

Institution: York St John University
Unit of Assessment: Art and Design: History, Practice and Theory (UoA 32)
<p>1. Unit context and structure, research and impact strategy</p> <p>Unit context</p> <p>This unit is York St John University's (YSJU) first Art & Design submission to REF. It represents an ambitious, lively, and emergent art and design research environment that places interdisciplinary and decolonised enquiry at its core. Our research, grounded by its strong investment in the equality and diversity of its staff, has been disseminated nationally and internationally to a wide range of audiences, via art exhibitions, design outcomes, symposia, peer-reviewed publications, and public engagement activities.</p> <p>The unit's submission has been made possible by YSJU's successful bid for research degree awarding powers ([RDAP] 2015) and its subsequent 2026 Strategy that places 'impactful research' as one three key priorities. Within this wider university context, the unit has been shaped by our staff recruitment. The total staffing base for art and design, which includes staff engaged in doctoral research, has more than doubled since August 2013. The unit is comprised of 14 members of staff equivalent to 11.1 FTE, made up of three historians and eleven practice-based researchers. This subject area sits within the newly formed School of the Arts, which encompasses dance, drama and theatre, media production, music, and music production.</p> <p>Research strategy</p> <p>Devised in consultation with staff and the head of school, the unit's research strategy has been catalysed by the expansion of the YSJU Art and Design undergraduate and taught postgraduate portfolio (2015–17). This growth has enabled us to build on existing research strengths within the department, to foster a new community of established and early career researchers (ECRs).</p> <p>This community has been shaped by the unit's core strategy, whose research imperatives seek to advance and advocate the making of art and design as a synthesis of intellectual and material enquiry. Historically, understandings of the discipline have presupposed that artists and designers possess mastery over their materials. Such narratives privilege abstract, predetermined ideas that historicise the processes of art and design in the service of the already known. Our unit fuses conceptual and historical rigour with an attentiveness to the handling of materials in the belief that practice can be an active agent in the generation of new insights, interdisciplinary methodologies, and pathways to impact.</p> <p>These research imperatives have been a lynchpin in the development of the unit's ambitions, inclusivity, and vitality. First, it has enabled the unit to craft a non-hierarchical relationship between theory, history, and practice. This has framed the unit's working environment as a space of cooperation and scholarly generosity aligned with YSJU's collegiate values. Second, it has provided a beneficial critical framework for practice-researchers, whose work frequently negotiates the uncertain logic of practice and who may be new to the requirements of research within a university context. This has been achieved through a one-to-one mentor programme that the unit's research lead provided for all practice-based researchers, in addition to training provided by the central Research Office (RO) in line with the Vitae Researcher Development Framework (RDF). Third, this framework has supported the unit's historians, whose work interrogates the significance of materials for the discourses of art and design. Finally, this context has actively empowered our researchers to directly engage with questions of belonging and displacement, difference and sameness. This environment, supported by YSJU's commitment to social justice, has led to interdisciplinary investigations into the creative and historical significances of class, ethnicity, location, sexual difference and sexuality (Alexiou, Black, Byrom, Clempson, Corby, Kolaiti, O'Donnell, Taylor, Turner, Walker). This work has been enabled by the school's programme of research seminars, visiting speakers, quality-related (QR) funding, the Institute of Social Justice (ISJ), PhD fee bursaries for staff and investment in library resources. It has also been generated by Arts Council England (ACE) funding (£20,435) and</p>

grants from smaller arts charities such as St Hugh's Foundation for the Arts. The unit has begun to establish YSJU's reputation in the field by hosting and participating in national and international symposia and biennale festivals that have enabled us to attract high-quality staff.

Impact strategy

The inclusive research environment facilitated by the unit's core principle has provided a critical space in which staff can develop and reimagine their potential as artists, designers and thinkers. This positive research culture has played a formative role in this new unit's impact strategy, which extrapolates ideas from our research imperatives and working environment to make a difference to lives lived outside the academy.

Aligned with the Concordat for Engaging the Public with Research, our impact strategy has been shaped by two contexts. First, the socio-economic context of the Yorkshire region, which has a highly divergent but mostly poor index of social mobility (Social Mobility Commission, 2017; 2020), which has led the unit to address the very pressing disadvantages of social class. Second, we have recognised the privilege of the unit's immediate context, whose strong approach to equality and diversity has supported the wellbeing of staff as they make the, often difficult, transition to working parent. Under the umbrella of the unit's interrogation of art and design as material, non-verbal modes of communication and the university's commitment to social justice and impactful research, we have developed two major projects that have been submitted to REF as impact case studies:

1. Material-led strategies for greater arts engagement in post-industrial and rural Yorkshire.

This case study presents a new and sustained arts based higher education institution and third-sector collaboration. Focussed in areas of poor social mobility this case study has begun to generate benefits for hard-to-reach audiences; emphasizing the material nature of art-making to enrich their cultural life and bring about social change by altering the attitudes and engagement strategies of arts organisations and schools, and arts policy within district councils and Forestry England.

2. Creative Strategies for the transformative experiences of pregnancy, maternity and paternity.

This new arts-based project gives practical support and creative inspiration to professionals and wider public as they negotiate the life-changing impacts of pregnancy, maternity and paternity. Through the dissemination of an artist's book to NHS clients via the British Infertility Counselling Association, alongside workshops and events it seeks to support the well-being of individuals by affirming the significance of those experiences, and challenging the divide between work and family.

These interdisciplinary case studies synthesise ideas and practices from aesthetics, anthropology, art history, education, fine art, feminist theory, graphic design and sociology and have been developed through the collaboration of six members of staff (Byrom, Corby, O'Donnell, Kolaiti, Taylor, Turner) and two colleagues from the School of Education (Clarke and Wood). As part of the development of impact case study 1 we appointed independent artist Karen Wallis to the non-stipendiary role of research fellow in drawing. Underpinning these projects is an ambitious and long-term strategy that aims to generate meaningful and sustainable benefits for the individuals, communities, and organisations that we work with.

Since 2017, investment of energy has enabled the unit to develop collaborative partnerships with three national charities (The Civic, Barnsley, National Arts Education Archive, BICA), three ACE National Portfolio Organisations (Barnsley Museums & Heritage Trust, Chrysalis Arts Development and the Yorkshire Sculpture Park), a non-ministerial government department (Forestry Commission), regional and borough councils in Yorkshire, and Loughborough University, Newcastle University, Nottingham Trent University (NTU), University of Sunderland and University of York.

The research and relationships the unit has developed since 2017 have enabled us to craft ambitious and credible bids for external research funding, including a significant research grant from the Arts and Humanities Research Council (AHRC), which was graded five but not funded.

Aspirations 2026

YSJU's research and teaching activities are shaped by its Strategy 2026, which has a strong ethos of social justice and identifies three priorities as inspiring learning, impactful research and enabling our students to be clear about career. Within this context, the unit has identified six interconnected aspirations:

- 1) To develop and sustain the unit's inclusive research culture, which prides itself on its approaches to equality and diversity and the equal value given to theory, history and practice.
- 2) To expand PGR capacity in Art and Design by developing our collaborations with external cultural and industry partners and other HEIs both within the School of the Arts and through the ISJ.
- 3) To expand practice resources for staff and PGRs in Art and Design through YSJU's 2022 £17.2m strategic estates investment, which will provide enhanced conference, exhibition and performance facilities.
- 4) To build on successful ACE funding and existing UK Research and Innovation (UKRI) bidding activity to generate external income to support and develop research and impact strategies.
- 5) To develop our capacity for impactful research by expanding our network of partnerships in art and developing research projects with our existing partners in design.
- 6) To continue to encourage research success and leadership through mentoring and internal and external CPD opportunities to aid academic promotion.

2. People

Staff development and training

This REF submission comprises nine senior lecturers, four lecturers and one associate professor who all have permanent contracts with YSJU. Since August 2013 there have been ten new appointments, including three ECRs. During this cycle four colleagues have progressed from lecturer to senior lecturer, and one senior lecturer has been promoted to associate professor. Achievable research and staff development goals are embedded in the annual performance development review (PDR) process, which is overseen by the two associate heads of school for the subject area, who share line management. The means to meet these goals, through the development and national and international dissemination of research, has been supported by the YSJU teaching and research contract and QR funding pooled from YSJU's REF2014 submission. Working in line with this funding and the Vitae Researcher Development Framework (RDF), the associate head has further accommodated the research needs of staff by adopting a flexible approach to team teaching, to enable staff to take up residency and other opportunities through blocks of research leave during term time. To this end, the associate head of school in Fine Art instituted Practice as Research Week (PAR), in which normal teaching is suspended and staff share work in progress by bringing their own projects into the YSJU studios in reading groups to work in dialogue with undergraduates, taught postgraduates and PGRs. The aspirations that inform staff research goals are supported by a process of research mentoring, provided by the unit's lead researcher, which helps calibrate self-assessment. The lead researcher works with the associate head of school to encourage and fund staff to take up internal and external professional development opportunities to equip them with the knowledge and skills to become future research leaders (e.g., Reifenshtein, Council for Higher Education in

Art & Design [CHEAD] Research Leadership Training, 2018; Byrom, CHEAD Research Funding Symposium, 2020).

The research base in Art and Design has been shaped by the significant expansion of our undergraduate and taught postgraduate portfolios, changing from two programmes (fine art and product design) to eight (animation, fine art illustration, photography, furniture design, games design, graphic design, and interior design). This exciting period of curriculum development has enabled the unit to build on our existing expertise in fine art to develop a strong body of research in the fields of drawing (Black, Clempson, O'Donnell, Taylor), photography (Adams, Kolaiti, Jeff, Walker) and performance (O'Donnell, Jeff, Walker) and their history and criticism (Corby, Reifenstein). In design, this growth has enabled the unit to lay the foundation for a strong research culture by 2026. We are submitting outputs to REF2021 in design history (Alexiou), product (Pattinson) and graphic design (Byrom). Through their teaching activities, colleagues in design have developed 65 industry partnerships with world-leading organisations such as Aardman Animation, Denby Pottery, G. F Smith, Industrial Light & Magic, Sony and Speedo, which hold strong potential for impactful research in the future.

Within Art and Design's industry and practice-based context, the possession of a PhD is not the only marker of research quality. In lieu of this fact and given the inclusive ambitions of YSJU's Strategy 2026, our recruitment process has taken account of the national and international standing of our artists and designers by focussing on the criticality, integrity and rigour of the applicant's practice as a means to assess their potential for the unit's research culture. This recruitment strategy has been facilitated centrally by the openness of YSJU's executive board and RO to the diverse definition and specific requirements of research within REF Panel D. In pragmatic terms, this support is evident in two ways: first, the flexibility of the university research repository Research at York St John (RaY), which can accommodate creative works as well as standard outputs as per the guidance outlined in the Concordat on Open Research Data. Second, QR funding has enabled the unit's lead researcher to attend CHEAD briefings and workshops on bodies of work, enabling her to directly feedback best practice for UoA 32 to the RO and pro vice-chancellor for research and knowledge transfer (2019–20).

Our inclusive approach to staff recruitment has been balanced by the appointment of staff with PhDs. In August 2013, Art and Design had one member of staff with a PhD (Corby). Since that time four staff with doctorates have been appointed (Kolaiti, 2015; Reifenstein, 2018; Alexiou, 2019; Jeff, 2019 [3 FTE]). Moreover, three colleagues (2.6 FTE) have gained postgraduate research degrees while in post: in Fine Art, PhDs were awarded to O'Donnell (2016) and Walker (2019), supported by YSJU fee remission, and in Design, an MRes Typeface Design was awarded to Byrom (2020). A further two colleagues in Design are currently engaged in postgraduate research: augmented reality applications for STEM skills acquisition in education (Fearn, PhD, University of York, 2017–24) and drawing for education (Temperton, EdD, YSJU, 2019–25). This REF cycle has therefore witnessed a period of unprecedented capacity building for research supervision in the Art and Design subject areas, increasing eligibility from one member of staff (1 FTE, 2013) to 14 (11.10 FTE, 2020).

PGR development and training

During the current cycle, the unit has one PhD completion (2013) funded by a YSJU bursary, which considered how Kantian aesthetics could reappraise and contribute to current debates on practice-based research. Following this completion Corby was awarded senior supervisor status (2015). In 2019, the appointment of Jeff, previously director of postgraduate research at Swansea, doubled the unit's senior supervisor capacity and significantly enhanced its ability to provide subject specific support for new supervisors. In Fine Art, our provision for postgraduates is shifting from standard postgraduate taught (PGT) delivery to Master of Fine Arts and Masters by Research to generate more candidates for PhDs. With this support in place the unit aims to increase the number of staff with senior supervisor status to a minimum of five by 2026. This staff recruitment and development has therefore put in place the human resources necessary for a vibrant postgraduate research community by 2026.

At present there are five practice-based PGRs supervised by staff within the unit: three PhDs, one full-time (2019–23), two part-time (2017–25; 2017–25) and two Masters by Research (2020–21). We have recruited two new PhD students for February start 2021; one in fine art photography and one interdisciplinary project, funded by an YSJU fees bursary in feminist art criticism and trauma studies (Corby and Gabriel (UoA 3)).

YSJU has well-established processes for induction, training, and monitoring of PGR students. Formal reviews of PGR student progress are conducted every six months by academics external to the supervisory team. Progress is monitored centrally four times a year (by Research Degree Committee). All supervisory meetings are logged. Supervisory teams are made up of multiple academic staff from the PGR student supervisory register. To be added to the register, staff are required to meet stringent criteria for PGR supervision eligibility pertaining to engagement in research, continual professional development and formal YJSU training. Endorsement from Heads of School or School Research Leads is also required. Applications are assessed by a central committee of senior research staff (again, by Research Degree Committee). It is mandatory that all supervisory teams have at least one member of staff with experienced supervisory status (have previously supervised a PhD student to successful completion). In addition, all PGR students have a PGR tutor who is available to provide support outside of the supervisory team.

All students undertake needs analysis periodically and an individually tailored training programme is created. The needs analysis is based on competencies in the Vitae Researcher Development Framework. Support is provided by supervisory teams and via a centralised PGR training programme that includes core and supplementary workshops at each year of study. Like our staff training programme, our PGT training programme aligns with the Vitae Researcher Development Framework. Core parts of the programme include Research Ethics and Integrity, General Data Protection Regulation (GDPR) for Research, Data Management, and Copyright and Intellectual Property rights. These sessions are compulsory for all PGR students. A range of other central and local support is available to PGR students that include (1) access to centralised services (e.g. Student Services, Chaplaincy, Library and Learning Services, Careers); (2) access to a stipend of up to £900 (£450 part-time) to support travel and consumables associated with their research and professional development; (3) access to the YSJU Graduate Centre providing study space and remote access to a range of specialist software; (4) opportunity to complete a postgraduate certificate in academic practice to achieve associate fellowship of the Higher Education Academy (HEA); (5) administrative support provided by the School and Research Office and (6) various PGR events held throughout the year (e.g., Three Minute Thesis (3MT), Bake Your Thesis, and the annual PGR conference).

On a subject specific level, PGRs are supported by studio provision, workshop resources and technician support, when requested. PGRs are invited to attend and present at the School of Arts cross-unit research seminar series (UoA 32 and 33) and the weekly fine art, photography and illustration guest speaker series and can elect to have a tutorial with our visitors where relevant. Between 2014 and 2020 YSJU has hosted 80 national and international academics and practitioners including Bolt (University of Melbourne, Australia), Cazeaux (Cardiff University), Cocker (Nottingham Trent University), Ingold (University of Aberdeen), Offeh (Leeds Beckett University) and O'Sullivan (Goldsmiths, University of London).

All PGRs aligned with the unit are invited to audit the PGT module Material Intelligence. This 12-week Masters module provides a grounding in practice-based research methods that plays particular attention to the potential and status of materials and material exploration in Western thought. It advocates their capacity to generate new knowledge, which is elucidated via an interdisciplinary synthesis of aesthetics, anthropology, art criticism and history, feminist and post-colonial theory, new materialism and sociology. This provision is vital to the articulation and interrogation of difference and sameness that underpins the unit's commitment to inclusivity, equality and diversity. Within this environment our current PhD students are exploring the significance of collaboration, domestic violence and trauma through fine art and performance (Dorey-Richmond and Richmond), and the role of folk art, narrative, place and social class in the

fan culture that surrounds Leeds United Football Club through photography, documentary and curating (Boucher).

Equality and Diversity

UoA32 sits within a broader context of support for equality and diversity at YSJU which has implemented several initiatives which ensure policies and practices relevant to researchers are inclusive, equitable and transparent. This is formalised in the YSJU Equality, Diversity and Human Rights Policy and the targets within the YSJU 2026 strategy (e.g., 10% BAME student and staff population; all staff are engaged in equality and diversity training and development appropriate to their role; median gender pay gap below 10%; 95% of staff think the university is a good place to work). Equality impact assessments are a routine part of annual monitoring and progress towards YSJU targets are reported to executive board and the governing body on a yearly basis. Of additional note, YSJU is a member of the Athena SWAN Charter (and is currently applying for a Bronze Award), a Stonewall Diversity Champion (ranked 49th place on the 2020 Top 100 Employers list) and Top 20 Trans employer, a Disability Confident employer, and a Mindful Employer. There are also several active staff networks available for staff to join that align with these awards and this agenda including the LGBT+, BAME and Disability staff networks.

Art and Design complied fully with the YSJU institutional code of practice in selecting research outputs. The UoA lead also undertook Advance HE training on equality and mitigating bias as part of the role. Due to the small size of our submission, it is not possible to report a profile at UoA level here while also complying with HESA guidelines on anonymous reporting when presenting Equality and Diversity data (e.g., all our percentages would be based on less than 22.5 FTE). However, equality and diversity data for the UoA was reviewed internally following the completion of output selections and reported to both the SALT and Athena SWAN development groups as part of promoting greater diversity and inclusion at UoA, school, and institutional levels. Our data was also included as part of an equality and diversity impact assessment at institutional level.

The significance of equality and diversity within our current PGR projects and research strategy is indebted to the expertise that underpins the unit. Colleagues have created work that addresses the protected characteristics of pregnancy and maternity (Corby, O'Donnell, Kolaiti, Taylor, Turner) and race (Byrom, Clempson), but also the lived experience of social class (Corby, Taylor) the impact of negative globalisation on the landscape of the post-industrial North (Adams) and the necessity to preserve the specificity of locality and dialect (Walker). This inclusive culture has been instrumental to the unit's research momentum, its emerging focus on social justice and strategy for impact and the desire to hear one another's voices within the team and prioritise the wellbeing of colleagues.

3. Income, infrastructure and facilities

In this REF cycle, staff in Art and Design have benefitted from £28,465 of external funding for their research activity. This is primarily through grants to individual practitioners from ACE and small grant applications to independent charities (St Hugh's Foundation for the Arts) made by individuals and has been supplemented by YSJU QR funding allocated from REF2014 by the School of Arts and the new ISJ. Internal funds were made available for this new unit, allocated as per Strategy 2026, which aims to develop new areas of sustainable and impactful research activity within the university. Priority was given to funding the conference attendance of ECRs, enabling them to present papers nationally and internationally. Capacity for competitive external UKRI funding has been significantly enhanced by the institution of the central RO in 2018, whose grants and research officer supported the development of Corby's 2017 unsuccessful Leverhulme application into a multi-partnered major AHRC grant application (Corby, 2020, £994,695; graded five, not funded). The unit's ability to develop collaborative, transdisciplinary UKRI bids has also been increased by the appointment of Jeff (2019) who, in his previous post, co-developed the AHRC-funded Cross-Pollination: Revaluing Pollinators Through Arts and Science Collaboration (2016, £45,000).

UoA 32 External Funding in addition to HESA research income Aug 2013–20

Date	Funder	Member(s) of staff	Project Title	Amount
2020	Richard and Siobhán Coward Foundation – Analogue Photography Grant	Walker		£720
2020	ACE – Grants for the Arts	Adams, Taylor, Kolaiti	Selfscapes 2	£10,000
2019	St Hugh's Foundation for the Arts	Clempson	Drawing Diaspora	£1,000
2017	ACE – Grants for the Arts	Taylor	Mentoring for Professional Development	£9,235
2016	ACE International Development Fund	Kolaiti	Synomalies	£1,200
2016	ACE – Grants for the Arts	Walker	Artist in Residence at Armit Museum	£6,310
				£28,465

The development of staff research within the unit has been supported by the lead researcher (Corby) who has provided one-to-one mentoring to mid-career researchers and ECRs. From 2017 to 2019, prior to the university restructure, she acted as school research and knowledge transfer lead (SRKTL), utilising this position as a platform to generate a positive research environment for the subject area as per the Concordat to Support the Career Development of Researchers. From 2017 to 2019 the SRKTL sat on the University Research Committee (URC), enabling her and the SRKTL for performance (Reason, UoA 33) to give a strong voice to the needs of practice-based researchers in university decision-making and ensure clear lines of communication to staff in the Panel D subject areas. Corby stepped down from the rotational role of SRKTL in December 2019 but continues to work with the current SRKTL to support the unit, sitting on the School Research Working Group, the Research Degrees Committee as deputy chair and the Research Degrees Examination Panel, and leads the unit's research strategy. In this role, the lead researcher has had invaluable internal and external support; within the university she has worked closely with the head of school (Wilsmore, UoA 33), Director of the ISJ (Reason, UoA33), and associate head of school (Turner, UoA 32) and the central RO. Externally, her role and professional development has been supported by external consultant of professorial standing (Baker, Emeritus Professor of Art History, University of Central Lancashire), who provided mentoring in bi-monthly meetings.

The criticality and scope of the research produced within the unit has been significantly enhanced by a 150% increase in the YSJU library's investment in book resources for the subject area since 2015–16, with an average of £20,000 being invested yearly into new book stock to develop the Art and Design library collection with new scholarship to shift its direction in line with teaching and research interests. In addition, since early 2014, YSJU has invested heavily in subject specialist and interdisciplinary journal databases, including ProQuest Art, Design & Architecture (which gives researchers access to ARTbibliographies Modern, Design & Applied Arts Index, International Bibliography of Art, and Arts and Humanities Full Text) and JSTOR. Since 2017, the library has expanded its e-book and journal provision with access to well over 3 million more journal articles and over 60,000 more e-books from Cambridge Core, Oxford

Scholarship Online and JSTOR e-book programmes to expand access to scholarship in art and design history, philosophy and much more.

At present, practice-based researchers within the unit are supported by 13 technicians (8.9 FTE), whose expertise covers digital and analogue photography, printmaking, product design, sculpture and exhibition support. From 2014 to 2020, YSJU has made a £57,000 investment in additional technical resources in the Art and Design subject areas: £40,000 in a second darkroom (£10,000 space refurbishment, £30,000 enlargers and other equipment) with a second wide 44" format Canon Digital Printer (£4,378.00) and Riso Printer (£9,758). This investment has enabled staff and PGRs to prepare exhibition/industry-standard large-format work in-house, considerably reducing costs for PGRs and staff.

The development of the unit's research resources will enter a new phase in 2021, with the completion of a new £17.2m building that has been at the centre of YSJU's estates strategy. Moving forward towards 2026, the conference, performance and studio facilities in this new build will significantly enhance the unit's facilities for making and enable an ambitious programme of public and academic symposia on the YSJU campus in central York.

4. Collaboration and contribution to the research base, economy and society

In August 2013, four of the unit's 14 members of staff were in post (Corby, Pattison, Turner, Walker, equivalent to 2.9 FTE). These colleagues were engaged in research in performance, photography, product design and the history and criticism of art. What united this diverse research at the time was a shared fascination with making a synthesis of intellectual and material enquiry. It is this focus on materials and processes that enabled our frequently interdisciplinary investigations into the significance of age, class, gender, geography and sexuality in art and design.

Of these members of staff, Turner was the first to join YSJU in 2003. She is currently the associate head of School of the Arts, and since 2016 has been the chair of the board of directors at Chrysalis Arts Development. This Arts Council National Portfolio Organisation creates opportunities to grow artistic talent in North Yorkshire and beyond, so that artists may transform places and invigorate communities through the high-quality work they make and their contribution to wider social and economic infrastructure. Her interdisciplinary performance-based research synthesises methods from art, music and feminist theory to produce a collaborative, participatory practice. This research has been driven by her role as one half of the feminist folk duo Union Jill (with Sharon Jagger, University of York). Together they write and perform songs that critique, satirise and reimagine the stories that frame the way women's bodies are kept in and become out of place in both private and public, professional life. This research has developed via 60 participatory performances, including the Edinburgh Fringe Festival (2015), National Centre for Early Music (2013) and workshops developed for the Independent Domestic Abuse Services (IDAS, York), International Women's Day, Feminisms in the Academy conference at Leeds Beckett University and the Nordic Summer University, Riga. Most recently she and Jagger published the book chapter, "The Female Music Producer and the Leveraging of Difference" in Sawyer, R., et al *Gender in Music Production*, (Routledge, 2020) that considers the significance of gender for the production and dissemination of practice within the music industry.

The feminism and interdisciplinarity that underpins Turner's practice and role as associate head of school has provided a fertile and inclusive groundwork for the research and impact activities of the arts staff. Corby joined YSJU in 2006 and has written extensively on drawing, painting and sculpture with particular attention to questions of ethnicity, sexual difference, social class and human and non-human relationships. By interrogating the significance of materials for the making of art and its histories, she has constructed interdisciplinary methodologies that traverse the fields of animal studies, anthropology, art history, Egyptology, feminist analysis, postcolonial theory and psychoanalysis. She has presented her research internationally at annual conferences such as the College Art Association (Chicago, February 2020), the Royal

Anthropological Institute biannual conference (London, 2018), and the Society for Literature Science, and the Arts (Basel, 2017). Over the course of this REF cycle she has produced research independently and in collaboration with colleagues; at YSJU she co-convened events, co-authoring and writing exhibition catalogue essays for O'Donnell and Taylor; externally she has worked with colleagues at other HEIs (University of Dundee, The Glasgow School of Art, Newcastle University, Loughborough University, Leeds Arts University).

At YSJU Corby has co-convened two symposia in this REF cycle that sought to capitalise on YSJU's research strengths in drawing, investigate its potential as a non-verbal form of communication and its subsequent value for education; first Drawing Matters (July 2017, with Taylor and O'Donnell), led by keynote Taylor (University of Dundee), founder of the Jerwood Drawing Prize and director of Drawing Projects UK. Second, Touching, Feeling, Thinking: A Symposium on Embodiment, Aesthetics, Affect and Education (February 2018, with Clarke and Wood, UoA 23), which was attended by educationalists Aldridge (Brunel University London) and Ivinson (Manchester Metropolitan University [MMU]), Mazzoli-Smith (Durham University), Pheby, head of curatorial programmes at Yorkshire Sculpture Park, and world leading anthropologist Ingold (University of Aberdeen). She has been invited to speak at the University of Leeds for the A Feminist Space at Leeds: Looking Back to Think Forward conference (2017) and as part of the programme of events for the exhibition Ancient Egypt in Yorkshire, hosted by Barnsley Museums & Heritage Trust, curated by BAFTA award-winning Egyptologist Fletcher (University of York). Corby has acted as a reviewer for *Hypatia: A Journal of Feminist Philosophy* and *Studies in Material Thinking*. In the summer of 2020 she co-edited (with O'Donnell) a special edition of *TRACEY: Drawing and Visualisation Research* (Loughborough University) entitled *Drawing Matters* (2021 delayed due to COVID).

The Drawing Matters symposium was funded by YSJU QR and provided a vital stimulus for the unit's research, impact activities and recruitment. It grew out of the ongoing collaboration between Corby, O'Donnell and Taylor, and the ACE-funded the Prison Drawing Project (Scarborough, North Yorkshire, 2016). Instigated and curated by artist Tracey Himsworth and coordinated by Kate Black, The Prison Drawing Project built on an earlier exhibition, *To Draw is to be Human* (Bradford and Scarborough, 2015), and a collaborative residency at Drawing Projects UK (2016) that included Black, O'Donnell and Taylor. Over one February weekend the Prison Drawing Project attracted over 2,000 visitors; it was accompanied by an exhibition catalogue, with an introduction by O'Donnell, while Taylor sat on the selection panel for the show, which included Himsworth and Black, Andy Black (University of the Arts London) and Grieg Burgoyne (University for the Creative Arts), amongst others. The footfall generated by Himsworth's astute curatorial strategy posed crucial questions about drawing's capacity to animate cultural life in areas of economic hardship and the need to interrogate the legacy of exhibitions. This was the impetus behind Drawing Matters.

In their *TRACEY* editorial, Corby and O'Donnell explain that the title Drawing Matters was chosen not simply to affirm an a priori significance for the medium and its materials, but as a provocation that asked participants to consider the matters arising for and from drawing at a time of increasingly socio-political uncertainty. The symposium asked artists, anthropologists and curators to share the creative strategies that they had devised to explore the human potential of drawing to create meaningful experiences for wider audiences. Drawing Matters was the first time that O'Donnell presented her performative work that considered the experience of miscarriage, and which would be developed into a body of drawings and a publication (2019) now used in clinical practice by the BICA. Historically O'Donnell's practice has investigated the relationship between drawing and writing as processes that can work through experiences of the unknown and uncertainty. She joined YSJU in 2013, has held residencies at Drawing Projects UK (2016, 2019) and the Tyrone Guthrie Centre, Ireland (2013, 2015), and has presented her research at the Society for Artistic Research, The Hague. In addition to the exhibitions cited above she has shown in numerous UK venues including the Kosar Contemporary, Bristol, Wimbledon College of Arts and, internationally, at the University Gallery, University of

Newcastle, New South Wales, Australia. She has also published in *TRACEY, Drawing and Visualisation Research* and *Drawing: Research, Theory, Practice*.

Drawing Matters was attended by delegates from the UK, Ireland, Europe, India and the USA and positioned drawing practice at its centre by inviting Black to curate an exhibition that would generate a dialogue around drawing and its capacity for non-verbal communication with the artists involved in the Prison Drawing Project. This strategy was in part inspired by Taylor's invitation to exhibit work as part of the Beyond Perception conference (Aberdeen, 2016) convened on the 15th anniversary of the publication of Ingold's classic book, *The Perception of the Environment*.

Professor Anita Taylor's (Dundee) contribution to the Drawing Matters symposium and special edition grew out of her role at Drawing Projects UK and ongoing collaboration with Sally Taylor (YSJU). Sally Taylor's practice interrogates the lived experience of gender and social class through drawing's capacity for non-verbal communication. She has had solo exhibitions at the Rabley Drawing Centre, Wiltshire (2016), and Platform A Gallery, Middlesbrough (2017–18). She has been nominated for the annual Jerwood Drawing Prize (now Trinity Buoy Wharf Prize) four times between 2014 and 2020, and given a special commendation in 2017–18, in addition to her nomination for the Derwent Art Prize in 2015. Professor Anita Taylor played a pivotal role as a mentor in Sally Taylor's ACE-funded project Mentoring for Professional Development. This project was also supported by Kate Brindley, chief curator at Chatsworth House, Derbyshire, and she, Professor Taylor and Corby each contributed essays to the exhibition publication that marked the culmination of the project at Platform A.

Following Black's ongoing external collaboration with Taylor and O'Donnell and role in Drawing Matters in 2017, she successfully applied for the post of lecturer in illustration at YSJU in the same year. Her practice is currently engaged in an interrogation of the relationship between social class, humans, non-humans and place in North Yorkshire through drawing. In addition to the projects outlined above, Black has been nominated for the Derwent Art Prize (2018, 2020), Jerwood Drawing Prize (2017) and Trinity Buoy Wharf Prize (2019), curated the exhibition *State of the Line* at Artworks, Halifax (2017), and has shown in the *Drawing/Thinking* exhibition at Lage Egal and Ausland, Berlin (2017), and the *Art Happens Here* exhibition at the Ryedale Folk Museum (2020).

Black's appointment built on the recruitment of Clempson in Illustration in 2017. Clempson's research imperatives have emerged through the artist's experience as a BAME artist. She mobilises drawing as a means to unpack the impact of diasporic life and the interstitial relationship of home, family, place, displacement and belonging. This enquiry has been developed through a Joya: AiR artists' residency, *Documenting Los Gázquez*, Spain (2016) and *Drawing Diaspora*, Red Gate Gallery, Beijing (2019), which was funded by the St Hugh's Foundation for the Arts, and her 2016 presentation to the contemporary *Ethnography Across the Disciplines*, University of Cape Town (2016). Following Drawing Matters, Clempson and O'Donnell set up the Drawing Matters Studios in York and created a graduate residency award of the same title for YSJU students.

The imperatives that drove Drawing Matters were instrumental to the development of impact case studies one and two. It underpins Corby's work with Barnsley Museums & Heritage Trust, Yorkshire Sculpture Park and secondary schools, and Taylor's role in the establishment of the *Art Happens Here* collective with Black and their Community House Artist's Studios and Project Space, in Malton, supported in kind by Ryedale District Council, and role as advisor for their and Forestry England's new cultural strategies for North Yorkshire.

The unit's relationship with Forestry England has developed through the ACE-funded project *Selfscapes* (2018 and 2020), initiated by photographers Adams and Kolaiti, Taylor and Sperryn-Jones (YSJU, 2016–20). Initially supported by QR funding, this project interrogated the dominance of the picturesque in the public perception of the forest, focussing on its changing

nature and past uses, and their significance for the present. Staged in collaboration with Professor Mike Collier (University of Sunderland), the project mobilised the practices of drawing, photography, sculpture and sound recording and performance and so facilitated an opportunity for internal and external collaboration for new staff photography by Adams and Kolaiti.

Kolaiti joined YSJU in 2015. Her practice-based research mobilises photography to negotiate and transform the experience of gendered, cultural displacement as a Greek national and EU citizen living and working in the UK. A recipient of QR and ACE International Development funding (2016 and 2020), she has presented papers at the Royal Photographic Society and exhibited in the Municipal Gallery of Piraeus and with ArtZone 42 Gallery, both in Athens, Greece. She has collaborated widely, acting as co-curator and co-organiser of the travelling research event HAAGS BAKKIE? Artistic Research Beyond the Doctorate, an exhibition and symposium for ECRs in The Hague (2016) and as artist/curator of Synomalies, an international collaborative exhibition, poetry performance, installation and public conversation with three international artists staged in the Markellos Tower, Aegina, Greece. Selfscapes formed the first part of a twin photography and performance event based in Dalby and Aegina that expanded her investigation of narratives of place, family, ritual and the domestic. Most recently (2020), she has been awarded QR funding to expand this work by returning to drawing her initial research on the significance of narrative in medical photography, carried out in partnership with Northumbria Healthcare NHS Foundation Trust, and awarded the Combined Colleges Medal by the Royal Photographic Society, The Royal College of Obstetricians & Gynaecologists. Working in collaboration with York Hospital's maternity ward, this new project will investigate the stillness of the early days of the post-birth experience to reflect in the self-re-definition during the early days of motherhood, developing our existing impact case study (two) in this area.

Photographer Adams joined YSJU in 2017. His practice-led research investigates the generative activity of walking as a means of comprehending the environment; how it is recorded, represented and mediated through photographic images and how they enable the exploration of subjective and embodied relationships with place and space. In addition to the body of work produced at Selfscapes, Adams' interrogation of the environment led him to address the impact of climate change in California and the collapse of industry on the north of England in this REF cycle. He has published with a number of independent international presses specialising in artists' books, writing and poetry (A3 Press, *Paris Lit Up* magazine, *A5 Magazine*). His work features in *Observations in the Ordinary*, a survey of contemporary landscape photography edited by Noah Waldeck (USA, 2020) and the publication for the Northern Light Exhibition at Sheffield Hallam University's SIA Gallery in response to an international conferences (2018 and 2019), to which he also contributed a conference paper. His work has also been exhibited at a solo exhibition at the Bradford Industrial Museum, which has situated the work alongside museum artefacts from the industrial revolution. The work has also been shared with an international readership when reviewed in *Art Monthly* magazine in 2015.

The unit's engagement with body, place and landscape is taken up in the performance art, poetry and photographic practice of Walker, which focusses on regional dialect and queer identities. They (Walker) joined YSJU as a lecturer in performance in 2010 but transferred to the Fine Art and Photography teams in 2018. Funded by QR and ACE, their artist's books, which combine poetry, scores for performance and writing, have featured in 20 publications from 2014 to 2020 in small independent presses such as Pilot Press and Uniformbooks, as well as major publishers such as Stanford University Press. They have published in the *Journal of Writing in Creative Practice*, held the 2016 Writer in Residence at Armit Museum and Library, Ambleside, Cumbria, and were commissioned by BBC Radio 3's *The Verb* (2017). They have been an invited speaker/performer at the Art Institute of Chicago (2020), the Research Pavillion 58th Venice Biennale (invited by Emma Cocker of NTU, 2019) and State of Move, Helsinki, and they have also presented nationally at the University of Leeds (2017), Kingston University (2014) and Plymouth Arts Centre (2014).

In 2020, the writing, performance and photography strand of the team was enhanced by the appointment of Jeff, who is the director of the fictional "intelligence" unit – International Project

Centre for Research into Events and Situations (IPCRES). He has a special interest in collaboration and eschewing the conventional individual artist identity/profile. He has worked as one half of the art photography partnership Klanger & Boink, as part of the conceptual art and performance trio Good Cop Bad Cop, as well as working with seminal Welsh experimental theatre companies Brith Gof and Pearson/Brookes under the mentorship of Director Mike Pearson. In his previous posts he has exhibited in the National Portrait Gallery, the Ffotogallery Wales, the FotoFreo Festival of Photography in Fremantle, Australia, and worked on the AHRC-funded interdisciplinary art and science project Cross Pollination: Re-evaluating Pollinators through Arts and Science Collaboration with entomologist Dr Sarah Beynon (University of Oxford) and exhibited work at her science public engagement project the Bug Farm, St Davids, Pembrokeshire.

Reifenstein, who presented at Drawing Matters on the interplay of drawing and writing in the work of Raymond Pettibon, joined YSJU's Art and Design critical studies team in 2018. Reifenstein is an ECR. He was awarded an Arts and Humanities Achievement Award for his 2018 PhD thesis (MMU) and holds a post-doctoral research position for an Advanced ECR-funded project entitled Knowing from the Inside at the University of Aberdeen, led by Professors Tim Ingold and Amanda Ravetz. He has acted as chair of the Doctoral and ECR Network and as a trustee of the Association for Art History (AAH) (2014–20), including roles as grants committee member (2015–20) and honorary secretary (2018–20). Since 2014 he has consistently co-convened panels at the AAH annual conference and, since his appointment at YSJU in 2018, has also received QR funding to present papers at the University of Amsterdam, University of Oxford, Staatliche Akademie der Bildenden Künste Karlsruhe, Germany, and the Università della Svizzera Italiana, Switzerland. Reifenstein is currently deputy editor of the *Open Arts Journal* and has published book chapters with Manchester University Press and Palgrave Macmillan. His appointment has energised the unit's interrogation of the significance of the material exploration of text, image and the histories of art.

In design, the importance of text and image studies in the unit has been developed from a feminist perspective through the work of historian Artemis Alexiou, an ECR appointed in 2019. Alexiou's work interrogates the materiality of publications and its power to engage and disengage audiences, with particular emphasis on the role of graphic design in academic and historical women's journals. Since obtaining her post she has been supported by QR funding to present her research at the AAH annual conference (2019), at the College Art Association annual conference (Chicago, 2020), the Research Society for Victorian Periodicals conference (Brighton, 2019), the International Conference of the European Society for Periodical Research (Greece, 2019). She has published in *Women's History Review* and *Visual Studies*, as well as book chapters with Taylor and Francis and Wiley.

The unit's focus on the physicality of text and images has been enhanced and supported by the appointment of graphic designer Byrom (2018). In a way which is consistent with much of the research in the school Byrom employs typography as a means to explore the interaction of graphic communication, community and place. In 2017 he was commissioned by the A + D Museum, Los Angeles, and co-sponsored by the Museum of Latin American Art, Long Beach, and Los Angeles County Arts Commission to develop a site-responsive project that would build a bridge between Los Angeles' prestigious cultural institutions and the city's under-represented Latino community at the time of the protests against the Getty Institute's six-month initiative Pacific Standard Time: LA/LA. Its outcome, ReveaLALA: Reframing Latino Identity in Los Angeles, investigated graphic communication as a tool for democratic and inclusive public participation in a project that would facilitate a sense of cultural ownership for the Latino community in the context of Pacific Standard Time that had hitherto appropriated their culture and presented it back to them without engagement or participation. He has been an invited speaker at The Cooper Union, New York (2020), the Art Institute of Chicago (2017) and the University of Southern California (2016). He has convened a series of design symposia at YSJU entitled We Believe: The Power of the Design Manifesto (2018) and Tech Nomads: Defining and Subverting Technology in Design (2020), in which Byrom drew on his extensive network to bring together leading figures in the history and practice of design including Ken Garland, Steven

Heller, Jack Renwick, Penny Lee, Craig Oldham, Heather Stevens and Juliet (Roberts) Tzabar. Byrom is an elected member of the Alliance Graphique Internationale and serves on the advisory board of the American Institute of Graphic Arts. Moving forward, Byrom and Corby are collaborating to reimagine ReveaLALA for post-industrial communities in the Yorkshire region.

This consideration of the potential for design in the community is embodied in the practice of product designer Pattison. He joined YSJU in 2011 from industry after serving as senior designer at Denby Pottery. Trained as a ceramicist and silversmith, Pattison was commissioned by Durham Cathedral to design a new processional cross to mark the 600th anniversary of its Chorister School (2016). It was first used by former hostage negotiator Terry Waite in a special commemorative service and then carried every day by the children of the Chorister School. Pattison's research design process was led by the role that materials played in the creation of a product that, as the brief stated, would last for the "next 600 years" but, unlike its unwieldy predecessors, would be fit for the purpose of a ritual performed by children.