

<p><b>Institution: Anglia Ruskin University</b></p>
<p><b>Unit of Assessment: 34 Art and Design</b></p>
<p><b>a. Context</b></p> <p>This Unit of Assessment undertakes a range of creative practices and research within Illustration, Fine Art, Film, Graphic Design, Art History and Critical Theory. The outputs range from published books and gallery exhibitions, to video screenings and touring exhibitions of graphic design and photography. Professional user groups include children's book publishers, the computer games and graphic design industries, contemporary art institutions, art and design practitioners and educators. The general public are engaged through book sales, performances from children's literature and picture books, exhibitions, film festivals, performances, and media appearances. Impact can be identified through reaching new audiences, increasing book sales, visibility in prominent venues, and contributions to developmental change in the creative industries.</p>
<p><b>b. Approach to impact</b></p> <p>Increasing impact was a stated aim in our RAE 2008 submission, focussing on knowledge transfer and improvements to our Gallery facilities. Key changes in the research environment since 2008 have therefore been designed to support greater engagement with both the public (through the Ruskin Digital Gallery and Visualise; see 2 below) and the creative industries (through Creative Front and VIVID; see 3 below). These activities support the dissemination of the unit's research to international audiences. The Unit's approach to achieving impact has been focussed on three main areas: 1) support for the creation of new audiences by individual researchers, particularly in Children's Book Illustration and Fine Art; 2) the development of the Ruskin Gallery as a significant venue for the dissemination of research; and 3) the development of international partnerships, particularly those with a remit to support collaboration between academia and the creative industries.</p> <p>1. Within the UoA, the Centre for Children's Book Studies (CCBS) has the most reach and significant impact, both economic and in developing new approaches and audiences. We have invested heavily in new appointments (e.g. Deacon) and the promotion of the work of existing staff. Author-illustrators associated with the UoA (Mayhew, Deacon) sell picturebooks with sales of over 1 million copies worldwide. Martin Salisbury's book, <i>Childrens' Picturebooks: the Art of Visual Storytelling</i>, has been published in the USA, and translated into Korean, Spanish, Portuguese and Chinese. His books have had a significant impact on the industry, e.g. by bringing new illustration trends from across the globe to the attention of European publishers. These books have supported the development of education in children's book illustration, and are included on course reading lists worldwide. Salisbury's keynote speeches and engagement with the Bologna Children's Book Fair, the main annual industry event, help to shape the policies of publishers. His keynote speech at 'Tools for Change in Publishing', 2011, a one-day conference attended by 300 international publishers and creatives, helped to focus the attention of publishers on issues around publishing picturebooks for ipad and iphone. Similarly, Salisbury's appearance at the IBBY conference (Paris, 2012) brought together invited international speakers from the fields of publishing, literature, illustration and education to study ways to break down barriers between European and English language picturebooks. The CCBS also has strong links with the Korean children's publishing industry, helping to bring the UK and Far East publishing communities into closer dialogue.</p> <p>Through individual grants to researchers to support travel and mount exhibitions / performances, the unit has actively encouraged projects that will reach new audiences, often through the development of cross-disciplinary approaches. For example, Ryan's co-direction of large-scale pieces by the American composer Christian Wolff in Italy (Aperto Festival 2009), helped to revive the work of this American composer for the attention of European audiences. The performances received a 5 star review in <i>La Repubblica</i>, Italy's largest circulation newspaper (438,500 daily). Other projects supported by the unit, some in major institutions, such as Payne's selected screenings of artists' film at Tate Modern (2008 and 2013), have helped to shape the discourse around the discipline. Outputs by other researchers have been exhibited in venues such as the National Galleries in London and Edinburgh, Tate Britain, the British Film Institute, the Serpentine Gallery, London and Kettle's Yard, Cambridge. These venues are all highly visible, prestigious and attract a large visitor footfall. In addition, Holyhead's work has been showcased at the New British Embassy and the Permanent Representation to the European Union, Brussels, and selected by</p>

the Government Art Collection (2010). In illustration, Mayhew's has utilised picturebooks to introduce children to various cultural forms, e.g. the best-selling Katie books, which have had a major impact on the appreciation by children of art in galleries. He has collaborated with major museums in the development of this series, including the National Galleries in London and Edinburgh. In recent collaborations with the Royal Opera House and the Cheltenham Music Festival, Mayhew has explored links between music and illustration, bringing cross-disciplinary innovation to develop a new form of live illustration to bring the visual arts to the attention of ballet and opera communities.

2. The new integrated Ruskin Digital Gallery facilities, including one 103 inch, 3D, full HD plasma screen, sixteen smaller screens, panoramic video projection and a sound system, have allowed the university to exhibit new work and engage with new audiences. Programming of events now places particular emphasis on developing new audiences within the science and technology communities, e.g. the recent multimedia presentation, *The Golden Window*, by PhD student / early career researcher, Shreepali Patel, was made in collaboration with consultants in the Neo-natal unit at Addenbrookes Hospital, Cambridge. The presentation created considerable press and TV interest. Other exhibitions have reached out through collaboration with Cambridge product designers (*Design Icons*, 2012), The Wellcome Trust Sanger Institute (*Parasite* 2013), and the Scott Polar Institute (*Landscapes of Exploration*, 2013). International artists have also been brought to the attention of UK audiences for the first time through exhibitions in the gallery (Aynouk Tan, 2013, Karin Pleim, 2013). The University and the UoA have created key projects to develop interaction with users and the wider context by use of the Ruskin Gallery. One of these, Visualise, was a major public arts project, which set up links between external artists and local industrial companies such as ARM. Artists who were brought into the School of Art for their professional and industry experience included Eduardo Kac, London Fieldworks, Liliane Lijn, and Gustav Metzger. The project also involved the unit's own researchers, including David Ryan. The main Ruskin Gallery Visualise exhibition, *Poetry, Language, Code* explored the relationship between computer technology and art over the last 50 years. Other exhibitions have promoted research carried out within the Unit. PhD students, Tom Dale and Jamie George, for example, exhibited *Tangenticide* in the Gallery in 2012, and researcher Christine Webster *Transitions* in 2011. One of the major exhibitions held was *Show and Tell: The Picturebook Makers*, curated by Martin Salisbury, which brought work by new illustrators from within the Unit and abroad to the attention of the UK picturebook publishing community.

3. The development of partnerships has been an important aspect of the unit's work over the last three years. The Fine Art Research Unit, for example, has increased its international profile and visibility through various projects with European or international links. These have taken the form of networks to both discuss the research and facilitate the spread of impact, such as *Peinture* – a research network (France/UK). VIVID (Value Increase through Visual Design) is an EU funded project (UK, Netherlands, France, Belgium) examining the added value of visual design in a broader context by bringing together innovative creative practitioners with potential industry users. Creative Front brings together local creative businesses with other arts and industry bodies. Brains Eden, a collaboration organised through Creative Front, has become a significant annual festival for the UK Games Industry, bringing together researchers, businesses and users from across Europe. Wired, a partnership initiated by the unit, brings acclaimed professionals (cinematographers / screenwriters / directors) to share their experiences. The interaction between these local, national and international networks and users is essential for developing impact.

In addition to departmental strategy, Anglia Ruskin University has developed a strong marketing and media strategy for its research, encouraging engagement with the media, both to increase research visibility and to make use of that research. Salisbury's media presence as a leading advocate for the children's picturebook is a good example. He has been featured in BBC TV programmes (BBC 4 – *The Picturebook* series 2008), radio broadcasts nationally (BBC Radio 4, Salisbury, 2008 and 2010) and internationally (NPL, a US public broadcaster, 2012) and was an invited speaker at Bibliothèque nationale de France, November 2012, speaking at the IBBY (International Board of Books for Young people) conference, *3me Rencontres Européennes de la Littérature Pour la Jeunesse*. These media appearances have clearly helped to raise awareness of children's picturebooks as an art form among the general public.

### c. Strategy and plans

Our strategy will continue to develop the three enabling features discussed above: the development of new and inter-disciplinary audiences; the use of the Ruskin Gallery to increase exposure; and the further development of international partnerships. The appointment in 2011 of a new Head of Cambridge School of Art has resulted in a coalescence of projects around art and science/technology, connecting with local strengths in terms of Cambridge's world-leading research into science and technology, but equally with international reach potential. Examples of how this nexus is developing include Sergio Fava's involvement with creating an interface between artistic practitioners and the University's Institute of Global Sustainability, through an international artists in residence project (2013), and the involvement of London Fieldworks developing seminars and satellite mixed-media events for collaborative work with Gustav Metzger for the Ruskin Gallery (2013), a work using brain scans as a template for the research and its associated events.

We will continue to develop over the next few years a lively relationship between larger scale collaborative projects and the excellence in publishing and public participation of ongoing research. Specific aims include: a) Initiating more science/art projects, including a follow-up to Visualise – Poetry, Language, Form, currently in development for Autumn 2014; b) Bid writing for projects with potential to broaden impact: for example, research into the overlapping concerns with moving image, sound and music; this is an AHRC networking bid which will be submitted end of 2013/early 2014; c) Developing a database of engagement with all non-HE partners and users, so as to consolidate a potential snapshot of impact; d) Developing other research groupings from the overall research culture within the unit, for example, Fashion, Computer Games, Film and Television areas. These are all areas with high potential for impact on the creative industries, and will create more areas of potential impact by the UoA as it develops and grows; e) Capitalising on the networking potential of University initiatives such as VIVID, Visualise and Creative Front, to create a European and international context for impact; f) Creating a more visible and public-facing research culture through active use of media, marketing and publishing.

### d. Relationship to case studies

Each case study exemplifies the commitment of the UoA to support various approaches to impact, providing researchers with the time and travel funds required to maximise the impact of their work.

Case Study 1: Martin Salisbury and research into the picturebook demonstrates our reach in terms of its translations into other languages, and continuing significance through re-prints, and our strategic focus on children's books. Media coverage and international reach evidence the impact Salisbury is creating, e.g. his discussion of his own text *Children's Picturebooks* (co-authored by Morag Styles) in interview on national public radio in the USA (NPL) shortly after publication consisted of a half hour discussion about children's book illustration/illustrators, reaching an estimated audience of c15-20 million listeners and was followed by the book going to the top of the Amazon Graphic Design/Illustration bestsellers chart over the last ten years. Although Salisbury's work achieves considerable impact within the picturebook publishing industry and among educators, it is chosen here as a flagship for work of the CCBS. The Centre also includes picturebook illustrators who are both achieving significant book sales to the general public (Deacon, Mayhew), and introducing important new audiences and innovative design processes to the industry (Mayhew, Smy).

Case Study 2: David Ryan's research into abstraction, time and moving image demonstrates how the unit works to achieve impact through new audiences and across traditional disciplinary divides, here art and music. For example, his film *Via di San Teodoro 8* (2010-11) has been screened at the Fondazione Isabella Scelsi, Rome (2010), drawing audiences from the visual arts and music. It was also screened at the Italian Cultural Institutes in London (2010), Stockholm (2011) and the Berlin Konzerthaus (2012) with the Pelligrini Quartet, the Tchaikovsky Conservatoire, Moscow (2012) and the Glasgow Film and Television Theatre (2012). These different venues reflect diverse audiences for a work which continues to interest musicians and visual artists alike. This impact is also exemplified by his earlier collaboration *Knots and Fields* (2010) with Andrew Chesher (University of the Arts, London) which has screened at Issue Project Space, New York (2011), and presented by the Darmstadt New Music Institute, Germany (2011).