248952696_The_concentric_circles_model_of_the_cultural_industries)

<sup>11</sup> Liao Guoqiang, Liao Yu, A Research on the Concept and Classification of Cultural Industries. International Journal of Marketing and Technology. Vol. 8 Issue 5, May 2018, p.17-18-

19. [https://www.ijmra.us/project%20doc/2018/IJMT\\_MAY2018/IJMRA-13750.pdf](https://www.ijmra.us/project%20doc/2018/IJMT_MAY2018/IJMRA-13750.pdf)

<sup>12</sup> David Throsby, The concentric circles model of the cultural industries, in Cultural Trends · September 2008, p 149

[https://www.researchgate.net/publication/248952696\\_The\\_concentric\\_circles\\_model\\_of\\_the\\_cultural\\_industries](https://www.researchgate.net/publication/248952696_The_concentric_circles_model_of_the_cultural_industries)

<sup>13</sup> David Throsby, The concentric circles model of the cultural industries, in Cultural Trends · September 2008, p 150

[https://www.researchgate.net/publication/248952696\\_The\\_concentric\\_circles\\_model\\_of\\_the\\_cultural\\_industries](https://www.researchgate.net/publication/248952696_The_concentric_circles_model_of_the_cultural_industries)

<sup>14</sup> Kanel Engandja-nougoulo, le developement des industries culturelle, au Gabon, Paris, l'harmattan, 2012, p 28

<sup>15</sup> UNESCO, économie: ndicateurs unesco de la culture pour le développement, manuel méthodologique. P3

<sup>16</sup> UNESCO, économie: ndicateurs unesco de la culture pour le développement, manuel méthodologique, [https://fr.unesco.org/creativity/sites/creativity/files/dimension\\_economie.pdf](https://fr.unesco.org/creativity/sites/creativity/files/dimension_economie.pdf). P32

<sup>17</sup> نرمين عبد القادر امبابي، التوجهات الدولية لتطوير مفهوم الصناعات الإبداعية وسياساتها وأثرها على مؤسسات دراسة تحليلية، المجلة المعلومات في المجتمعات العربية العلمية للمكتبات والوثائق والمعلومات؛ مج 2، ع 4 (جويلية 2020)، ص 71

[https://jslmf.journals.ekb.eg/article\\_92764\\_4c8e477c5eaf91a525f1afda3ca80f6f.pdf](https://jslmf.journals.ekb.eg/article_92764_4c8e477c5eaf91a525f1afda3ca80f6f.pdf)

<sup>18</sup> نرمين عبد القادر امبابي، المرجع السابق، ص، 73

<sup>19</sup> Asminka Mihaljevic, Marta Borić, THE PLACE OF BOOKS AND LIBRARIES IN THE FRAMEWORK OF CULTURAL AND CREATIVE INDUSTRIES OF THE NEW AGE, June 2016, Conference: International Scientific Symposium „Economy of eastern Croatia – vision and growth”, At: Osijek, Volume: 5th, p.8.

[https://www.researchgate.net/publication/305607652\\_THE\\_PLACE\\_OF\\_BOOKS\\_AND\\_LIBRARIES\\_IN\\_THE\\_FRAMEWORK\\_OF\\_CULTURAL\\_AND\\_CREATIVE\\_INDUSTRIES\\_OF\\_THE\\_NEW\\_AGE/link/57951edc08aec89db7a7e1d5/download](https://www.researchgate.net/publication/305607652_THE_PLACE_OF_BOOKS_AND_LIBRARIES_IN_THE_FRAMEWORK_OF_CULTURAL_AND_CREATIVE_INDUSTRIES_OF_THE_NEW_AGE/link/57951edc08aec89db7a7e1d5/download)

<sup>20</sup> Asminka Mihaljevic, Marta Borić

<sup>21</sup> Jasminka Mihaljević, Marta Borić, Iva Buljubašić (2022,4)

<sup>22</sup> Asminka Mihaljevic, Marta Borić, p7-8

<sup>23</sup> Asminka Mihaljevic, Marta Borić,p 8

<sup>24</sup> Alain Busson, Yves Evrard, thomas paris, quelle politique pour les industries culturelles à l'ère du numérique ?, le terra nova, 25/01/2022. p.15-16

<sup>25</sup> Emmanuelnyahoho, le marche culturelle a l'ère de modialisation, canada, presse de l'université du québec 2001,p 25

<sup>26</sup> UNESCO, Cultural times The first global map of cultural and creative industries, The first global map of cultural and creative industries, 2015. P 15

<sup>27</sup> Jasminka Mihaljević, Marta Borić, Iva Buljubašić, the place of books and libraries in the framework of cultural andcreative industries of the new age, <https://www.researchgate.net/publication/305607652> THE PLACE OF BOOKS AND LIBRARIES IN THE FRAMEWORK OF CULTURAL AND CREATIVE INDUSTRIES OF THE NEW AGE.p 8.9.10

<sup>28</sup> Jasminka Mihaljević, Marta Borić, Iva Buljubašić, the place of books and libraries in

the framework of cultural andcreative industries of the new age, <https://www.researchgate.net/publication/305607652> THE PLACE OF BOOKS AND LIBRARIES IN THE FRAMEWORK OF CULTURAL AND CREATIVE INDUSTRIES OF THE NEW AGE.p 8

<sup>29</sup> نرمين عبد القار امبامبي، التوجهات الدولية لتطوير مفهوم الصناعات الإبداعية، ص 48. [https://jslmf.journals.ekb.eg/article\\_92764\\_4c8e477c5eaf91a525f1afda3ca80f6f.pdf](https://jslmf.journals.ekb.eg/article_92764_4c8e477c5eaf91a525f1afda3ca80f6f.pdf)

<sup>30</sup> Jelke Nijboer, cultural entrepreneurship in libraries, Vol. 107 No. 1228/1229, 2006, Emerald Group Publishing Limited, New Library World · September 2006, p 439

<sup>31</sup> Jelke Nijboer, cultural entrepreneurship in libraries, Vol. 107 No. 1228/1229, 2006, Emerald Group Publishing Limited, New Library World · September 2006, p 440

<sup>32</sup> Jelke Nijboer, cultural entrepreneurship in libraries, Vol. 107 No. 1228/1229, 2006, Emerald Group Publishing Limited, New Library World · September 2006, p 440

<sup>32</sup> Ministère de la Culture et des Arts , <https://www.mculture.gov.dz/index.php/fr/institutions-culturel>