

<p><b>Institution: Edinburgh Napier University</b></p> <p><b>Unit of Assessment: 36 Communication, Cultural and Media Studies, Library and Information Management</b></p> <p><b>a. Context</b></p> <p>The impact presented here covers that of the work of staff in the Institute for Creative Industries (ICI) and the Centre for Social Informatics (CSI). ICI and CSI produce a diverse range of research, knowledge exchange and consultancy, and both engage in an equally diverse range of dissemination activities. The main categories of non-academic users and beneficiaries of these projects are: (1) policy makers, government and public agencies; (2) commercial and non-commercial organisations; (3) individual professionals and practitioners; (4) professional associations; and (5) the general public.</p> <p><b>1. Policy makers, government and public agencies</b> Impact related to policy makers, government and public agencies is achieved particularly through commissioned research projects and evaluations. We also have individuals with advisory roles, which are based on research expertise.</p> <p><b>Examples:</b></p> <p>The <i>Creative Growth</i> project (an EU Interreg IVc initiative from 2008 to 2011) involved staff from ICI, including Atton, Harkins and McCleery. Edinburgh Napier was the only academic partner within a consortium from nine European countries; the other 10 partners were economic/regional development agencies and local authorities. Edinburgh Napier hosted the project's first transnational meeting to raise awareness of the potential and importance of the creative industries as an emerging business sector and to operationalise the project's research objectives. These included the mapping of the creative sector across Europe; researching its profile to sufficient depth to provide useful recommendations for government planners and regional enterprise agencies; and identifying the challenges and possibilities in the focus on the creative sector as an engine of regeneration. A particular success of the project was the adoption and implementation of good practice and business support strategies by the consortium partners, and other agencies within those countries, for access to finance, incubators and networks. This project also complemented the commissioned research undertaken by Atton and McCleery in 2008 that resulted in the <i>Creative Universities and the Creative Economy</i> report for Million+ launched at Westminster in 2008.</p> <p>Hall's (CSI) 2012 work on the RCUK panel that reviewed the £230 million investment in the Research Councils' Digital Economy (DE) Programme in 2012 highlighted the need for further research into aspects of digital personhood. The impact of Hall's proposal for extending the scope of the programme contributed to the EPSRC's decision to distribute a further £5 million investment as part of the DE programme.</p> <p><b>2. Commercial and non-commercial organisations</b></p> <p>Impact on the work of commercial and non-commercial organisations occurs through, for example, the provision of Knowledge Transfer Partnerships and Innovation Vouchers through the Business Innovation Exchange. Relationships are predominantly with SMEs in the creative industries, and with arts and heritage organisations.</p> <p><b>Example:</b></p> <p>McCleery (ICI) managed an AHRC Knowledge Catalyst project (co-funded by Museums Galleries Scotland) entitled <i>Edinburgh, City of Print</i> (2008-2009). This produced a full catalogue of the print and publishing collections of City of Edinburgh Museums and enabled the building of an online museum to display material that would not otherwise have been accessible. McCleery's expertise in publishing (for example, co-editor of <i>The History of The Book in Scotland 1880-2000</i> in 2008 and author of the 'Publishing' chapter in <i>The Cambridge Companion to the Book</i> forthcoming 2014) and in digital innovation (he had created the first CD on The Book for SCRAN as well as its War Poets website) were essential to the new website offering access to the economic heritage of publishing and printing in Edinburgh – <a href="http://www.edinburghcityofprint.org">http://www.edinburghcityofprint.org</a>. In summary, the work by McCleery provided the first full catalogue of the collection (including a photographic record), stimulated the further curation of the collection, offered an online guide to the general public, and interestingly also resulted in an increase in visitor numbers to the physical collections. The primary beneficiary was City of Edinburgh Museums and a secondary beneficiary was that general public.</p> <p><b>3. Individual professionals and practitioners</b></p> <p>Impact is achieved here through the provision of CPD courses, masterclasses and international workshops, meetings and conferences. Within ICI the focus is on the development of high-level professional skills amongst film-makers, journalists and heritage professionals.</p> <p><b>Examples:</b></p>
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**Impact template (REF3a)**

Hall's (CSI) role in leading the implementation of the Library and Information Science (LIS) Research Coalition's aims (and its two associated projects, the AHRC-funded Developing Research Excellence and Methods (DREaM) project and the Research in Librarianship Impact Evaluation Study), included work designed to promote the development of research capacity in LIS, LIS practitioner research, and the translation of research outcomes into practice. Evidence of impact is found in a study of DREaM project workshop participants, which showed a 50% increase in the cohort's theoretical knowledge of research methods, and a modest increase in the number of practitioners within the group who had (15 months into the 18-month programme) applied the methods covered in practice. A more tangible artefact of the impact of the three LIS projects is Facet's *Research, Evaluation and Audit*, the publication of which was achieved by a number individuals involved in the LIS Research Coalition, DREaM and RiLIES projects.

McCleery (ICI) received funding in late 2012 from Creative Skillset Scotland to develop the first online, credit-bearing module in Cross-Platform Publishing (e-publishing) for existing professionals within the publishing industry. This development stemmed from his ongoing research into Scottish publishing, including evaluation of its skills gaps and training needs, through surveys of its members. The module (10 ECTS credits) covers business models, the legal environment, production issues and marketing challenges, incorporating the results of research with ICI, and is designed to raise the skills levels of publishers in Scotland. It has the endorsement of the industry lead body, Publishing Scotland.

**4. Professional associations**

This impact occurs through co-produced events for knowledge exchange, commissioned research, publication in professional journals and practitioner oriented publications.

**Examples:**

McCleery (ICI) has worked with Publishing Scotland to review on a continuing basis the publishing sector in Scotland and to build a strategy to develop skills training within the profession and promotion of its members and products. This example provides one of the Impact Case Studies of the UoA 36 submission and is noted above in terms of CPD provision. McCleery also received support and funding from The Stationers' Company London and the National Library of Scotland (Legal Deposit Agency), as part of a Creativity and Rights project (2009-10) jointly with the Scottish Arts Council, to advance general knowledge and understanding of copyright and IPR primarily among creative industry professionals but also among a wider public. This grew out of McCleery's research on copyright: see for example <http://www.timeshighereducation.co.uk/402227.article>

Through their projects related to LIS, CSI staff have influenced the work and direction of the Chartered Institute for Library and Information Professionals (CILIP), the leading LIS professional body in the UK. For example, CSI staff's contributions to CILIP's consultation exercise on the development of its Professional Skills and Knowledge Base (PKSB) influenced the final decision to include "research skills" as a top-level category in its new articulation. CILIP has commissioned further work from CSI. For example, the *Training provision for the library and information sector* project informed CILIP's strategy as related to the delivery of professional training.

**5. The general public**

The general, non-specialist public are engaged through a range of activities, including public lectures and talks, film screenings, musical and theatrical performances, summer schools and events in schools and libraries.

**Examples:**

McCleery (ICI) created *The People Behind the Pages* touring exhibition and booklet designed to increase awareness among the Scottish public of what publishers did and do. The exhibition was shown at 12 venues in Scotland, primarily libraries but also secondary schools. One of the deliverables of the AHRC-funded project, *Scottish Readers Remember*, was the creation in 2009 of a similar touring exhibition and booklet by McCleery and its circulation, after an initial launch in Edinburgh Central Library, around libraries and secondary schools from the Borders to Orkney. McCleery also worked with Publishing Scotland to create the '10 Scottish Books That Changed the World' exhibition that toured from Inverness to Lennoxlove and from Perth to Dunedin (NZ). 10,000 copies of an accompanying leaflet were distributed across all venues.

The *Intangible Cultural Heritage* project (ICI) employed a wide range of outreach activities to engage the public in its work. These included: work in Scottish schools; presentations to community groups; work with tourism organisations and public libraries; and the distribution of information through printed leaflets, information kits and YouTube videos. This example provides

## Impact template (REF3a)

one of the Impact Case Studies of the UoA 36 submission.

### **b. Approach to impact**

The approach to impact in ICI and CSI emphasises the translation of research into practical engagement, whether with policy-makers and organisations, businesses or individuals, professionals and non-specialists. The usefulness of impact is assessed in relation to the relevance of research to the policies, practices and products of external stakeholders including, where appropriate, the general public. ICI and CSI are structured to provide an outward-facing and easily accessible resource for potential clients. Across the submitting unit the approaches to impact fall into the following categories:

- commissioned research and consultancy for public bodies and government agencies
- knowledge exchange projects with impact outcomes negotiated with industry partners
- applications of research tailored for CPD events and programmes
- externally-funded projects with expectations of specific impact programmes, whether to professional bodies, industry sectors, including SMEs, non-profit organisations or the public.

### **c. Strategy and plans**

To ensure impact is delivered as research is conducted, for example, in projects where there is an obvious practitioner audience: (1) their involvement in the project from the planning stage onwards is encouraged, by adopting methods, approaches and dissemination strategies that involve practitioners throughout the project; (2) research findings are disseminated in 'places' where practitioners 'gather', such as the professional press, practitioner-focused conferences, and through open access – and in a way that is understandable to practitioners; (3) teaching and community support materials are generated as part of the project.

To ensure the on-going aim of the translation of research outputs into impact, and following a review of our processes, researchers across the submitting unit are now involving specialist Knowledge Exchange staff at earlier stages of the research process to identify potential stakeholders, 'impactees' and routes to industry and sector involvement. KE staff are now consulted at three key stages of the research planning process: first, to alert researchers to potential opportunities for KE; second, to develop impact strategies during the project proposal stage; third, to support and advise on the most effective forms of dissemination of the results, where these might go beyond any named stakeholders in a project.

### **d. Relationship to case studies**

The case study of the Intangible Cultural Heritage (ICH) project provides strong evidence of how impact was planned and delivered to a wide range of stakeholders, including policy-makers, local government, tourism organisations and local communities, including schools. In particular, it shows how impact from a single project may be generated through a variety of methods for a range of constituencies. These methods include:

- building an awareness of cultural heritage into educational curricula
- identifying the economic value of cultural heritage within tourism
- encouraging social cohesion through the involvement of voluntary organisations and ethnic minority groups
- working at local, national and international levels

The case study of the publishing industry in Scotland provides evidence for the alignment with economic priorities in the creative industries. It shows how the submitting unit generates research and transfers its outputs to a key economic sector in Scotland, to work with a professional body to promote that sector and to develop the necessary skills amongst its workforce.

The case studies also demonstrate the relevance of the unit's research in international settings, ICH through its work with UNESCO in Africa and the publishing project with its wider relevance to 'small-nation publishing' in other European countries.